TEACHER COMPETENCIES FOR WORKING WITH YOUNG TALENT

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Introduction

The lectorate Lifelong Learning in Music embraces Jarvis’ concept of lifelong learning as a process of ‘transforming experience into knowledge, skills, attitudes, values, emotions, beliefs and the senses’ (Jarvis, 2002). It is an important conceptual framework for strengthening people’s adaptability and employability. The term Lifelong Learning implies that this process spans a whole lifetime, in this case from our early encounters with the arts until our professional career as a teacher and an artist.

The articles and project reports in this publication almost all address the years before entering the conservatoire. Pupils in secondary school are preparing for their studies in the arts. This publication focuses mainly on their teachers: at the conservatoire but also in other institutions that are working on teaching adaptive, creative artists who are prepared to continue to learn and develop throughout their lives. They also include music schools where teachers prepare young musicians for further education, teachers in secondary schools where the basis is laid for a lifetime of cultural experience, and teachers in other institutions for higher arts education such as dance and fine arts academies.

Teachers often do more than ‘just’ teach. Their teaching is part of a more varied professional practice that can be described as a ‘portfolio career’. A teacher may also be a performer, composer, director, choir singer or have any other creative profession. In this sense they can connect practice with education and extend the learning environment beyond the walls of the institution where they teach. Research skills, which focus on the teacher being able to describe his own practice as accurately as possible and drawing conclusions from this about his profession, are a necessary requirement. It is the responsibility of the teacher to create an optimal learning environment for the pupil, but also for him- or herself. The teacher presents a model to the pupil by being able to adapt to a changing environment, to work together with colleagues effectively in a team and to integrate several aspects of learning and creativity into his or her teaching. The importance of a teacher’s role in the young artist’s development is indisputable.

This report is about the teacher in varying cross-disciplinary settings. The aim is to gain insight into the competencies of the teacher as disciplines meet, and he or she works together with others to make meaningful connections. Together, the articles in this publication show a broad field of development for teachers in the arts. That they are both about young
talents and about their teachers reflects the diversity of the concept of lifelong learning, but it also shows how fields are interconnected.

Part I represents the meeting of disciplines within music education. Peter Mak (*The inquisitive conservatoire teacher*) worked with conservatoire teachers in Groningen on research competencies as they connected their own teaching with that of other teachers at the conservatoire or external music school teachers. They had all worked on preparing pupils for the entrance exam of the conservatoire, but in the pilot project their efforts were combined in team teaching. Winfred Buma studied the cooperation with the music school from the perspective of the jazz department and Wieke Karsten did comparable research for the classical department. Robert Harris (*Integrative teaching*) investigated the integration of music subjects in teaching, taking instrumental lessons as a starting point to also teach pupils about theory, harmony and other subjects that are frequently treated separately in education.

Part II of this report deals with the teacher in cross-arts education. Ninja Kors (*Team teaching in an interdisciplinary context*) describes the pilot project in the Royal Conservatoire in The Hague where pupils from the School for Young Talent were coached by a team of teachers from various disciplinary backgrounds: music, dance and visual arts. Audiovisual images of this project are included in the DVD at the end of this publication. A central role in the project was performed by Horst Rickels, a interdisciplinary artist with whom Ninja Kors wrote the short essay *Of fluidity and solid ground*. The eventful career of Horst Rickels is described by Rineke Smilde in his artist’s profile. In the Netherlands, all cultural education in secondary schools is combined in a single subject, CKV, that combines all disciplines and a broader cultural understanding. Marinus Verkuil’s article *Interdisciplinaire kunstdidactiek* (*Interdisciplinary art education*) addresses interdisciplinarity, and appears in Dutch.

Ninja Kors and Peter Mak

Part I

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The inquisitive conservatoire teacher
Pilot Project ‘Teacher competencies for working with Young Talent’

Peter Mak

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1. Introduction

The purpose of the Lectorate lifelong Learning in Music\(^1\) is to create adaptive learning environments in which conservatoire students can be trained to function effectively in a continuously changing professional practice. To this end, the Lifelong Learning concept and its implementation are being investigated on the level of organization, curriculum, teachers, students and graduates (Smilde, 2004).

In this pilot-project of the lectorate - ‘Teacher competencies for working with Young Talent’ – the focus was on the lifelong learning of teachers. Conservatoire teachers are important role models for students in adapting to change, being reflective, asking questions about their current practice and facing new challenges. This project can be seen as a professional development project meant to enable a group of three teachers from the Prince Claus Conservatoire to solve particular problems they come across in their teaching practice. The problems were related to their teaching in the Young Talent Class (YTC) and the preparatory year. For training the teachers a non-formal learning environment was created based on principles derived from action learning and action research. The teachers reflected together on the problems they encountered in their teaching practices in order to find solutions to solve these problems (action learning). For this purpose they made use of research methods from the social sciences (action research).

The project lasted one year (April 2006 – April 2007). Meetings were held on a regular base: the first three months every three weeks, after the summer of 2006 every two weeks. The meetings were coordinated by the researcher of this project and from September 2006 onwards attended by the lector. The researcher and the lector participated in the discussions, reflecting from their point of view on the themes that were brought in, watching the aims of the project and the progress being made. The researcher, co-ordinator of the project, facilitated the working process by leading the discussions, making reports of the meetings, analyzing the logs the teachers sent to him before every meeting and by bringing forward, at the time when needed, formats, knowledge and methods from the social sciences to keep momentum in the project.

\(^1\) The lectorate Lifelong Learning in Music is a joint lectorate of the Prince Claus Conservatoire and the Royal Conservatoire (the Hague). More information on this lectorate – aims, projects, research, publications etc. – can be found on the web site www.lifelonglearninginmusic.org.
In the same period a parallel research project took place at the Royal Conservatoire, ‘Team teaching in an interdisciplinary context’, in which teachers from different art disciplines had to guide groups of fourth-graders of the School for Young Talent in an interdisciplinary art project (Kors, 2007).

In this report first a more detailed description of the pilot-project is given (see chapter 1). The project contained four inquiries. The first inquiry, ‘the inquisitive conservatoire teacher’ (subproject 1, umbrella project), concerned the professional development of the participating teachers and the main subject of this research project. Subprojects 2a and 2b were related to ‘team teaching’ investigating the problems in the collaboration between the conservatoire principal subject teacher and the teacher from a local music school who jointly prepared a talented pupil for the entrance audition of the Prince Claus Conservatoire. Two different case studies are presented, the first one is related to jazz music teaching practice (subproject 2a), the second one to classical music teaching practice (subproject 2b). In the third inquiry, ‘integrative teaching’ (subproject 3), which took place in the preparatory year (before entering the entrance exam for the first year) the development of new didactics for further integration of principal study and principal study supporting courses (ear training, music theory and music history) is described. Further an overview is given of the theoretical framework underpinning the programme of action learning we used for our meetings, the programme itself is described and the research plan for project 1. The findings of all four inquiries are described and summarized in chapter 2. In Chapter 3 conclusions are drawn and recommendations are given for installing future projects of professional development of conservatoire teachers based on principles of action learning and action research.

2. Project overview

Aims and scope of the project

The pilot project ‘Teacher competencies for working with Young Talent’ has as overriding purpose the further development of improving teachers’ expertise. Educational institutions are developing into knowledge centres increasingly, and apart from conveying knowledge, they also work on knowledge creation and knowledge circulation. This requires skills from teachers in the area of research and product development. Action research is an important strategy for teachers to improve and expand their professional activities, to give shape to their functioning in a continuously
changing professional practice. In action research action and reflection continuously alternate. For this process knowledge and methods from the social sciences are used. It can be seen as an important condition for enabling teachers to function as lifelong learning professionals. During this pilot the research focussed on how teachers can be trained to acquire skills on action learning and action research, in which ‘learning on the job’ and ‘learning by doing’ is the guiding principle. The outcomes will be used for follow-up projects regarding the professional development of conservatoire teachers, in the Prince Claus Conservatoire.

To acquire the competencies of an action researcher, the participating teachers had to research their particular teaching practice. The two teachers working on team teaching in the young talent class developed a model for a more effective collaboration with their colleagues from the music school. One of the teachers is from the jazz music department the other one is from the classical music department. The research covered thus both teaching practices. The third teacher working on integrative teaching in the preparatory year focused on the development of new didactics for further integration of principal study and principal study supporting courses (ear training, musical theory, music history).

The outcomes of these studies are used to improve the teaching conditions in the preparatory course (with outside partners) and the preschooling course.

To summarize, this project contained the following subprojects:

- Subproject 1: the inquisitive conservatoire teacher (umbrella of the total project)
- Subproject 2a: team teaching between the teacher of the conservatoire and the music teacher from outside (young talent class)
- Subproject 2b: team teaching between the teacher of the conservatoire and the music teacher from outside (young talent class)
- Subproject 3: integrative teaching (preparatory year)

The project was a pilot-project in many respects. The theoretical framework for the programme of project was not fully developed when the programme was running, the researcher had no experience in coaching teams of teachers in action learning and action research and two of the three teachers did not have any knowledge of scientific methods and thinking. Only the teacher of subproject 3 had limited experience in doing research. Nevertheless the project yields interesting findings for further professional development programmes for conservatoire teachers. The findings in the subprojects 2 (a and b) and 3 made it possible to give
valuable recommendations for how to improve team teaching in the young talent class and how to obtain more integration between the various courses offered in the programme of preparatory year.

The next chapter describes the principles of action research and action learning on which the training programme of subproject 1 (the inquisitive teacher) is based.

**Theoretical framework**

Action or practitioner research is research in which practitioners, with or without cooperation of academically trained researchers, study their own practice and/or context in which their practice takes place (Ponte, 2005). The idea behind this is that practitioners with help of methods from the social sciences are able to reflect critically on their own practice in order to improve it. Action research is a new form of research. It differs from applied research in the way attention is payed to contextual factors. In action research the focus is on understanding a particular practice with all the factors and actors that influence that practice. There is also eye for normative-ethical questions: meaning standards and norm practitioners have in relation to how they want to live and to act. It concerns research at which the distance of the researcher (practitioner) with the object of research is small and the commitment large. Quite often it contains case studies in which the practitioner is involved.

An important theoretical assumption of action research is the point of departure that in social scientific research we are dealing with competent actors who carry with them their own interpretation of social reality. The researcher (social scientist) has to question these interpretations and to bring forward relevant knowledge and research experiences from elsewhere. Practice needs theory to change the perspective from which the problem is viewed upon. Experiences from practices help to fine tune existing theories. Solutions which people have thought of for a particular problem can be a fruitful starting point for improving a practice (Van der Kamp & Zeelen, 2005).

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2 Another point of difference with action research is that in applied research the roles of researcher and practitioner are because of methodological reasons strictly separated: researchers doing their research and practitioners doing their practice.

3 The core of action research is according to Carr (1995) shaped by “a reflective and dialectical process of critique: a process which does not enchain ‘theory’ in order to improve ‘practice’ but which preserves the dialectic unity of theory and practice by understanding them as constitutive elements in a dynamic developing and integrated whole”.

Action research is not the same as problem solving. It is a form of research which contains three important elements (Boog & Korevaar, 2005): research (social research but also self-reflection), intervention (trying out new approaches) and co-generative learning (coming to effective solutions by learning together. In action research action and reflection continuously alternate. The quality of action (or practitioner) research can only be guaranteed if it is guided by methodological principles. Polstra and Beukeveld (2005) state that one can speak of action research if the project meets the following criteria:

- research, intervention in practice and learning go hand in hand;
- the methodic knowledge (the project generates) is found adequate by the researcher as well as the practitioners involved in the research group;
- the research group contains more than one practitioner;
- the research group makes use of various research methods.

Action learning is a process in which a group of people come together more or less regularly to help each other learn from their experience. Action learning can be seen as an inextricable part of the action research process. Learning with and from colleagues, by social interaction, is an important means to construct knowledge, a way of learning that fits the learning style of many grown up professionals. The most important principles of action learning are:

- Learning with colleagues is central. The participants have to give meaning to their own (experienced) problems and questions and by doing this generate their own solutions.
- Reflecting on a problem comes first and then actions are planned based on the outcomes of the reflection.
- Learning and working issues are highly related to each other.
- Participants of the action learning group are sufficiently facilitated to do this job (see Marquardt, 1999).
- People who are the subject of the research are seen as partners and are valued as important sources of information (Ponte, 2005).

In the process of mutual learning three aspects can be distinguished: the collaboration between the participants, the tasks that each one has and the mutual communication between the members (Van Swet & Ponte, 2007). There has to be a willingness to collaborate and the group process has to be reflected upon regularly in the meetings. Wenger (1998) emphasizes the importance of clear procedures and clarity with respect to mutual relations. For the facilitator of the group it is important that he/she guides
the project activities. Not only is he/she sensitive to the group process but he/she also takes care that the process doesn’t stagnate and that the ideas that are discussed are translated in concrete actions. Verbalizing one’s views and experiences is a powerful means in contexts where professionals learn together. By reflecting collectively on these views and experiences new, often more profound, views and knowledge about the subject matter are obtained. Continually asking critical questions and discussion foster critical reflection among all group members and seem to have a surplus value above individual knowledge acquisition (Van Swet & Ponte, 2007).

Acting as a ‘critical friend’ is one of the key factors of learning in groups successfully. In her Ph.D research Ponte (2002) distinguishes five different functions for critical friends in which putting things into words takes a prominent place:

1. **Exploring**: asking each other critical questions for clarification, and contributing to critical analysis and interpretation.
2. **Informing each other**: by giving tips, advice and suggestions.
3. **Encourage**: encouraging each other, giving each other respect and appreciation.
4. **Exchange**: talking to each other about experiences, free of obligations.
5. **Modeling**: learning from each other how things can be done.

Van Swet & Ponte (2007) give the following recommendations for learning in groups:

1. Having attention for everyone’s expectations and respecting what they want to learn and how they learn (learning style).
2. Having consideration for cooperative relations within the group: clarity about everyone’s role, task and responsibility.
3. Practising mutual learning with regard to the five functions of critical friends.

**Programme and participants**

The heart of our programme for action learning consisted of regular meetings in which all participants reflected upon the work that had been done up until that moment in the subprojects team teaching and integrative teaching. The research group consisted of three teachers of the Prince Claus Conservatoire and the researcher of the lectorate (the author of this report) who acted as a coordinator and facilitator. The meetings
took place between April 2006 and April 2007. From October 2006 the lector joined the meetings of the research group regularly.

The ‘training’ programme was not strict in the sense that there were separate training sessions. The philosophy of the programme was learning on the job and learning by doing. The results the teachers achieved and the process they went through to obtain these results was reflected upon during the meetings to warrant that the learning became explicit and could be used in new similar projects. In order not to disturb the group process the researcher, who coordinated the group meetings, acted more as a facilitator than a trainer. The task of the researcher was to support the reflection process in the group by summarizing the results and taking care that the results were translated in (research) actions. To help the reflection process the researcher brought in information from the social sciences, often in the form of articles or chapters from books, to make the necessary changes in perspective. The basis of the programme was a format that was used to divide the successive steps in the research process and that could also be used for writing the research reports. The format included the following steps:

1. assignment (what is asked from the research group, related to the specific subprojects 2-3);
2. problem description (what is perceived as problematic);
3. problem analysis (what causes the problem);
4. research objective (what is the focus of the research; what is going to be solved);
5. research questions (how to resolve the problems; what kind of knowledge/information is needed for that);
6. research methods (how to obtain the required knowledge/information)
7. results (describing the findings);
8. discussion (what conclusions can be drawn from the research; what answers can be given to the research questions; what are the limitations of the research);
9. recommendations (what are the changes that have to be implemented in order to improve the problems that instigated the research);
10. the insertion of the references used in the research completes this format.

The organizational set-up of the programme can be characterized as non-formal in the sense that it was highly adaptable to the context of the subprojects; the informal learning that took place was made explicit by
reflecting on the process during various moments in the meetings. The learning by the teachers, entailing inquisitive skills, was also point of discussion in the two evaluative meetings the project group had with Helena Gaunt from the Guildhall School of Music & Drama (London), one in February 2007 and one at the end of the project period in May 2007.

In the first months (April 2006 – July 2006) the meetings took place every three weeks and lasted for one hour. From October 2006 the meetings took place every two weeks; until January 2007 the meetings lasted one hour and twenty minutes, from that time on they lasted two hours. Reports were made after every meeting and sent to all participants, asking them to comment whether descriptions were adequate or if anything was missing.

The project group consisted of the following members:

- Winfred Buma, principal subject teacher electric guitar (Jazz Music Department) and connected to project ‘team teaching’ young talent class jazz music’ (project 2a)
- Wieke Karsten, principal subject teacher flute (Classical Music Department) and connected to project ‘team teaching’ young talent class classical music’ (project 2b)
- Robert Harris, co-repetiteur (Classical Music Department) and connected to project ‘integrative teaching’ preparatory year (project 3)
- Peter Mak, coordinator of the whole project and researcher of project 1
- Rineke Smilde, head of the lectorate.

**Research plan**

**Questions**

To meet the aim of project 1: developing a training programme for conservatoire teachers to become inquisitive teachers, able to improve their own teaching practice based on principles of action research and action learning, the following research questions were formulated:

1. Which conditions have to be fulfilled in order to make learning in groups successful for conservatoire teachers?
2. Are the formats that guided the action learning and research process of help?

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\(^4\) For further elaboration of the concepts of non-formal and informal learning see Mak (2007).
3. What were the results of the subprojects and what is the quality of it?
4. What has to be improved in the training programme?

Methods
To answer the research questions the following methods were used:

1. Reports of the meetings
Reports were made after all meetings of the project group, about what was discussed and the activities for the coming period until the next meeting. At first the reports were made by the researcher/coordinator of the group. All members were asked to validate the reports and to comment. Later (see under Log) shorter summaries (action lists) were made by the lector and occasionally by other members of the group.

2. Personal logs
Each teacher was asked to keep a log. The log was intended to register the progress of the research process. For this purpose the following questions were used:
   • What is the subject of my action research?
   • What did I do so far for the progress of my action research?
   • What did I achieve by that?
   • What questions do I have for my research so far and what topics do I want to reflect on with my critical friends?
Each member was asked to send their log to the other members of the project group a few days before the meeting.

3. The researcher’s personal log
The researcher kept a log which contained personal reflections on the group process, the progress made in the research, and his/her role in coordinating the group.

4. Description of the lessons
Each teacher made a description of the lessons he/she gave (in the form of a case study). In the subprojects ‘team teaching’ the reactions from the teachers of the music school and the pupils involved were also reported.

5. Reports of the subprojects
All teachers wrote a research report at the end of the project, in which they described their research conform the standards for writing a research project.
6. Reports external evaluations
The project was evaluated twice with the help of an external researcher (Helena Gaunt from the Guildhall School of Music & Drama in London). The first evaluation took place in February 2007 and was intended to make decisions about what to focus on during the research of the last three months of the project. The second meeting in May was used to evaluate the whole project: what did the teachers learn and what recommendations can the project group give for installing future teacher research groups in the conservatoire.

Data analysis
In line with Action Research and other qualitative research practices (cf. Robson, 1993), the analysis of all data described above involved a process by which the data was examined systematically, and the emerging related content was grouped. These groups of data were then arranged according to theme. Triangulation of data was provided by perspectives from the conservatoire teachers, the researcher, the teachers involved and pupils from the music schools. The remarks of the external evaluator were meant to help the project group focus on their research and evaluate the process each member went through. Occasionally I made use of her remarks to support a particular outcome.

3. Findings
First I describe the findings of subproject 1: ‘The inquisitive conservatoire teacher’ related to the learning process of the project group. Then I give summaries of the research reports of the subprojects 2a (team teaching jazz music), 2b (team teaching classical music) and 3 (integrative teaching), conform the research format described in chapter 1.3. I use the research outcomes of the various subprojects to answer the research questions described in chapter 1.4.

Subproject 1: the inquisitive conservatoire teacher (umbrella project)
Analysing the data, the following themes emerged that describe the learning process in the project group: 1. conditions for learning in groups, 2. directive when appropriate and 3. depth and width of learning.
1. Conditions for learning in groups
In the first few months meetings of one hour were scheduled once every three weeks. For all members of the project group the duration and the frequency of the meetings were unsatisfactory. There was insufficient time to discuss the themes that were brought up in depth. Often the result was that subjects were passed on to the next meeting. There was a clear wish to have more frequent group meetings. One of the members made clear why a higher frequency of group meetings was necessary:

‘I need the discussions in the group to order my thoughts on the subjects that are discussed. For me it is a way of getting hold of the subject at a deeper level.’

After the summer holiday the meetings were extended to one and a half hour and from January (2007) onwards the meetings lasted two hours. During the last meeting with external evaluator Helena Gaunt it was concluded that in order to obtain sufficient depth in learning and to keep continuity and momentum in the research process fortnightly meetings of two and a half hours were necessary.

In October, when the meetings started again after the summer holiday, the atmosphere in the group had changed. The collaboration in the group was not constructive anymore and the researcher felt attacked about almost everything he put forward. The reason for the change at first did not become obvious to the researcher. Only after he read the log of one of the teachers did it become clear where the problems came from. In the log this teacher made the following remarks concerning her learning style:

‘For me learning starts with posing personal questions related to the problems I encounter in my teaching practice. First, I formulate my own ideas about it, I discuss my ideas with colleagues, look for relevant literature and finally I think about how to intervene.

In this project group I feel we start with reading literature and not with reflecting on what someone’s personal thoughts and experiences on this subject are. This is very irritating for me. I feel treated as an ignorant beginner. My expertise is not acknowledged.’

Another member of the group put his criticism as follows:

‘At first we were offered a lot of literature on various subjects like action learning, action research, Polifonia learning outcomes, models for diagnosing musical performance, learning music etc. This felt to me like I
was incompetent, not able to produce anything of value in this research project. For me it is difficult to deal with this kind of literature.’

For the researcher these remarks were revealing as well as striking. He saw it as his duty as a researcher and coordinator to provide his fellow researchers in the project group with relevant literature to feed their thinking and to contribute to their change of perspective in approaching the subjects they dealt with. Offering them literature and giving no guidance in how to read it, made two of the three members feel they were seen as incompetent. They felt their experiential knowledge in this field was not acknowledged. The source of this misunderstanding has probably much to do with differences in learning style. Bolhuis and Simons (2001) distinguish the following kinds the learning of professionals: learning by experience, learning by social interaction, learning by theory (from books) and learning by critical reflection. A personal learning style is characterized by a certain mixture of these kinds of learning. In the learning style of the researcher learning by theory played a prominent part in his approach. In order to benefit from literature for this purpose the reader has to posses the following skills: being able to analyse texts, being able to separate main issues from side issues, being able to schematise, summarize and translate the outcomes of this to the context of the problem the researcher is working on. In the learning style of the teachers reflecting on personal experiences appeared to have first priority; dealing with literature came second. Dealing with how to read research literature is a skill that had to be trained explicitly.

The problems of atmosphere in the group were discussed in a group meeting and during the second meeting we had with external evaluator Helena Gaunt. We learned that it is very important to know each other well: what are you personal expectations of the project, what do you want learn, which knowledge and experience do you have about the subject of your research. Clearing this up made people feel closer to each other; the climate changed, everybody felt free to discuss what they wanted and they also dared to show their doubts and vulnerability.

2. Directive when appropriate

The philosophy of the training programme was learning on the job and learning by doing. So the teachers had to do research and to learn how to do research at the same time. For the researcher/coordinator this meant he had to monitor the progress of the subprojects and the learning needs of the project members simultaneously.
To monitor the progress in the subprojects the format used for the personal logs was felt to be an important handle. At the start of the project the teachers were only asked to keep a diary in which they reported their experiences of the project: what problems they encountered and how they experienced the group meetings. This proved to be too informal. A format for the log (see under ‘Research plan’) was given in November 2006, and contained directions for a more concise description of what was achieved in the past period and questions the members wanted to reflect on during the next meeting with the group.

As the project progressed the need for direction and help in how to proceed became more and more prominent. In the beginning help and direction was offered by the researcher in relation to the phase of the research process the group was in. Information was given on how to make a problem analysis, how to pose questions that are researchable, how to limit the research and make choices about what to do and what not to do, and about how to report the research. This help was appreciated by the group. One of the members remarked in his log that:

‘The discussions in the group were very inspiring but also brought confusion (about what to do next). The researcher in such moments helped me by giving me a handle how to proceed. Also his suggestions about the design of the log (which questions do you ask yourself) and the format for the research report helped me not to feel lost in my research.’

During the last meeting with Helena Gaunt, in which the projects were evaluated, it was concluded that the researcher/coordinator could have been more directive at some stages of the research project. He has to give room for sufficient discussion, but in the end clear decisions have to be made how to proceed and what to do for the next meeting. The training aspect of this project could have been more emphasized. It was suggested that for future projects there has to be more room for clear assignments and time for acquiring necessary research skills, such as: making a problem analysis, formulating research questions, learning how to read research literature, developing and making use of research methods, analysing data and writing a research report.

Sometimes exploring a topic can lead to it becoming too big and therefore unsolvable. In the two subprojects on team teaching we spent a lot of time discussing a diagnostic model that could be used by the conservatoire teacher and the teacher from the music school, in order to come to agreement about how to guide the pupil jointly towards the entrance examination of the Prince Claus Conservatoire (preparatory year or first
year of the bachelor programme). Several models were discussed. Points of discussion were: what criteria are predictive at this stage for a successful completion of the study conservatoire; are musical competencies at this stage the only criteria for assessment or do generic competences have to be assessed too\(^5\); what is known about the reliability of the criteria to judge musical competences? The more we reflected on these topics the more dimensions we saw that had to be looked into. We even talked about the graduation profile of a musician.

*R.*: ‘I once advised a private pupil not to do the piano entrance examination for the conservatoire, because he made slow progress in mastering the solo repertoire. Without informing me he did the exam and passed. During his conservatoire study he specialised in piano accompaniment. Now he is a much frequented accompanist, accompanying many musicians in concerts and concourses.’

After three months we decided to leave the topic for what it was. We concluded that the regular exam committees of the Prince Claus Conservatoire have proven that they are capable of selecting the young talent. The diagnostics, what has to be done after the pupil passed the entrance examination of the Young Talent Class successfully, is in the hands of the conservatoire teacher and the pupil’s teacher. For this particular purpose a format with general criteria has to be developed that can be used as a check list to make sure that relevant information is not overlooked. This format can be made more specific for particular instruments.

The teachers were also critical to themselves regarding their behaviour in- and outside the group. In the evaluation meeting they mentioned that being open, hearing other opinions, not sticking to your opinion when relevant information contradicts your opinion and being responsible for the learning process (doing your assignments in time) are values that needed more attention.

3. **Depth and broadness of learning**

The impact of learning together had much broader and deeper effects on each member of the group than expected. Working together took us on a journey of self-discovery and change. Not only did it effect our professional development, but in many cases also our personal development.

\(^5\) See the set of competences formulated by the Polifonia Pre-College Working Group (draft May 2006) www.polifonia-tn.org.
For the researcher/coordinator this project became a transformative learning event. In such cases Mezirow (1990) maintains that by reflecting critically on your assumptions and presuppositions individual learning can be transformed. For the researcher this resulted in a change in valuing experiential knowledge. It struck him how far one can come with finding valid and workable solutions for practical problems by putting professionals in the field together in a context which facilitates collaborative dialogue and critical reflection. The learning was significant because it was not only cognitive, but emotional as well (Rogers, 1969).

The value of learning together and learning from each other was often mentioned in the logs. One of the teachers described the value of the action learning sessions in the following words:

‘The discussions in the group are helpful for me in assessing the thoughts and attitudes I have about a particular subject and in reformulating them.’

Cooperation in the group, building new expertise and developing new vision on teaching young talents together even increased this teacher’s motivation for this subject. In her final report she writes:

‘At first it was not completely clear to me where this research would lead, the subject did not have my first priority. But now the results of our research prove to be valuable stuff, I feel I have something to offer to the conservatoire.’

In the log she describes the personal value of the meetings for her as:

‘Sometimes the sessions were very confronting (for me) because you are forced to be reflective. But on the other hand, things I find difficult are difficult for my colleagues in the group too. Solving these problems together is very comforting for me.’

With respect to the role of the pupil in the triangle conservatoire teacher – music school teacher – pupil) this teacher mentioned in her log how one of the other teachers in the group made her aware of a blind spot in her thinking:

‘W. (my colleague teacher in this project) is a good example for me. He effortlessly sees the pupil as a full partner in the communication process between conservatoire teacher and music school teacher about the
lesson). I keep stepping into the pitfall “the teacher knows everything better”, and therefore I tend to exclude the pupil from this process.’

In the teachers’ logs there are more examples of how a fellow group member has an important impact on the thinking of the others. One of the teachers felt unsure in the beginning of the project and confused by the amount of research literature he had to read. To make a start with his research he was helped by another teacher and the lector very much.

‘R. (colleague teacher) said to me: just start to write down your ideas and thoughts. The lector gave the same message in different words: you are the expert, take yourself as a starting point for writing.’

In many ways the two meetings with Helena Gaunt were inspiring. Helena pointed to the value of musical improvisation with the colleagues in a team teaching group to get to know each other (team building). This idea opened the eyes of teacher W.:

‘Her remarks on the value of musical improvisation for team building were convincing and made me decide that in order to get everyone in one line we have to play (improvise) together.’

Learning research skills was appreciated by the members of the project. One member mentioned this in her final report as follows:

‘I like writing research reports even more than I thought. Writing is thinking and ordering your mind at the same time. Sometimes when you write something down you realize that it is not logical what you are thinking!’

Doing action research made the teachers’ work deeper and more thoughtful than it would otherwise have been. This made the teachers realize that doing research takes time, that it generates new questions, and that decisions have to be made about what to do and what not to do. Questions about the direction of the research were frequently debated in the group. The first meeting with Helena was almost entirely dedicated to this question: What to pursue in the coming three months? During this meeting aims, methods and outcomes were formulated for every subprojects for this period.

During the process of doing research initial ideas about the solution of a problem can change. This happened in the subproject integrative teaching, which focussed on the development of new didactics for further
integration of principal study and principal study supporting courses (ear training, musical theory, music history). Initially the idea was: how to get principal study teachers to refer (during their own lessons) to skills and knowledge pupils acquire in solfège and music theory classes. Due to practical problems and further thoughts on this subject the focus in the research changed to: how can the main instrument of the student be integrated into music theory and ear training lessons.

**Subproject 2a: Team Teaching (Young Talent Class)**

**Research Report Winfred Buma**

**Assignment** Educating young musical talent is an important focal point for the Dutch conservatories. The demands made on professional musicians are high. Beginning young and good guidance are of crucial importance to gain a place in the international work field as a starting musician. The Prince Claus Conservatoire has been working in the field of guiding young talent for some time, through a one year preparatory course (connected to the PCC) and a young talent class (in cooperation with music schools). At the moment the lectorate is preparing form and contents of the guidance of this young talent within the framework of lifelong learning. This is done by research in the field of team teaching and the development of a new didactic concept for integrated teaching.

The project division ‘team teaching’ will give content to a more effective way of cooperation between teachers of the conservatoire and those of music schools or private practices. Friction points will be assessed and analyzed in the classical as well as the jazz department. Following this, an improved approach for team teaching will be written. This approach will be tested and further developed in the pilot, which starts in October. By May 2007 the final results will be presented.

**Problem description** From documents of the Prince Claus Conservatoire (2005):

1. The results of the young talent class are insufficient: not enough candidates are admitted
and the financial efforts are too great;

2. The partners involved in the young talent class (teachers from the conservatoire, the music school and/or private practices) indicate that there were problems with the practical execution and feasibility (cooperation is difficult or cannot be brought about).

Problem analysis

Short summary:

1) **Concerning content.** Are both teachers and pupil in agreement about strong and weak points, priorities, strategies concerning the development of the pupil?

2) **Inter-human relations:** There are many examples of (formal or experienced) hierarchical relations that lead to problems, such as prejudice and mistrust between teachers. It can even make cooperation impossible.

3) **Organisational:** In courses such as these, contact between the two teachers is often irregular or ad hoc, as is the contact between conservatoire and music school. The problem appears to be a lack of a concrete organisational (-structure), responsibility for and ownership of continuity of the process. What also plays a role is that there is no clarity about a financial reward for this job, and that this is often lacking.

Research objective

*Developing a model for cooperation between (principal subject) conservatoire teachers and music school/private practice teachers, based on consensus about targets and contents of the tuition of the pupil, clarity about each other’s role in the teaching process, mutual trust in each other’s capabilities and a role for the pupil as partner in the education process.*

Research questions

1. How can consensus be obtained about guiding the pupil jointly towards the entrance examination?
2. Which form(s) of role division is (are) effective?
3. Which ways of reporting and communicating contribute to an optimal cooperation between teachers and between teacher and pupil?
Research methods

- Description case study Toon W.
- Log (personal reflections on the research process)
- Reflective conversations in the research group (action learning sessions)

Results

Case study Toon W.
- Consensus on the musical development of Toon W.
- Exchange of individual reports about the lessons to all other members of the group (teachers and pupil).
- Improvising together (teachers and pupil).

Personal reflections about the working of the research group:
- Discussions were useful to get a deeper understanding of the subject matter.
- Too much literature reading at the beginning of the project: the problem was how to deal with literature.
- The relation of both teachers with respect to the pupil: equal partners in communication.
- The role of action learning/research in this project: taking yourself as the starting point of your research.
- Limiting the focus of the research: making decisions in the light of the aims of your project, coping with limitations in time and unforeseen conditions.
- Making music together as a necessity for effective coaching: building conditions of trust and openness.

Discussion

See results

Answers to the research questions

1. How can consensus be obtained about tuition and supervision of the pupil towards the entrance examination?
Extensive mutual communication between all partners in the teaching process is essential. All partners have to work in the same direction.
2. Which form(s) of role division is (are) effective?
I acted as a coach, more from a distance. The teacher
of the music school takes the leading role. I had a more prominent role in the long term planning of the lessons heading for the audition exam of the conservatoire.

3. Which ways of reporting and communicating contribute to an optimal cooperation between teachers and between teacher and pupil?

Written reports of all participants are relevant to prevent misunderstandings. For practical use formats have to be developed in order to reduce workload. Communication via joint music making for building trust and really getting to know each other.

Bibliography

Appendices

Reports of the lessons
Contents of lessons
Personal log

Subproject 2b: Team Teaching (Young Talent Class)

Research Report Wieke Karsten

Assignment

Educating young musical talent is an important focal point for the Dutch conservatoires. The demands made on professional musicians are high. Beginning young and good guidance are of crucial importance to gain a place in the international work field as a starting musician. The Prince Claus Conservatoire has been working in the field of guiding young talent for some time, through a one year preparatory course (connected to the PCC) and a young talent class (in cooperation with music schools). At the moment the lectorate is preparing form and contents of the guidance of this young talent within the framework of lifelong learning. This is done by research in the field of team teaching and the development of a new didactic concept for integrated teaching.

The project division ‘team teaching’ will give content to a more effective way of cooperation between teachers of
the conservatoire and those of music schools or private practices. Friction points will be assessed and analyzed in the classical as well as the jazz department. Following this, an improved approach for team teaching will be written. This approach will be tested and further developed in the pilot, which starts in October. By May 2007 the final results will be presented.

**Problem description**

From documents of the Prince Claus Conservatoire (2005):

1. The results of the young talent class are insufficient: not enough candidates are admitted and the financial efforts are too great;
2. The partners involved the young talent class (conservatoire teachers and music school/private practice teachers) indicate that there were problems with the practical execution and feasibility (cooperation is difficult or cannot be brought about).

From my per experiences:

a) Teachers experience misunderstandings concerning each other’s roles in the teaching process (which can lead to experienced differences in hierarchy: the conservatoire teacher has the lead in the teaching process, the music school teacher is following orders from the conservatoire teacher).

b) Teachers from the conservatoire and from music schools are not always sufficiently acquainted with each other’s teaching practice, which often leads to misperceptions about each other’s teaching qualities.

c) Pupils often experience difficulties in how to relate to both teachers.

**Problem analysis**

Why do teachers experience a hierarchy?

Misunderstandings arise because:

- Lack of felt shared ownership for guiding the pupil jointly to the entrance examination of the Prince Claus Conservatoire.
- Unfamiliarity with each other’s teaching practice. Teachers of conservatoires and teachers of music
schools work with different kinds of pupils. Teaching starting pupils requires a different didactic approach than teaching highly motivated advanced pupils in terms of the demands that can be made on them.

Why do pupils of the young talent class find it difficult to relate to both teachers?

a) With every change of teacher, a pupil receives new information, or gets old information put into different words. This can give the pupil the idea that the new teacher is better.

b) The pupil frequently receives contradictory information from both teachers.

c) Tensions between the two teachers are not always dealt with or talked about.

Research objective  Developing a model for cooperation between (principal subject) conservatoire teachers and music school/private practice teachers, based on consensus about targets and contents of the tuition of the pupil, clarity about each other’s role in the teaching process, mutual trust in each other’s capabilities and a role for the pupil as partner in the education process.

Research questions

- Which requirements have to be met to guarantee a successful cooperation between teachers?
- Are these general requirements or are there specific conditions for team teaching between teachers of the conservatoire and teachers of the region?
- How important is knowing each other’s lesson practice and vision on teaching, what influence does this have on working together?
- How is the reporting done most effectively? Who participates in this, who takes the initiative, what is the role of the PCC, what to do in case of obstacles?
- What role can the music school/private teacher play at the entrance examination?

Research methods

Description of case study Stefanie V. and Hanneke v. V:
Interviews with two experts (good practices),
- Log (personal reflections on the research process).
- Reflective conversations in the research group (action learning sessions).
- Literature Research

Results
- Description of case study Stefanie V. and Hanneke v. V

Topics
Initial situation
What happens in the lessons
Experiencing the lessons
Experiencing the co-operation
Results of the lessons
- Good practices (2)
- Log (personal reflections on the research process)
- Reports of the discussions in the research group (action learning)

Main findings
Getting to know and appreciate each other.
Knowing and respecting each other’s teaching practice.
The pupil is not the property of a particular teacher.
The co-operation has to be beneficial for all participants.
One plus one is more than two.
Learning community.
Working together based on a shared vision.

Discussion
See results

Answers to the research questions
- *Which requirements have to be met to guarantee a successful cooperation between teachers?*
Taking time to get to know each other. Having respect for each other’s practice and perspective of teaching (related to the kind of pupils one teaches and the differences in pedagogical aims the institutions stand for). Working from a collective responsibility for the further development of the pupil, leading to a successful entrance examination at the PCC (without claiming ownership of the pupil). Having an open attitude and a willingness to learn from each other.

- *Are these general requirements or are there
specific conditions for team teaching between teachers of the conservatoire and teachers of the region?

Extra is that the conservatoire teacher has to take the lead in communicating with the teacher of the music school and the pupil. Work out a joint teaching plan that both of you agree on. Be aware of possible (not outspoken) tensions that can trouble the cooperation.

- **How important is knowing each other’s lesson practice and vision on teaching, what influence does this have on working together?**

Knowing each other’s teaching practice and vision on teaching is something that emerges as a result of working together. More important is openness and willingness to learn from each other. Feeling a collective responsibility for the learning process of the pupil comes first. Be aware that working together as teachers can have extra value for the pupil (1 and 1 is more than 2).

- **How is the reporting done most effectively? Who participates in this, who takes the initiative, what is the role of the PCC, what to do in case of obstacles?**

Both teachers have to take care that they keep each other and the pupil well informed about the lessons that took place. Short reports can be sent to each other by e-mail. The participants have to feel free to comment on these reports or to ask for further clarification. The teacher of the music school writes two reports. Once at the start of the cooperation and once at the end (how he/she experienced the cooperation). The pupil writes a short report of the lesson every time (what he/she learned from it and what to do for the next lesson) and a final report.

- **What role can the teacher of the music school or private teacher play at the entrance examination?**

The music school teacher knows many characteristics of the pupil that are not visible during the entrance examination (perseverance, motivation, concentration etc.). The music school teacher can provide the entrance examination committee with this kind of information to help the committee make the decision whether the candidate should be admitted or not.
Subproject 3: Integrative teaching (Preparatory Year)

Research Report Robert Harris (integrative teaching)

Assignment

In the project division ‘integrative teaching’ new didactics will be developed for further integration into the principal study and the principal study supporting courses (ear training, musical theory, music history). It appears that these subjects do not have a clear enough place in the principal study, which makes it difficult for students to integrate the information they receive in the various courses. At the moment a literature study is being carried out into the advantages of an integrated approach of theory, ear training and music history for the student (especially the studying of new repertoire). Next to literature studies, three good practices in this area will be described based on interviews. The next step will be the development of a didactic model of ‘integrative teaching’, which will be tried out between October 06 and April 07. In May a report will be published with recommendations for the implementation of this model.

Problem description

See vision document Integrative Teaching in this book.

Problem analysis

- Principal study teachers make little use of skills taught in theory lessons.
- Accompaniment lessons in practice are solely oriented towards ensemble playing.
- Skills mastered in theory lessons are not practically applicable in the principle instrument realm.
- Principal study teachers, accompanists, and theory teachers don’t cooperate enough.

Research objective

Goal of the research is to amass practical knowledge regarding the integration of theoretical skills in the
study of the principle instrument.

Research questions

1. How could principal subject teachers appeal to relevant theoretical skills?
2. What role could accompanists play in the integration of theoretical skills in the principal study?
3. Which theoretical skills are relevant to the principal study and how could those skills be taught?
4. How can teachers cooperate to achieve the integration of relevant theoretical skills in the principal study?

Research methods

- Vision development (+ literature research)
- Interviews with three experts (good practices)
- Description of a case study (Pupil A)
- Log of the piano practicum
- Reflective conversations in the research group (action learning sessions).

Results

Vision document Integrative Teaching
Interviews with David Berkman, Tamara Poddubnaya and Rein Ferwerda.
Report case study Pupil A
Personal log

Discussion

It is clear that we need more insight into the way principal study teachers work. Interviewing instrumental teachers is apparently not the most informative means of discovering how they work. Observation of lessons is possibly a more appropriate way of discovering what skills teachers think are important and how they employ them. In addition, reports written by teachers themselves about their own teaching do not always reflect their teaching as it is. Chaffin and Imreh (2001) suggest that musicians who practice effectively may not always be entirely aware of how they practice.

In contrast to research on learning in music, relatively little attention has been paid by researchers to the role of the teacher. Most recommendations about teaching are derived from research on pupil learning, not from direct
observation of teaching situations (BERA 2004). There has been some exploration however of the way the learning process is influenced by strategies teachers adopt (Davidson & Smith 1997; Price 1989; Tait 1992; Yarborough & Price 1989) and their teaching about practice (Gaunt, 2004; Barry & Hallam 2002; Barry & Mc Arthur 1994).

An informal conversation with Michel Strauss (Paris), led to the insight that students generally have difficulty with what he calls ‘expressive analysis’, i.e. with determining interpretation right from the score. Possibly Strauss’ approach (unpublished) may help us determine which theoretical skills may be relevant.

The interview with Ferwerda leads to the conclusion that the position of the accompanist becomes more prominent in fostering the students who sing or play a melody instrument to make the connection between what is in the score and the interpretation of it. It is in this accompaniment lesson that Strauss’ ‘expressive analysis’ could find a concrete place in the curriculum, particularly in the preparatory year where it could fulfil an important function.

The interview with David Berkman demonstrates that theoretical teaching can be almost completely integrated in the principal study. While Berkman subscribes to the utility of specialized theory and solfeggio lessons, he indicates clearly that instrument-specific study of theory and ear training belongs unequivocally to the principal study.

His arguments to include arranging, composing and improvising in the curriculum are strong. And while he emphasizes traditional elements of the principal study like scales and arpeggios, he advocates playing by ear (even fugues) and transposition to all twelve keys. Berkman’s approach offers interesting possibilities of integrating theoretical training.

By comparison with the literature on music performance, we know far less about improvisation (BERA 2004). In
research in the field of cognitive neuroscience, it has been the custom to divide subjects into two categories: musicians and non-musicians. Recent research may force us to rethink these categories. It appears that musicians who are not score-dependent are more able to detect contour changes in (transposed) melodic patterns (Tervaniemi 2003). Mills (1989) discovered a two-way impact between composing and listening, raising the tantalizing possibility of an impact of composing on performing (see also Mills 2003).

Cooperation between colleagues in the preparatory year is just beginning. The development of consultation between teachers and the formulation of teaching goals and methods can be a good beginning. Team teaching can perhaps offer possibilities to develop methods that can go beyond individual disciplines. Individual teachers need support in developing these new educational methods. Cross-discipline activities between Jazz and classical departments are new and could take place on a more regular basis.

**Answers to the research questions**

*a. How could principal subject teachers appeal to relevant theoretical skills?*

We may conclude on the basis of the interview with Tamara Poddubnaya that the following skills and/or knowledge can be considered relevant:

- Being able to recognize keys by key signatures.
- Recognizing harmonic functions: Tonic, Subdominant, and Dominant.
- Identifying chords (particularly the older pupils).
- Recognizing themes.
- Form analysis: identification of the exposition, development, recapitulation.
- Identification of the ‘important note’ in the phrase.
- Solfeggio, harmonic as well as melodic.

Recognition of chords is encouraged by ‘blocking’ chords, i.e. playing all notes of the chord at once. Tamara asks pupils to transpose pieces a semitone higher or lower, especially the less advanced pieces. While pupils are playing, she sometimes improvises a second
voice or plays the chord progression in the background. Pupils compose their own cadenzas for piano concertos. In addition, pupils must study not only the solo, but also play the orchestra part and sing voices from the orchestra while playing the solo. Fugues are learned voice by voice, singing one voice while playing another. Key awareness is achieved by practicing scales.

b. What role could accompanists play in the integration of theoretical skills in the principal subject?
Ferwerda completely integrates the principal study with ear training, theory, and piano in his teaching. He teaches pupils key recognition by holistic analysis of the melodic structure of the music. This analysis precedes the development of aural imaging, he feels. He thinks that teachers are often too optimistic about the music-reading capabilities of their pupils. Although his ear training method is based on the relative system, he stresses the relationship between melody and harmony by asking pupils to play the chords while singing the melody. Singing is employed to prevent pupils from playing their pieces from motor memory only. He teaches form analysis by taking fragments from compositions apart and putting them back together again like puzzles.

Ferwerda suggests that conservatoires should be training pianists to teach theory and ear training, integrated with accompaniment. He feels that principal study teachers leave too much to theory teachers. While teaching piano as a principal study, Ferwerda uses the same methods of teaching ear training and theory that he does when accompanying. He takes his example from the master-apprentice teaching of the eighteenth century when all subjects were taught by one teacher. Nowadays, not all principal study teachers feel at ease with theoretical instruction because they have not been taught this way themselves.

Ferwerda sees team teaching of the principal study teacher, together with the theoretically trained accompanist, as a solution to the problem. He would like to replace theory and ear training lessons (mostly given
in classes) with individual instruction in which the principal instrument is used as a means of training analytical and aural skills. Repetiteurs who accompany pupils on their principal instrument have a special role in fostering the student to make the connection between theory, ear training, performance practice and the music they play/sing. Although ear training lessons in classes can be replaced by individualized instruction, Ferwerda still sees the importance of singing classes, as singing can be seen as a prerequisite to aural development.

c. Which theoretical skills are relevant to the principal instrument and how could those skills be taught?

Berkman feels that classical musicians should be able to harmonize, arrange, compose, and improvise, just as their great examples from the eighteenth and nineteenth centuries: he feels that it can be important for performers to learn to think like the composer himself. In addition it can be practical to be able to do more than only perform one’s part in a changing professional scene.

Classical musicians should develop more feeling for dance and metre. They should be able to delineate the harmonic content of a melody and be more aware of the relationship between the melody, the bass, and the root of the chord. Classical musicians could make more use of awareness of the harmony when memorizing.

Berkman thinks every musician should be able to sing and play drums as the vocal and percussive elements of music are so important. It is important to know how melodies move and how the line is built. Obviously a musician must be able to play scales and arpeggios. He must immediately be able to name the third, fifth, seventh, etc. belonging to a given root and know which scale is associated with a particular chord.

Berkman feels that students should be learning how to practice: changing complex problems into smaller problems that are easier to solve. Studying is experimenting. Aural and theoretical skills are two sides of the same problem. You should be able to approach a problem from different angles: switch from a purely
rhythmic approach to a theoretical one and then to an ears-oriented approach.

He believes in aural training on the instrument and harmony at the piano for all students. He believes in playing by ear, even Bach fugues. Making mistakes is a wonderful opportunity to learn. You should stop, listen to what you’ve done, listen to other possibilities and compare.

Berkman feels that improvisation is an important tool, even for chamber music ensembles. Improvisation does not necessarily have to be tonal. Different forms of improvisation serve different ends. By improvising together, members of an ensemble learn to listen and react to one another.

Pupils should be doing more transposition, preferably to all twelve keys. They should be improvising melodies vocally above a bass and learn to sing the tones of chords above their roots. Singing is important to prevent the note from becoming only a symbol for which key has to be played and not for the sound it represents.

d. How can teachers work together to advance the integration of relevant theoretical skills in the principal study?

From the case study and the logbooks of the group piano lessons, various forms of cooperation between teachers become apparent. Firstly, consultation on educational goals and a shared view on education in general between the teachers. Exchange of lesson reports enhances insight into one another’s methodology. Testing the pupils together to determine their level is a good way of checking each other’s views in a practical situation.

The alternative lesson organized for pupil T. with a Jazz colleague was a good example of cooperation between different disciplines. Consultation between colleagues (principal study teachers, repetiteurs) enhances team spirit just as collegiate visits to the lessons of principal subject teachers. These visits even lead to new forms of cooperation (e.g. Strauss). The possibility of meeting the
pupil in various lessons (his own lessons and the principal study lessons) enhances his insight into the musical development of the pupil.

Bibliography


4. Conclusions and recommendations

Which conclusions and recommendations can be drawn from the findings presented in this report? For this we turn back to the research questions we formulated for this project.

With regard to research question 1: Which conditions have to be fulfilled in order to make learning in groups successful for conservatoire teachers?

1. To engage in action learning and action research projects the teachers need to be sufficiently facilitated concerning time (and money) to participate adequately in the group, in order to contribute to the processes going on (learning and doing research together). In this project all members had a temporary appointment of half a day a week for this project (which lasted one year).

2. Regular meetings, once every two weeks, each meeting lasting two hours. For our group (4 subprojects) the preferable length is two and a half hours. These meetings are vital for the learning to take place. Reflecting collectively on the subjects that are brought up is time consuming. The meetings need to have an agenda, the topics come from the logs in which each researcher puts the questions she wants to reflect on in the coming meeting with her ‘critical friends’. The chair of the meeting has to take care that there is sufficient time for discussing the questions.

3. Reflections have to lead to concrete actions. To warrant that the project keeps enough momentum all discussions have to lead to decisions about how to proceed. It is important that the outcomes of the decisions are formulated in concrete research actions. This can be further literature research (with a clear assignment) or to try out something in the lessons (intervening and evaluating). The outcomes, what the actions have yielded, have to be discussed in the next meeting.

4. Team building: participants have to give meaning to their own perceived problems and questions, commitment (clear procedures), acting as critical friends, respect for what each member wants to learn and how he/she learns. The climate in the group needs to be attended to regularly. In the beginning our project group did not...
meet this condition, which resulted in a tense atmosphere in the group. Knowing each other as colleagues by seeing each other regularly in the conservatoire (cafeteria, meetings) and having informal talks doesn’t guarantee a successful cooperation in an action learning/research group. In the beginning of the project explicit work has to be done on team building.

5. Agreement is agreement. Learning in groups and doing research together requires a high work ethic. Participants have to attend the meetings, deliver their assignments on time and participate actively in the reflection process. These are important determinants of the success of action learning groups. That’s why it is important that the members of the group are adequately facilitated for their membership.

With regard to research question 2:
Were the formats that guided the action learning and research process of help?

1. The formats that were offered by the researcher/coordinator were appreciated by all members of the project group.

2. In the final evaluation with Helena Gaunt the teachers mentioned that in retrospect they missed the format used for the research report at the beginning in the project. It would have given them a clearer picture of the research component of their project. The philosophy of the programme, providing relevant (research) information at the right moment, has not been proven invalid but needs as a precondition that the members of the group have an overview of what is expected from them as a researcher.

3. The fact that the project has a research component (doing research) as well as a training component (how to do research) has consequences for content of the meetings. Besides discussing the progress made in the subprojects during the meetings, the training of research skills needs more emphasis. Skills for formulating a problem, for formulating research questions, for choosing and using research methods, analyzing data, drawing valid conclusions and writing a research report have to be trained explicitly.

With regard to research question 3:
What are the results of the subprojects and what is the quality of it?
Polstra and Beukeveld (2005) pose that one can speak of action research if the project meets the following criteria:

- research, intervention in practice and learning go hand in hand;
• the methodic knowledge (the project generates) is found adequate by the researcher as well as by the practitioners involved in the research group;
• the research group contains more than one practitioner;
• the research group makes use of various research methods.

1. In all the subprojects knowledge and views were generated by reflecting on topics, intervention based practices and by evaluating the outcomes of the interventions in the group.

2. The research in this pilot project served the development of vision on how to improve team teaching practice in the young talent class and integrative teaching in the preparatory year. The visions on ‘team teaching’ and ‘integrated teaching’ were developed by describing and analyzing the problems in the young talent class and the preparatory year, reflections resulted in concrete interventions which were tried out in the lessons and then evaluated in the group. The research outcomes of the subprojects fit the definition of a good practice: the practice is effective in the context and under the conditions described (Groot, 2005). To become a ‘best practice’ the practice must be repeatedly successful in the context described (criteria based evaluation), the conditions that contribute to success have to be known and it has to be demonstrable that this practice is the most effective one (more than other existing practices).

3. Triangulation of sources and methods was applied in all subprojects in order to make the conclusions more valid. The teachers and pupils who collaborated in the subprojects team teaching were questioned and asked to write reports on how they experienced the collaboration. They were also asked to comment on the reports of the conservatoire teacher. In the subproject team teaching the development of the programme was guided by the vision document Integrative Teaching, based on research literature and extended interviews with experts in the field.

4. The outcomes of the two subprojects on team teaching can be implemented on a larger scale: more teachers (not only the teachers involved in this practice) and for different instruments. To guarantee that the expertise gathered in this project is well transferred, it is recommended that ‘new’ teachers working in the young talent class receive guidance from the teachers of this project group. The outcomes of the subproject on integrated teaching are very promising. Further research is needed to embed this practice further into the programme of the young talent class. For this it is required that:
The didactics that have been developed are implemented on a broader scale (with more different teachers and pupils) and are further developed.

The principal study teachers and co-repetiteurs should be involved in the programme and in the development of it.

The new didactics should be evaluated (does it achieve the desired outcomes).

**With regard to research question 4:**

**What has to be improved in the training programme?**

Concerning the research questions mentioned above, a number of conclusions are related to how to make the current training programme (project 1: the inquisitive teacher) more effective. Suggestions for revision can be subdivided into conditional- and content recommendations.

**Conditional recommendations:**

- Meetings have to be scheduled regularly (once every two weeks).
- Depending on the size of the group and the number of questions that has to be reflected on, the preferable length of the meetings varies between two (minimum) and three (maximum) hours.
- Commitment. Teachers involved in the training group must have a high work ethic: attending all the meetings, keeping up a log, sending the topics one wants to discuss with the critical friends in time for the next meeting and doing the assignments that are given for acquiring the necessary research skills.
- Teachers involved in the training programme have to be sufficiently facilitated to do their job (the four hours a week for the period of a year they received in this project was sufficient).

**Content recommendations:**

- More time has to be spent on team building. Getting to know each other really well: What are your motives to be in this particular group. What do you want to learn and how do you learn. How do we learn together (acting as critical friends: not being directive all the time, hear other perspectives, willingness to change your position) and which attitudes are needed for this (openness, honesty in feedback and appreciating criticism).
- From the start of the project the members have to have an overview of what research is about, what the steps are in doing research (see the format in ‘Programme and participants’ in this article) and what kind of actions are part of each step.
• The training aspect of this kind of project (acquiring research skills) has to become a more explicit part of the programme. This can be done by spending part of the meetings on instructing the participants in research knowledge, by giving clear assignments for them to master the relevant research skills and by giving feedback on the assignments.

5. Epilogue

More and more institutions for education experience and realize that the professional development of teachers is more effective if the content of what they learn has a direct connection to their teaching practice, and if it fits their personal motives and ambitions (see Jochems, 2007). Not only does the learning become deeper this way, but it also increases the chance that what is learned effects the teacher’s behaviour in his or her teaching practice.

Educational innovations are more effective if teachers are involved in the innovation process. Not only do teachers have a lot of practical knowledge of their teaching practice, which can be highly relevant, but it is also very stimulating and motivating for the teachers to have a decisive influence on the changes to be made.

For innovating education at the conservatoire and make serious work of the professional development of teachers, it is recommended that communities of practice (for a definition see Wenger, 1998) are installed, in which teachers, supported by educational specialists, reflect on their practice, do research and report their findings and conclusions to the staff and to other colleagues. Not only conservatoire teachers should be part of these communities, but students interested in community and professionals working outside the conservatoire, would be a welcome addition. This way different views and perspectives would be taken in.
6. Bibliography


Integrative teaching

Robert Harris

This is an article about the integration of instrumental teaching, aural skills and keyboard skills and music theory at the pre-tertiary level. Team teaching and discipline crossover offer a possible solution to students’ inability to apply skills taught by specialists in separate fields. A personal development plan motivates students to direct their own learning process. A comparison of linguistic and music literacy enables us to outline the development of music literacy in four phases and understand the function of aural skills.

In the course of his studies the music student will become acquainted with various disciplines such as solfeggio, harmony, counterpoint, etc. Already at the preparatory level, in the Young Talent Class, students are taught sight-singing and the aural and notational recognition of intervals and chords as well as basic music theory. These disciplines are viewed as a prerequisite to intelligent music practice.

Nevertheless, there seems to be a discrepancy between the level of mastery in instrumental practice and the level of mastery in aural and theoretical practice. Students with little or no theoretical understanding of music are frequently able to perform at a high technical and musical level, while students with a thorough theoretical background may exhibit a disturbing lack of musicality. Similarly, the ability to recognize intervals and chords aurally is no prediction of technical mastery of the instrument, nor of musicality.

The question arises therefore whether the aural skills and theory as they are taught are functional to good instrumental practice; for even though they may be quite relevant, the student may nevertheless be unable to apply them. The division of labour between the teaching of instrumental practice on the one hand and the teaching of aural skills and music theory on the other hand may perpetuate the dysfunction of the skills being taught.

The advantages of the division of labour as we know it are manifest: the instrumental specialist is able to coach the student to the high technical level required by present day orchestra and concert practice and the teaching profession, while the high cost of individual tuition makes it economically attractive to offer aural skills and theory in a class situation.
In this paper I will discuss the option of integrative teaching, an application of team-teaching and discipline cross-over to the problems mentioned. First, however, I would like to review some of the demands instrumental practice makes on the student and discuss the role of secondary subjects in meeting those demands.

1. Reading music

Just as the technical mastery of the instrument, the ability to read music is an acquired skill. It is unfortunately not a skill that is taught with the same methodical approach that is used to learn a language. Musicians more or less ‘pick up’ the art of reading in the course of their studies. The inability to read music well is frequently mistaken for technical insufficiency. Students who do not do well reading music frequently compensate by memorizing or playing by ear. Instrumental teachers are sometimes even unaware of the fact that the student is compensating, but no remedial training is available in the curriculum for students who require it.

Even students with ‘normal’ reading ability fall prey to specific music-reading problems of which teachers should be aware. Our notational system, for example, represents a legato phrase as a set of discrete notes instead of, for example, as a long bar of varying width bending up and down. In music reading, as in language, the advantages of a parsimonious notational system outweigh the disadvantages. Nevertheless, we should be aware of the fact that less advanced readers will tend not to vary volume and vibrato during the note, simply because of the way they react to the manner of notation. This mistake becomes exceedingly apparent in longer note values. The teacher should be aware that students making this mistake are not necessarily less ‘musical’ although their playing may give rise to that misconception.

A similar reading problem stems from the fact that, in our notational system, notes belonging to the same rhythmic motive are not necessarily connected and vice versa. We generally use beams to connect quavers and semiquavers within the beat, with perhaps the exception of the upbeat, while the rhythmic motif, more often than not, not only crosses the beat, but also the bar line. Again, the accepted notation enhances readability; but poor readers will frequently fail to identify rhythmic and melodic motives correctly because the ‘beaming’ offers a conflicting picture. Again, this problem will manifest itself in unmusical playing but
does not necessarily imply a lack of ‘musical talent’ on the part of the student, but rather a poor level of reading skill.

The ability to read well is particularly important for classical musicians who, unlike their jazz counterparts, are practically wholly dependent on the exact text of the composer’s manuscript for the practice of their art. The fact that a shortcoming in reading ability, just as a shortcoming in technical mastery, frequently expresses itself in the form of unmusical playing should emphasize the urgency of including reading instruction in the curriculum.

**Ear training**

The term ‘ear training’ covers a broad variety of skills associated with aural development of the student, for example:

- the ability to reproduce (sing or play) a rhythmic and/or melodic pattern by ear;
- sight-‘singing’, i.e. the ability to reproduce (sing or tap) a rhythmic and/or melodic pattern represented in our notational system;
- dictation, i.e. the ability to represent an aurally presented melody in our notational system;
- the ability to aurally identify the intervals created by two voices sung/played together;
- the ability to recognize aurally the root, third, fifth, etc. of a chord;
- the ability to identify the harmony of a music example or cadence by ear;
- harmonization, i.e. the ability to recognize the harmonic implications of a given melody by ear;
- the ability to recognize chromatic as well as non-harmonic tones (with their resolutions) aurally, etc.

It should be clear that each of these skills belongs to the necessary equipment of the professional musician. Yet it should also be pointed out that every one of these skills is related to instrumental performance in a different manner, and at a different level. Just as, in language development, the knowledge of spelling, vocabulary, grammar, etc. can be seen as a necessary part of the curriculum, we must admit that even totally illiterate individuals may reach an unbelievably complex level of language mastery without ever having made acquaintance with the alphabet, let alone the grammatical particulars of their own mother tongue. That the same can be true in music should hardly surprise us.
**Reading-readiness**

The term ‘ear training’ implies that the student who has not mastered the subject is unable to hear (musically). This would be like suggesting that an illiterate child is unable to understand his own language. What we call ear training is, in fact, for the greater part: reading-preparation instruction or, as it is called in language instruction: ‘reading readiness’. Just as in the reading-readiness programme, the elementary-school child must be taught that a sentence is made up of individual words, although he or she is already in possession of a satisfactory vocabulary and can manipulate it with ease, similarly a young musician must be taught that musical sounds can be grouped in intervals and chords, etc. which can be recognized aurally and visually, before he can actually learn to read a score adequately. The fact that many young students without ‘ears’ perform so satisfactorily is therefore not as surprising as it may seem; they may play well but nevertheless exhibit symptoms of illiteracy. But this fact should not blind us to the reality that further progression may very well be dependent on the ‘aural’ skills being taught. The literate musician will have indeed mastered sight-singing and dictation.

**Listening training**

To be sure, a certain amount of aural training can be termed: ‘listening training’. The student who does not hear that he is playing a wrong note, for example, needs listening training. But also the student who is not conscious of the amplitude and frequency of his vibrato; the student who unwittingly performs a lyrical melody with a sharp tone; the student who is unaware that he plays every crescendo accompanied by an accelerando and every decrescendo by a ritenuto; in short: the student who is unaware of the musical parameters he or she is applying and is unable to manipulate them consciously needs listening training. But, interestingly enough, these items are not treated in the aural training class although they lend themselves well to class instruction. In my discussion of an integrative solution to the curriculum, I will include the subject of listening instruction and the treatment of musical parameters.

**Playing by ear**

The comparison between language and music literacy points to another difference between language development and the musical development of the classical musician. In general, classical musicians are taught to
reproduce sounds, not to produce them, while the child who learns his mother tongue is primarily taught to produce speech. And although parents may, now and then, encourage the child to repeat a word or phrase in order to improve pronunciation, in general comprehension and the ability to respond adequately are the marks of language development. It is an accepted fact a child will eventually master pronunciation perfectly without any formal instruction; so well in fact, that his or her geographic origin may be determined solely on the basis of it.

Historically, instruction in classical music has progressed from emphasis on both production and reproduction of sound to emphasis on reproduction alone, in particular on reproduction from notes. This development finds its background in the development of style, in particular the progression from the 18th century view of music as a phenomenon of nature, with the corresponding view of the musician striving to conform to the laws of form and taste, to the romantic view of the unfettered artist and the corresponding view of the musician as one striving to conform to the wishes of the composer. This development is paralleled by the development of music notation. In the 18th century, the unmarked score is the norm, while in later styles markings are almost excessive. In the 18th century, ornamentation and improvisation were not only accepted, but encouraged; in later styles, as Ravel commented to Cortot, ‘one should play the notes as written’.

Does this historical development imply that the mastery of the instrument and of music in general can be reached solely through the reproduction of music from notes? And that learning to play ‘by ear’ is unnecessary? The comparison with language acquisition should make us slightly wary of that view. The inability of some music students to reproduce a music fragment by ear is disturbing, not to mention the inability to manipulate it by, for example, extending it, ornamenting it, transposing it, accompanying it with an ‘improvised’ second voice, etc. The idea that this skill is God-given and cannot be learned is widespread among classical musicians and has had important repercussions for the curriculum. Including these ‘aural’ skills in the curriculum will be one subject of discussion in the paragraphs on integrative teaching.

**Composition**

While in language literacy, the ability to write follows logically from the ability to read, in music we consider composition to be a subject that the average musician does not necessarily have to master. We have accepted
a situation in which the trained music teacher is often unable to write a simple duet or trio for his or her own pupils and is therefore wholly dependent on material available from publishers. The subject of composition has devolved into an approach we call ‘music theory’ in which, like football fans, we watch from the sidelines what others do instead of getting out there on the field and enjoying the game. This approach to the subject of composition will play a part in the discussion on integrated teaching.

**Singing**

Classical music as we know it harks back to primitive forms of expression known even to prehistoric, illiterate man. Song, dance and percussion are the basic building blocks of musical expression up to the present time. Pedagogically speaking, instrumental tuition should be preceded by a solid foundation in all three disciplines. The inability of many students to play cantabile, beat time and feel the pulse is a direct result of the omission of these aspects in the training of the young musician. It is poor economics to treat them remedially at the conservatoire during individual instrumental tuition given by highly qualified (and paid) experts.

**Keyboard skills**

Since the advent of harmony in western music, the keyboard has been the instrument of choice for the practical study of that subject. Pedagogically speaking, the student should progress from the concrete to the abstract. The abstract treatment of harmony should therefore be preceded by the concrete manipulation of actual chords on a music instrument. For the instrumentalist who is unable to play chords on his own instrument, playing them on the piano is the next best substitute. Keyboard skills should therefore be taught as early as possible; for those students who have received no prior instruction, the Young Talent Class is the place to start.

**2. The master-apprentice relationship**

We will use the term: ‘integrative teaching’ here to refer to an interdisciplinary and team-teaching approach to the problems created by specialization and division of labour. What exactly are those problems
and how great are they? The terms ‘specialization’ and ‘division of
labour’ refer to the developments that have taken place in society since
the advent of industrialization and the relocation of labour in large-scale
factories instead of in homes and shops where hand-made goods were
manufactured by masters and their apprentices.

Unlike many forms of higher education in which specialization and
division of labour have been more or less complete, music education has
maintained to a certain degree the master-apprentice relationship between
teacher and student in the principal subject lesson. At the same time,
teacher-student contact has been greatly reduced, and various aspects of
the profession have been delegated to other teachers with whom the
student is not expected to develop the special master-apprentice
relationship.

While the principal subject teacher is expected to integrate interpretation
and instrumental technique and assess the student’s advances in both
areas at the same time, it is commonly accepted that other teachers will
make no attempt to do so. The theory teacher assesses the student’s
progress in form analysis by means of an oral or written exam and not, for
example, on the basis of the student’s playing.

From the perspective of the student, the master-apprentice relationship
between him and the principal subject teacher is of a different order than
the relationship with other teachers. Not only does the principal subject
teacher exercise more authority than other teachers, but also, in terms of
time spent by the student on preparation, the instrumental teacher
commands a much larger percent of the student’s time and attention.

But also, from the point of view of integration of instrumental
performance and secondary skills, the instrumental teacher functions as a
role model for the student. If the principal subject teacher, for example,
fails to demonstrate the necessity of applying aural skills to the study
method, the student will assume that they are unimportant. It is therefore
essential that the principal subject teacher be aware not only of the
master-apprentice relationship, but also of his or her function as role
model.

Instrumental teachers who take their responsibility seriously are prone to
admonish the student regularly to ‘do your best’ in theory and aural-skill
training, etc. This is what is called extrinsic motivation: the student tries
to do well in ear training and theory because he wants to please the
teacher whom he so admires (or fears). The effects of extrinsic motivation are limited.

It would be far wiser if the teacher would rethink the function of theory and aural skills in his or her own study method and make a serious attempt to demonstrate the advantages of that study method to the student. This is what we call intrinsic motivation: the student discovers that the teacher is able to play the solo entrances correctly in a concerto, because he is able to sing or play the tutti’s, instead of only being able to count the bars. Or he discovers that his teacher is able to play the bass line of the orchestra part by ear, while the student is only able to play his own part from notes, and therefore longs to be able to do the same.

The rethinking of the function of theory and aural skills in the study method has a secondary asset: the instrumental teacher will then be able to communicate to secondary-subject colleagues which skills are more important and which are less important. In the paragraph on team teaching, I will go into the problem of communication between principal subject teacher and secondary-subject teacher in more detail.

3. Secondary subjects

Secondary subjects can be secondary in the sense that the student learns to play a second instrument or to control his singing voice; or it can be secondary in the sense that elements of the instrumental major such as sight reading may be treated in a second lesson, usually by a different teacher, and frequently in a class situation. We will first take a look at secondary subjects in the first sense of the term.

Singing or playing the piano (as well as dance and percussion) are activities that are useful because of the concrete nature in which they deal with musical reality. This is the reason they are frequently employed in the principal subject lesson and that is the reason every musician should be given ample opportunity to master them at an early age. Would it be useful to offer these subjects remedially to Young Talent Class students who have unfortunately missed that opportunity?

In the traditional curriculum offering these subjects would imply the addition of new lessons. In the integrative curriculum, the addition of a new ‘subject’ does not necessarily imply the addition of an extra lesson. On the contrary, the question of whether piano lessons should be included in the curriculum can be formulated as follows: is it possible to teach
The integrated curriculum offers the possibility of expanding the student’s horizon without expanding the curriculum. So the answer to the question is affirmative: certainly we will include piano and singing etc. in the integrated curriculum.

Motivation

Theoretical knowledge of music structure is a tool of the trade that has been delegated to specialists and is treated in lessons separate from the principal subject lesson. Teachers of these subjects are faced with the difficulty of motivating the student to apply himself to a task, the importance of which he is perhaps not convinced.

The remedy generally practiced, is to encourage the student to practice the art of analysis on his own repertoire in the vague hope that working on a piece he plays himself will encourage him to apply himself more diligently. The approach is well intended, but the results are often discouraging, especially for the teacher who has bent over backwards to make the subject as attractive as possible to the unmotivated student.

What is generally not understood is that the average student is completely unaware of any relationship between analysis and interpretation. Reference to analysis is rare in the principal subject lesson, and, for most students, practical interpretation is a question of intuition and/or imitation. What then is the relationship between intuition, interpretation, and analysis and what are the tools the student needs?

Intuition

In their *Generative Theory of Tonal Music* Lerdahl and Jackendoff contend that the goal of a theory of music is the ‘formal description of the musical intuitions of a listener who is experienced in a musical idiom’.

The authors’ assumption is that the average listener comprehends music by means of rule-based ‘analysis’ of what he hears. Lerdahl and Jackendoff’s generative theory is an application of linguistic theory to music, the idea being that music comprehension is approached by the listener much in the same way as linguistic comprehension.
Comprehension is therefore not based on *formal* analysis of the perceived but on *informal* analysis. Similarly, the ability to speak a language does not rest on formal knowledge of the grammar of that language. Neither does the general ability to sing or play depend on formal analysis of the music. The first phase of the art of what we generally call ‘interpretation’ is therefore the ability to apply rule-based intuition to general performance, just as we do in speech.

The application of intuition to performance may be more complex than it seems. We have already noted that poor reading ability can have a negative influence on ‘interpretation’ and should be diagnosed as such by the teacher. In addition, teachers must constantly resist the temptation to write ‘expression’ marks in the score. Following the teacher’s written instructions is not the same as applying rule-based intuition oneself, though the musical effect may be somewhat satisfactory. The same can be said of imitation. Copying a teacher’s performance or that of a CD may lead to a satisfactory result; it teaches the student little about the application of intuition to performance.

The role of secondary subject teachers in the development of performance based on intuition should also be discussed. Teachers feel perhaps more comfortable talking about the ‘grammar’ of music for which an adequate vocabulary has been developed. But we should realize that formal analysis of music should be preceded by the development of musical intuition itself. Together with the principal subject teacher, secondary subject teachers should develop goals for the Young Talent Class that reflect a realistic evaluation of the current level of the student.

**Art**

As language becomes more complex through the use of metaphor, symbolism, and poetic license, comprehension of its deeper meaning requires a more advanced level of mastery of the language that can only be acquired with the help of formal analysis. For that reason, the study of grammar, syntax and etymology, etc. generally begins in secondary school, where students begin to read literature.

Similarly, the comprehension of many works of musical art can only be understood with the help of the more advanced mastery of the ‘language’ of music that can be acquired with the help of formal musical analysis. Depending on their role in the performance of a work of art (composer,
conductor, concertmaster, soloist, tutti violinist) musicians have more or less need of advanced knowledge of composition and analysis.

It is disturbing to note that, in the principal subject lesson, young instrumentalists are frequently required to play solo concerti and sonatas for which their theoretical foundation is inadequate, simply because of the technique they may be able to learn or demonstrate by playing them. It would be a great advantage if instrumental teachers could consult their colleagues on the choice of repertoire for the student, based on a realistic assessment of the student’s theoretical level. This is an item for the paragraph on team teaching.

4. Curriculum development

In previous paragraphs it has become clear that the integrated curriculum is not characterized by separate lessons representing separate skills: singing, piano, ear training, theory, etc. At the same time, the integrated curriculum does not represent a return to the master-apprentice relationship of the eighteenth century. To determine how the curriculum can best meet the needs of the Young Talent Class student, we must first determine what ‘subjects’ should be taught. And then we can look at possible solutions for an adequate curriculum, keeping in mind teacher competence and availability.

But first, let’s return to the comparison with language. Summarizing what we know about literacy, we might say that its development could be outlined in four phases:

- the pre-literacy phase
- the reading readiness phase
- the literate phase
- the advanced literacy phase

The pre-literacy phase refers to the preschool child who is learning to speak the language fluently without being able to read it. In the reading readiness phase, the child is brought to awareness of the various aspects of the language he has already mastered. He learns to hear that speech is characterized by sentences, that a sentence is made up of separate words, that words can have more than one syllable, that there are vowels and consonants, etc. In the literacy phase, he learns to read and in the
advanced literacy phase he learns to apply the study of the language to the comprehension of literature.

If we could apply this mould right to music literacy, the task would be simple. The development of the child could be outlined in the same four phases:

- playing by ear
- ear training
- reading and writing music
- theory, composition

But, of course, most of our students fail to fit the mould. Most are unable to play by ear, have never had ear training but nevertheless are able to read notes. And although they have never had instruction in theory and composition, they are already performing art works from the standard music literature. This is the challenge with which we are confronted in the Young Talent class.

One solution can immediately be dismissed: the chronological method. We are all acquainted with it in the field of instrumental technique: instrumental teachers who force the Young Talent class pupil to give up playing repertoire and start all over from the beginning, because of the ‘disastrous’ method of the previous teacher. The chance that the pupil will continue with his studies or even continue to enjoy playing is minimal. Only allowing the pupil to play by ear, while he has been reading notes for years, would have the same effect.

The fact that students don’t fit the mould highlights the fact that the development of each student is different. Some play by ear, some don’t. Some are farther along in the reading readiness phase while others lag behind. And some already have a grasp of basic theoretical issues. Curriculum development will have to grapple with the fact that instruction must be tailor-made to fit the varieties of development with which we are confronted. An analysis of the student’s level in each phase will form the basis of a personalized plan.

In a traditional curriculum course offering would be based, for example, on three levels of instruction per phase: playing by ear I, playing by ear II and playing by ear III, and each student would be placed in the appropriate group following the entrance exam, depending on his level. We would need to offer twelve different lessons to accommodate the various possible levels of development with which we were confronted.
In an extremely large institute it could be done. For most schools it would economically prohibitive.

But aside from the economics, this approach betrays a view of teaching in which the student is the clay and the institute is the potter; and our business as teachers is to fit the student into the mould we have prepared for him. And when we have done, put him in the oven and that’s the end of the learning process. As an exponent of lifelong learning, the author of this paper can hardly be expected to propose a curriculum in which that would be the goal. In an integrated-teaching approach, therefore, we will not explore the possibility of developing the student, but instead explore the possibility of enabling the student to develop himself.

**Personal development plan**

‘Lifelong learning’ proceeds from the belief that achievement is based on goals the student posits for his own development and not simply on goals the teacher or the institute posits for him. And that, although we grant certificates and diplomas based on well delineated levels and norms of achievement that the school or government has proscribed, nevertheless, those levels and norms only represent temporary goals in the ongoing process of personal development of the individual, which takes place over a whole lifetime.

To our minds, the goals to which the Young-Talent student himself aspires may seem vague; to him nevertheless they may seem quite concrete: he dreams of being able to play the violin like… Our task is not to rid him of that dream but to help him realize it.

But we can go much farther by helping him to discover the possibilities of using his instrument in a way that will not only further his career as a musician, but also lead to personal and social success. We want, therefore, to help him understand what ‘playing the violin’ means, and which goals he should aspire to in order to realize it. At the same time we want to give him some idea of how playing the violin can give him fulfilment in life: personal enjoyment, social and economic success, and help him develop goals with which he can achieve that fulfilment.

For many a young student, the goal of ‘playing the violin’ is mainly associated with the mastery of instrumental technique and/or emotional expression, and not with the mastery of the aural, lexical and theoretical skills he needs to do that. One main goal of the Young Talent Class
should therefore be to clarify to the young musician what it means to be one. And in doing so, we should realize that the fact that he is not yet aware of what that means, is largely our fault.

We have not only relegated the relevant skills to stuffy classroom situations, we have also failed to confront the student intimately with role models at work; because of the importance lifelong learning ascribes to personal student goal development, every effort should be made in the Young Talent class to allow the young musician the opportunity to associate with professionals, offering him the opportunity to mirror his own abilities on their level of practice and encouraging him to formulate personal goals on the basis of that experience.

These goals should be formulated as ‘want-to-be-able-to-do’ goals, fields of competence the student feels he needs, to be able to become the ‘violinist’ he wants to become. As teachers, we can help the student translate these competences into sub-goals and set out a realistic blueprint of development that he can work on. Instead of trying to convince the student that he should be able to recognize intervals, tap rhythms, and pass ear training tests, we should offer the student a plan in which, for example, the various stages of reading readiness will lead to the lexical achievement he subscribes to, a plan he can work on himself.

One advantage of working with Young Talent is that our students are young and talented. We therefore want to encourage them to work on their own development independently, instead of only monitoring their studies in a day to day classroom situation. That means however, that besides helping them to define goals and sub-goals clearly, we must offer them self-study and self-assessment material that will allow them to pursue those goals independently, thereby reducing the demands teacher-to-student contact time makes on students already suffering from too heavy educational programmes.

In addition, the role of the teacher must be reconsidered. Where secondary subject teachers perhaps considered themselves responsible for the progress of the student in only one small area of his development, the integrative teaching coach will monitor the progress of the student as a whole, in relationship to the goals he wants to achieve. The coach is not merely interested in results, but in the actual study method, assisting the student in the development of efficient practice strategies, not on the basis of pre-developed instructions, but by fostering the growth of insight.
Team teaching

We have not yet attempted to propose a lesson schedule or determine which teachers teach what. In a certain sense we might consider that a moot point, more to be determined by economics, availability of teacher, student, and circumstances than by principle. A student, for example, who has not yet had the advantage of piano lessons and/or (choir) singing might benefit more from a lesson schedule in which he could participate in those activities than a student who has already learned to do so and can apply those skills in a self-study harmonization and sight-singing programme.

More important is the observation that the various teachers involved with the same student, work together as a team with common goals and methods, despite variations in personality and teacher competence. Together, the team can help the student develop goals and sub-goals, helping him to establish a study plan and choose the most practical lesson schedule, while conferring on a satisfactory selection of study material and methods of assessment.

What makes a team a team? Teachers working together in a team have common ideas about learning and teaching, in particular about lifelong learning and integrated instruction. Team members get together regularly for competence enhancement in the form of lectures, discussions, and team building activities. They share literature and experience with one another on a regular basis and meet to confer on their approach to individual students, even visiting one another’s lessons to establish a bond and demonstrate the unity of the curriculum to the student. One member of the team can be assigned to the student as mentor and be held responsible for personal contact with the student on a regular basis, for example by email, as well as for feedback to the team.

For the principal subject teacher, participation within a team can be an unusual experience, being used to the historically developed situation in which he is more or less the sole authority and role model for the student, secondary subject teachers being a necessary interruption to the main work of training the instrumentalist. On the other hand, no other member of the team should be so aware of the skills necessary to the profession as this one member, who is expected to be an expert in that field.

Therefore the principal subject teacher has, more than any other member of the team, the responsibility of monitoring the personal development plan of the student to ensure that he is fully aware of the requirements the
profession makes, especially those beyond instrumental technique, as well as that of assessing the motivation of the student to meet those requirements.

As a role model the principal subject teacher has a unique opportunity to demonstrate to the student how he listens, what he hears and thinks, and how he works, not only while performing, but also in the studio. This constant reflection of the professional stance in a person of authority can make a lasting impression on the eager student, even more so than the mere virtuosity of his playing.

The principal subject teacher also has the task of sharing his expertise with the team when it comes to defining the requirements made by the profession. At the same time he should realize that, maybe because of the changing cultural and educational scene, the future role of the student may demand professional skills the teacher himself does not even possess, and that it is his responsibility to make the student aware of that fact and to encourage him to imitate role models who do have those skills. He will also want to make an effort to acquire new skills himself, thereby becoming the epitome of the lifelong learner.

Awareness of the demands the future professional role will make on the student should be a major concern, not only of the principal subject teacher and the institute as a whole, but especially of the team responsible for his training. To that end the team can approach a colleague from outside of the institute, who can function as sounding board and an informant and who can not only meet with the team and participate in assessment procedures, but also confront the student himself with the ‘outside world’ he is preparing for, during master classes and an internship.

**Schedule**

In a traditional curriculum, following the principle of the division of labour, we might be tempted to offer a student as many subjects as possible, each taught by a specialist in that field: violin, solfeggio, harmony, counterpoint, etc. In the Young Talent class, we would be frustrated by the economic consequences as well as the student’s lack of time or availability.

In an integrative curriculum, however, we will keep teacher-to-student contact to a minimum, and instead of promoting an extensive division of
labour, we will create a smaller team of teachers, each of whom can teach a specific skill or aspect of the profession, for example violin, singing, piano, ensemble; but who, as a team, can support the personal development of the student in those aspects not immediately defined by the specific vocal or instrumental skills of the teacher, such as musical intuition, listening training, reading readiness, remedial reading, etc. On the basis of the personal development plan of the student, the various members of the team can assume specific areas of responsibility to which they will direct their attention in the lessons.

The principal subject teacher, for example, in addition to technical instruction, could be responsible for listening training and the development of the student’s ability to apply rule based intuition to performance. The teacher would coach the student in the recognition and performance of motives and phrases, his sensitivity to and manipulation of musical parameters, consonance and dissonance, rhythm and pulse, and the verbalization of his own musical experience, etc.

Directing the student’s attention to the whole score instead of only to his own part should be a major concern in the Young Talent class. To this end the principal subject lessons should be accompanied on a regular basis. In the weekly rehearsals with the accompanist, however, the student could be taught, not only how to prepare the score, but also how to deal with analytical issues and apply aural skills to the study method; discussing, for example, the role his part plays in the piece, becoming aware of his function within the harmony, learning to listen to his own part in relation to the bass and other important voices, etc.

In vocal ensemble lessons, students could learn not only vocal skills, but also practice sight singing and interval recognition, and ‘improvise’ cadences together in four-part harmony. In piano-class lessons students could learn not only basic keyboard skills, but also play and harmonize melodies by ear in addition to playing cadences. They could also learn notational skills and practice basic composition, for example: writing melodies and appropriate accompaniments and making arrangements. In instrumental ensemble lessons students could not only rehearse and perform together, but also practice sight reading and chord recognition, and even learn to improvise on the basis of chord progressions under the direction of a colleague from the Jazz department.

In addition to the regular lessons, the student could be assigned self-study aural- and lexical-skills practice material by the team. The student would then discuss his progress in those fields with the mentor assigned to him.
As far as lesson frequency is concerned, some lessons could be given on a year-round basis, for example the principal subject lesson and lessons with the accompanist. Other lessons, like vocal or instrumental ensemble, or piano-class could be given in modules or trimesters of, for example, seven or eight weeks of intensive instruction with specific goals, with intermittent instruction-free periods in which the student could follow alternative modules or concentrate on other aspects. Participation in the various modules would be a specific result of goals laid down in the student’s personal development plan and the assessment of his progress.

Goals

The goals set forth in the student’s personal development plan reflect an assessment of the student’s progress in relation to specific goals for musicians in general. Curriculum development therefore begins with the establishment of goals to which performers and teachers in general and the conservatoire in particular subscribe. Goals and especially sub-goals should be formulated in terms of proficiency in the performance of a given task, making it possible for the student to assess his own progress.

The necessity of proficiency in the performance of a task must be motivated by the definition of its utility in relation to the student’s future profession. If, for example, the aural recognition of intervals could be assumed to be a sub-goal pertaining to ear training, it would be necessary to establish whether the interval should be recognized melodically or harmonically or both, and what the purpose of proficiency in this task would be in relation to lexical skill and performance in general.
Appendix

Reading Instruction

Playing ‘by ear’

The alphabetic system in use for the majority of the world’s languages is characterized by the ability to construct new words from the existing building blocks. Words never seen before are pronounceable and the system allows an infinite number of new or even nonexistent words to be spelled and pronounced without adding new symbols. This effect is reached by assigning a phonetic value to each letter. Decoding new or nonexistent words can then be achieved by decoding the letters one by one.

Reading known, existing words, on the other hand, is achieved by recognizing the word in its entirety. This has been demonstrated extensively by monitoring the eye movements during reading. The uniformity of spelling characteristic of modern language has made ‘speed’ reading possible as words appear only in one spelling pattern. Imagine how tiring and time-consuming it would be to read if texts were spelt in the following manner:

Eye halve a spelling chequer,  
   It came with my pea sea.  
It plainly marques four my revue  
   Miss steaks eye kin knot sea.

Eye strike a key and type a word  
   And weight four it two say  
Weather eye am wrong oar write  
   It shows me strait a weigh.

As soon as a mist ache is maid  
   It nose bee fore two long  
And eye can put the error rite  
   Its rare lea ever wrong.

Eye have run this poem threw it  
   I’m shore your please two no.  
Its letter perfect awl the weigh  
   My chequer tolled me sew.
Our music notational system is similar, allowing composers in the past to produce new music almost endlessly for several centuries without ‘noteworthy’ addition of new symbols to the system. Just as in the alphabetic system, reading is achieved by recognizing known groups of notes: scales, intervals, chords, etc. New and previously nonexistent combinations of notes (unusual harmonies, passages or rhythms) are decoded at a slower rate, as the musician is forced to read the notes one by one. Uniformity in notation has made ‘speed’ sight reading possible. Imagine how difficult that would be if music were written like this:

(For foreigners: this is the first line of the Dutch national anthem, written in the wrong key and time signature!)

The recognition of word patterns in language is enhanced by the fact that the individual commands a large vocabulary of words and phrases and actually speaks the language being read. This makes it possible for experienced readers to read across printing errors without even noticing them, substituting the correct word automatically. Experienced sight readers do the same in music. Printing errors in standard classical works may therefore go unnoticed for many years.

This ‘vocabulary’ of melodic and rhythmic patterns, intervals, and chords should not be confused with the visual note patterns corresponding to them. The diatonic scale, for example, is a musical reality whether you are capable of reading it or not. The ability to read the diatonic scale is dependent not only on the ability to decipher the individual notes belonging to it, but also on the inner presence of the scale in the mind of the musician and the awareness of the logic of its application.

For current information about how to create this ‘vocabulary’ in the minds of the young musician, we should look to our colleagues in the
Jazz department as their approach to this aspect of music making is so much more specialized than ours. Even their (set theory) approach to the scale is an improvement on the classical approach which has more or less reduced the scale to a row (or multiple) of seven successive tones usually beginning and ending on the first tone. Incidentally, our Jazz colleagues have not delegated this aspect of performance to their secondary-subject colleagues, any more than we have delegated scale playing to a ‘scale’ colleague.

**Reading readiness**

Just as preschool children who speak their mother tongue fluently are unaware of the fact that a sentence is composed of words and words are composed of syllables and syllables are composed of letters, young musicians are frequently unaware of the fact that when they play together, the sound they hear is an interval and that all these intervals sound different and can be labelled. And when they play in an orchestra, all the instruments playing together are playing a chord and the harmony of the chord varies in a given rhythm. And some notes in a melody belong in the scale and others don’t, and some notes belong in the chord, and others don’t.

Although they are able to hear the effects of all these characteristics and the emotions they elicit, they frequently have no idea what the exact cause is of what they hear and feel and don’t even feel that knowing it would add anything to the experience. If a child already feels the emotional effect, for example, of a minor key and is already able to modulate the tone of the instrument to express it, what’s the sense of knowing that it is minor? In a certain sense, knowing it detracts from the experience and destroys the emotional impact; which is what it was all about.

But, of course, for reading it is indispensable. Recognizing the difference between major and minor visually must be preceded by the ability to distinguish it aurally and not just the ability to react to it intuitively. So the first step to literacy is ear training.

As was stated previously, ear training is a broad term, including the subject of the previous paragraphs: the mastery of the ‘vocabulary of music’; as well as aspects of literacy itself, for example, sight singing and dictation. Therefore we will use the term ‘reading readiness’ to define those aspects of ear training that must precede actual literacy.
Reading readiness is the ability to differentiate and label the musical structures the student is already able to manipulate intuitively. Being able to hear that a melody goes ‘up’ is, for example, a prerequisite to learning that the notes of the melody move upward. Hearing that a note is chromatic is a prerequisite to learning that the note is written with an accidental. Hearing that a chord is dominant or tonic is a prerequisite to recognition of the patterns of these chords as they appear on paper.

It will be obvious that for different aspects of reading readiness, the progress of the student will vary. No students in the Young Talent class will have difficulty recognizing that a melody goes up. They may (will) however have difficulty recognizing the dominant and tonic aurally. The fact that, judging by the repertoire they are playing, they should have learned that long ago is irrelevant. They have to learn it anyway. Otherwise they will simply never be able to read a score adequately, a fact they demonstrate regularly in the principal subject lesson.

As with all learning, the student must progress from the simple to the complex. If he has difficulty distinguishing the tonic and the dominant aurally, we might ask ourselves if he is already able to accompany a simple melody with these two chords, a task he would be able to practice either in piano class or even with the help of a computer.

Literacy

The visual recognition of note patterns corresponding to music structures that can not only be manipulated intuitively but also aurally distinguished and labelled is the crux of lexical skill. The young student advances from the recognition of individual notes to the recognition of the patterns they make. The teaching of note pattern recognition is handicapped by the enormous variation in appearance note patterns can assume: there are any number of ways to write a C major triad, even when we avoid inversions, not to speak of the many key and time signatures in which music can be written.

In addition, the various clefs make it possible to write exactly the same notes in different ways, and when combining clefs as in piano music, auxiliary lines make it possible to write the same note either in one clef or the other. All these variations have parallels in language, of course, and that has not prevented generation upon generation of readers from mastering the skill of reading.
Students who have learned to read music in order to play an orchestra instrument tend not to see the intervals and chords notes create together, but instead only the pitch of the written note. The obvious reason is that in their part the notes are only presented successively. The technical difficulties or even impossibilities of playing actual intervals and chords make it unfeasible for the student to play them on his own instrument. One possibility therefore is for the student to practice this element of reading in the piano class lesson.

Another possibility is the creation of exercises in which the student is required to ‘improvise’ on intervals or chords written out in his part. This ‘improvisation’ can, of course, be a standard melodic motive that can be applied to each interval or chord the student reads. There are also a good number of standard etudes that could be ‘summarized’ in chords. The first bar could be written out and the rest of the etude printed as chords, from which the student would have to deduce the actual notes. If students have already learned to improvise from chord symbols, this exercise is a logical sequel.

A good exercise would be to play the etude, not only as it is intended, but also in various rhythmic and melodic variations, even varying the time signature or modality, but again, reading from a score written only in chords. It is easy to imagine the amount of insight the student would gain from this type of practice, and for the teacher, printing out such exercises is easy nowadays, although it might be even better for students to make ‘chord summaries’ for one another themselves.

Learning to read intervals and chords is not a question of learning to add up the note names, determine the chord, and then play it, which is what lots of students end up doing, with disastrous results for their reading speed. Reading intervals and chords is similar to reading Chinese characters. The interval or chord is a picture which is taken in at a glance. One reason it is so important that the student practice this type of reading on his own instrument is that he should not be slowed down by technical problems he might experience while playing an unfamiliar instrument like the piano.

A rather extreme method is to teach the student this type of reading while learning to read new clefs. As the student is unfamiliar with the clef, he will tend not to depend on his knowledge of the written pitch, but, instead, use patterning to ‘guess’ what to play, which is exactly what we want him to do. Students generally learn to read a new clef satisfactorily
within a semester and exhibit symptoms of new reading technique. Nevertheless, it remains to be demonstrated that there is carryover from this type of reading with the new clef to the reading of the known clef. We should be wary of drawing unfounded conclusions.

Although there are disadvantages attached to the practice of reading technique in the piano class situation, it should certainly be a goal of the lesson. It should however be pointed out that piano methods for beginners avoid intervals and chords, making them totally unsuitable. Practice material should include broken triads and intervals that can be ‘summarized’ by playing the tones of the chord all at once, instead of as written. In addition, chords can be placed high or low on the staff, making ample use of auxiliary lines, forcing the student to read by pattern instead of by pitch. With all reading exercises, we should remember that the student should not have the opportunity to actually practice the piece. The student should be practicing reading, not the piece.

Volgens Rein Ferwerda kunnen muziektheorievakken niet los van elkaar gezien worden. Het liefst zou hij het gesegmenteerde theorieonderwijs zien verdwijnen, zodat de onderlinge verbondenheid van de vakken weer duidelijk wordt. Ferwerda: ‘Alles in één: het gaat om het muzikale inzicht. We moeten voorkomen dat leerlingen maar een paar stukken kunnen spelen. Het is belangrijk dat we juist breed gevormde musici opleiden, die ook creatief leren denken en meer van muzikale achtergronden weten.’

Ontwikkelen van het muzikale voorstellingsvermogen

RF: Je kunt twee terreinen onderscheiden waarop ik werk. Aan de ene kant de individuele pianoleerling en aan de andere kant de leerlingen waaraan ik correpetitie geef. En dat gaat samen met de ontwikkeling van het voorstellingsvermogen en de analyse.
RH: Ik ben in beide geïnteresseerd: aan de ene kant in hoe de correpetitor of de theoretieleraar met de student werkt, en aan de andere kant hoe de hoofdvakdocent vanuit het voorstellingsvermogen en de analyse werkt.

RF: Ik heb ervaren toen ik vroeger op het conservatorium kwam, dat iedereen zei: ‘wat heb jij een geweldig voorstellingsvermogen en analytisch inzicht.’ Dat heb ik natuurlijk aangedragen gekregen door een leraar die ook koordirigent, organist en pianist was. En die zag dat ik geïnteresseerd was in de harmonie en alles wat daarmee samenhangt. Maar als kind had je ook AMV onderwijs. Je zong op school, in de kerk. Dat gebruik van de stem, een melodie zien en dan vragen: wat staat daar. Dat is een soort spontaan gedrag naar het melodische toe, gekoppeld aan het ritmische.

Dus daar begint het mee, in mijn beleving, bij de beginnende pianoleerling van wie je vastgesteld hebt dat hij of zij talent heeft; dat je in de beginmethodes al meteen de ritmische voorstelling koppelt aan de klankbeleving van wat er staat. Om het concreter te zeggen: voordat je gaat spelen is het ritmische er eerst. Het ritmisch lezen en het ritmische begrip moet je koppelen aan de ritmische ervaring, en die ervaring koppelen aan de melodische ervaring. Dat heb ik systematisch uitgewerkt in een vocaal melodische vocabulaire.

Dit betekent dus dat de ontwikkeling van het melodische voorstellingsvermogen ook tijdelijk in het onderwijsleerproces ontkoppeld wordt. De melodische vocabulaire gaat heel streng uit van de toonsoortinschatting en de analyse van de toonladderstructuur. De toonladder wordt uit elkaar gehaald in zinvolle eenheden. Dus om het even heel concreet te zeggen: als je de toonladder van C groot speelt, beleef je de toonladder al spelend en zingend als een geheel. Vervolgens kun je die ontkoppelen in zinvolle melodische eenheden. Dus C D E is een stukje, E F G is een stukje, G A B C is een stukje.

Op het moment dat een leerling E F G ziet, herkent hij het tweede stukje van de structuur waarin hij denkt en werkt. Uitsluitend gekoppeld aan één toonsoort! Zoals je op de lagere school leert rekenen, vermenigvuldigen en optellen aan de hand van sommen en tafels, zo heb je hier de melodische tafels, als het ware, waarbij er niet eerder gezongen wordt dan dat je weet waar je in de toonladder bent. Je zou kunnen zeggen, dit is de ruimtelijke oriëntatie die je in de toonladder beleeft. Dus als ik G A B C zie, dan is dat het laatste stukje van de toonladder van C en niet gewoon vier losse tonen.
Als je de hele toonladder kunt zingen, wil dat niet zeggen dat je een _stukje_ van die toonladder, bijvoorbeeld vanaf de G, kunt zingen. En dat zingen van de toonladder is een melodische ervaring. Dat doe je niet vanuit de intervalstructuur van de toonladder. Want een toonladder zing je niet vanuit het denken in intervallen. Je moet natuurlijk uiteindelijk wel weten dat er twee halve tonen in de toonladder zitten, en die eruit kunnen lichten. Maar daaraan vooraf gaat de melodische belevingen van de toonladder als een geheel. Dat betekent dus dat het melodische materiaal van die pianoles heel goed opgezet moet worden. Want je studeert voorlopig uitsluitend in die ene toonsoort. En op een gegeven moment zie je dat de leerling die stukjes herkent: daar zie ik deze lijn lopen, daar zie ik die lijn lopen.

Dat is globaal één aspect van mijn opzet van de ontwikkeling van het muzikale voorstellingsvermogen. Als de leerling naar een melodie kijkt, ziet hij G A Bes Cis D, en dan herkent hij dat als onderdeel van een groter geheel. Hij heeft de toonladder als visuele voorstelling in het hoofd. En dan zegt hij: ‘Hé, ik ben bij de laatste vijf tonen van D klein harmonisch.’ En dat is een leerproces met allemaal oefeningen waarin je de klankvoorstelling als laatste stap neemt, want aan die klankvoorstelling moet in mijn visie voorafgaan de analyse, de herkenning van: waar ben ik, wat is dat?

En zo ontwikkelen zich ook de klanklijnen in het hoofd. En dat betekent dat als je een melodie speelt met sprongen, dat er dan ook _altijd_ aan de basis daarvan die melodische toonladder moet zijn. Want die sprongen maak je niet vanuit de intervallen, maar vanuit de totale klanklijn die je beleeft. En dat is natuurlijk een intensief stuk training. G A Bes Cis D kan ik uit mijn geheugen halen. Dan denk ik niet aan halve en hele tonen, maar aan de toonladder die als geheel in mijn geheugen zit, en daar haal ik dan stukjes uit. Dat is dus een stukje solfège binnen de instrumentale les.

**RH:** In hoeverre wijkt dit af van bijvoorbeeld een relatief systeem zoals Kodály dat propageerde? Dat is ook een vocale benadering vanuit een relatief toonsysteem.

**RF:** Het lijkt op elkaar maar voor mijn gevoel is er een belangrijk verschil. Ik kies voor groepen noten die ook harmonische verbindingen kennen. Want een melodische lijn staat niet op zichzelf. Iedere melodische lijn wordt ervaren als grondtoonlijn, tertslijn, kwintlijn of septimelijn. Ik laat de leerling het akkoord in de linkerhand spelen terwijl hij de melodische lijn in de rechterhand speelt. En dan ervaart hij meteen de harmonische consequenties. Dit gebeurt allemaal op het gehoor,
zonder notenbeeld. Want het gaat om het stimuleren van het denken van de leerling.

Als de leerling een sterk motorisch geheugen heeft, verliest hij de grip op het melodische en zelfs op het visuele. Bijvoorbeeld bij een stuk wat hij goed kent, zeg je, begin maar in maat 20. En dan moet hij kijken wat er staat, want dat weet hij niet. De sterk motorische leerling is een leerling die zo snel mogelijk alles uit het hoofd wil leren en dus niet meer leest. Dat is één van de grote problemen bij nogal wat leerlingen. En dus moet de leraar doorhebben dat er sprake is van een sterk motorisch gerichte leerling, zodat hij andere componenten kan accentueren. Het muziekstuk uit elkaar halen, want dat doe ik heel streng in het begin: ieder stuk uit elkaar halen in zinvolle muzikale eenheden.

RH: Wij hebben het hier over vormanalyse?

RF: Ja, ik leg de stukjes uit elkaar en ze moeten er zelf puzzeltjes van maken.

RH: Hoe doe je dat praktisch gezien?


Als ik dit zo zeg is het heel concreet, maar in de praktijk moet ik de stukken natuurlijk heel zorgvuldig kiezen, zodat ik mijn ei kwijt kan. Je probeert de melodische voorstelling te prikkelen. Als je kleine stukjes hebt, dan gaat het melodische voorstellingsvermogen eerder werken. Dit is het verhaal van Vader Jakob: als je E F G ziet, dan denk je: dat is het tweede regeltje, slaapt gij nog? Als je de leerling vraagt om drie tonen te zingen dan zingt hij altijd twee hele toonsafstanden, want dat zijn de eerste drie tonen van de toonladder. Maar als je zegt, zing slaapt gij nog? dan zingt hij een halve- en een hele toonsafstand. Dan komt dat tevoorschijn als associatie met een lijn. Het is een melodische ervaring.

RH: Dit brengt ons terug naar Guido d’Arezzo en het begin met ut re mi. Vanuit de begintoon van een regel.
Docenten aan elkaar koppelen

RF: Als je het over het tweede blok hebt, de leerling die voor de correpetitie komt, dan blijkt dat het voorstellingsvermogen meestal onderontwikkeld is. Als een leerling zestien jaar is en hij heeft deze opbouw niet gehad, dan moet hij terug naar nul. En dat is, psychologisch gezien, voor de leerling bijzonder vervelend. Bij de muziekschool had ik de kinderen altijd op jonge leeftijd. Dan kun je meteen op dat lage niveau beginnen. Als je een goede rekenaar wilt worden moet je niet met vermenigvuldigen beginnen. Het begint met $1 + 1 = 2$.

Dus het is een grote wens van me, als je het over het Noorden hebt, om dat OMV-onderwijs (ontwikkeling van het muzikale voorstellingsvermogen) een impuls te geven, maar dan wel gekoppeld aan het instrumentaal onderwijs. Dat betekent dus dat je op het conservatorium leraren moet opleiden die een methodische kijk hebben op de OMV in de instrumentale les. Want de meeste instrumentaaldocenten zeggen helaas, och dat stukje doet Rein wel. Dat hoef ik zelf niet te doen. Maar ik heb altijd gezegd, jullie kunnen dat zelf wel.

De instrumentaaldocent is daar nogal gemakkelijk in. Hij denkt bijvoorbeeld dat zijn leerling goed leest. Maar ik heb nogal wat leerlingen, misschien wel vijftig of zestig procent, waarvan de leraar dacht, die leest goed, maar dat was niet zo. Ze kunnen de noten wel omzetten in de juiste grepen op hun instrument, maar daar gaat het niet om. Dat noemen wij een noot-greep associatie; dat is geen muzikaal lezen.

Ik heb ooit een lezing gehouden voor de vereniging van muziektheorie in Amsterdam. Er kwam na afloop geen enkele Nederlander naar me toe, maar wel een aantal Belgen en die zeiden, geweldig, eindelijk iemand die het over het lezen heeft; het analytische lezen en het muzikale lezen. Daar is veel te winnen. Maar dan moet je op het conservatorium de studenten bewust maken van de methodiek van het OMV-onderwijs. De instrumentaaldocent moet die ontwikkeling ter hand nemen. Met ondersteuning, uiteraard. Want dat is de crux van het probleem: bij een deel van de theoriedocenten wordt er te weinig instrumentaal gewerkt en omgekeerd heb je de instrumentaaldocenten die te weinig vanuit de ontwikkeling van het muzikale voorstellingsvermogen werken.

Het eerste conservatorium in de wereld was dat van Mendelssohn in Leipzig. Dat was het begin van het opknippen van het muziekvak in

RH: Maar zie je kans om dat binnen het systeem dat wij nu hebben te doorbreken?

RF: Je moet er niet over theoretiseren. Je moet de theoriedocent koppelen aan de hoofdvakdocent.

RH: Hoe zie je dat voor je? Hoe koppel je docenten aan elkaar in de praktijk?


RH: Als wij de correpetitie structureel zouden maken en daarin het theoretische onderwijs en de ontwikkeling van het voorstellingsvermogen daarin een plaats geven, is er dan geen ruimte meer voor bijvoorbeeld het gewone solfègeonderwijs zoals wij dat nu kennen?


En ik zeg, gebruik het instrument als hulpmiddel voor de ontwikkeling van het gehoor. Iedere leerling moet toonladders kunnen spelen. Gebruik die toonladder om het muzikale voorstellingsvermogen te ontwikkelen, en niet als motorisch foefje. Een leerling moet de toonladderreeksen kunnen opnoemen, van onder naar boven en van boven naar onder: de klank visualiseren in het notenbeeld.

Daar hoort natuurlijk een bepaald lerarenprofiel bij. De leraar die hiermee bezig gaat, moet een zeer ambachtelijk geschoold iemand zijn, die zelf vocaal ingesteld is en bovendien correpetitie en solfège kan geven. Dat betekent dus geen aparte solfègeles als zodanig in een groep. Maar een
leerling die met solfège begins en nog nooit gezongen heeft, dat gaat niet. Dat is onnatuurlijk. Eerst moet hij zingen, spontaan zingen. Iemand moet een toonladder kunnen zingen voordat hij überhaupt iets anders krijgt. Het zingen is een leertraject, dus dat hebben we wel degelijk nodig.

RH: Als jij zo’n leerling hebt, geef je ze dus pianoles, solfège en harmonie en je begeleid ze ook nog?


RH: Maar hoe zou de hoofdvakdocent dat moeten doorbreken? Wat moet hij anders doen?

RF: De leerling leren studeren. En dan niet alleen technisch. Het gaat om de analytische methode, de ontwikkeling van het voorstellingsvermogen en het muzikale begrip. Er bestaat onder hoofdvakdocenten een zekere weerstand. En dat is niet omdat de leraren van nature weerstand hebben, maar omdat die dingen zelf vroeger niet gehad hebben. Daarom moeten wij met de hoofdvakdocent samenwerken.

Je hebt twee docenten: de instrumentaal hoofdvakdocent en de correpititor die dat component van de stukken doet, en dan komen de analytische en de technische lijn precies bij elkaar. Maar dan moet je wel de goede mensen hebben. De correpititor moet dus goed zijn in dat bepaalde component; dan wordt het voor de leerling een verademing.

RH: Het moet dus volgens jou naar een gezamenlijke aanpak tussen hoofdvakdocent en correpititor/theoriedocent waarbij, voor zowel de hoofdvakdocent als de correpititor, volstrekt helder is dat we niet alleen
de techniek maar ook de analyse en het voorstellingsvermogen van de leerling gezamenlijk aanpakken. Hoe doen we dat?

RF: Nu leg je je vinger op de zere plek. Wij hebben wel correpitoren, maar correpitie is geen verplichte wekelijkse les. Leerlingen komen vaak alleen als ze moeten voorspelen. Het is op dit moment niet duidelijk wat de correpitior in dit verhaal doet, welke rol hij of zij moet spelen. En in hoeverre bestaande solfège- en theorielessen kunnen blijven bestaan.

RH: Misschien is het een luxe situation, maar ik zou het als correpitior goed vinden als piano- en zangonderwijs apart gegeven werd, naast correpitie. Dat die lessen blijven bestaan, weliswaar geïntegreerd met het hoofdvak, maar ik ben zelf blij met zang- en piano-onderwijs naast de correpitie. Begrijp je?

RF: Dat begrijp ik zeker. Die behoefte aan zingen in de klas heb ik ook, maar ik heb vooral ook behoefte aan de vocale beleving tijdens het instrumentale spel. En dat stimuleer ik door te zingen. Zingen kun je ook aan de piano. Aan de piano ben je vrij met je stem; als je bijvoorbeeld klarinet speelt niet. Eén van de redenen waarom de piano vroeger een verplicht vak was, is omdat het door al die vakken heen liep. Het zingen aan de piano en de melodische lijn koppelen aan de harmonische. Daar zie ik grote winst. Maar het echte werk begint op de basisschool: het zingen. Iets dat vroeger normaal was.

**Leerlingen moeten leren studeren**

RH: We hebben het nu over de correpitior, maar hoe moet, volgens jou, de hoofdvakdocent zelf dit probleem aanpakken?

RF: Nou, hij hoeft het wiel niet alleen uit te vinden. Je kunt samenwerken. Wat de samenwerking met de hoofdvakdocenten betreft, ik ga nu één keer in de maand met een eigen pianoleerling uit de vooropleiding van het Prins Claus Conservatorium naar Tamara Poddubnaya. Dan zie ik wat daar gebeurt, en dan krijg ik ook opdrachten mee naar huis.

Ik zit tegenwoordig ook als correpitior geregeld bij Wieke Karsten in de hoofdvakfluutes. Dan vraagt Wieke: ‘Waarom doe je dit, waarom doe je dat? Kijk eens in de muziek.’ En ik kan dan duizenden voorbeelden bedenken van hoe ze de leerling vanuit de muziek leert studeren. Maar als
de leerling thuis aan het studeren is, hoe hou je dan grip op dat proces? Want daar ben je als leraar natuurlijk niet bij.


**Solfège is een individuele route voor elke leerling**

RH: Als je niet analytisch leert werken, maar wel luistert naar een opname, dan ga je klakkeloos imiteren, ook als het slecht is. Maar je kunt natuurlijk wel een hoop leren als je op de juiste manier naar een opname luistert. Wat vind je in het algemeen van de samenwerking met hoofdvakdocenten op dit terrein?


Aan het begin van dit gesprek heb ik het gehad over je iets ritmisch voorstellen. Je moet iemand zijn voorstelling vanuit het ritmische ontwikkelen. Het is gewoon een stuk AMV, maar vaak geeft de instrumentaaldocent gewoon een nieuw stuk op, en de leerling begint gewoon te spelen. Maar het ritmisch voorstellen moet voorafgaan aan het

Je moet dus een bepaald type solfègedocent opleiden, als we het over de toekomst hebben, want die docent moet wel een opleiding krijgen. We hebben dus een nieuw vak in Nederland: het vak van correpetitor gekoppeld aan de ontwikkeling van het voorstellingsvermogen. Er zijn veel te veel theoriedocenten in Nederland die überhaupt geen musicus zijn.

RH: Dat is een boude uitspraak. Ik vind het zelf wel heel belangrijk dat iemand de hele muziekgeschiedenis kan oplepelen en alle kenmerken en harmonieën kan benoemen. Iemand die Nederlands spreekt kan iets zinnigs over literatuur kunnen zeggen, over grammatica. Dat is allemaal prima. Maar het is de taal niet. Je moet eerst de taal spreken.

RF: En ook goed kunnen schrijven. Dan komen we op een ander punt. We hebben nu computerprogramma’s, maar er is geen muziekprogramma dat zich aan de juiste notatie van de muziek houdt. Ik weet niet of je het verschijnsel kent dat een leerling een stukje overschrijft op de computer. Dan staat het in Es groot en dan zie ik op vier plaatsen een dis staan. Ze moeten leren hoe je muziek schrijft. En de uitgaven van tegenwoordig! Als je sommige stukken ziet, denk ik, dat moet eigenlijk niet uitgegeven worden, met al die rare fouten erin.

Maar het gaat over de docent nieuwe stijl die moet functioneren in de rol van geïntegreerde correpetitor, solfège- en theoriedocent, in nauwe samenwerking met de hoofdvakdocent. En het gaat over de instrumentale hoofdvakdocent, zowel op het conservatorium als aan de muziekschool en in de privépraktijk. Als je als instrumentaal docent wilt werken, moet
je een duidelijke mening hebben over de ontwikkeling van het voorstellingsvermogen. Daar begint het mee.

Interview gehouden april 2007, Groningen
‘The more I teach, the more I think the only thing that has any value is integrating skills’

Interview with David Berkman

Robert Harris

Since moving to New York in 1985, David Berkman has been an important part of the jazz community there. He is an award-winning composer/bandleader (2000 Doris Duke/Chamber Music America New Works Creation and Presentation Grant), a recording artist whose 4 Palmetto recordings have appeared on numerous best records of the year critics’ lists (the New York Times, the Village Voice, Downbeat, JazzIz, Jazz Times and others) and an award-winning jazz clinician who has performed and taught at numerous jazz camps, universities and conservatories around the United States, South America and Europe. He has played in countless bands including those of Cecil McBee, Tom Harrell and the Vanguard Orchestra and has performed and recorded with and arranged for numerous jazz luminaries, including Sonny Stitt, Brian Blade, Joe Lovano, Dave Douglas, Ray Drummond, Billy Hart, Dick Oatts, Tony Malaby, Chris Potter, Scott Wendholt, Lenny White, Scott Colley, Craig Handy, Steven Bernstein, Bill Stewart, Dave Stryker, Fathead Newman, Hank Crawford, and Jane Monheit. Now appearing more and more often as a bandleader, David Berkman has performed solo and with his quartet, quintet and sextet at clubs and festivals in the United States, Europe and Japan, such as the North Sea Jazz Festival, the Edinburgh Festival, the Belfast Festival and the Cork Festival. Recent tours include club and concert performances in Switzerland, the Netherlands, Austria, Belgium, Sao Paulo, Japan and the United States. Recent projects include piano/trumpet duo performances with Dave Douglas (2005, International Trumpet Guild Convention in Bangkok) and Tom Harrell (around Italy).

In this interview David Berkman talks about many subjects, among them improvisation, and why classical musicians should improvise more.

David Berkman: ‘I would say most Jazz musicians have a certain level of theoretical understanding of what they’re doing, and it’s probably higher than that of the average classical performer, because they are making scales on chords. I wouldn’t say it’s higher in the sense that they know more theory, but they have more practical theory at their disposal, since what they’re focused on is making up the notes, coming up with the theoretical structure.’ David also discusses ear training, the importance of singing, teaching students how to practice and why lessons at schools
are utterly unnecessary. David Berkman: ‘The more I teach, the more I think that the classes are almost worthless. I mean that’s my personal belief. More and more, I feel the most important thing is having direct contact with the student while they’re playing and you’re playing and you’re working something out.’

Breaking problems into small pieces

RH: It’s really great to have a chance to talk to you about your views on integrating instrumental teaching, ear training and music theory. What I’m interested in is how do you integrate all those things into your instrumental teaching, theory, knowledge of harmony and music structure, ear training, etc., everything that we teach separately now? You teach them together and the classical music department doesn’t have any experience with that.

DB: Basically my approach is to try and get students to learn how to practice. What I say is that for Jazz, basically, I think a lot of students come in and they’re unfocussed. They don’t have real strong practicing skills, so basically what we do is to try and identify certain problems that every musician encounters.

Now the problems are pretty easy to come up with. There are things like playing difficult tunes that have certain hard chord changes, or understanding more how a line is constructed. For us, some of this is vocabulary that is specific to Jazz. There’s a lot of intersection between Jazz theory and classical theory, but a lot of (especially pre-twentieth century) classical theory is concerned with resolution patterns, or if you look at counterpoint it can also be very specific, with a sense of how harmony can move. Jazz doesn’t usually have those kinds of restrictions.

We are more concerned with, as a theoretical ‘pallet’, what all the twelve notes do: how they can relate to a root? For example if a major seventh is a major seventh it doesn’t need to go anywhere, and a flat nine is a flat nine and doesn’t need to go anywhere. Those things are all mitigated by ear; also how melodies tend to move, because melodies do move in certain ways, but I would say, in general, we’re trying to have as simple a theoretical approach as we can, and then try and engage the ear to make that kind of determinations.

What I’ll work with is a set of problems, and of course it varies from student to student. Sometimes the problems are very specific and not so
ear-oriented or theoretical. I have a number of students with perfect pitch so we don’t really spend that much time on developing the ear, but in another sense we do, because those students very often have less of an approach to rhythm. It’s sort of like when you’re blind, when you have perfect pitch, your rhythm just kind of atrophies, because you’re listening so much to pitch.

The point is that most students aren’t in that situation, and I’ll take on one of these difficult problems. Whatever they are: a certain form, a certain kind of tune. In a sense, the tunes we work on very often have some kind of harmonic progression, a repeating harmonic progression. I wouldn’t say invariably, but almost. You know, the theoretical structure is something that is kind of ingrained in the work, in the piece, in the problem that we are working on.

Now, I would say that basically we are trying to develop a shorthand theory. In this book I wrote there is a theory overview of fifteen pages. And that’s it; that’s the basic theory you need for ninety percent of what you’re doing for Jazz. Of course, you can always go into more depth on some theoretical aspects and maybe you have a basic theory that tells you what common chord scales are, for example, playing over a specific chord. You can always take your theoretical understanding to another level, but basically, I would say that most Jazz musicians have a certain level of theoretical understanding of what they’re doing, and it’s probably higher than that of the average classical performer, because they are making scales on chords. I wouldn’t say it’s higher in the sense that they know more theory, but they have more practical theory at their disposal since what they’re focused on is usually making up the notes, coming up with the theoretical structure.

I have some problem like a modulating tune or a tune that has chords that move very fast. To take a really simple example: a song that has a lot of chords in it. What I tend to do is try and help the student develop some different approaches to that material. Basically the practice model I use is to have a problem and then brainstorm eighty different solutions to it, eighty different things you might try. That’s not a specific number, but many, many things that you might try. And then in your practice session, the skill that the student really has to get together is the ability to take a problem and break it down into something simple. Because as long as the problem is difficult, it resists solution, you know.

Basically the skill I’m trying to get them to have is the ability to find something simple that they can internalize relatively quickly. And then, if they break this big problem down into many, many small pieces, eventually they’ll solve it. For example if you want to get familiar with playing over this complicated tune, there’s a lot of ways we can break down the theory into something simple. Instead of playing the whole scale, you play two notes of the scale. Instead of playing eighth notes, you’re playing half notes. You can write a guide-note line, a line of half notes that you then embellish with other kinds of harmony.

A totally different approach

I mean there are many, many approaches, each one of which sort of sheds a slightly different light on a different part of the problem. And the approach to practicing that I favor is that you just keep shining lights on different parts. And since you never really finish anything, it’s not like you’re ever going to internalize all the harmony or ever understand anything completely. But you keep switching methods. A very simple example: very often when students are working on something, they’ll play it very slowly while practicing. That’s a useful technique, but it’s limited. If you’re going to work on the kind of tune that’s fast, then playing it slowly is only going to get you so far; playing half notes at a fast tempo is going to get the tempo in your ear and have you understand that you’re moving from chord to chord in very short intervals of time, and it’s still not difficult.

That’s an example of what I mean by having more than one approach. By shifting approaches in a creative way, you can improve your practicing. Now, for me, those approaches usually come under one heading or another. And what I mean by that is that there are some approaches that focus on the rhythm, there are some approaches that are more theoretical. And then there are some approaches that are more ear-oriented.

For Jazz it’s not important that the student practice the same thing everyday. I mean, they’re going on jobs. Conceivably, they’re playing jam sessions, they’re playing other peoples’ music, they’re performing. So they’re constantly working on new pieces of the puzzle. Mastering one tune is not going to do it. In that sense it probably differs a little from classical repertoire.

The two things that I’m really interested in are first, that they can constantly be working on breaking these big problems down into smaller
problems; that’s the skill they need to acquire. And second, what I want
them to get is what I said about coming under different headings: some
things are theoretical, some things are rhythmic, some things are ear-
training oriented. I want them to switch which heading they’re working
on.

So while I don’t say: ‘Here’s what you do for ear training today; here’s
what you do for rhythm today,’ I do want them to have a kind of
integrated approach. I don’t know ‘educator talk’, you know, I haven’t
studied education. Not to be disparaging, but I just don’t know the words
for it. But I have this sense that there are skill modalities or something
like that, skill things, which fall under this rhythmic, ear training oriented
or theoretical kind of notion. And then, if you’re practicing each of those
groups, you’re probably improving the overall skills that you need
to apply.

Learning to improvise

In Jazz education the goal is not to master a tune, to keep raising this
level of the skill set, you know what I mean? If your goal is really to be
an improviser, mastering the tune doesn’t do anything. The thing that will
do something is if everyday you take six out of column A, six out of
column B and six out of column C and you’re continually working on
column A, B and C. That’s the part that’s the everyday work.

Let me take a few things that would be oriented towards the ear. So much
of what Jazz musicians do is already a theoretical notion, compared to a
classical performer. In order to just take an improvised solo over a chord
progression, they have to do a fair amount of theoretical interpreting.
Meaning, they have to understand how those chords become scales; they
have to become familiar with the sounds of all the different ninths,
elevens, thirteenths, all the sort of different color notes that they can
apply to those scales. They might also want to not just play diatonically,
preferring to use chromatic material, and so we have the chromatic
approach or kind of set of information.

Since this is already a theoretical body of work, you have to occasionally
work on just that theoretical aspect. But what I would use as an approach
that’s theoretical is to talk about how to work on a tune in terms of
connecting chord scales. We can talk about starting anywhere and
connecting the chord scales in different ways. We can talk about varying
the scale so that, while the connection process is still the same, now we’re
using different scales. We can talk about adding chromatic notes to a scale, so you have essentially an eight-note scale, which if you’re playing in four-four is more convenient in terms of the notes that get accented in the chord. So, eight-note scales are useful in four-four. We can talk about that, that’s another possibility that starts to bring us more in line with certain kinds of Jazz vocabulary: bebop and that kind of music. Then we can talk about arpeggiation. That’s also a theoretical thing, diatonic seventh chords, diatonic triads, chords built on fourths. We can talk about exact transposition to a non-diatonic context, that kind of thing. So there’s a fair amount of this kind of material that I’ll give, that I’ll dollop out to students as they need it.

You know, one nice thing about working with Jazz musicians, is that the very process of wanting to be an improvising musician (if you’re going to work inside chord structures and there’s free musicians that don’t, but if you’re going to be in the Jazz tradition, in the sense of working inside of chord structure) means that you’re already at work on some of this theoretical material.

I have no students who don’t know what a major triad is. You wouldn’t find that much in classical music either, obviously, but Jazz musicians, most of them at least, have already started to puzzle out what a chord scale is, what kind of ninth, or what kind of sound can you add to chords, because that’s the nature of what they do. But there is this kind of body of theoretical material that I do give to students in terms of trying to improve the sort of specificity of the harmonies that their lines imply.

Very often they come in weak in one of these areas, or weak in finding things in every key. So, there is this theoretical part and I will dollop that out. I will tell them, you’re working on a song, you need to be able to play scales up and down the piano. You need to be able to play arpeggiation or something, whatever I think they’re missing. They might need to work on chromatic approach, they might work on any of those particular things. But there’s a limited number; I’d say maybe there’s five or six different basic approaches.

Obviously, like I was saying before, when you take a big problem and make it smaller, you could come up with an infinite number of variations on this plan but I do think, in terms of the theoretical stuff that they have to deal with we’re trying to have a simple model. There are five really important scales on dominant chords; you have to know that. There are ways of connecting the scales that I was talking about: the long scale, the short scale that involves more sort of voice leading for each chord. But
there are a limited number of those. Maybe there are ten parameters of scale-oriented drill work that I might give someone. And even within that, I’ll try and connect it to the ear, if possible. I might do that by suggesting that they compose something along the lines of what we’re doing. Even when you’re just connecting a scale, you have the choice: when do you turn back?

**Singing helps put things on an ear basis**

So whenever possible, even when I’m giving somebody a specifically theoretical thing, I’ll try and point out some aspect of it that has an element of choice or that could be done musically. Because even in the most drill-oriented things, somebody who has a great ear, or is a very musical person, tends to make more musical choices. Even when he’s just trying to drill. I definitely would like to point out that if I feel that someone is going in that kind of direction, then I’ll point out a totally different way of approaching the same material that’s entirely based on the ear. Which is what I started to get to before I backtracked to cover a bunch of theory. Since one thing we’re working on is how to create and improvise melodies or improvise lines over songs, then there’s a lot that we can do about it, internalizing the theoretical framework from an ear-perspective.

Now, just to give some examples of that: one thing is chord progressions. Again I want to start at the simplest place where it’s easiest for them. One thing I might ask someone to do is to play or sing the roots of the chords. Singing the roots is one thing that immediately puts it on an ear basis; singing the melody, playing along with the melody. Instead of looking at the song as a chord progression, let’s look at it as a melody with possible embellishments and let your ear try and tell you what kind of embellishments would fit. So, singing the roots, singing the melody with ornamentation; ornamentation is a good example of something that is both theoretical and melodic.

I’ll always try and initiate something with the ear. Sometimes it can be even simpler, outside of the structure of a tune if I’m showing someone a scale. If we’re working on a scale, one option is just to have the person play the root in the left hand (this is for piano but it could be for other instruments as well). Just play the root and then play the scale slowly; just try to internalize the sound of the scale, spend time creating melodies out of that scale. That is both a theoretical and an ear-oriented thing. I mean
there’s really no difference between theory and ear. It’s just another method of perceiving the same material, the same information.

To go back to so much of what we do over the chord progression: singing the roots of the chord; playing the roots and singing the thirds; playing the roots and singing the fifths; playing the roots and singing the sevenths, the ninths, because so much Jazz theory is constructed on this big chord stacked in thirds: one, three, five, seven, nine, eleven, thirteen. And different chords have different tensions, (we call that suspensions or extensions, whatever you want to call them: the ninths, elevenths and thirteenths of the chord) and since different chords have different chord tones, they have different ninth, eleventh and thirteenth possibilities.

If you’re only playing the roots of the chord and singing the ninth; well the ninths change. On a dominant; you might have a flat ninth or a sharp eleventh. There’s a theory of Jazz that says that everything’s Lydian, that it’s a very sharp-four oriented kind of system. Since those things change by taking any one these (some people call this the functions of the chord), you sing each of the chord tones all the way up this big scale that includes the non-chord tones as well. If you sing each of those over each root you’re in fact getting to know all the available notes on each chord because eventually you’re covering everything. And that sound is becoming more and more internalized.

Move away from the piano

A less theoretical approach might be to play the roots or even play the whole chords and sing melodies; just scat things, make melodies, whatever’s in your ear. Now that can also be done away from the piano, just visualizing the piano, trying to hear what the notes are. Another thing that I’ll do is this: when they’re singing these melodies, as they go to translate from the ear to the piano, perhaps a mistake will occur, and that’s a great opportunity.

One of my gripes about ear training classes is that very often they seem like a continual test:
What’s this interval? - A major sixth. - Right.
What’s this interval? - A minor seventh. - Wrong.
What’s this interval? - Major third. - Right.

It’s not a study method sometimes, but more of a constant quiz. And what I think is so great about doing ear training at the instrument, first, is that
students are generating the material that they’re then trying to find. So very often it’s really something that’s more internalized. And second, if you’re generating a melody and trying to find it, and you make a mistake, then there’s a way to practice it. Not just to test yourself on it.

So one thing I’ll often have them do is to identify the note they’ve missed. The thing that makes ear training difficult is that not every song is diatonic or over one chord. We have these chord progressions and so, sometimes you hear something. Then you think: am I hearing the third of the key or am I hearing the third of the chord? It’s that kind of confusion.

What I’ll do is have them sing the thing that they missed and identify it. Maybe they wanted to play the ninth of the chord: they sang the ninth, but they played the third. Then I’ll have them identify what they missed; ideally I’ll have them identify a few notes so maybe if they played some kind of line, you have them do two or three notes of the line where maybe the last note of the line was the only note that was wrong. And then you play that as a pattern over every chord.

If, for example, you played three, five, six, and there was something wrong in that, then you sing three, five, six over every chord. It’s interesting, because since different chords have different threes and sixes in them and fives sometimes, too, then three, five, and six will have to be altered. So when it’s major, it’s three five six; and when it’s a minor chord it’s a flat three, five, six.

They’re getting to know more and more of the chord as they do this. And this is something I’ve done a lot myself. I always find that when somebody goes through that process, they’re practicing ear training in a way that’s very practice-oriented, that’s actually a kind of practice instead of a kind of task. You got yourself out of that yes-no, right-wrong thing, and become able to say: this is the sound I meant; let me try and compare that sound to all the other chords in the progression, and see if I can build something, get better at something instead of just getting a wrong answer and repeating it.

So that’s something I use a lot. Those things I would say: singing the roots, singing the other chord tones, the other numbers on the chord. It’s one of the things I do the most. Singing melodies is another thing; trying to make things very simple. Playing a root and then singing a melody, either over a specific scale or over just a free context where there’s no particular scale, just trying to get to know what all those numbers are in relation to that.
Trying to become a better classical musician

I’ve had an interesting experience in the last three months or so. I’ve been teaching a class for non-piano majors: piano for non-pianists. It’s been a very fun class on a Master level. So, very good students but terrible piano skills. It’s been very interesting because I’ve had to do some of these things and find an even a slower way to go about it.

Now, one thing I did for them, which again is a little more about the theoretical than ear-oriented, but again it could be adapted to an ear thing as well: I wrote out tone rows and I said, ‘Okay, you have a tone row and the tone row goes in your left hand. Now play thirds in your right hand. This tone row is just a random series of notes. One of the skills that I think is really important on a theoretical level, especially for a non-pianist approach to the piano, is to be able to move that grid.

Given a particular root, to know: what’s the ninth? What’s the third? What’s a sharp ninth? What’s a sharp eleventh? What’s the major seventh, what’s the minor seventh, what’s the minor third? So they that can move rapidly, it’s F sharp and the thirteenth is D sharp. And it’s B flat and the thirteenth is G. This way it becomes internalized. I had a lot of luck with that. Just having people who were leery of the piano to do this, just this twelve-tone exercise where every time I would ask them: okay that’s the tone row, so now I’ll just play this option, now I’ll play this letter, this number.

What I’ve been doing recently with that class is to try and find ways to simplify this material and to find ways of practicing just one thing. Because I often think that’s the other thing that makes this very hard: people often practice several things at the same time. If I have a student who wants to play ‘Giant Steps’, which is a very complicated chord progression that goes by very quickly, so it involves changing chords every two beats. If somebody wants to play that, there’s a lot of issues.

There may be issues with finding the notes quickly in every key. There may be issues with technique; there may be a rhythmic issue. So what I think is necessary is to figure out a way that they can practice each one of those things, one at a time, because that, I think, is the key to having some successful practice sessions. A lot of the work that I’ve been doing recently with students has been on the basis of: how can I simplify things so that people are really practicing just one thing at a time?
If what you intend to do is practice rhythm, let’s find a way of deleting as much harmony as possible from this experience so that we can really focus on something that is purely rhythmic. And then how can we gradually reintegrate those two things. That’s another thing that I spend a lot of time doing.

RH: For a classical pianist it’s fascinating to listen to how a Jazz pianist might work, but I’m also wondering how aware you are of the way classical musicians work.

DB: Well, of course, I’ve studied classical piano, I’ve studied with a lot of teachers.

RH: Yes, of course. But you were always a Jazz musician: you were not just a classical musician studying classical music, you were a Jazz pianist studying classical piano?

DB: I was always trying to become a better classical musician, you know. I have to say I studied Jazz from such an early age that I always approached classical music as something I needed to try and improve. But it’s interesting, one of my best experiences with classical music was transcribing. I don’t know if any classical musicians really do that, but…

RH: Why were you doing that?

DB: You know I have a little block. To this day I’m not a great reader, and to me it’s harder to hear the music on the page. I was transcribing fugues, I was doing the *Well Tempered Clavier*. I would get Glenn Gould, whom I like anyway, and I would just take off from that. And for me it was so nice to approach some of that music from a non-written perspective.

RH: Would you recommend that to classical musicians?

DB: I guess it really depends on the classical musician. I’ve seen both. I mean you know, it’s like everything else… We have some classical musicians here in the Jazz department. We have a tremendous piano player who’s played Mendelssohn, Liszt, Rachmaninoff, she graduated from a German conservatoire. And I have some other classical students. It’s a complicated relationship in some ways. I’m actually envious of some things they have, because it’s a tremendous thing. I have nothing negative to say about classical musicians.
I’ve often worked with musicians who come to me from the classical music world, and it’s interesting because they have a different set of problems. They have a great technique, some of them have very good rhythm, but what’s interesting is: they all have a difficult time with the notion of having something that repeats, where the notes keep changing and you have to not lose your place in the form. Which is a basic thing in Jazz. I mean, you have to play scales over chords and not get lost. And I have these great players, who play tremendously, and you put them in an ensemble with weak players and they’re the ones who get lost. And it’s because that’s a skill you never, ever employ in classical music: that thing of just keep reading the harmony and keep changing the notes. I mean they just don’t do it, they tend to think much more linearly, I think.

Why classical musicians should improvise

RH: That’s interesting. But, how aware of the structure of the harmony are classical musicians, do you think? Do you feel you can judge that?

DB: That’s a hard question to answer. I know classical musicians who are aware of the structure, but I think they’re a minority. The two gripes that I have with classical education if I could really… I mean, who am I? I’m not a classical musician. But the two things that seem to me to be out of balance are, to begin with, rhythmic. I feel that there is a whole quality to music that is primarily dance music. And Jazz is still close enough to that realm to have this sense of time that’s metric and all about subdivisions of the beat.

I think there’s some classical music that benefits from that. I often feel that some classical musicians are so interested in the phrase and the gesture, that they sometimes… I mentioned Glenn Gould, and although there’s a lot of things people don’t like about his playing, and I don’t want to quarrel with that, but I do think that when you hear him it’s so rhythmically riveting.

So that’s one issue. And then the other issue is what you were talking about: how much are you aware of the harmony you’re playing and how much are you just thinking phrase? And even thinking phrase, there are some classical musicians who play very ‘note-y’, and there are others who feel the whole phrase and realize that some of those notes are less important. So again, that varies so much from person to person and it can be really different. If you hear a great pianist, usually they are pretty conscious of the harmony.
RH: Yes of course, that’s true, if you hear a great pianist. But we’re talking about college students. And our problem is actually: how can we get them interested in music structure? We teach them harmony and it’s a required subject. And then it seems they’re not applying it in their playing. It’s not always that they’re not able to do it, although they have some difficulty with it, but they’re not applying it. That’s the reason we’re interested in integrating it.

DB: I understand what you mean. But what’s the goal for them in applying the harmony? You know what I mean? You tell somebody it’s going to make them a more well-rounded musician, and you tell somebody it’s going to affect their interpretation to some extent. But it’s a little bit like trying to tell drummers why they need to know all the chord changes to a tune.

Most great drummers have some piano skills. A lot of them are really good pianists. I’d say this is probably more universal in Jazz than in classical music. Most instrumentalists, especially from medium to up, have more piano skills. Well, obviously composers and a lot of great classical musicians play many instruments and a lot of them have some kind of piano skills so that they can sort of understand it, but Jazz musicians employ that all the time, because most Jazz musicians compose, and most Jazz musicians arrange. And I think probably the thing that would make it interesting for classical musicians is… I mean, I really do think they should improvise. I think that should be included in the curriculum.

RH: What would be the effect of that, do you think?

DB: Well, two things. I think one is: I talk to so many classical musicians who come up to me after I play or in some other situation and say, ‘I really liked that, and one of the things I really liked about it was: it seemed like it was fun.’

RH: I understand.

DB: Classical musicians used to find the Jazz department puzzling and somewhat crude. Well, you know, it’s like you have these Linebacker amplifiers like this one right here. Now a guy who has a three hundred and fifty thousand dollar violin is going to look at this thing and see a guitar player with a solid hundred and fifty dollar guitar going through that really loud. He’s not going to feel a lot of affinity for it.
Initially I think classical departments felt that way, and as time goes on that’s changing. I think it’s interesting because this school is a case in point. The level has improved a lot in the last several years. And classical musicians start to feel that this is kind of interesting. At least there’s an awareness that there’s some level of skill going on, there’s something that’s interesting, or potentially something they might be interested in.

**Jazz expects you to come up with your own voice**

I was just talking to somebody about this. I sometimes performed here, after one of my classical colleagues, like at Rineke’s farewell party, and you know I always feel a little funny, in some ways, performing after somebody comes out and plays Chopin, an Etude or a Sonata or whatever, and then I’ll get up and play and it’s like I’m just making stuff up. I mean, I don’t say ‘just’, I think I’m a serious musician but I feel just a little funny sometimes, performing after them. But very often they come up and say they feel funny performing before me and they’ll say: ‘What you did, I can’t do that… And I wish I could.’ I feel there’s something very nice about Jazz in that we expect everybody to compose; we expect everybody to arrange; we expect everybody to come up with a voice of their own in music.

RH: And you feel that that’s important? Important enough, that you think that classical musicians would benefit from it?

DB: I think so. What I think is: what kind of music is there to be made that doesn’t have room for your own voice? Whoever you are.

RH: Chopin?

DB: Yeah, Chopin or whatever. Of a dead person’s music. He still has his own creative voice. I’m not saying the role of being an interpreter of other people’s music is just transmission. I mean, this guy is the person who does it, he has his own voice, his own personality, but I guess what I’m saying is: how much more space would there be for that person’s personality if improvising and arranging and composing were considered part of what they do?

RH: You also think that it would affect their playing of Chopin? How?
DB: Well, you know what’s interesting? I used to study with a classical teacher. She taught a lot of Jazz musicians, but she also had a lot of classical pianists. Her primary inspiration is Abby Whiteside⁷, she’s one of only four disciples of Abby Whiteside who are left. Her name is Sophia Rosoff. I studied with her and a lot of other people. There were a lot of Jazz musicians who studied with her, but I would say it was half and half. She had a lot of classical musicians, great classical musicians. Actually I think that Richard Good studied with her for a short period of time. But one of the people who studied with her was this great be-bop pianist named Barry Harris.

I have to say I was fairly shy about playing classical music and I never went to the class lessons, but they would go to the class lesson and he would play these Chopin preludes or Etudes or whatever, and he would improvise his way into the piece. He’d just start playing and then he’d work his way into the piece. Then he would play the piece and he would often improvise his own ending of things. And I thought it was so great because it was so organic.

I think there’s a kind of internalizing-the-music process. If you can do that! And I’m not going to say that I ever did that with any of my pieces, but even for me, just transcribing the music instead of reading it was like that. I think the thing that people tend to forget about practice is that practice is really about experimentation. It’s about drilling. Like doing push-ups to be the strongest. It’s got that element in it, but there’s also this element of exploration that you don’t know exactly what’s going to affect your sound. One thing improvising musicians sometimes have is a sound sense, a sort of tactile sense. In that same way I think, you want to separate out the elements and work on one thing at a time. I really want to work on my sound. In a way it’s almost easier to do it without any music.

What can I play that has this sound that I’m going for? And if I’m doing that in an improvising way where the notes are all up for grabs and anything’s free, maybe I can approach that sense of having a sound more directly, and then I can try and bring that into a context. Let’s say you’re going to interpret some piece of music, then being able to think in some way like the composer is potentially interesting.

⁷ Abby Whiteside is a sounding name in American classical pedagogy literature – eds.
If the composer was aware of the harmony of the piece, then sometimes that can be helpful. I guess that improvising allows you to practice things in a way that you’re unencumbered by the structure of the song. So, for example, if you’re working on a sort of ease in your piano technique, and that’s related to relaxation or sound production, if you’re trying to isolate out something, separate something that you want to bring to your performance, it can be useful. Again some of this is projecting as I was never a great classical performer, but I do think that that would allow you to work on these elements in a rather less complex environment.

But to go back to the subject of transcribing, I don’t think it would have occurred to me to transcribe classical music if I hadn’t been a Jazz player and that has ultimately been a very useful tool for me.

RH: I imagine that your complete ear training and your knowledge of harmony and form developed in Jazz music and not in classical music? Were you able to transfer that?

DB: Definitely, and I also think that memorizing music is easier if you have some awareness of what the harmony is. A couple of times I had to read this or that in some commercial situation where I had to play ragtime or whatever, and I didn’t feel confident of playing it because I didn’t know the harmony. I had to go back and relearn the harmony to play it well. Even pieces I’d already played as a kid. So that was true for me. I really think there’s an element of importance in knowing the harmony. It’s certainly possible you know.

**Improvising for chamber groups**

RH: You mentioned that the non-pianists in the Jazz department generally have a better command of the piano than classical musicians do.

DB: I think so. Although, again, that’s case by case. But I do think that probably more of the Jazz musicians who are non-pianists have a passing acquaintance with the piano thing.

RH: And their knowledge of harmony is generally better, you think, perhaps than for example a violinist in the classical department?

DB: I would think so. I mean, they’re using it. If you’re a sax player, then yes, definitely. And, you know, even others…
RH: And what do you think would be the effect of teaching classical musicians to play the piano better than they do now?

DB: I think that if it were piano that was aimed at keyboard harmony… I don’t think that there would be much use in only giving students classical technique at the piano, because I’ve seen that. I stopped because a lot of classical musicians have played some piano. A lot of violinists have had eight years of piano under their belts or something like that.

The other thing is that for the beginning student of harmony in classical music who’s not going to be a theorician or a composer, his sense of harmony needs to be updated. I started to say, what would be good for those students is that they could improvise chorales. And then I thought, improvising chorales is an awfully specific and a somewhat limited approach to having keyboard harmony skills, and that’s the one they always teach. So I sort of feel that it’s true if you wanted them to play music mostly from that period that that would great to have under your belt.

It’s the same with counterpoint, you know. I’ve known a lot of Jazz musicians who’ve gone back and studied counterpoint with all the classical rules because they thought it’d have a big impact on their sense of improvising as a musician. I haven’t done that and it seems kind of arcane, you know. Some of the things you have to do, like studying different species of counterpoint, it seems like just a very specific set of rules. What I think would be interesting is to explore the harmony from for example Ravel. Again, not just twelve tone writing when you get to that point, but all that intermediate harmony that you can make chords and sounds and intervals. What I would really be in favor of, and I’ve done some of this, is teaching improvising to chamber groups.

RH: Chamber groups?

DB: Yeah, and I think there’s an immediate impact on their chamber music playing. One thing I do, and this is not structured harmony stuff, it is more what you guys call aleatory music, right? So everybody has one pitch and you’re allowed to play it louder or softer, repeat it, or not play. And you have an ensemble with ten players, and then you start to work with them and they play a piece. Then something interesting happens, and somebody sort of interrupts it and does something that doesn’t feel very organic. And then you say, okay, let’s try another variation on this idea, let’s have everybody try and be the softest person in the room. The goal is to be the softest one. And you can still only play one note.
You get this gorgeous kind of white-noise thing that they play, and sometimes you get harmony because if everybody picks a note, sometimes you get a major triad. It’s interesting because you’re working with a group where it’s all about blend and about making the decision when the piece ends and deciding whether your role is in front or in back. All those things are the same kind of decisions that a chamber music ensemble has to make all the time.

It’s interesting to do it in a format where there’s no possible mistake. I do improvisation with a group sometimes and I’ll say: ‘Okay we’re going to do a duo. You two play and your goal is to clash as much as you possibly can.’ When any two people play, it doesn’t clash; it sounds like counterpoint. There’s no way that two instruments can clash. You can have dissonance, and dissonance is a kind of clash, but you can’t be constantly dissonant even if you try. So I’ll say, pick a motive, and they’ll pick a motive and they have to be strong motives. But when you hear a motive and you start, I want your motive to clash as much as possible. And if they really pick a motive, well, it just doesn’t clash, it sounds like something against something else.

Doing things like that has a lot to teach the instrumentalist about the relationships inside the ensemble. And I think it’s equally applicable when they’re playing other music. I would say there’s a whole value to improvising that’s improvising unconnected to harmony. Then there’s another whole value connected to harmony, and I think that the more you know about music, the greater your chance of being a more complete performer.

You know I heard Brendel play Beethoven sonatas once and I never really thought he was one of my favorite interpreters of Beethoven. It was incredible; I mean everything seemed so clear. It was almost like he was showing you how the piece goes, and I really appreciated that. So, I think that is a big difference between people whose awareness of the music… They could just be really intuitive note readers, but I have a feeling that they know what’s under the notes. Certain players give you that sense that they really understand what’s happening in the music.

RH: And how important is that for the ‘violinist’ or the flautist?

DB: It’s probably true that people who are interested in the underlying structures of music are sometimes interested in piano. Probably a larger percentage of those people will become pianists, simply because there’s
more to deal with. But I still have that sense when I hear a great violinist. I can’t prove it but I would say I can hear it.

There are people who are great who seem to have this certain thing that is intuitive, and then there are people who seem to be really delineating a piece of music for you. It’s almost a dissertation; this is how this goes, and this is this part. When they play they make you aware of things you weren’t aware of before.

**Direct contact with the student**

RH: We’ve been talking about how you can integrate it into the instrumental lesson. Do you think it really is a valid approach for classical musicians? Or do you think it would be wiser to just give them very detailed theory lessons?

DB: Oh, I think integrating it is the only way that has any validity. You know, the more I teach, the more I think that the classes are almost worthless. I mean that’s my personal belief. More and more, I feel the most important thing is having direct contact with the student while they’re playing and you’re playing and you’re working something out. Although being forced to take a class can be good in that it sometimes motivates people to do things they wouldn’t normally do.

I had a tremendous ear training class when I was in college, in Berkley. I went to the University of Michigan and then to Berkley for a couple of semesters. And I had a great ear training class. It was really hard; it was really fast. We did three semesters in one, or something. It was one of those accelerated classes, and I had to really work to keep up; it was a great experience. But then I put ear training down and I didn’t do it for years. Then, recently, I would say in the last ten years in my own practice I became more and more interested in trying to both figure out what it was that was in my ear and to implement more things. It became more and more what I do. I play everything in twelve keys. I do all these things that are about trying to get more of that together in my own practice. So now I teach more of it, too, because I think it’s important.

RH: So why not recommend to your school to organize one of these fast ear training classes like you had?

DB: I would, but there’s a limit to the amount of recommending you can do. I would say that that fast ear training course was great. But if you take
a fast ear training course, there’s a certain amount of ear training you need. Then you hear well enough and that’s it. I mean, what moral would you take from that? Whereas, individual instruction and performance will go on forever. That must mean that the ear training is something you can get together and then you’re done. And I don’t think that that’s how it works.

So, since I think it’s so important, it needs to become part of the rest. The problem for classical musicians is that you don’t have to do it. You don’t have to work on it because of some concert that night that you’re not going to sound good otherwise. What needs to become apparent to them is what the connection is between ear training and their performance of a piece where all the notes are written down.

RH: I believe you are right.

DB: Along the way, I think you can improve that by asking them to do things where all the notes aren’t written down. And then the ear training benefit becomes obvious. I would say that whenever I give a student something that takes time, working more on their ears, I never hear any complaints. It’s completely accepted that that’s important in the Jazz field. I guess the thing is, how do you make that connection explicit when you’re playing music that’s written down? I think one of the ways is to do more things that aren’t written down.

Along with that, try and see whether there’s some kind of connection. I often think there’s something very empowering about improvising as an individual. If you can improvise, even in classical music, you know the stories about Mozart and Beethoven and all that, that was what defined great musicians. I don’t think that’s insignificant, and it’s a shame that that tradition has been lost.

RH: We were talking about improvising with ensembles. Have you also experimented with them different types of improvisation, for example with chord progressions? Can you tell us something about the effects? With classical musicians, I mean.

DB: Well, I haven’t done a lot of it, and some of them are really pretty young. I did it at a high school. I was on the road recently in Canna, Ireland. It was half folk musicians and half classical musicians, a sort of funny combination. Experimenting with chords I think is less valuable, but I do think it’s valuable. But again, it was a clinic situation. I had an afternoon. If you have two hours, then trying to get people to solo using
specific notes or notes that are derived from chords or something like that is less gratifying, too short term. I do think that if you try and integrate those things it would work, and it would be interesting to think of ways to integrate those things.

RH: So it’s not something you do on an afternoon.

DB: No, especially not when you’re first becoming acquainted with chords and scales. I said I had a classical piano teacher who did do this stuff, she called it improvising. It wasn’t really improvising but she would usually abstract elements from pieces and then ask you to make up something along those lines in order to work on a technical thing. I have seen some classical musicians like this Abby Whiteside teacher who would do that.

A piano realization of a song

RH: You also talked about keyboard training as a secondary instrument for instrumental majors. You thought it should be from the viewpoint of harmony instead of technique. Can you talk a little bit about that?

DB: Well, I can talk about it from a jazz perspective. Maybe that would be applicable. What I’m teaching my students is that in a semester we will barely get through all the major scales. And we will not be doing a great job with it. So, I had limited time and I had these jazz students who are going on to take arranging classes, or reharmonization classes. What I decided was important was that they could make a piano realization of a song. Only in G major for a popular song, basically, like a Cole Porter or a Gershwin kind of standard that they could voice on the piano. And when I say voicing, that’s not the classical term. By voicing I mean a harmonic realization: melody, chords, roots of the chords and still having some sense that the harmony is voice-led, that there’s the kind of color, the kind of sound that’s appropriate for each chord. Ninths, elevenths and thirteenths, altering those notes where that’s appropriate in a Jazz connotation. That’s what I decided was the focus, and that’s what I’ve been working on with them mostly. Time is really limited. I see them for an hour in the week and there are ten of them at the same time. So it’s a class that is really very hard. Everybody’s at a piano. I do as much together as I can, and people do some individual things; sometimes they play together. But it’s been a lot of fun, even if it sounds like a nightmare in a way.
RH: What was their beginning level?

DB: Some were absolute raw beginners, had horrible looking fingers and…

RH: No piano training at all?

DB: It varies, there were some that did. But at the halfway point they all did a pretty competent job of reading the lead sheets (that’s what we call it), and being able to realize that tune. Since then I’ve asked them to do other things, things that spin off from that. They all seem to be progressing fairly rapidly with that. So what is important is, if you’re giving somebody harmony, this is the biggest thing that we struggle with too, even in our theory classes.

If I expect a drummer to know what a melodic minor scale up a half-step or a dominant seventh chord sounds like, I have to find some way of making that meaningful in his life. I’ve had singers who said they couldn’t play the piano at all and I asked them if they ever took any theory. I remember this one telling me: ‘O man, yeah, I just suffered through the course, I think I can remember what a Dorian scale is.’ What a useless piece of knowledge! I mean, I don’t care if you can remember what a Dorian scale is or not. You have nothing. At the end of the course you have absolutely nothing. So my goal was to have some idea of what they can do at a piano. And I’m trying to find other goals and things that are obtainable to them. Knowing when the third or fourth finger crosses over in a major scale is fine, you know, but I’m willing to sacrifice that.

By the same token I was going to do no scales at all. I walked in the first day, and I thought, let’s do some scales or an arpeggio. Arpeggios are easier in a way than scales; they’re harder to screw up. Even if you don’t get it, you’re not doing something that’s bad for you, whereas a bad scale technique sets you back. So if there’s going to be a harmony class, and if you’re going to try and push performers to get more harmony, there should be a compositional component. They should be writing or arranging something.

That also seems to be a dying sort of area of expertise. Like Horowitz, for example, he arranged stuff. I’m not going to say that his version of Stars and Stripes Forever was a great work of art. They were frequently flashy kinds of technique things. But still, it shows a level of musical ability that’s impressive. Obviously he can play the heck out of a piano, and so
he could bring that to bear on arranging a piece of music. I don’t think that would be an out-of-the-line thing to ask people to do.

**The best performers are not always the best musicians**

So what’s the point of harmony? There is this abstract connection between the harmony of a piece of music and how you perform it, but there’s also a more tangible connection between how you could arrange a piece of music based on your skill at the instrument. And some knowledge of harmony would be an intermediary step between. The more abstract one like Messiaen is about major sixths in two different keys and you play it against each other. That’s an interesting thing to know. But how that’s going to affect the performance is less clear than having everybody write their own version of ‘Danny Boy’. Or picking a classical theme by so-and-so and arranging it for string quartet.

I think a lot of the connections could be more direct. For example, if you have a string quartet performing, and people have never arranged anything for those instruments, that’s going to teach you a lot about the ensemble. If you’re playing in a brass quintet, and you have to arrange for that, you’re going to learn a lot from that process. So there are a lot of steps that, together, make the one that has the bigger leap attached to it: how does knowledge impact on performance? I think it does, I’m pretty sure it does, but how it does? That’s a little sketchier.

A lot of people who know the most about music are not the best performers. The conductor is not always the best pianist. It’s the division of labor or the time they spend on the thing. But I do think that would be a good way of making that clear. You have a string quartet, you’re playing some two-piano music, so you try to arrange something for two pianos.

I once did a four-piano concert and it was a very odd thing. There was a classical composer, there was me, a classical performer and a classical performer who did a lot of ragtime music. This concert was a thrown-together thing at the last minute. It was at Alice Tully Hall of all places, a very nice hall in New York. They needed material for four pianos and it couldn’t be just any music (I don’t even know if there’s that much literature for four pianos). We weren’t all classical pianists, so it could not be just four-piano arrangements that I was going to have to read to keep up my end of the bargain. I arranged everything. *I arranged everything*. I wrote a rag based on a New Years’ Eve song. It was right
before New Years’ Eve so everybody was supposed to play it. I did a Jazz version of Auld Lang Syne.

The classical composer wrote this sort of cubist, what’s the word, disjunct-sounding, very cool piece, and then I arranged the four-piano thing that was Sousa-esque, like kind of a flag-waver at the end. It was corny, a lot of stuff was stupid, but basically I was the only one that could come in and do this stuff. The ragtime player, she spent her life playing rags; they are not that complicated harmonically. I was young then and didn’t care, so I just wrote out all the stuff. I wrote out a Mozartish version for somebody and in the end, when it came time for the ragtime player to come up with something, she said: ‘Oh I couldn’t make up my own thing.’ I had written this rag and she stole bits and pieces of it and made up the rest, it wasn’t very good. And it came to me that it was not just about style anymore. This was about whether you can deliver the goods musically. We had a concert in a week, and the only thing the classical composer managed to do was this version of Auld Lang Syne, which was the shortest one. And I arranged all the rest of the music. I’m not overemphasizing, I wrote five or six pieces for four pianos and we got through it.

I felt they should be more ready to bring something to the table, because there’s a lot of situations in music now where you need that. Jazz has expanded so much, there’s Brazilian music, Afro-Cuban, there’s all these different odd-meter things that come from Eastern Europe, there’s so many aspects to what being a Jazz musician is about. At age forty-seven, I’ve started to really work on thirteen and eleven, and I’m trying to get all these odd meters together. I never thought I would be doing this. And that’s great, it’s part of what makes being a Jazz musician interesting and challenging.

And there’s so much fusion in the classical world as well. Classical musicians are very interested in Brazilian music and are starting to work in those contexts. There are many ways in which I’m envious of the classical training that I didn’t get, but in certain ways I am far more ready to get into a musical situation with somebody that involves arranging and writing and composing and improvising. There are a lot of situations out there like that. I think that, especially as there’s less and less of an audience for classical music and jazz, that we have to open our minds, our parameters, to take in more of the rest of the world.
Better tools will get you better work

Having some of those skills, you’re going to have more of a chance to do that. If you have only studied how to play a beautiful phrase, unfortunately what it leads you to is playing in Broadway pit bands in New York. And some classical work as well, but it’s not an easy thing to be a classical performer for a living, and not teach. That is something that almost nobody does. Now I teach a lot too, so I’m not saying there’s anything wrong with that, but the fact is those worlds are shrinking.

RH: So there are all kinds of practical reasons.

DB: We should try and give people tools because we don’t know what kind of work they’re going to be doing. The broader their tools are, the more chance they have of finding work that’s rewarding.

RH: Earlier you were talking about the relationship between dance rhythms and improvisation in jazz, and you also talked about singing in the piano lesson. What do you think is the relationship between singing and instrumental playing?

DB: In jazz a lot of musicians in clinics will talk about practicing something on their ‘first instrument’ That’s your voice. I’m a piano player; I started when I was eight or so. I did have an instrument before that, and when I can’t get to the piano, I still have one that I can utilize. I haven’t really been thinking about singing a lot, because my singing is not very good. I don’t support any of the notes, and I really struggle to be in tune. I just don’t have much going on as a singer. A fact that was brought home to me when I wrote this book and I had to sing some examples from it. And it was just like: ‘Oh man, this is painful.’

But as a lot of students would be able to tell you, I sing all the time. What I sing is something that’s in my head; something I know very well and that I want to convey to them or to myself. We piano players are lucky, because we can change keys and then everything looks different. But there is a tendency for all of us, the more you change keys, the more you develop your technique, to let your fingers play without hearing it or feeling it, and I think singing is a way of keeping yourself honest in that sense.

I do a lot with singing to try and get to what the phrasing is. So, if I sing something, even if it’s not perfectly rendered, I can often tell what I mean. The piano doesn’t make it quite as explicit. The other thing is,
when you’re playing the piano, there’s something mediating between you and the idea that isn’t there when you’re singing. Obviously if that’s your instrument, then that’s not the case. One of the great things about not being a singer is the way you can think about your voice in a way that’s more immediate than singing on your instrument, although I have much more technique on the piano than with my voice.

DB: (David sings a note.) Now, you can hear it’s not perfectly in tune, but there’s this sense that that was it, you know. I don’t even have to go through the process of making sure that it’s where I think it is. So for me, singing is an intense way of more directly projecting your idea onto a screen, without anything standing between you and the idea. And then of course, there’s all these ways of using singing as a tool, like trying to figure out what it is that I can sing and what I can’t sing and what I can hear and what I can’t hear, and use it as that kind of a thing.

At one point, when I was practicing, I pretended I was singing, I was kind of singing internally. Then I tried to sing this one scale very much in tune, a scale that was hard to get to, and I was singing it in my head. I noticed when I did that, that I would also start on the same pitch. I don’t have perfect pitch and this was a way of developing more pitch memory as well. I think it’s a road that could lead to a lot of places, not all of which I’ve taken.

Everyone a drummer and everyone a singer

For me, that’s the relationship between singing and instrumental music. And when I say singing, it’s so unrelated to what singers do. For me it’s just a way of getting a pitch across. I don’t always sing pitches, I often sing rhythms. And for me singing is a way of trying to improvise rhythms. Rhythm is so much conditioned by your hand when you play, that to sing a rhythm is to get a really very different relationship with rhythm. It’s easy to make up rhythms that you never play on the piano, by singing them. Because so much of what you play on the piano is conditioned by the way it feels in your body. In that sense it’s the same thing, but it’s another aspect of that quality of direct transmission, without any hands intervening.

RH: But what do think of training people to sing?

DB: I think it’s a great idea. I think certain rhythmic classes and singing classes should be required of everybody. And if I was redesigning a
program, that would be the first thing I would put in. I’d make everybody a drummer and everybody a singer. And I think if everybody was both of those things… because, basically, that is what playing an instrument is. At least in Jazz, it’s about having a groove, about being able to say something melodically, and those two things cover a lot of ground. I sang in choirs when I was in highschool, and then I stopped and that was the end of singing for me. I really wish I had kept it up. Recently, with that recording, I thought a lot about taking some singing lessons. Just to have a sense of being able to feel it in my body more. To support a pitch better, really learn something about that.

When I teach, I always make lots of jokes, that’s part of my thing. It’s more like that, less theoretical or thinking about what the process is. I do think about the process, but… Another thing I really like about Jazz is that it deflates some of the abstraction. Because we always thought of ourselves as players; we didn’t think of ourselves as pianists, you know. And I always liked that, because… I don’t know, maybe I just have a leaning towards being unpretentious.

Interview held November 7, 2006 in Groningen
Part II

Integration of Arts Disciplines

Team teaching in an interdisciplinary context
(project report)
Ninja Kors

Of fluidity and solid ground
Ninja Kors and Horst Rickels

Artist profile: Horst Rickels
Rineke Smilde

Interdisciplinaire Kunstdidactiek
Marinus Verkuijl
# Team Teaching in an Interdisciplinary Context

Pilot project Royal Conservatoire The Hague, 2006-2007

**Ninja Kors**

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1. Introduction

The world can be a confusing place when you are sixteen. It is both inviting and challenging. Everything is possible but taking action can be very scary, particularly when you are facing your peers. Taking risks, showing yourself in a new role, doing things you are not sure you are capable of – these are daunting tasks for all of us at the best of times, but particularly at a time when you are trying to find and establish your own identity in the world. But when you are sixteen it is also the best time to find new ways, to challenge the conceptions of your elders, to test new borders, to explore possibilities. This world is, after all, a very exciting place.

Twenty sixteen year old fourth-graders of the School for Young Talent (School voor Jong Talent) in The Royal Academy of Fine Arts, Design, Music and Dance (Hogeschool van Beeldende Kunsten, Muziek en Dans) participated in a pilot project that combined music, dance and visual arts in a creative process. The project did not so much call upon their skills as violinists, ballet dancers or painters, but instead, it appealed to them as growing artists, making new art on a conceptual as well as a practical level. It opened up new possibilities for their future artistry and provided them with insight into the creative process where you do not only find your own way on the road to an artistic product, but also have to design that road yourself. For some it meant a break away from the usual regime of tough training to enter the professional realm of the arts. For some it was a true road of self-discovery.

A group of six teachers from three different disciplines guided the young artists. They worked together intensively over three months to establish effective team teaching and make new art works together with the young pupils. The teachers, in their role as coaches, were guided in this process by artist Horst Rickels. For them, as much as for the pupils, it was a process of finding their footing. They grappled with practical and methodological as well as conceptual issues as they guided their pupils in unfamiliar terrain.

This report shows how this process took place and indicates some of the issues that were encountered along the way. The aim of the project was to identify a set of competencies that teachers in the conservatoire or at the academy need in order to engage in team teaching in an interdisciplinary setting. A set of assessment criteria was designed during the course of this pilot project, based on aims, observations and earlier research within the
framework of the lectorate Lifelong Learning in Music. Since this was a pilot project, these criteria will need to be tested in the future.

The first paragraph outlines the aim and scope of the project. The research question and methods are addressed in paragraph two, followed by a brief description of the main actors in this project: the pupils and the teachers, in paragraph three. The different stages of the project are described in paragraph four, followed by the main findings in paragraph five. Paragraph six lists some of the teacher competencies involved in this project. The conclusions can be found in paragraph seven, also including some practical pointers should the project be repeated.

2. Aim and Scope of the Project

This pilot project aimed on the one hand to provide insight into teacher competencies in the field of team teaching: creating a work of interdisciplinary art together with pupils, collaborating effectively as a team. On the other hand the aim was to gain insight into the added value of interdisciplinary work in the course of lifelong learning, specifically in terms of artistic depth and breadth.

The project had two focal points:
1. Interdisciplinarity
   It is assumed that experience and skills in interdisciplinary work will enhance artistic insight and development, and that it will contribute to artists’ employability. Questions within the framework of this pilot were for example about the relationship between this out-of-the-box interdisciplinary work and the usual programmes in conservatories and academies that, particularly in the case of the performing arts, focus mainly on the technical and interpretational skills of the artist. Another issue was the aspect of teacher-as-artist: how much of the teacher as a creative arts practitioner can be felt in education where the artistic concept exceeds the limits of the disciplines?
2. Teacher competencies
   This pilot was part of a joint pilot with the conservatoire Groningen, which focused directly on integrated teaching and team teaching. Both pilots aimed to gain insight into the specific competencies required for team teaching between disciplines. More about this in the following paragraphs.

The project was a pilot project in many respects. This means that there was no ‘ideal’ research situation: in some ways the project was developed
as it progressed. Overall, however, the pilot served very well as a test case for many of the questions and methodologies. Not only did it yield a number of assessment criteria and – closely linked – teacher competencies, it also brought up many of the issues that are central to the artistic nature of our institutions.

3. Research

Research question

Following the aim of this pilot project within the overall structure of the lectorate Lifelong Learning in Music, the research question was defined as follows:

How does interdisciplinary work for young pupils contribute to their lifelong learning and what are the required teacher competencies to give shape to this optimally within a team (team teaching)?

The research question can be divided into the following sub questions:

1) What competencies are required for team teaching within an interdisciplinary team?
2) What competencies are required for coaching young talent in interdisciplinary work?
3) How does interdisciplinary work contribute to lifelong learning for young talented arts pupils (age 15-16)?

The following questions are also relevant but not at the focal point of the research:

4) What is the nature of the interconnections involved in interdisciplinary work: (team) teaching and learning?
5) What processes and models can be derived for application in higher education?
6) How does interdisciplinary work fit into the concept of lifelong learning?
7) How does artistry of the teachers relate to a) team teaching, and b) interdisciplinary work?
Research methods

The methods that were used:
- Practice-based research with the aid of those directly involved:
  teachers, pupils, coach\(^8\);
- literature research.

The work of the researcher, Ninja Kors, was complemented by that of a student assistant, Jessica de Boer, who made an audiovisual document of the project.\(^9\) Anthony Zielhorst, head of music of the School for Young Talent, was instrumental in practical matters as well as being a sounding board for the assessment.

Research instruments:

a) Observation: conversations and interaction between coach and teachers, intervention by teachers and coach, intervision among teachers, interaction between teachers and pupils;

The researcher was present at almost all workshops and meetings with both teachers and pupils. The observation was aided by video materials that were produced by the student assistant. This made it possible to ‘be in two places at once’ and document the entire process.

b) Questionnaires: teachers

A questionnaire was handed out to the teachers four times. The first dealt with the starting points of the teachers and the way they entered the project: their backgrounds, expectations and what they perceived to be chances and challenges. (The questionnaires and interview questions are included in appendix 1.) The other questionnaires dealt partly with the same issues in order to identify possible changes, but it also included questions about the situation at hand: what was experienced during the workshop with the pupils and how did they (the teachers) react to it? The wording of the questionnaire was slightly altered to include some explanation because the specific intention of the questions was not sufficiently clear the first time. The responses to the questionnaires were processed by Anthony Zielhorst as part of the assessment. They also served as a starting point for the (semi-structured) interviews.

c) Semi-structured interviews: with teachers and coach

Interviews with the teachers were based on their response to the first questionnaire, complemented by questions concerning their expectations and how they saw their own role in the project. Throughout the project

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\(^8\) For the sake of clarity, this text speaks of pupils, teachers (in their role as coach/facilitator to the pupils) and coach (guiding the teachers).

\(^9\) The audiovisual document is on the DVD that belongs with this project. It is included in the publication of which this report is a part.
there have been short interviews with the coach, Horst Rickels, about his perceptions of what was happening and the appropriate interventions.
d) Informal interviews: with pupils, teachers and coach
This is an important instrument for tracking the artistic and educational development of the project. There was time around the workshops to speak with the people involved: pupils and teachers. These interviews were not structured.
e) Literature and other sources

The teachers and the pupils were to keep a log during the project. The log of the teachers would be a tool for them to keep track of their own reflections and development during the project. The same applied to the weblog that was put into place especially for the pupils, with the slight alteration that it would be a group effort: pupils would post their own descriptions of the project and reflections, and others would reply. The pupils would have total ownership over the weblog. However, although the weblog was established and pupils were asked to contribute to it personally, it did not get off the ground and no entries were posted. Since this was mostly due to the pupils’ busy school schedule it was decided not to pursue it any further and their reflections were recorded by means of observation and informal interviews.

4. Pupils and Teachers

Pupils

The pupils came from the fourth grade of secondary education, aged around sixteen. They studied in the School for Young Talent. In that sense they were not representative for their age group: they received intensive tuition in their art specialisation and nearly all had the ambition to enrol in higher arts education. Directly correlating with the cultural make-up of the conservatoire and academies in The Hague, their cultural backgrounds and aspirations tended to be fairly homogenous: western music (mostly classical, one jazz musician), dance (ballet) or fine arts. Although they may have been involved in youth (street) culture outside the school, many of them would not bring this into the study room or studio with them.

This age group brings consequences in terms of methodology and group dynamics. Although the age group is not the principle area of study in this research project, it is something that needs to be taken into account: issues of motivation and discipline, and group dynamics that encourage
risk taking on one hand but call for safety on the other. This ‘difficult’ age, however, also brings with it the creativity of youth and a tendency to experiment.

**Teachers**

The recruitment of teachers was arduous because of busy schedules inside and outside the institutions. Six teachers were found willing and able to take on the (rather demanding) project. There were two teachers from each discipline. Short profiles of the teachers, based on their questionnaires and interviews, are included in appendix 2. The music and visual arts teachers were employed by the conservatoire and the academy on a structural basis. The dance teachers were occasionally employed by the School for Young Talent as guest teachers. They both work as dancers and choreographers.

**Group I**
- Koosje van Haeringen (violin teacher)
- Eric Hirdes (visual arts: drawing and visualisation)
- Keith Derrick Randolph (dance)

**Group II**
- Daniël Salbert (music theory)
- Thom Stuart (dance)
- Pauline Schep (visual arts: graphic design)

One of the key issues was to determine the role of the teachers during the pilot project. The teachers’ role was not solidly defined at the start of the project since it was one of the aims to find out what the ideal role would be: coach, facilitator, mentor? The situation was extraordinary within the usual structure of the conservatoire/academy setting. The teachers did not assume their traditional ‘teacher’ role but positioned themselves, as it were, closer to the pupils. They coached the pupils in finding their own way, concentrating on the group process of creativity and productivity but limiting their own input in terms of artistic content. (More about the role of the teachers in the following paragraphs.)

**5. Description and Observations**

**Planning**

- September 2006: preparatory meetings, recruitment teachers and pupils
- 11 October 2006: first meeting teachers
Specific meetings with the teachers were originally also planned, to evaluate and to give both the teachers and the supervising artist the opportunity to react. The dynamics of the project turned out to be such that the teachers took the opportunity after almost every workshop to discuss the progression of the project, to reflect and adjust. If these meetings were not arranged, then they took shape informally over a cup of coffee. The nature of the meetings was the same. In addition, the teachers created extra opportunities to prepare for the workshops by arranging meetings in their respective groups.

**The stages of the project**

The pilot project can be described in a number of stages, based on the dynamic of the working process. The stages are: start, stagnation, breakthrough, realisation, presentation, evaluation.

**Start**
The coach gave a short introduction about the project and its aims at the start of the project, including an introduction into the concept of interdisciplinary art. He did this by demonstrating a number of cross-arts products where movement, image and sound are interconnected. He also announced that the final presentation would be during the anniversary school party; the presentation would function as an ‘intervention’ during the normal procedures. The group was then split into two, equally dividing disciplines between the groups. One group went to a ballet studio, the other staid in the classroom that was normally used for art history classes. The teachers had prepared the session in their respective groups, and their approaches to sparking the creative process were different.
The teachers of group I, in the ballet studio, offered their own thoughts on how to connect the disciplines. A provocative suggestion came from one teacher who suggested the use of a drawing-pin (wat is dit?) to trigger responses from the other partygoers: shock, jump, scream! This would constitute the actual art work. The music teacher started with an association exercise about context and sound (sea, forest, classroom, street, etc.) to create an atmosphere. The dance teacher worked on the team with physical workshops about trust (blind following, catching each other’s fall).

The teachers of group II started with further explanations about the project and also with small examples from the teachers: a rubber band to make noises and constructions, a picture, a balloon. Then the pupils were asked to make (visual) sketches on paper of ideas that came into their heads.

The different approaches in the groups were the result of the preparation sessions by the teachers, but both teams said that the rooms they worked in (i.e. a ballet studio and a classroom) also influenced the method they used. A room without tables or chairs, like the ballet studio, was inviting for movement in the workshops and more open discussions as the pupils and teachers sat on the floor together. The classroom, where everyone sat on chairs at tables, gave the workshop a more ‘school-like’ atmosphere, where the teachers would more easily be perceived as having a traditional teacher role.

At the end of the session, the pupils were asked to present to each other the results of the day. Group II showed their sketches and group I told about their activities. Each group gave feedback to the other, and the teachers asked questions about the ideas. Some ideas were prominent in the discussion. One girl (visual arts) suggested an elaborate set-up with an arctic theme: penguins, waterslides, ice cocktails, etc. Another pupil sought a way to work his fascination with the Pope into the project. Others were more practical and worked from materials: body-painted dancers with bells on their limbs, or shadow-play. All ideas were presented and discussed, and then the pupils were asked to elaborate on them further at home for the next session. The idea of the arctic theme (later named the penguin parade), originally by one girl from the visual arts department, was received with scepticism by the other pupils but because she clearly saw the potential it was added to the list of possible projects.

_Stagnation_

The development of ideas proceeded slowly over the following sessions. It turned out that the pupils’ study programme was very full over the
weeks and the teachers found it hard to press upon them the urgency of
the project, or even the creative energy that they would find in it.
Sometimes pupils would not come back for the next session, or new
pupils would be added to the group. This made it harder for the teachers
to work on the relationship with the group, and to make progress with the
development of the ideas.

It became clear that the project was suffering from decreased creative
momentum. The sessions rarely exceeded the level of brainstorms, and
the ideas remained no more than distant possibilities. The sessions
consisted of a lot of talking and discussions about the ideas. The teachers
found it hard to take the next step in the development of these ideas. They
became frustrated (and, consequently, so did the pupils) and they sought
ways to break the impasse. Both teacher teams tried to solve the problem
by imposing a higher degree of discipline and pressure on the pupils.
Assignments were given directly and personally to the pupils. It was
pressed upon them that it was vital they did the work. This approach did
not work well, and the frustration grew even further. Pupils started to
complain about the lack of progress. They questioned the purpose of the
project, which shifted increasingly to organising a successful dance party
instead of a meaningful cross-arts project.

This stage was characterized by a lot of talking a little action. Although
some of the concepts were tried out in practice, particularly by the group
in the dance studio, the result was not inspired – or inspiring – for the
pupils or the teachers. Although two teachers from the Interfaculty Sound
and Image joined the teachers at this point for additional support in the
area of electronic possibilities (video projection, sound recording and
manipulation, etc.), this did not inspire new ways of realising the ideas.

The coach did not intervene in the process at this point. He found that the
teachers had to find their own way out of the impasse, were they to learn
optimally from the experience. He regretted this decision afterwards
because his intervention could have given the project more momentum
and he could have served as an example to the teachers and the pupils.
His approach would have been to make the ideas more practical, for
example by building scale models or trying out a shadow play with a
provisional set-up. This would have given the pupils more room to
experiment, also physically, instead of becoming the repeated abstract
exercise in discussion that it became.
The impasse described above was broken during the last session before the Christmas holidays. Peter Renshaw (member of the research group of the lectorate) visited the project and prepared a reflective session with the teachers. During the introduction Peter Renshaw asked the pupils about their thoughts and expectations of the project. It was significant that one of the pupils, a music student, then confessed that she did not know the idea behind the project. “Why are we doing this?” – a very crucial question in the project. The teachers tried to address this issue with the pupils earlier, mainly by explaining the central aim of the project. This was not effective at all, and the pupils were struggling with the project in the midst of their other studies: how to fit this in when you are preparing for an important violin competition, or when you feel that what you really want to do is play the trombone in an orchestra?

The short introduction, of which the abovementioned question (‘why are we doing this?’) was the central point, brought an important matter to the surface: the teachers were still grappling with the rationale behind the project themselves. In the reflective session with Peter Renshaw that day, it became clear that the teachers found it difficult to bring their disciplines together in the sessions with the pupils. One of the reasons for this was that they did not know each other’s work and therefore did not know where the other teacher ‘came from’. It would have been helpful, the teachers remarked, if they had gotten to know each other in advance to draw out each other’s artistic vision. Now the interaction between them limited itself to discussions (talking!) where politeness came before inquisitiveness. It was agreed that they should encourage each other to open up (‘show the back of their tongue’) more, to each other and to the pupils, if they were to find anything like a shared artistic language.

Peter Renshaw’s introduction sparked a creative discussion in group I, which resulted in a more practical approach. The pupils showed each other their work, e.g. they played their instruments in front of each other, and came to a collaborative improvisation. Just like at the start of the project, this group chose not to split up but to address the challenge together. Group II did the opposite: the teachers decided to work as much as possible from their own strength in their own discipline, and split the group into even smaller working groups. Each of these smaller groups addressed a separate idea or aspect of it. Both approaches proved effective: progress was made and a certain degree of enthusiasm re-entered the project, for pupils and teachers alike.
Realisation

One of the main ideas in both groups was the concept of projection and shadows (silhouettes). The whole group came up with the concept of dividing the dance floor into two separate areas (at least at the beginning of the party) to make different atmospheres and to create confusion for the other party-goers. This idea was worked on in both groups, although group I made the best use of it in the realisation of their ideas.

The focus of group I became a joint improvisation by all pupils in the group. The improvisation included musical sounds by means of a grand piano (also used as a percussion instrument), violins and vocals. The dancers in the group moved around the musicians, responding to their sounds and drawing out new musical elements. A video recording was made of the improvisation with two different cameras (one fixed and one ambulant). This recording was then edited, first by the whole group and later by individual members of the group. They also took digital video cameras outside the school to shoot additional footage. One boy in particular, a pianist, was very enthusiastic about the video work he was doing and spent a lot of time on it. He shot some additional footage of trees in a high wind outside his bedroom window. At the instigation of one of the dance pupils, group I also prepared a dance number with Brazilian music. The choreography was done by the initiator, a very outspoken and active girl, who taught five other girls (among whom two musicians!) to do the dance. The final choreography was fine-tuned with the dance teacher.

Group II worked on a number of different projects that would take place throughout the evening. In some cases they were the ideas of a single student, who was then given the task of realising his or her idea. One of these was to post a Pope (i.e. the boy dressed as the Pope) at the entrance to the dance floor to divide the party-goers into two areas. This idea was not realised in the end because of personal problems with the boy in question. (See also further.) Another idea was a drum solo with lighting effects and a video projection by one of the musicians, who saw the principle in a theatre piece and wanted to reproduce it, with a twist. Two dance pupils, a boy and a girl, used the projection/shadow play concept to make a theatrical piece with coloured lights and a collection of musical samples.

The main effort by Group II was a dance number based on the original penguin idea. A music student (flutist), who joined the group later at the invitation of his classmates, took it upon himself to design a new piece of music on his computer. He used samples of oboe imitations of birds
(seagulls etc.), played by one of his fellow music pupils. The composition was fine-tuned in a small group. The composition was used by the dance group (4 dancers, 1 violinist, 1 visual artist) to make a joint choreography. The dance pupils contributed several bars of dance steps and they were forged together into a choreography by the pupils under the guidance of the dance teacher. There was a lot of experimentation, and the penguin theme inspired a lot of silliness during rehearsal. This was also the cause of some insecurity among the pupils. One of the dancers threatened to step out but was convinced by the dance teacher to take back her place in the group. The visual artist in the group, who had come up with the penguin idea originally, was assigned to making beaks for the dancers. The costumes came from the costume department of the dance academy.

The main challenges at this stage were group dynamics, motivational issues, and pressure from outside, mostly time. The pupils were very busy since a lot of school activities were going to take place in the same week as the final presentation at the party. This did not help focus the pupils’ attention and it was difficult for the teachers to keep their attention. Pupils would go to another rehearsal during their scheduled time for the project or suffered from the pressure in different ways. Sometimes other school matters got in the way as well. In the case of the ‘Pope’, the boy refused at the last minute to impersonate the holy figure, claiming that he was his spiritual leader. It soon turned out that the boy’s principal study teacher did not like that the boy spent so much time on the project. Instead of discussing it with the subject teacher or the head of the department, the boy sought a way to get out of the project and thus please his principal study teacher. The incident caused some friction between teachers and pupil and unrest in the group. In the end ‘the Pope’ did not show up for the final presentation.

**Presentation**

The presentation went according to plan and was very successful. The screens in the middle of the dance floor were a big poser for the school mates and the grand opening by Group I, with the improvisation both live and projected on screen, followed by the Brazilian dance group, proved a worthy beginning of the school dance party. The act the performers dreaded most, the penguin dance, turned out to be one of the most successful parts of the evening. The pupils first feared that their projects might interrupt the party, but it turned out that they were in fact a good way to keep the party alive. When the guests’ attention for the dance party flagged, an act by their fellow pupils would shake them up again and they would take to the dance floor with renewed enthusiasm. They
were indeed ‘interventions’ as Horst Rickels envisaged them at the start of the project.

**Evaluation**

The evaluation with the pupils was done without their teachers or the head of department being present. Many pupils found the project very inspiring, despite some misgivings in the beginning of the project. There was a feeling that the project had taken up a lot of time, considering the outcomes. There was a lot of confusion in the process: what were they supposed to do, were they supposed to make one big presentation or a lot of separate ones, how did this contribute to their normal studies etc. One girl, a musician, remarked that she felt it had stolen away time from her music studies. Others did see the benefits. They remarked that it had helped them discover new ways to work together. The project had given them an opportunity to try out different art forms, e.g. the two musicians and one visual artist who took part in the Brazilian dance routine.

When asked about the working format, the pupils remarked that it might have been better to work in smaller groups with a well-defined assignment. Now it was not always clear what was expected of them and in a bigger group they tended to get lost. The pupils responded positively to the intermediate peer evaluations by showing each other sketches of their ideas. These were helpful in explaining to each other the ideas and to draw out reactions and make modifications. The interaction with the teachers was considered to be good but more clarity about the purpose and method would have been welcome.

During their evaluation, the teachers indicated that they felt that the main benefit of the project went to the pupils. The teachers had worked hard to make them feel that 1) it is not strange to try out new things that you want to do, and 2) that artistic interventions like these do not disturb the normal goings-on (e.g. at the party) but in fact reinforce them. There were also some successes to be reported about individual pupils who benefited greatly from the project, on a personal level and in their learning career. One boy, a musician, enjoyed the audiovisual production very much and wanted to explore that further. One girl, also a musician, found that she very much enjoyed the theatrical aspects of the production and decided to go further into that. Another girl, a dancer, had a chance to explore her artistic leadership skills through the project.

The planning and organisation of the final week was far from ideal. The pupils were busy with too many things to concentrate on the project. This meant that in the end the project did not become ‘special’ enough to the
pupils – or to the teachers. It would have been better if the pupils had been more involved, either through better planning and more emphasis on this particular project, or through a better introduction to draw them in. The process, the teachers felt, should have been more practical: making installations, physically trying out things. Although the sketches were helpful, they were also limiting: there is only so much you can express on paper. The teachers felt that they had left too much to the pupils and did not set proper standards for them. In order for the pupils to take the project seriously, the teachers felt, they should have expressed their expectations in terms of quality and commitment. Now it was too much without engagement from the pupils.

The teachers indicated that they felt it would have been better to start with individual workshops by each of the teachers in order to show their potential and to give the pupils some insight into what was possible. These would have to be creative workshops in which the pupils worked on new ideas every time. Only after that would they concentrate on developing something for the final presentation. As the pupils indicated themselves, the full series of sessions as it was now, was simply not necessary to come to this end result. When asked about what they gained from the project, the teachers indicated that it was an interesting experience to work with teachers from other disciplines, mostly in terms of methodology. There were interesting discussions in the teacher teams about the nature of their disciplines, and the concept of creativity and how this was dealt with within their respective departments. The conclusion was that while their departments, disciplines and methodologies differed, the teachers felt they worked well together as a team.

6. Findings

The teachers in this project were facilitating the realization of an interdisciplinary work by/with pupils. At the same time they were coaching the pupils in understanding the creative process of making art, and therefore in helping them discover what it means to be a creative artist. This combined the roles of facilitator10 and coach11, as described by Peter Renshaw in A Framework for Mentoring (Renshaw, 2006). Some of the key qualities he ascribes to a mentor also apply to the role

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10 Facilitating: Facilitating is a dynamic, non-directive way of generating a conversation aimed at enabling or empowering (a) person(s) to take responsibility for their own learning and practice. (Renshaw, 2006, p. 43)

11 Coaching: Coaching is an enabling process aimed at enhancing learning and development with the intention of improving performance in specific aspects of practice. It has a short-term focus with an emphasis on immediate micro issues. (ibid., p. 43)
that the teachers took in the pilot project, except for the reflexive aspects of mentoring. These aspects, which could be ascribed to the role of counselling, were not part of the teachers’ role. In Renshaw’s *Critical issues arising from a case study of CONNECT* (2005), he describes a frame of reference for judging quality in the area of collaborative creative workshop practice. This framework gives us some footholds when it comes to assessing the competencies in this project. In the same publication, Renshaw provides a frame of reference concerning the participants. This was useful for the purpose of this pilot in relation to the competence development of the teachers: what have they achieved with the pupils?

The pilot project was a test case for principles and practice in many ways. Literature about both creative processes but mostly about facilitating collaborative work provided a background for compiling a list of preliminary assessment criteria. This list was drawn up as a basis for observation and reflection. The criteria can be grouped into four ‘pillars’. Each of these pillars carries with it a number of assessment criteria which in turn may lead to the identification of required competencies for teachers who take up this role. (A comprehensive list of the criteria is included in appendix 3.)

Assessment criteria:
I The creation of a fine work of interdisciplinary art
II The creation of a good learning environment
III The facilitation of the reflective process of the pupils
IV The establishment of effective team teaching in an interdisciplinary team

**Creating a work of interdisciplinary fine art**

<table>
<thead>
<tr>
<th>Assessment criteria include the effectiveness of the teachers in:</th>
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</thead>
<tbody>
<tr>
<td>a. empowering and encouraging the pupils to contribute to the creative process, taking into account the profile of the pupils: age, numbers, experience, arts disciplines;</td>
</tr>
<tr>
<td>b. facilitating the emergence of a collaborative creative process;</td>
</tr>
<tr>
<td>c. helping pupils build up a sense of ownership over the final product;</td>
</tr>
<tr>
<td>d. inspiring pupils on the basis of one’s own artistic background.</td>
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12 Counselling: At the centre of counselling lies a conversation about personal development issues that arise from professional practice. (ibid., p. 42)
The creative process was central to the pilot project. The process of collaborative creative work and the required competencies and key qualities of the person who facilitates this process (‘workshop leader’) have been addressed before by Sean Gregory (2006) and Animarts (2003). Their findings are applicable to the teachers in this pilot project in many ways. The Animarts report *The Art of the Animateur* works from a variety of arts disciplines, mostly theatre and music. It stresses the importance and impact of cross-arts (or: interdisciplinary) work.

“Where artists in one art form work on common themes with artists in another art form (cross-arts), fundamental re-thinking can take place with new perceptions being gained which affect individual artistic practice.” (Animarts, 2003, p.65)

However fruitful such collaborations may be, it does not guarantee that meaningful work will be done on an artistic conceptual level that transcends the arts disciplines. In other words: are you working with the combination of music, dance and visual arts – with all of their conceptual connotations – or are you dealing with sound, movement and image? Those are more neutral ideas that do not necessarily carry artistic meaning. To achieve interdisciplinary artistic work, you need to buy into the other’s artistic world, ‘artistic language’ perhaps, in order to understand their frame of reference and meaning.

As we saw in ‘The stages of the project’ the conception of new ideas was not the problem for pupils or teachers. The challenges were making meaningful connections between the ideas, and realising them: how to get from a wild plan to an actual workable and presentable (and interesting!) artistic product. The teachers struggled with this issue for weeks, and with mounting frustration. The teachers’ reaction was at first not to intervene in the creative process per se but to attempt to impose better discipline on the pupils and to apply a more structural approach in the development of the initial ideas. In group I in particular this jeopardized the creative spirit of the process. Considering the creativity theories of Guy Claxton (2007), you could say that the group went into a phase of revision and editing too soon, while a more intuitive creative approach was still called for\(^\text{13}\). A breakthrough was reached when a more practical approach was adopted and ideas were transformed into actual ‘things’, physical representations: not only sketches but sounds, choreographies, installations. It was agreed

\(^{13}\) Claxton distinguishes two ‘modes’ for the brain: the creative/intuitive when the brain waves are evenly distributed in the brain, and the ‘mode’ which is used when revisioning and working through earlier conceived ideas and e.g. compositions. This is when the brain activities are more targeted and thought processes are more clearly channelled. This second mode inhibits creativity (Claxton address, RIME conference, April 2007).
afterwards that this practical phase should have occurred much earlier in the project.

The amount and level of creative work in the institutions for higher arts education was a recurring theme in the teachers’ meetings and conversations. While the opinion was also voiced that interpretation can be rated as a creative skill, the teachers agreed that the creation of new work is usually underexposed in the education programmes. This goes primarily for music and dance – in academies for visual arts and theatre creating new work is more at the core of the programme. However, this does not automatically qualify teachers from those disciplines for working creatively with other arts as well. Seeing how the teachers perceived creativity to be underdeveloped in higher (performing) arts education, creating new work in this interdisciplinary group was a challenge. In a pilot project such as this, one wants to work as much as possible from the participants’ strengths. However, this project called upon the least nurtured part of the pupils’ development as artists. Therefore empowerment was an important task for the teachers: they had great confidence in the pupils’ creative powers and took it upon themselves to challenge them and to support their growth.

To summarize:
- The creative process is central to interdisciplinary work in which shared meaning between disciplines is sought.
- The crux of the process was not the conception of ideas but the realisation of them into workable and presentable artistic products. Physical representation of ideas may be a helpful tool when applied early in the process.
- The creation of new artistic concepts is not at the core of education in the conservatoire and dance academy. Consequently, the teachers are not always equipped to take this on with pupils. Although it is part of the curriculum at the visual arts academy, this does not necessarily mean that those teachers are fully equipped to do cross-arts creative work too.
- Empowerment of inherent creativity is an important aspect of leading a (collaborative) creative effort.
Creating a good learning environment

Assessment criteria include the effectiveness of the teachers in:

- a. developing a non-judgemental, non-threatening working relationship based on empathy, trust and mutual respect (relationship);
- b. establishing a safe, non-judgemental, supportive learning environment (context);
- c. creating conditions that encourage openness, honesty, informality and risk-taking;
- d. defining boundaries and ground rules before commencing the process;
- e. building a rapport and a clear understanding of who does what and why.

A good learning environment reflects the ‘flow’ as described by David Elliott (see for example Elliott, 2005): the perfect balance between doing what one already masters and the challenge of something that is yet to be learned. The point where that ‘flow’ lies, differs for each person and it is constantly shifting as we learn and develop. The challenge is to find the fine balance between safety and risk-taking. Working with 16 year-olds in a group means that that point is sometimes very small: too much safety and they get bored and pull out, too much challenge and the situation easily gets out of hand. Pupils would either ‘close down’, not contributing another word to the conversation, or rebel and try to sabotage the process. Considering the very mixed group of pupils, in personality as well as personal development, it meant that this was sometimes quite a challenge for the teachers as they built a working relationship with the pupils.

Non-judgemental is not the same as non-critical. In the conceptual phase every idea was good, there were no mistakes or ‘wrong’ ideas. As the project progressed it became necessary to edit ideas and plans. Sometimes it was difficult to argue why one particular idea was considered good working material and another not as good. Also in the realisation phase there was a sense, or understanding, of what was right and wrong. Overall, the teachers found that although they were not in a position to judge pupils on their input or work, it was their job to comment and ask questions – in short, to enable the pupils to reflect on their own work. The working relationship between teachers and pupils had to reflect this: the pupils were free to contribute in any shape or form, but they were also expected to argue or defend their contribution.

The recruitment of suitable teachers at the start of the project did not go as planned, and some of the teachers joined the project only weeks before the start with the students. Many of the preparatory discussions had
already taken place by then. Because of this, the project started in a kind of ragged manner for them, and for some time it was unclear to the teachers what they were expected to do. Their role was still to be defined, and consequently their attitude and actions towards the pupils as well. This became clear as the project progressed, but it cannot be said that the boundaries and ground rules were defined before the process started.

The same can be said for building a rapport and a clear understanding of who does what and why – this also became clear during the project. The teachers divided their tasks and roles among each other in meetings before the work with the pupils started. Sometimes the individual teaching styles and institutional cultures of the different disciplines meant that the arrangement was not understood in the same way by all teachers. For example: It was agreed among the teachers that they, as a team, would invite the pupils to bring their ideas and plans into the group; the teachers would look at them not from their respective disciplines, but from an interdisciplinary perspective. When the pupils did not readily come up with new ideas or plans and silence fell in the group, the teachers reacted in different ways. The visual arts teacher let the silence grow and waited to see what the pupils would do to fill it. The music teacher clearly felt uncomfortable, repeated the questions and came up with examples of his own to stimulate pupils’ response. The coach chose the middle road: delivering input on a more conceptual level (e.g. examples out of context, references) but was not afraid of silences.

To summarize:
- Working with a group of young people in their puberty means a balancing act in terms of safety and risk-taking.
- Non-judgemental is not the same as non-critical.
- In team teaching it is important not only to allocate tasks and roles, but also to discuss the way in which these are realised.

**Facilitating the reflective process**

Assessment criteria include the effectiveness of the teachers in:

a. encouraging pupils to adopt a critical perspective about the reasons and consequences of their practice;
b. encouraging and empowering pupils to explore new frames of reference for thinking about their practice in a wider cultural (and disciplinary) context;
c. strengthening the pupils’ ability to challenge their preconceived views, to take risks, to make new connections and to shift their perspective;
d. empowering pupils by asking neutral, open questions that encourage critical self-reflections and a sense of curiosity;
e. encouraging pupils to develop profound standards of artistic quality.

At a certain point (described in ‘The stages of the project’), the question of ‘why are we doing this?’ came to the pupils’ minds. The point of the project had been explained to them at the start and it was addressed during the workshops by the teachers. The pupils had never really responded to those instances in the sense that they never asked questions. Sometimes they would express doubts about how the project would contribute to their development as violin players or ballet dancers, but the discussion did not reach a deeper level. It was not until the intervention by Peter Renshaw and the ensuing conversations in December that the pupils really got engaged in the question of ‘why this project’ in a verbal way.

As the project progressed it became clear that the ‘why’-question should have been addressed by the pupils themselves at an earlier stage of the project. Practical, creative work would have been helpful for the pupils in order to conceptualize for themselves the meaning of the interdisciplinary work they were doing with their co-pupils. This would have given the teachers more concrete footholds in the (verbal) reflective sessions. As it was, the teachers often found it difficult to connect the practical work with the need for reflection in the process. It was felt that asking too open questions would, as it were, ‘kill’ the process by breaking the concentration.

The issue of quality came up several times during the teachers’ discussions and also a few times when working with the pupils. The main concern was that the end result would never meet the usual artistic level of school productions: concerts, dance performances, exhibitions. The quality of the end product, however, was nowhere near as important as that of the working process. This is something that the teachers, at least, understood. For the pupils it was sometimes more difficult to grasp: they had to strive for quality but the end product did not have to be particularly good according to the standards they were used to. “So what standards are we using?”

The confusion over quality of standards was also heard by the teachers, who debated over the same issues. It was not only a matter of setting standards of quality, product or process, or even adjusting standards to ‘fitness for purpose’. The question asked by the teachers was whose quality criteria should be used. When coaching a process in which the
participants have such a great part in process as well as product, is it not natural to let _them_, not us, define their own standards? How do we coach the pupils in that? In practice this means: how do we ‘un-condition’ the pupils to use the quality criteria they usually are _encouraged_ to use in the school, and have them look at this interdisciplinary work in a different way?

To summarize:
- The reflective question of ‘why are we doing this’ should be addressed by the pupils from the start. It is something that they need to define by themselves and for themselves.
- It is important that the pupils themselves are responsible for defining and guarding the quality standards of the project.
- The teachers’ role in both instances is to encourage the pupils by providing material and asking open questions.

**Establishing effective team teaching**

Assessment criteria include the effectiveness of the teachers in:

- using your experience and expertise as a musician/artist/dancer to add to the creative process as well as to complement the team;
- having the ability to be self-reflective and self-aware in order to nurture these qualities in others;
- being effective as a team in planning, structuring and providing the artistic leadership in all the interconnected elements of the process.

It became clear very quickly after the start of the project that the teachers came from different worlds. They observed in their conversations that the conservatoire, the dance academy and the visual arts academy are, at some points, like different countries: despite their common goal of the artistic development of their students, they have their different leaders, languages and ways. The teachers spent some time exploring these differences and expressed a wish to learn from each others’ methodologies in teaching. They were also interested in the various focal points of the institutions: craftsmanship or creative artistry? While conservatoire and dance academy focus primarily (but not only!) on skills and techniques, the visual arts academy puts more emphasis on the

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14 There is a resemblance to the issues that are addressed in cultural diversity and multicultural/intercultural arts practice and education. Here also there is often an assumed commonality — notoriously: “Music is a universal language!” (ISME conference theme, 1996) — that dissolves when we reach a deeper, more conceptual level of engagement. The CDIME (Cultural Diversity in Music Education) network deals with these issues: www.cdime-network.com.
artist’s artistic expression. This is visible also in the admission criteria, where the uniqueness of the artist is a recommendation in the visual arts academy, while the ballet academy is looking for dancers who fit the profile as much as possible.

Coming from these different institutional backgrounds, the teachers exchanged many experiences and questions. While this was in some ways fruitful for the cooperation, it sometimes got in the way of the progress of the project, in the sense that each teacher became a kind of representative for their own institution. There was a tendency to stress the differences and see the institutions as separate from each other in their ambition to help young artists reach their full potential. The teachers within the teams tried to bridge the gap by focusing not on content but mainly discuss issues of methodology. For example: the ease with which visual artists ‘let go’ of their pupils was admired by the music teachers, while the visual artists in turn marvelled at the strict discipline that the dance teachers were able to impose on their pupils.

To summarize:
- It is unproductive within a teaching team to linger on the differences between institutional backgrounds. It is better to focus on the commonalities as creative artists.
- Team teaching in an interdisciplinary team requires a strong shared artistic concept.

7. Teacher Competencies

The assessment criteria as described in the previous chapter serve as a basis for a preliminary list of competencies for a coach/facilitator in interdisciplinary creative work.

I Stimulate the creation of a disciplinary work of fine art
The coach/facilitator in interdisciplinary creative work with pupils/students has to be able to stimulate the creation of a work of interdisciplinary fine art, by:
- empowering and encouraging the pupils to contribute to the creative process
  o adopt an inviting attitude
- adjusting the pedagogy/methodology to the profile of the pupils/students
  o be aware of the learning development and needs of the age group
- take into account the influence of group dynamics in the stages of personal development of the pupils/students
- take into account previous experience with arts, both interdisciplinary and discipline-specific
- facilitating the emergence of a collaborative creative process
  - encourage initiatives of collaborations between pupils/students
  - facilitate the collaborative creative process by asking questions and encouraging pupils/students to question each other
- helping pupils/students build up a sense of ownership over the final product
  - give pupils/students responsibility over the execution of their own ideas
  - allowing pupils/students to take artistic leadership
  - encourage pupils/students to develop their own quality standards regarding their own work, and make them responsible for meeting them (see also further)
- inspiring pupils/students on the basis of their own artistic background
  - master their own art on a technical as well as a conceptual level
  - keep close to their identity as an artist

II **Create a good learning environment**

The coach/facilitator in interdisciplinary creative work with pupils/students has to be able to create a good learning environment, by:
- developing a non-judgemental, non-threatening working relationship based on empathy, trust and mutual respect
  - adopt a positive attitude towards the contribution of the pupils/students to the project
  - be prepared to accept the pupils/students’ notions of quality
  - be critical without judgement
- establishing a safe, non-judgemental, supportive learning environment
  - establish proper working conditions within the institution/organisation: staff support, scheduling, rooms, equipment, etc.
- creating conditions that encourage openness, honesty, informality and risk-taking
  - know how to ‘read’ the group
  - create a safe atmosphere (be inviting without forcing)
- defining boundaries and ground rules before commencing the process, and
- building a rapport and a clear understanding of who does what and why
  - structure the working sessions
o give clear definitions of the roles of the teacher/coach and the pupils/students in the project
o give comprehensive assignments to the pupils/students
o make pupils/students jointly responsible for the success of the project

III  Facilitate the reflective process of the pupils
The coach/facilitator in interdisciplinary creative work with pupils/students has to be able to facilitate the reflective process of the pupils, by
- encouraging pupils/students to adopt a critical perspective about the reasons and consequences of their practice
  o help the pupils/students connect the project aims and practices with those of their normal practice
- encouraging and empowering pupils/students to explore new frames of reference for thinking about their practice in a wider cultural and disciplinary context
  o providing alternative frames of reference for thinking about artistic practice
  o open pupils/students’ perceptions about what it can mean to be an artist
  o open pupils/students’ perceptions of other arts disciplines
- strengthening the pupils/students’ ability to challenge their preconceived views, take risks, make new connections, and shift their perspective
  o be able and prepared to challenge their own preconceived views, take risks, make new connections and shift perspective
  o be critical but non-judgemental
- empowering pupils by asking neutral, open questions that encourage critical self-reflections and a sense of curiosity
- encouraging pupils/students to develop profound standards of artistic quality
  o encourage pupils/students to express their standards of artistic quality
  o be critical but non-judgemental about the pupils/students’ standards of artistic quality
  o be prepared to accept pupils/students’ quality standards as valid
IV Establish effective team teaching in an interdisciplinary team
The coach/facilitator in interdisciplinary creative work with pupils/students has to be able to establish effective team teaching in an interdisciplinary team, by:
- using their experience and expertise as a musician/artist/dancer to add to the creative process
  o keep close to your identity as a professional artist
  o concentrate on your strength
  o trust your artistic instincts
- using your experience and expertise as a musician/artist/dancer to complement the team
  o share experiences and insights with others
  o be critical but non-judgemental
- having the ability to be self-reflective and self-aware in order to nurture these qualities in others
  o find the balance between ‘leading’ and ‘listening’ within the team
  o ask neutral, open questions that encourage critical self-reflections and a sense of curiosity
- making the team effective in planning, structuring and providing the artistic leadership in all the interconnected elements of the process
  o establish a clear understanding of roles within the team
  o let go of your ego
  o be prepared to take (constructive) criticism from colleagues

8. Conclusions

Fluid teaching

While the end ‘product’ of a project like this – in fact of all training programmes in higher arts education – is important, the process needs special attention when it comes to the development of young artists. Attention to developmental aspects of creating (performing, rehearsing, interpreting) a work of art are central to an optimal learning environment. In other words: it is not the destination that counts, but the journey that leads there. It is up to the institution or the teacher to ensure that the journey is interesting and inspiring. A different style of teaching may be necessary for every creative pathway that is chosen or created. The high level of flexibility and working, with very little solid ground to stand on, inspired Horst Rickels to refer to this kind of teaching as ‘fluid teaching’.
In fluid teaching it is unclear where the creative process will lead or, consequently, what the best strategies are to facilitate the pupil/student in this process. The teacher needs to shape the labyrinth that enables the student to learn the required skills, knowledge, attitude, etc. needed to complete the creative process. The labyrinth is constantly shifting as the creative process goes on. Fluid teaching has some correlation with theories of constructionism. It is evident that this fluid concept of teaching requires the teacher to be flexible, at the very least, but most of all to be able to let go of tried-and-tested paths that he/she walked before. A new road must be designed every time.

The concept of fluid teaching is explored further in the article *Of fluidity and solid ground* by Kors and Rickels. In short, there are two models for dealing with the fluidity of creative projects. In one model, the teacher provides an existing structure for the student to ‘fill in’. An example came up during the pilot project when one of the teachers proposed at the beginning of the project to use an art installation he used in a school project before. This would provide the structure and the materials. The pupils would then be responsible for the content: sounds, movements, images. The second model does not provide a structure but instead offers a central theme. The teacher will question the student about that theme (in a group, students would question each other) until they come up with usable ideas for a project. In this model, no materials are offered but only a direction for the conceptual art work. Both models are usable for creative work and in both models fluid teaching is applied. However, the first model may be better suitable for creative work with the age group of this project. They found the ‘open’ structure of the thematic approach difficult to work with and asked for more structure. Finding materials to fill in a framework was not a problem for the group.

**Interdisciplinary work in lifelong learning**

- How does interdisciplinary work contribute to lifelong learning for young talented arts pupils?
- How does interdisciplinary work fit into the concept of lifelong learning?

Interdisciplinary work at its best forces you to look beyond the borders of your own discipline – its techniques, preconceived notions of form and

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15 Lee Higgins challenges the assumption that the outcomes are unknown at the start of a creative workshop, at least for the workshop leader. (Higgins, 2007)

structure, standards for quality, etc. – to a more conceptual level. Interdisciplinary work goes beyond the combination of disciplines, like in a joint opera production or a fashion show. In interdisciplinary art, the disciplines in a way lose their own identity in order to come to a new artistic language\textsuperscript{17}. Examples can be seen in Horst Rickels’ work but also in today’s multimedia arts where music, design and dance (sometimes sports) are very much intertwined. Presentations of modern youth culture rarely limit themselves to one discipline only.

From the perspective of the young talents involved in this project, interdisciplinary work (as opposed to multidisciplinary work, which they had done before) presented them with a whole new way of working with artistic materials and ideas. They were not addressed as musicians, dancers or painters in this project but as creative artists. It was not the quality of the execution of the work that counted most this time, but the conception of it: the ideas behind it. For some pupils this was difficult to deal with. They perceived the project as a loss of time and energy, energy which could have been spent on practising their instrument. For some pupils this was not the case. The project presented them with new possibilities when it came to expressing themselves through art. One musician saw great potential in the audiovisual techniques that were used. Another musician found she was able to work in a more theatrical way with her music and musicianship, and was ‘finally’ able to use her body more.

Both these pupils may in time end up in sections of the music profession that are not the mainstream concert scene: audiovisual projects or the music theatre perhaps – or not. At least the project provided some pupils with new insights into their own interests and ambitions. Quite apart from the new musical professions this opened up to them, and perhaps will increase employability at a later age as a result, it gave them a wider perspective on what it means to be a creative artist. Musicianship (and other artistry) is not only about interpretation but about finding an artistic language – as described above, interdisciplinary work may contribute to this within the framework of lifelong learning.

This project also presented both pupils and teachers with a different way of learning than usual, particularly the pupils in the music and dance academies. The pupils were challenged by increased responsibility for the

\textsuperscript{17} Again, a parallel with cultural diversity is visible. Huib Schippers described a continuum of engagement between cultures, from totally separate to full merger: monocultural – multicultural – intercultural – transcultural. (Schippers, 2004) Examples of transdisciplinarity work may be found in today’s multimedia art industries.
end product and the quality of the product. They were asked not only to ‘make’ the artistic product but also to design the ‘path’ leading there. This is a useful skill in the life of an artist with a lifelong learning career ahead of him/her. For the teachers involved in the project, a change of methodology and learning aim meant a re-examination of their own artistry and teaching.

It must be noted that interdisciplinary work does not contribute the same to everyone’s learning path. As described before, some students did not take to the project at all. Even of those who understood – to a degree – where the project was headed, some found it amusing enough for a while but did not want to seriously engage with the issues of interdisciplinary work. In any case, the question remains if this is the right age group for working on this kind of conceptual work. At the age of sixteen, pupils may be less likely to be open to it, choosing instead to focus on their own work: to practice and study their instruments or work on their sketches for hours on end. The project would have been easier, perhaps, with younger pupils that are closer to ‘play’ or with older ones who more readily see the point of this kind of work for their future development.

**Consequences for the institution**

As was pointed out before (under: Establishing effective team teaching in an interdisciplinary team), that the teachers perceived a gap between the different institutions. This would be on a practical level, because organisationally, the institutions in The Hague all fall under the same institution: the Royal Academy of Fine Arts, Design, Music and Dance. The institutions are all within walking distance of each other. An interfaculty Sound and Image was established ‘between’ the academy of fine arts and the conservatoire. Its base is in the conservatoire, although many of the activities take place in the academy of fine arts, where it is possible to work on larger installations and projects. The interfaculty concerns itself broadly with technological (digital) applications in the arts. Horst Rickels, the coach in this pilot project, is interim head of the interfaculty.

So while all the right conditions for intensive contact between the institutions were in place, the teachers still remarked upon the lack of contact between them. There are few joint activities except for special projects like in the anniversary year when the opera production *Pontormo* was produced by pupils of the School for Young Talent. Within the normal curriculum, there are few instances in which the teachers or the
pupils come into contact with the other disciplines. There are some cases of meaningful contact between teachers and pupils, but not on a structural level. This leads to unsatisfied curiosity at best, prejudice about each other’s institutional cultures and methods at worst.

The remedy would include – of course, within this report – more interdisciplinary team teaching. More space would have to be made in the pupils’ curriculum to allow for creative projects that bring the pupils together, not only for normal school subjects but also for their artistic development. This is very likely to contribute to their lifelong learning, as described above, under: ‘Interdisciplinary work in lifelong learning’, but also to the professional development of their teachers. The best way to learn team teaching is by doing it. By way of peer learning, the teachers would develop their skills in this area. To this end, however, the institutions would need to invest in the professional development of their teachers when it comes to creative work. The main challenge for teachers lies in facilitating the creative process in others, but this requires the teacher to be able to take the lead if the student falters. In other words, the teacher needs to be at home in the creative process himself. This will enable him/her to look beyond the boundaries of his/her own discipline to more conceptual artistic work, and make meaningful connections with other disciplines. If a common conceptual ground is not found, then the outcome will be a collection of disciplines (multidisciplinary) rather than a meaningful joining of disciplines (interdisciplinary).

Some practical pointers for repeating the project

1. In order to establish effective team teaching and to facilitate the realisation of a shared artistic language within the team of teachers, it is best to start the project with a creative workshop among the teachers themselves. The workshop is best led by a relative outsider first, so that all teachers experience the workshop in the same way. Then it may be helpful to have the teachers give each other creative workshops, with a clear division of roles (workshop leader & participants) so that the teachers are aware of each other’s leadership style and the creative-artistic ‘content’.

2. Reflective practice is vital to a project such as this. The question ‘why are we doing this?’ needs to be addressed early on in the project, by the pupils themselves. The teachers need to return to this central question several times during the project.
3. A practical approach to developing the conceptual work (ideas) into workable projects is recommended. You can make an idea tangible with simple means (e.g. use a lightbulb and a sheet of paper instead of a projector and a screen), but it makes it ‘real’ and something that can be handled more easily than an abstract idea.

4. Structured preparatory and interim-evaluation sessions within the teacher team should be planned around each workshop with the pupils. These sessions should include both discussions on the methodology/pedagogy of the workshops, and the conceptual progress of the project. This will not only benefit the progression of the project for the pupils, but also refer the teaching to the shared artistic language of the interdisciplinary team.

5. The environment in which the project takes place influences the project itself: it makes a difference whether a workshop takes place in a classroom or a ballet studio, or a multimedia laboratory. While all three kinds of spaces may be suitable for creative work, this point must be considered by the teachers!

6. The school schedule should allow the pupils to have enough time and attention for a project like this. It does not only require their presence at the working sessions, but also time to work on their assignments and ‘brain space’ to work on the conceptual layers of the project. A schedule packed with other projects and assignments hinders the involvement and commitment of the pupils.

7. The other teaching staff should be notified of the project and asked for support where possible. This may be only by allowing a student to spend some of his/her usual study time on the project instead.
A word of thanks

This project would not have been possible without the tremendous efforts and energy of all pupils and teachers involved. Anthony Zielhorst and Jan van Bilsen were very helpful in dealing with the everyday challenges of working with 16-year olds within the School for Young Talent. Jessica de Boer’s watchful eyes were constantly there. Particular thanks go to Horst Rickels, Rineke Smilde and Peter Renshaw – each of them helpful as ever in the functional and constructive derailing of my thoughts.

This report was written in the first half of 2007, with background music provided by such musicians as Nina Simone and Room Eleven (for settling down), Edvard Grieg and W.A. Mozart (to dig in yet fly high), Within Temptation and Rammstein (when things got tough), and Otis Redding and Amy Winehouse (for flow and guts) – leaving aside the many other musicians from around the globe that contribute to my musical universe. This is, after all, a wonderfully confusing world.

Ninja Kors, July 2007
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10. Appendices

Appendix I: Questionnaire and interview questions teachers

First questionnaire: Teaching competencies, interdisciplinary and team teaching
October 2006

NAME:

Answers may be brief, we do not pay attention to style. Short key words may suffice.

1) What were decisive moments for your career as an artist (musician, dancers) and teacher?

2) Did you have any earlier experience with interdisciplinary work? If so, give a short description. Are there concrete things you have learned from that?

3) Did you have any earlier experience with team teaching? If so, give a short description. Are there concrete things you have learned from that?

4) In relation to this project:
   How do you envision the interdisciplinary project with the project will be realised? What are opportunities, where do you see challenges?

5) In relation to this project:
   How do you envision the cooperation with teachers from other disciplines will be realised? What are opportunities, where do you see challenges?

6) What is your main motivation for participation in this pilot project?
Second to fourth questionnaire: Teaching competencies, interdisciplinary and team teaching

NAME:

About what you experienced working the pupils today. Concentrate on the process of teaching/learning.

1) What is the most satisfactory moment for you? Why? How did this situation come about? Would you repeat this approach in this kind of situation?

2) What is the least satisfactory moment for you? Why? How did this situation come about? How would you change you approach in this kind of situation?

3) Have you had an opportunity to help or support your colleague? Can you give a concrete example (situation)? And vice versa: has a colleague helped or supported you? How?

4) How did preparation (in terms of content) go for today? How did you work together in this with your colleagues? What did you agree to do, e.g. regarding your roles in the group?

About this project as a whole, so far as you can answer at this stage:

5) What can you indicate you have learned as a teacher?
   a. In the area of cross-arts work
   b. In the area of teaching/coaching in a team (team teaching)

6) Are there things in the project that have gone differently that you originally expected?
   a. In the area of cross-arts work
   b. In the area of teaching/coaching in a team (team teaching)

7) What do you think are the main opportunities for the project at this moment? What are the biggest challenges?
   a. In the area of cross-arts work
   b. In the area of teaching/coaching in a team (team teaching)
Interview questions teachers
October 2006

These questions are based on the questionnaire that the teachers received earlier. The interview connected with their responses to that questionnaire.

1) How did you come by the motivation to work on this project? (Explain your motivation.)

2) What do you hope to achieve with this project? For the pupils and for yourself?

3) What do you think is the best way for you to contribute to this project? What are your strong points? What are your weaker points?
Appendix II: Teacher profiles

Daniël Salbert (music)

Daniël Salbert teaches music theory. He is also a conductor in his spare time and sings in choirs and ensembles. He is particularly interested in the meeting of art forms and disciplines. One of the most influential things in his career as an artist was a school visit to the Palais des Beaux Arts in Brussels, where a good guide explained the art works. Daniël sees an artistic quality that recurs in all art forms and all styles of music. As he puts it: ‘In essence there are no different disciplines, they are all manifestations of the same artistic expression: music can be explosive, just like a physical gesture or colours in a painting.’ Daniel has some experience with interdisciplinary work through his work with visual artists and classicists for educational purposes (development of methodologies) but not like in this project. Earlier experiences in team teaching have taught him to integrate more than one goal into his lessons – each teacher may have something else they particularly want to achieve. In this project Daniël is looking to be surprised by the students. He wants to inspire the students - also about the broad spectrum of the arts - and spark their creativity. He also wants to strengthen the connection between students and develop their respect for each other’s art forms, and perhaps take this to an institutional level. This project of team teaching, Daniël thinks, may lead to new forms of teaching in his current teaching practice.

Strengths (please note: according to him/her)
- I have an open attitude with no unbreakable barriers.
- I can get people motivated and interested.

Weaknesses
- I find it difficult to work with inflexible people or to deal with power struggles in a group.
- I sometimes want to go too fast and push on when I should not.

Koosje van Haeringen (music)

Koosje van Haerningen teaches the violin to different age groups. She is very active in PIVO which is a project to teach music/violin to very young children. Conservatoire training taught her that performing as a soloist or orchestra member is the highest achievable goal, but during a sabbatical Koosje found that this was not her ideal – it is teaching. She
quit her job at the orchestra and started teaching at the conservatoire. Koosje finds working with children fascinating because of their creativity and she likes to see how thoughts spin in their minds. Koosje has no real prior experience with interdisciplinary work, only projects where no one really stepped out of their own discipline. Her dream is to have integrated education (thematic) but she realises that this would still not take teachers out of their own little box. PIVO is a form of team teaching and it teaches Koosje that there are many roads that lead to Rome; that keeps you flexible. It also shows that even a good team can easily be disturbed by influences from outside, and this is something to look out for in her opinion. In this project Koosje expects that she will need to see the world from a different point of view. She trusts in the creativity of the students. They will need encouragement and help but they should take the lead in the creativity.

*Strengths*
- Curiosity
- Ability to stimulate children
- Ability to quickly respond to children

*Weaknesses*
- I reject ideas too quickly because I suppose they are not good enough – too perfectionist to take it through.
- I think too fast sometimes and then try to push people in my own direction – too dominant.

**Eric Hirdes (visual arts)**

Eric Hirdes teaches drawing in a wide variety of departments within the Academy: drawing, graphic design, visual arts, fashion/textile. After graduation from the academy, Eric received a grant to develop himself as a visual artist. This was important to his career as he was able to build up an oeuvre which in turn qualified him for a job at the academy. Eric is part of the team in several departments. ‘In a way,’ Eric says, ‘this is team teaching because we share the responsibility for the students’ development.’ It has taught him to look at the students’ work in new ways, each time from the particular viewpoint and requirements of that department. He has not worked with musicians or dancers before this project, and is curious about the differences in ‘cultures’ of the different institutions/disciplines. In this project Eric expects to find a mutual curiosity for ideas and angles that other teachers and the students bring to the situation. This should broaden his education vision. A particular interest in the project comes from the fact that several of Eric’s students
participate. This gives him an opportunity to see their progress and development in this new situation.

**Strengths:**
- Ability to let students discover and develop their own work
- Positive attitude, not critical

**Weaknesses**
- Sometimes not critical enough, it may be ‘good enough’ a bit too soon.

**Keith Derrick Randolph** (dance)

Keith Derrick Randolph is a guest teacher at the dance academy. He is originally from the United States but has lived in Europe for many years. He teaches classical ballet at the dance academy of Tilburg. First and foremost Keith is a choreographer, then a performer. He enjoys teaching because it is satisfying to be part of a young person’s development: ‘It is quite a responsibility but it is good to help shape the new generation of dancers.’ Keith has worked with other disciplines before (architecture, skateboarding, music), with varying success, and always from his role as a choreographer. He found that while working in a particular project with composers it was difficult to create a meaningful encounter, because it was not well set-up from the start. Keith has no prior experience with team teaching, only coaching. He expects to find an opportunity to learn about other arts, other artists and himself as an artist. The big question for Keith in this project is: how do we steer the students without actually steering them? From the angle of interdisciplinary work, the challenge lies in thinking ‘out of the box’. As academies we can teach students the rules of the craft but we can also encourage them to think how to bend them, and apply them in new ways. We share this responsibility as teachers. As the African saying goes: it takes a village to educate a child.

**Strengths:**
- Frivolity: my crazy way of showing things, explaining, making a point. This is inspiring for students and forces them to look at things differently.
- Experience

**Weaknesses:**
- I should learn to open my mouth when I think I should.
Thom Stuart (dance)

Thom Stuart is a guest teacher at the dance academy. He has a dance company (De Dutch Don’t Dance Division: www.ddddd.nu) that deals with different art forms in combination with dance: the Dutch do dance, but not only that. Creating his own work for the first time, instead of carrying out other people’s choreographies, was a defining moment in Thom’s career. Currently he is a guest teacher or teaches in projects, mostly classical ballet. His experience with interdisciplinary work deepened during a professional development course abroad that combined choreographers and composers. It is something that he thinks should be part of the programme; it opens opportunities like in Arnhem where students from the fashion academy and dance students work together on shows and performances. There is also a need for fresh new influences in the dance academies. Although the dance scene has changed considerably over the past decades, this does not show in the academies. Thom has little experience with team teaching. He finds that within the team there is a kind of consensus: the teachers notice the same things but react to them in different ways and use different interventions.

Strengths:
- Practical attitude

Weaknesses:
- The same practical attitude, which means that sometimes I want to talk about concrete steps too soon.

Pauline Schep (visual arts)

Pauline Schep works as coordinator for the graphic design department of the academy. She also teaches adult evening classes, which is a great inspiration for her since it challenges her to learn along with the class. Defining moments for her were the acknowledgement of her work and the possibilities she received when she was offered a job at the academy. Having children was another defining moment, since it made her see the world through the eyes of a child again. Pauline encounters different disciplines and team teaching within the visual arts daily in her work at the academy. She has no experience in working with performing arts. The different approaches towards the arts became apparent to her in her first encounter with the conservatoire and the dance academy, where creativity has a whole different meaning. Pauline is fascinated when students dare to think outside the box – e.g. when a new packaging for an egg is perceived as the sound that surrounds it, or when a student turns the egg
inside out. It is this creative playfulness that is the core of the artistic process. The teaching challenge in this project lies with the age group. Group dynamics are strong when you are fifteen and it is easy to find something ‘stupid’ because someone else says it is. As a teacher it is easier to handle these dynamics on your own than in a team with teachers from different disciplines. But Pauline is excited to meet that challenge. She hopes to encounter new people, approaches and ideas.

*Strengths:*
- Enthusiasm!

*Weaknesses:*
- Taking that enthusiasm too far, I need to keep an eye on the dosage.
Appendix III: Assessment criteria (comprehensive list)

I Stimulating the creation of a work of interdisciplinary fine art

− empowering and encouraging the pupils to contribute to the creative process, taking into account the profile of the pupils: age, numbers, experience, arts disciplines;
− facilitating the emergence of a collaborative creative process;
− helping pupils build up a sense of ownership over the end product;
− inspiring pupils on the basis of one’s own artistic background;

II Creating a good learning environment

− developing a non-judgemental, non-threatening working relationship based on empathy, trust and mutual respect (relationship);
− establishing a safe, non-judgemental, supportive learning environment (context);
− creating conditions that encourage openness, honesty, informality and risk-taking;
− allowing the pupils to determine their own agenda;
− defining boundaries and ground rules before commencing the process;
− building rapport and a clear understanding of who does what and why.

III Facilitating the reflective process of the pupils

− encouraging pupils to adopt a critical perspective about the reasons and consequences of their practice;
− encouraging and empowering pupils to explore new frames of reference for thinking about their practice in a wider cultural (and disciplinary) context;
− strengthening the pupils’ ability to challenge their preconceived views, to take risks, to make new connections and to shift their perspective;
− empowering pupils by asking neutral, open questions that encourage critical self-reflections and a sense of curiosity;
− encouraging pupils to develop profound standards of artistic quality.
IV Establishing effective team teaching in an interdisciplinary team

– using one’s experience and expertise as a musician/artist/dancer to add to the creative process as well as to complement the team;
– having the ability to be self-reflective and self-aware in order to nurture these qualities in others;
– being effective as a team in planning, structuring and providing the artistic leadership in all the interconnected elements of the process.
Of Fluidity and Solid Ground

Ninja Kors and Horst Rickels

Teachers do not have all the answers, not even in school. There, we said it. This is not a new notion and, luckily, we are not the only ones who say it. Within the framework of lifelong learning every teacher is – or should be – as much a learner as his or her students. In this essay we would like to go so far as to say that a teacher should not always have to be a teacher at all. Teaching is nothing more or less than making art, just like any other part of living. This notion is not new either and in fact it is not even ours. It was Joseph Beuys\textsuperscript{18} who used the term \textit{erweiterter Kunstbegriff} to signify the inclusion of all things into the world of the arts. Addressing a teacher as an artist changes the nature of his or her work, and very likely also his or her methodologies and perceptions.

The traditional notion of the teacher as the master of answers and solutions dissolves even further as we enter the realm of interdisciplinary creative arts. The teacher will endeavour to guide his or her students as they undertake a creative journey into uncharted territory. Everyone aboard, teacher as well as students, will need all creative power and open attitude they can muster. In this paper we discuss the fluidity that can come with teaching creative arts, particularly in interdisciplinary (or cross-arts) work. This kind of work gives us the possibility to make artistic connections on a conceptual level, leaving the realm of technical arts education (focusing on mastery of the instrument, or compositional techniques) behind.

The Hague

This essay is partly based on the pilot project ‘Young Talent’ in The Hague, lasting from October 2006 to January 2007. In this project, which took place in the School for Young Talent\textsuperscript{19}, a team of teachers from various arts disciplines worked on making an arts project with a group of pupils aged about fifteen. The teachers came from music, dance and visual arts (fine arts, design) backgrounds and had limited experience with interdisciplinary creative work. The group of pupils they worked


\textsuperscript{19} The School for Young Talent is closely connected to, and housed within, the Royal Academy of Fine Arts, Design, Music and Dance, in which the Royal Conservatoire, the Royal Dance Academy and the Royal Academy for Fine Arts are joined.
with were about sixteen years old and also came from mixed disciplinary backgrounds. They worked on cross-arts projects together, ranging from coming up with concepts to finalizing dress rehearsals. They worked with their teachers in six weekly sessions and a project week. The pilot is described in detail by Ninja Kors\(^{20}\).

The most striking outcomes of the pilot were to do with the role of the teacher, but also that the real difficulties lay at a deeper level. The challenges for the teacher when he/she has little solid ground to stand on regarding content, or even of the general direction of the working sessions, are numerous. They include for example the structuring of the creative process and keeping the pupils’ attention. The constant quest for balance presented an important challenge to the teachers in the pilot project: when to intervene, when to let the pupils find their own path, when to make use of previous experiences, when to show examples of possibilities and when not to. However, the real question was to be encountered at a deeper level. It was the question of finding the connecting level between arts disciplines.

All is fluid

We referred to the fluidity of teaching in cross-cultural settings before. This refers to the ‘fluid’, constantly changing environment of an arts project in which concepts and contexts change all the time. The pilot project was fluid from the very beginning, because neither teachers nor students knew what was to be expected as an outcome. In some ways this can be perceived as a hindrance: a clear understanding of what the project is about and what is expected of the participants – whether they are students or teachers – is an important starting point for most educational programmes. However, leaving a project fluid like this calls upon the skills of perception of a (future) artist, and less upon his or her ability to reproduce a known method. In terms of the artistic process, a creative project should provide teachers with a kind of creative wave to surf on.

However, the fluidity in ‘fluid teaching’ not only refers to the didactics alone. It also refers to the deeper level that lies underneath the art forms. Teacher Daniel Salbert referred to this common core with the following: ‘In essence there are no different disciplines, they are manifestations of the same artistic expression: music can be explosive, just like a physical gesture or colours in a painting.’\(^{21}\) Instead of seeing this core as a static

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\(^{21}\) Interview Daniel Salbert, October 2006
given, we would rather describe it as a flowing whole: the constantly changing chaos that the universe consists of – and that artists tap into. An artist learns to see the expressions of this common core between us. This is the little bird that Rickels refers to in his interview with Rineke Smilde.  

In the fluid process that is the creative arts practice, there are moments, usually small and sometimes seemingly insignificant, that make all the difference. This is when ‘art really happens’: something that was not there before shows itself. In education it is the task of the teacher to identify such a moment (dare we call it ‘inspiration’?) and make it visible for his or her students.

**Fluidity in teaching**

All is fluid. Fine, but we can hear the teachers and particularly the institutions crying out. When everything is fluid, it is impossible to grasp anything. If everything changes all the time, then you will never reach an actual product; we need concerts, exhibitions, performances. These need to be rehearsed and communicated to our other partners: the orchestra, the costume designers, the technical staff. We need to pin something down!

This is true, also within the artistic process itself, although getting the flow going is difficult enough. There are several techniques for doing this, improvisation being an important aspect of most of these. In order to work on an artistic product, however, the teacher will stop the continuity of the process for a short while (in other words: he/she will temporarily stem the flow) to reflect on what has been achieved. By describing the current situation, the explicit and implicit concepts and naming the possible ways to proceed, value is given to several points along the route.

*We have something here. What is it? What is the essence of it? How did it come to exist? Where can we go from here?*

It is important that the students will undertake this reflective and reflexive effort themselves. The teacher must take it seriously, ask open questions extensively until the student is ready to proceed, either by developing the existing concept further, or by letting the flow return and allowing it to drift in a certain direction. The teacher can help by provoking a reaction, for example by asking the opposite of what has been conceptualised or connecting it with something else.

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22 Artist profile by Rineke Smilde, also in this book.
A short and very much simplified example: The theme is the 50th anniversary of the school. Since fifty years ago is not that long and the students need an era that they can claim as their own (and not that of their predecessors in the school), the history is stretched to five thousand years. A possible question (off the top of our heads): how did cave people celebrate their birthdays five thousand years ago? Possibly the thought process goes towards Flintstones-like cakes made of stone and fried mammoth for dinner. (Another route is to try and figure out how people measured time five thousand years ago – otherwise how would you know when your birthday was?) The teacher in this case can ask if people in those difficult times celebrated their birthdays at all; perhaps birth and death were the only milestones or rites of passage? Or he/she may connect ancient birthday festivities with modern day social structures: how did cave people build their social structures?

The heart of the matter is to see teaching as the same thing as making art, by bringing your identity as an artist into it. The danger of being a teacher, some of the teachers in the pilot project in The Hague confessed, is that you can deny your identity as a creative artist. This may be why nearly all teachers in higher arts education also have a practice as a performing and/or creative artist; it is this side of music, dance or visual arts that attracted them to the profession in the first place. When they become institutionalised too much, there is a danger that this is lost.

**Flow in the institution**

What are the possible consequences of the above for an institution for (higher) arts education? This is where future creative arts generations are prepared for a further life of lifelong development and learning. Rickels sees the learning process as a series of mountains and valleys. The mountains are to be worked through; they represent a challenge that the students must gather the right competencies for. After the mountain comes the valley: a wide open space to use these competencies, to create your own order in the chaos of the universe and pick out the expressions that speak to you and that you can use for making artistic works. We have seen above that the teacher can be instrumental in both managing the mountain (learning skills and attitudes, gathering competencies, designing a route) and the valley (facilitating and guiding, being a coach). Current education programmes in arts institutions usually (not always!) provide insufficient space for the valleys. This means that the student will, after
about four or five years of dealing with mountains, face a big valley with very little notion of how to handle it.

Cross-arts projects are a good way of breaking down some of the mountains in the education programmes. If done well, they force everyone involved to make a deeper, meaningful connection with what it means to be an artist. This goes for many activities that have ‘cross-’ in the name: cross-arts, cross-cultural and cross-disciplinary (integrated teaching). Again: if done well, they allow for a more holistic view on growth as an artist and as a person. And this is something that continues throughout our careers as lifelong learning.
A Profile of Horst Rickels

Rineke Smilde

Horst Rickels studied piano construction at the Grotrian-Steinway company in Braunschweig and worked in that function at Bechstein in Berlin. After this he studied music in Kassel where he composed ballet and theatermusic for the Staatstheater. In 1972 he started studying electronic composition at the Royal Conservatoire in The Hague. From 1973 he worked as a composer for the theatre group Proloog in Eindhoven. In 1983 Horst Rickels earned his degree in music theory at the Brabants Conservatorium with a thesis on the dialectics of Brecht’s texts and Eisler’s music. During the next years he formulated new principles for multimedia-theater, resulting a.o. in Van Gogh's ‘Laatste Oor’ and ‘The Simulated Wood’. Supported by a grant Rickels focused his research on the development of sound objects, sound sculptures and sound installations. The central question of his research is how the principle of instability of tuning-systems, pictorial structures and performance practices can be made the central theme of art works. Another important aspect of his research is the study of special qualities of sound in relation to the natural and built environment. As a sound artist Rickels has shown his works in many countries and at international festivals. Often he has participated in projects which aimed at transforming outstanding places into a soundscape, such as ‘Fort Klank’ in 1994 in which he, together with Dick Raaijmakers and Walter Maioli, transformed an old fortification into a monumental musical instrument. Rickels teaches at the Royal Conservatoire in The Hague at the Interfaculty of ArtScience, as well as at the Design Academy in Eindhoven.

“For me it is important not to know what I will make tomorrow; important is this bird, sitting there every evening. That image is critical, it should never change.”

Growing up after the Second World War influenced Horst Rickels’ childhood. Both his parents had lost their spouses during the war. His mother’s first husband was shot during the last days of the war, leaving her with a little daughter, and his father came home after the war to find out that his wife had been dead and buried since a few weeks. Horst was born in 1947 in the village of Westerstede, in Northern Germany, near the city of Oldenburg. His stepsister was by then seven years old. “This background has always played a role. My parents were
relatively old when I was born. As a child you don’t understand. The war was over and it was hardly discussed, neither at home, or at school. Only after a while I heard about teachers who had played a bad role during the war. There were many photos of dead people on the wall, which raised questions to me. I had many grandparents, there was an uncle who returned from captivity in Russia, and slowly I realized what had happened and what role Germany had played.”

**Childhood**

Horst’s father worked as a civil servant at a health insurance company; he came from a family of farmers, but because he could learn well he was allowed to make a career outside farming. Horst’s mother was an artistic woman, but her mother made her become a tailor as a young girl. She obeyed, but was never happy with it and, according to Horst, she kept making things that were artistic, and not ‘normal’. Horst’s parents were very musical; his mother played the mandolin, his father the drums, but neither of them ever had formal training.

An important experience for the young boy was his parents’ singing. “Every evening they used to sing together, sometimes it was the three of them, including the lodger who lived in our house. I used to lie in bed and listen. It was fantastic. They sang folk music, no classical music.” Horst would never join in the singing: “I always had the feeling that this was theirs, but I have always enjoyed listening to it tremendously.” Horst felt that his father really tried to go on with his life, but that his mother had a harder time with that.

One of Horst’s cousins played the accordion. Whenever Horst visited his grandmother he would hear his cousin play. The flexibility and liveliness of the instrument appealed to Horst: “It made us kids jump on the sofa”, and so at the age of seven Horst got accordion lessons. The instrument fascinated the child: “This moving of the accordion, with the air inside it, such an image is enormously important.” He is convinced that the basis was laid here for his later fascination with air powered objects.

“At that time there were no music schools. I got a private teacher. He was a war invalid; he had no legs and was sitting in a wheel chair. I was very aurally aware; I would just listen to what he played. When I went home I would take the score, but I just memorized at home what he had played to me. I memorized everything. That went on for years, until at some point his wife discovered that I could not read notes. She made me stay there to
learn reading notes. The way she reacted was so humiliating for me, that I stopped playing the accordion. I was about eleven years old by then. The funny thing was also that I had really played all the existing repertoire. After the level I had gained you could only play operetta music, which I hated. It was only later that serious music for accordion was composed. But in the village you would not find such music anyway.”

In primary school there was a lot of singing. Horst cannot remember if the children had much joy in singing, but he thinks that it has been important. “It is a pity that singing is schools happens so seldom nowadays. Making music, singing, it is one of the most important things for children, not just for being educated musically, but even to grow. It makes your organs grow. I liked singing in primary school. When as a young adolescent I was in grammar school, I became too shy to sing.”

After stopping the accordion lessons, the accordion was sold. For a while Horst did not make music. He stayed one year longer in primary school, “they found me too playful, but that has not stopped throughout my life.” At the age of thirteen, he went to grammar school. “At some point I could borrow a piano of a cousin. I started to play it, by improvising. Later on I would also have some piano lessons of a teacher of primary school, who could play well. I knew Bach from church, but for me that was more connected to the ambiance of the Lutheran church. I was really impressed though by Jacques Loussier, who interpreted Bach with a touch of jazz. Terrible in fact, when you think it over, but I loved it. So that actually made me study Bach. I addition I did some jazz, finding out about chord progressions. I then landed in a Dixieland band with schoolmates. At that time that was very modern. I learned much in this band: ensemble playing, a lot about chords, form and structure, and how that helps you improvising, in short how to move in music without a score. Learning by doing was the only important thing for me there. Reading notes was always very much overestimated, I think. At grammar school we had a marvellous music teacher, but unfortunately he and I used to have conflicts all the time. There was a symphony orchestra in school and this teacher tried to get me in as a double bass player, so I had lessons for a very short while, but then things were turned around: my bass teacher ended up in our band! It was great playing in this band; all of a sudden the world was open.”

Horst did not finish grammar school; he was too occupied with music and totally unmotivated to do Latin or mathematics. Because he did not work at all he had to leave school, he wanted both to leave school as well as study music, but that was not possible without a diploma. He was
seventeen years old when he stopped. “The school drove me crazy. I was not at all motivated, that came only later. Music came to my rescue.”

A piano constructor in Braunschweig

“I decided that I wanted to learn to build organs. But my family advised against it, because the churches became emptier by the week. So then I thought of piano construction, I was very skilful with wood for example. My parents then took me to Braunschweig, to the Steinweg factory. I was allowed to enter and I stayed there for three and a half years.”

Horst spent a period in each department of the factory, of the mechanics, of intonation and regulation and so on. Once a year he was sent to Ludwigsburg, to a specialized school for piano construction, where he learned special technical things. He was enormously motivated, although at the same time he was certain that he would not want to remain a piano constructor. Horst was very successful and even won prizes, like being acclaimed ‘best student piano constructor of Germany’.

The little money Horst earned in the factory and the additional grant he got from his parents was not enough for making a living, so he started making music in a little orchestra consisting of students of the Technical University in Braunschweig. “I played organ and piano, we played on Sunday afternoons and at parties. Actually what we did was pop music, underground. But I would also play during fashion shows, and in a nightclub, four times a week, until three o’clock in the night. That was impossible in the end, so then I was on the lookout for something else again. Coming from the countryside it was really thrilling to get to know the big city. The severe hierarchy in the factory was something I did not know. My only frame of reference was the friendliness of the farmers in the region where I came from. So now I got a good idea about social relations and I changed my romantic ideas somewhat.”

Horst speaks very highly of his boss, who recognized his musicality and gave him the opportunity to take piano lessons once a week, during working hours. “My teacher was Willy Piel, a well known concert pianist. I was very lazy, I never practiced, but I went there once a week, and then we used to have long conversations about making music, but I never had the feeling that I wanted to become a concert pianist. I think that my boss had in his mind to train me as a pianist so that I might play concerts for the company. Another idea was that I could work as a head of department at the factory, but that did not appeal to me at all. During this time I sort of entered, also through the underground music, the social climate of the sixties. In the end I got very much engaged with social issues. For that
reason I also refused military service. I went to Berlin, worked for a half year in the Bechstein factory, making grand pianos and meanwhile played jazz music.”

**Period in Kassel**

Horst’s girlfriend (and current wife), who became his girlfriend when he was twelve and she was eleven years old, meanwhile studied Art in Braunschweig, and later on went to Kassel to study Film. Horst followed her to Kassel in 1970. He started composing theatre and ballet music for the Staatstheater (State Theatre) and at some point did an entrance examination at the music academy.

“It was a small school, I played badly, but they took me. There were only a few students who had more interests than only their instruments, so I had contact with them. I actually had more contact with visual arts students. They were more open. I tried to find connections to do things together and I was looking for the same in the Staatstheater. I also studied the flute in Kassel. I had been playing flute, clarinet, saxophone, I had all learned that myself. I was looking for a specific, fuzzy sound, Jethro Tull like. But of course that was not permitted, you had to have this ‘golden sound’, without any additional noises, which I couldn’t do, but I was not looking for it either! So you enter a conservatoire, and immediately they prescribe you exactly what to do and how to do it. You have to shut up, otherwise it is no good. That was not what I wanted. So I looked for an outlet which would enable me to explore other forms of expression, theatre or theatre music, giving me the opportunity to try out things I did not know yet, to experiment. But they continuously wanted me to do things that had already been found out, I could not cope with that. That might be strange, but it is my character. I cannot accept that, that is not what I am looking for.”

In Kassel Horst felt at home in the world of the visual arts. “Professors in visual arts were open, they did projects with their students, and I joined in. I was in a band with arts student who played well. We did experimental things, for example in the halls where the Documenta23 would take place. I ended up in a total different world. We explored a lot, creating an underground network. In Germany at that time such a sub culture was not at all as normal as it was in The Netherlands. I worked in music theatre, in visual arts, I wrote ballet music and electro acoustic music, and I worked a lot with concepts of texts.

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23 Documenta in Kassel is a famous annual exhibition of contemporary art.
I remember at that time we made a piece for ballet. The choreographer wanted to make something about Jesus people. But he did not have a concrete idea. So I delved into the Bible and made a text, aimed at all those Christian sayings that are used in a wrong way. It was quite a radical text. During the premiere we found out that there was censorship. The text was not spoken. We were angry and the Staatstheater went to court. The verdict was that the piece had to be performed twice during an evening, once with text and once without text, so that the audience could make its own choice. This made it clear for me that I couldn’t go on in Germany.”

Horst stayed for two years in Kassel, until 1972, and then quit the music academy, actually calling it a ‘cultural escape’. In a journal he read an article written by Konrad Boehmer24, titled ‘Es geht auch anders’. “He described the changes in education in The Hague, which appealed to me. I came to The Netherlands, but it appeared that I still needed a secondary school diploma to enter into a course of music pedagogy. However, I had brought some compositions, for example with electro acoustic experiments. Dick Raaijmakers25 was member of the jury, and he advised me to study electronic music, which I did. I stayed with Dick.”

Study in The Hague with Dick Raaijmakers

In The Hague Horst did not feel he was at the right place: “Dick was a methodologist. He would explain the principles of the equipment, and then leave you to yourself. There I was in this room on my own, but I was interested in interaction with people! Now you were supposed to prepare everything and when you had finished that and walked through the procedures your composition was ready. I found that very frustrating; I missed interaction with other musicians. Later that changed; Dick realized collaborative composing, which would again lead to models of team teaching. In addition there were workshops given to students by Gilius van Bergeijk26, making really crazy pieces, I loved that. And there was an orchestra of the workers choir Morgenrood27 from Rotterdam, led by Louis (Andriessen, RS), which he wrote for; the whole socialist movement in an orchestra, that was a living thing. I told Dick that I was interested in music theatre. ‘That is not my thing’, he replied, whereas of

24 Head of the Department of Sonology at the Royal Conservatoire, The Hague.
25 Well known Dutch composer of electronic music.
26 Dutch composer, also working at the Royal Conservatoire.
27 Aurora, red morning sky.
course he was working on that in his installations! So he sent me to Louis, which was not my intention. I did not know Dick’s work. He was so modest. I only got to know much later what he was doing. Isn’t it strange, to have a teacher who presents his own studio and methodology, but does not show his own achievements, out of fear of influencing you! Only later I saw his music and I realized that this was exactly what I wanted, but apparently he had not understood. This was sheer modesty from his side: ‘I am not a composer’. I had lessons in music pedagogy with Boehmer, which I liked, and I had to sing in a choir. But ‘having to’ is not my thing, now that goes better.”

**Theatre group Proloog**

When Horst was in The Hague for two years he got an offer through Gilius van Bergeijk. Van Bergeijk had been offered a job in Eindhoven, to work as a composer in the political theatre group *Proloog* (Prologue). Due to family reasons he could not take the job and thus offered Horst an introduction. “I had an interview and it clicked immediately, because of my great interest in the relationship between dialectics of music and text in theatre. From one day to the other I went to Eindhoven, I went for one year up and down to The Hague to continue my studies, but in the end I stopped my studies. Meanwhile, in 1974 my wife had graduated in Kassel and she came to live with me in Eindhoven.”

In Proloog Horst was both composer and performing musician. He composed songs, was involved in the process from the very beginning; he liked the fact that in Proloog it was not just the interpretation of a play but also making new work together. “We developed plays for youth, for workers in factories, sometimes for the theatre stage, and we often went into the country. We did everything together, a *Gesamtkunstwerk* indeed. Improvisation was hardly at stake, we wrote everything down. We made work for all age categories, sometimes there were five productions running at the same time. We used to take a certain situation as a subject, which we first investigated thoroughly, for example, the decline of little shops due to the supermarkets. We used to conduct an investigation and then we expressed in a form of art what a certain situation does with people. In every production a composer, a text writer, a dramaturgist and a producer were involved. The context was always social. We were the very first group in The Netherlands doing this. And all the time, depending how the government was put together, we were more or less
threatened with an end to our subsidy, due to our continuous criticism on society.”

Horst remained in Proloog until 1979. Then it became too tough for him: “The political and economic side of it became too much. And I was much against this arrogant conception that our task was to make people conscious of how to become revolutionists, the *Baader Meinhof syndrome*. There was less and less focus on the artistic and spiritual side of art. The constant threatening of losing subsidy wore us out. We were always busy with meetings and preparing actions instead of art. We felt like a socialist island, and that makes you blind. We only fought, and our plays became qualitatively less interesting. So I quit.”

**Studying with Jan van Dijk**

Meanwhile it was 1979. Two year before, in 1977 a daughter had been born to Horst and his wife; a son would follow in 1989. Horst decided that he wanted to study composition, and he addressed himself to Jan van Dijk, a well known music theorist in The Netherlands. Jan van Dijk advised him to take up the study of Theory of Music in Tilburg, being the conservatoire where he taught at that moment. “I took it up because I wanted to know what is behind the notes, not think about compromising, like in the theatre group. I wanted to investigate, that was important for me and I needed the time for that. The study was tough; I had to read scores, read notes. It resulted in being much longer engaged with writing music than I was used to.”

Meanwhile Horst worked as a freelancer, tuning pianos and writing music. He was registered as a composer, but he got no work offered. That is the reason why he was allowed to continue studies. He coped: “the funny thing is, when you really want it, it works.”

Horst feels he has learned a lot from this study, although he found it extremely tough. “I was good at analysis, but I worked on it exhaustively, I hardly survived it. ‘What is under the notes’, I asked myself, ‘how do I reach the core and the spiritual layer beyond the notes?’ It can bring you in another world, but you must be aware that you have to be able to return. When I had to do my final examination, I was in a small room, having been given a fugue theme. I had quickly determined its structure. But nevertheless I felt quite a pressure. I heard a piano and an accordion playing, an orchestra rehearsing... I wrote this fugue, handed it in and added that I would not return. I was completely finished, totally upset. It really was too much; I had kept hanging too much in it. After the summer holiday Jan called me. I told him that I had learned enough and that I
would not return to complete my examinations. But he was both persistent and supportive, resulting in my completing the examination half a year later, in 1983. I am grateful to him for that. Of course I knew that I would not be a music theoretician. But it was important for my self confidence to finish it.”
During his study in Tilburg Horst had been initiating a lot of other things. He was member of the first improvising saxophone quartet in the Netherlands, *The Four Winds*, which performed a lot and won prizes. The quartet made its own compositions, and started to play with other musicians, for example from the free jazz. Playing in this ensemble was a ‘necessary counterpart’ to the music theory study.

**Horst’s most important teachers: Jan van Dijk and Dick Raaijmakers**

“Jan made my study incredibly inspiring. His showing of important issues in music felt as some kind of initiation. That goes especially for Bach. It was secular and spiritual at the same time. He kept pointing to the technique and at the same time saying what was behind it, what it is about, and what you actually use this technique for. Looking back, he and Dick were the most important teachers for me. I did not appreciate Jan so much as a composer. But his vision on analysis, his revelation of what music actually encompasses was important for me. In Dick’s case the broadening of the musical idiom was important, his fresh way of looking at music. Jan showed me everything through analysis, through the music itself. He mostly had a story about all the music we analyzed. Most of the times we went to the pub in the afternoon and after two glasses of *slibowitz* the stories came and then the meaning of many things came to the surface. He was an intellectual; he also was a (good) freemason. He would never mention it, but you would sense it. He had an enormous tolerance in accepting different religions, people and directions. That impressed me. It was some kind of humanistic radicalism. Jan was a kind of father figure for me, while I was searching for things; you just felt he wanted to teach you something.
Dick on the other hand, was also a kind of father for me. Different, but you felt it was mutual. I admired Dick for his non-straight answers. I often had an opinion and he would not immediately give his counter opinion on this. He could tell you something about it in a Zen like way and you would take that home, to think it over. I liked that. He is younger and more radical than you would think, being a father figure who is not balanced and quiet. Dick always comes with surprises. On the one hand he can be enormously insolent in the way he dares to do things, and on
the other hand he is an incredible gentle and dedicated human being, modest, well directed, never in the foreground, always knowing. Not an artist who wants to expose himself all the time. I still find that inspiring. It took me quite a while to find my path as a composer, but in this searching process these two persons were completely complementary for me.” Looking back Horst realizes that throughout his development as a composer he was well aware what he needed: “it is nearly sleepwalking, it is impossible to plan”.

From the eighties on, achieving concepts

Horst became a member of different composing and improvising ensembles, like *Der Junge Hund* (The Young Dog), the Maciunas Ensemble, and did multi media performances. ‘Der Junge Hund’ was about making music spontaneously, short and powerful, with a lot of enthusiastic musicians who could not read a single note, being the counterpart of thinking and making music in a conceptual way. “Just do it – Bang! That, apparently, was necessary.”

Horst started teaching, in a secondary school and he also taught a theoretical course for pupils who wanted to prepare for a study at the conservatoire in the music school, in Waalwijk. He liked working with motivated pupils.

Meanwhile Horst found a couple of organ pipes and a new world opened up.

“Somebody told me that he had found some organ pipes at a scrap dealer, and he wondered if I could do something with them. So I went there and I assembled some pipes. I had recorded sounds and experimented with electronic means during my time at *Proloog*, and now I wondered what other ways of sound would be possible to achieve through a mechanical way.
I experimented enormously with these organ pipes. I made little objects that were played in a concert, so a kind of laboratory of organ pipes that were driven in different ways, and gradually something developed out of it, which could generate a total different sound world, dependent on the air pressure and on the amplification of what was happening in the labium. I put this little laboratory on the stage and I played with that. But there was no keyboard, anything but a keyboard. It was not my idea that one should be able to recognize the old organ, a keyboard is of course synonym to
temporized tuning, in any case a described tuning, and I did not want that. I wanted to investigate how sound producing objects behave in any case, without anything being regulated beforehand. In other words, asking the organ pipe what it can tell me. What do you want to do and what can you do? I made investigations using different air pressure, and different compressors. That was driven as follows: there was a scaffolding of organ pipes, below that were some other pipes and a kind of cupboard. Air was being blown in this cupboard by means of a ventilator, and I could control the speed of this ventilator by my foot. I could remove an organ pipe of the installation or leave it on it, and with a small microphone for the labium I could amplify those very soft sounds which you hear when using a low air pressure. So actually I did everything which an organ builder wants to eliminate, there is a quality in that…. which asks for composing in a different way. You discover something and you try to give it shape, and it becomes partly a musical form, but independent of the velocity. As a player you were meant to walk around this apparatus and play it from all sides. The principle that became gradually clear was the principle of the instability of sound production. How can you cultivate that principle, and how can you get it into a shape, in a musical and composing sense and in the context of a performance? How about space: is the audience around it or sitting in front of it, is it participating or not? Those questions are critical: you let go of the divide between composer, instrument builder, performer and audience and you look at the total basis of all of it. How is it and why is it as it is? Everything starts in the end with the sound producing material. From that moment on I tried to reach different levels of music making. It is both about theory and practice of music. I reflected about it: what is happening? Out of it came a number of big installations, where for instance people can walk through. You give your audience something as a composer, and the audience makes the composition perfect by choosing where they will walk. Every installation has had another guideline. I was not always clear about that guideline, sometimes I was clear; sometimes I had kind of an image, but was surprised about the result.

It is always about the relationship between generating the sound and directing the sound. There can also be installations that function as sculptures. Take for example *The Forest Hermaphrodite*, consisting of an ensemble of eleven high organ pipes, standing head down, so with the labium on top. The air is blown into it through a central divider and those organ pipes are standing vertically on a metal plate. Normally these organ pipes are closed or open. The closed
organ pipe is a male organ pipe, sounding an octave lower; the open organ pipe is the female one and sounding an octave higher. How can you make a hermaphrodite of them? By letting them turn over. So I built a mechanism with a little rod fastened at the backside of the organ pipe, with a small ‘delaying’ motor and that little motor slowly pulls the organ pipe clean, for a little while out of balance and then the upper partial changes, becoming a total different kind of organ pipe. The whole ensemble starts to turn over, very slowly. Sometimes it stands still and then there is another sound again, so it is a sound of very low interferences and shifts, and of course of sometimes very strange upper partials, constantly moving. Every pipe moves a bit differently, because it is driven by another computer switch. So this ensemble is not dependent on whether people move in it or not, but of the destabilization of a fixed type of organ pipe. There is also another thought behind this, concerning the male and female and of course it is about the sculptural, the movement and the sound it produces. It is a sound you have to take your time for, in order to realize what happens. You have to enter the sound.

I do not work only with organ pipes; I also work with strings and with bells. I made about 35 different installations, often related to a certain space. I made an installation on bells, *Virgo*, in a gallery in Cologne. I also made an installation with tarnished organ pipes, called *Mercurius*. The planet Mercurius turns around the sun and is very changeable. Sometimes the titles I choose have to do with my character, that is recognizable. The installation in Cologne was based on two spaces and the connection between those two. The first space in the gallery was totally white. There were two symmetrical chimes that normally are being used on factory premises for telephones. The chimes were outside the gallery and could ring by pressing a button. People pressing the chime heard in the gallery a very shrill sound. In this first space, being totally white, there was nothing else than this ringing chime. You would then pass a kind of connecting space and open the door to the next space, which would be completely black. Complete darkness. It was a big space, but you would not see that. In the distance you would see two red rays of light and you heard a *sinus like* sound. You then would try to reach the two rays of light as a kind of beacon, and what you would hear was the sound, that had disappeared at some places completely, and in other places came back, vibrating. So you would not know where the sound came from. The closer you would come to the two sources of light the more you could see in the end, but the change of sound
would continue. Once you would arrive at the two sources of light you would see more and more and after a while you would see that it were actually two bells, standing about one decimetre above the floor, and from under the bells a red glow would surface. When you would put your hand on the bells you would feel the bells vibrate. Two identical bells with a switch of 3 to 4 Herz, being hit by an ‘exitator’, hitting with a frequency which makes the bell sound by itself. That is why the installation was called Virgo; it is asked to sound through itself. Very few energy is needed to elicit the fundamental from the bell, which sound is so thin that it is kind of floating through the space; it is nearly a sinus tone, the tone stands in the space. So it is the contrast between the white room with the noise and the dark room, where you are searching. A room with ‘night consciousness’, in which you listen in a different way, everything you do not understand has to be felt.”

Horst realizes his concepts through combinations of the spaces he encounters, the people he meets and the material he works with. “Often the material itself will tell me. I sometimes have the material first and then I suddenly see the ideal space.” Another important issue is of course, what drives him at that moment and what he considers important to show. “I never think: ‘I have to do this or that because it has not yet happened.’ But on the other hand sometimes I see something and then I think: ‘that is okay, now I don’t have to do that anymore’. When I regard something as not yet existing, but necessary, then I will do it. So things develop from an inner urge.”

Horst finds it important that people who give him commissions leave him free to carry them out his own way. “If I do not feel that someone really wants it, I’d rather not join. It has to fit. I am happy with a commission. I do a lot, sometimes too much, both nationally and internationally. I don’t know why; perhaps because I am afraid that otherwise I will stand still.”

**Working as a teacher: Royal Conservatoire and Design Academy in Eindhoven**

Since 1993 Horst has worked as a teacher in the department of ArtScience, the interfaculty of Music and Visual Arts of the Royal Conservatoire and the Royal Academy of Visual Arts in The Hague. He teaches, amongst other things, a course called ‘Ear Cleaning’, which he describes as a kind of solfège, but not necessarily in a musical sense. “It is about the question ‘what lies behind the sound, what kind of an image can you make when you hear something’. Hearing intervals is much more
abstract. What is expressed in the sounds around you? I have the feeling we are losing the sense of that more and more. I am endlessly interested in that question.”

Horst feels that he learns a lot from working with his students. “I learn in the first place that I don’t have the answers. You think you know a lot, which is not true. I learn much through the direction of my students’ questions. Asking questions is fundamental. I think that the way I teach has a lot to do with my previous experiences of how I perceived my tuition. There was no room whatever for individuals, while that is critical in arts education. I want to find out, to know and feel where my student is heading to. You have to put aside your own needs and preferences. That seems the only road to me. I don’t mean some kind of egoism, but to accompany someone in his or her autonomous process. I try to combine that with collective projects, in which you can do your own thing, which you have to explain to each other, and in which you learn that you need help of the others to go your own pathway.” Horst describes his work at the Design Academy in Eindhoven as comparable.

The central role of the artist

“I learned the most as an artist by doing things without knowing where they will end, without knowing how people will react, and also by working in very different circumstances: I worked in galleries, in festivals, but I also made work for miners, I worked in mines. I learned in prestigious festivals but also in the absolute underground, in the mud, so to speak. We are now in a situation where artists mainly function for a certain public. But I think that as an artist you need reactions of people, it is not about a certain audience, although of course you can take that into account. It can be an important question for whom I make my art, does it make sense, do I have something in my core which is a motivation to do those things? That must be fed by what you learn. At some point for example, I did not feel like functioning on jazz stages anymore, feeling that I knew that audience enough. I need challenge, I need growth in different fields. That is why I am currently leading a shanty choir.28 We find original songs, orally delivered, which we perform with the choir. It made me sing again. You discover what is the closest to you, your voice. You carry it with you, and discover that it needs not to be *Big Art* to enjoy it. I see it with the singers in the choir; there are so many layers to detect.”

28 Shanty, songs of labour of seamen.
To Horst, teaching is artistry. Horst finds the profession of arts teaching enormously underestimated; he considers it as an outlet for artistic needs. “You have to share what you feel, something inter human, inspiration.”

**The current situation of the arts in The Netherlands**

“I keep wondering if we are losing something. Are we losing feeling, because we don’t have time for it anymore? How far are the things lying behind the music still to be found in the sound? That keeps me thinking. The visual world is incredibly rich at present, but how about the aural world… are we going deaf?”

Basically this has to do, according to Horst, with what art really is. “What is art? That is a big question. It is more than an outside, and the inside is probably so intense that we dare not enter anymore. What we are engaged in during the day is so complicated that we do not have the time to listen properly. I am only a short term pessimist. I think it will become worse, and that people will become deaf, but then things will turn around again, like you always see those kinds of waves.”

The present time is difficult for artists, Horst finds. “Always the question is there if it will attract loads of people and then ‘how can I realize my intrinsic values of art and still attract a large audience’. I do not need an *elitist* audience, but I still don’t want to make any concessions to my level of art. I think I might have different layers in my art, which makes the public experience different things.

Things are changing in The Netherlands, there is an enormous offering, but also a lot of amusement. I am afraid that we are loosing something unique and essential. Twenty years ago there was much more spiritual space in The Netherlands; the country was open and liberal, in contrast to Germany. That is changing.”

**Today and tomorrow**

Currently Horst works on a project in Koog aan de Zaan together with a sculptor, and architect and a writer. He works on sound design, bending the sound of the highway for people living there into sound that amazes them, instead of tiring them. He likes the cooperation with the other artists: “You must keep in mind what you share, namely to make something fantastic for the inhabitants, what they want and what they will start to love, what will become their thing. Last week I put a lot of time in it, tubes had to be installed. Could you imagine? I am a composer!”
“What I would like to achieve, is making music as a bird on the roof of a house. The bird won’t lose it. That feels like a dream to realize. If things don’t work, because of all the subsidy stops and the bureaucracy, you find a place of your own to realize yourself, like that bird. That is my hold for the future. Not to let myself feel dependent on this or that. I know I can take a step back; I have done that more than once. I am satisfied about my sleep walking, meaning you cannot direct everything, and that it can still work out well. I have the feeling that until now I have been searching for something which I could not exactly describe, but if you stick to that attitude, you are rewarded. For me it is important not to know what I will make tomorrow, important is this bird, sitting there every evening. That image is critical, it should never change.”

Interview held January 26, 2006 in The Hague
Op zoek naar een interdisciplinaire kunstdidactiek  
*Een terreinverkenning*  

Marinus Verkuil  

1. Inleiding  

In de afgelopen tien jaar is in het Nederlandse onderwijs een sterk groeiende belangstelling waar te nemen voor een interdisciplinaire benadering van het kunstonderwijs. In het jaar 2000 werd het kunstonderwijs in het middelbaar onderwijs grondig herzien. In de bovenbouw van het middelbaar onderwijs werd een nieuwe gemeenschappelijke noemer geïntroduceerd die Culturele Kunstzinnige Vorming (CKV) als titel had. Het bestaande monodisciplinaire kunstonderwijs kreeg de naam CKV3; de leerlingen hebben daarbij de mogelijkheid te kiezen uit de disciplines dans, drama, beeldende vorming en muziek. Daarnaast werden twee ‘nieuwe’ vakken ingevoerd: CKV2 en CKV1. Het vak CKV2 heeft als onderwerp de geschiedenis van de West-Europese kunst. Het doel hierbij is, om de leerlingen te onderwijzen in de West-Europese kunstgeschiedenis zonder dat er vanuit één bepaalde discipline wordt vertrokken. Ook worden er van de leerlingen geen directe praktische activiteiten verwacht in verband hiermee; het vak richt zich in eerste instantie op het vergroten van de kennis rond kunst en cultuur. De lessen worden veelal vormgegeven door middel van colleges. Om te voorkomen dat dit een te eenzijdige benadering van kunst is, wordt sterk aanbevolen dit vak te combineren met een CKV3 vak. Sinds de invoering van dit vak zijn er een aantal belangrijke wijzigingen en beperkingen aangebracht, want de genoemde eenzijdigheid bleek in de praktijk nog steeds het geval en bovendien was de hoeveelheid beschreven lesstof veel te veel om in de vastgestelde lestijd aan de orde te stellen. Daarom is er een steeds nadrukkelijker verband ontstaan tussen dit vak en een praktisch georiënteerd kunstvak.

Het vak CKV1 zelf vormt ook een ingrijpende verandering, want het gaat hier om onderwijs dat zich volledig richt op de cultuurparticipatie en de reflectie van leerlingen op kunst. Na een paar jaren van experimenteren werd dit vak ook geïntroduceerd in de onderbouw van het middelbaar...

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*29* Met ingang van september 2007 wordt een naamswijziging doorgevoerd: CKV3 krijgt de titel kunstdans, of kunstmuziek, CKV2 gaat kunst algemeen heten en CKV1 wordt kortweg CKV. Behalve de naamswijziging worden ook aanpassingen doorgevoerd in uren- en inhoudsplannen die geen veranderingen aanbrengen in de essentie van de hierboven beschreven benaderingswijze.
onderwijs. Het nieuwe vak CKV heeft een levendige en veelzijdige discussie opgeleverd over doelstelling en didactiek van kunsteducatie, waarin het begrip interdisciplinariteit om de haverklap de kop opsteekt. Bij nadere beschouwing blijkt dat er verschillende betekenissen worden gehanteerd voor deze term, dus een inventarisatie hiervan is op z’n plaats. In dit artikel wil ik een poging doen om tot een begripsverheldering te komen van termen als interdisciplinariteit, multidisciplinariteit en Gesamtkunstwerk. Vervolgens wil ik aandacht besteden aan het gebied waar de kunsten elkaar raken, elkaar vinden en tenslotte wil ik een poging doen om te komen tot de ontwikkeling van een didactiek die reflectie op kunst als interdisciplinair fenomeen tot voornaamste doelstelling heeft. Ik zal daarvan ook een voorbeeld geven uit mijn eigen lespraktijk.

2. Samenhang van de kunsten

De term interdisciplinariteit wordt in de meest algemene zin gebruikt voor omstandigheden waarin de verschillende kunstdisciplines elkaar ontmoeten. Vanaf de vroegste oudheid doen mensen pogingen om te komen tot theorievorming over de kunsten. De benaderingen lopen van de eerste theorievorming over de afzonderlijke kunsten, hun onderlinge relaties en de betekenis hiervan voor mens en samenleving in de klassieke oudheid, tot kunstvormen waarbij de ontmoeting van afzonderlijke kunsten als zodanig elkaar ontmoeten en beïnvloeden (bijvoorbeeld de opera).

In de 19e eeuw is een proces waar te nemen van een zelfbewuste verzelfstandiging der kunsten in praktijk én theorievorming, terwijl in de 20ste eeuw onder invloed van het conceptualisme de filosofische benadering van de plaats en de betekenis van kunst sterk wordt benadrukt. In het kader van dit artikel voert het te ver om een volledig historisch overzicht te geven van alle theorieën en filosofische benaderingen die in de loop der eeuwen in dit verband zijn ontwikkeld, maar de actuele aandacht voor interdisciplinariteit in de kunsten is niet totaal ‘nieuw’; zij verschijnt in deze historische context als heropleving van een traditie.

In de ‘driehoek’ kunstenaar – kunstwerk – beschouwer is te zien dat vanaf de tweede helft van de 18de eeuw steeds meer aandacht wordt besteed aan het wezen van de esthetische waarneming. Op welke manier draagt een kunstwerk iets over en wat is de aard van de processen die zich

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30 Tot 1 september 2007 heette dit dus CKV1.
daarbij afspelen? Wanneer we deze processen iets nauwkeuriger bekijken, dan zijn de volgende aspecten te definiëren:

- **De kunstenaar in zijn maatschappij / wereld**
  Voor een goed begrip van de betekenis van een kunstproduct is kennis van de omstandigheden waarin een kunstenaar leeft (leefde) onontbeertelijk. Hiermee wordt onderkend dat de kunstenaar zich op een bepaalde wijze tot zijn omgeving verhoudt, daardoor deels wordt bepaald en zichzelf daarin positioneert. Een kunstenaar kan alleen maar begrepen worden tegen de achtergrond van zijn tijd, ‘zijn’ samenleving en tijdgeest. Op allerlei manieren zijn aspecten aan te wijzen die vanuit de omgeving van de kunstenaar van invloed zijn op het ontstaan van een kunstwerk. Met andere woorden: een kunstwerk, een artiest kan pas ten volle begrepen worden wanneer er voldoende inzicht is in de “Umwelt” van de kunstenaar. Zo is het bijvoorbeeld voor musici die cantates van Johann Sebastian Bach uitvoeren heel belangrijk om te weten in welke context deze cantates door hem werden geschreven. Vragen als: “Wat was de plaats van een cantate in de gehele liturgie?”, “Wat waren de functies van de koralen?”, “Over welke instrumenten kon Bach beschikken?” enz., zullen helpen om tot verantwoorde en bewustere uitvoeringen van die geweldige composities te komen. Hiervoor zijn natuurlijk ook in andere disciplines veel voorbeelden te vinden: om tot een goed begrip te komen van de werken van Bertold Brecht is het absoluut noodzakelijk maatschappelijke en politieke context te kennen en de keuzes die hij daarbinnen heeft gemaakt. De keuzes die de Italiaanse schilders maakten binnen het Maniërisme leverden hun een solide, gerespecteerde en geëerde positie op binnen de samenleving waarvan zij deel uitmaakten. Er zijn dus vele voorbeelden te vinden waarin duidelijk wordt dat de verhouding van de kunstenaar ten opzichte van zijn omgeving van grote betekenis is geweest voor de uiteindelijke vormgeving van het kunstproduct.

- **De positionering van de kunstenaar in zijn discipline**
  Dit aspect kan worden gezien als een bijzondere uitwerking van het hierboven genoemde punt, maar is van een zo grote betekenis dat het goed is het apart te noemen. Binnen zijn discipline maakt een kunstenaar (in breedste zin hier: professioneel cultuurproducent) binnen een historisch bepaalde beroepssituatie belangrijke keuzes over de positie die hij wil innemen binnen ‘zijn’ samenleving. Dit aspect geeft de volle aandacht aan de wijze waarop een kunstenaar
gebruik maakt van heersende idiomen en de keuzen die hij of zij maakt binnen zijn eigen culturele en sociale context. Hier komt de individualiteit van de kunstenaar nadrukkelijk in beeld en wordt de aandacht gericht op de specifieke keuzes die door kunstenaar zijn gemaakt. Vanuit dit aspect komt de focus op de reflectie van de kunstenaar en de omvang van de bewegingsruimte en de daarmee in verband staande persoonlijke expressie van de kunstenaar in de interactie met zijn omgeving. Laat ik weer een voorbeeld geven uit de wereld van de muziek: de componist Beethoven was zich heel goed bewust van datgene wat collega-componisten in zijn tijd schreven. In verband daarmee zijn er veel voorbeelden te vinden van keuzes die hij maakte, waarin hij doelbewust voor andere wegen en oplossingen koos dan gebruikelijk waren voor die tijd. Zo is bijvoorbeeld het begin van zijn eerste symfonie een duidelijke poging om grenzen te verleggen op het gebied van de tonaliteit, want waar het tot dan toe gebruikelijk was om een compositie vanuit een stevig verankerde toonsoort te beginnen, kiest Beethoven voor een soort tonale onduidelijkheid die pas na een aantal maten wordt opgelost. Hij maakt hierdoor dus een keus voor een ongebruikelijk alternatief die een wezenlijke uitbreiding inhield ten opzichte van de manier waarop tot op dat moment met tonaliteit werd omgegaan. In het werk van Beethoven zijn hiervan trouwens vele voorbeelden te vinden, bijvoorbeeld op het gebied van instrumentatie, vorm, stemgebruik speltechnische kwaliteiten. Maar ook een schilder als Monet heeft door de keuzes die hij maakte in zijn manier van schilderen duidelijk stelling genomen tegen de tot op dat moment algemeen geldende gewoonten.

- **De waarnemer in zijn maatschappij/ wereld**

Een heel ander gegeven is, dat we ons bewust moeten zijn van het feit dat elke waarnemer een kunstuiting waarneemt vanuit zijn eigen maatschappelijke context. Deze wordt door allerlei factoren bepaald, zoals de eigen maatschappelijke positionering, de eigen individuele gesteldheid (leeftijd, cognitieve ontwikkeling) en sociale omstandigheden en vaardigheden (cultuur in ouderlijk milieu, ‘peer group’, schoolcultuur en invulling van kunsteducatie op school). De positie en gesteldheid van waaruit een toeschouwer een kunstuiting waarneemt beïnvloedt in hoge mate de ‘signalen’ die door een kunstwerk naar hem kunnen worden afgegeven. Met andere woorden: de waarnemer is door zijn eigen culturele en maatschappelijke context bepaald en gevormd. Het gaat er hier dus om dat de waarnemer zich ervan bewust moet zijn dat hij vanuit
een bepaald vertrekpunt actief betekenis geeft aan een kunstwerk (in de ruimste zin: ‘cultureel artefact’).

- **De waarnemer ten opzichte van de discipline**
  Met het hierboven genoemde punt hangt samen de eigen individuele affiniteit die een waarnemer met een bepaalde discipline en/of kunstuiting heeft; scholing - binnen- of buitenschools - speelt hier een rol, maar ook de geaardheid en persoonlijke interesse. Wanneer bijvoorbeeld een amateurmuzikant naar een concert gaat, zal hij anders luisteren en reageren dan iemand die gewend is om op een vrij consumptieve manier met muziek om te gaan. Ondanks de grote samenhang met het voorgaande punt, moet dit aspect toch apart worden benoemd, omdat hier ook de reproductie van een kunstuiting - met name in de uitvoerende kunsten - onder te rekenen valt. Hierbij is de waarnemer niet alleen ‘consument’, maar heeft hij in de resultaten van zijn praktisch kunstzinnige productie ook een belangrijke rol als intermediair tussen de kunstuiting en andere waarnemers.

Wat is de aard van de gemeenschappelijkheid van de ervaring en hoe verhoudt zich die ten opzichte van de identiteit van de individuele beschouwer en de persoonlijkheid van de kunstenaar? Dergelijke vragen hebben tot constateringen geleid dat kunst zich van een eigen symbolische taal bedient. Zo stelt Susan Langer dat al onze zintuiglijke prikkels impressies zijn, dat de waarneming als zodanig niets betekent, want elke zintuiglijke prikkel wordt door de hersenen steeds in een bepaalde context gezet. Het werken met symbolen is volgens haar een manier waarop de mens zich van het dier onderscheidt. Zij komt tot de conclusie dat kunst een eigen symbolische taal spreekt en dat die intuïtieve symboliek iets wezenlijks toevest aan onze kennis. Een kunstenaar drukt dan zijn kennis van het menselijke gevoel in het algemeen uit. Hij doet een appèl op universeel menselijke eigenschappen en maakt daarbij gebruik van een heel specifiek communicatiemiddel.

In het begin van de 20ste eeuw ontstaat er een zeer grote aandacht voor de expressiviteit van de kunstenaar. Het wezen van de kunst is dan de expressie van de intuïtie en een kunstwerk dient om zijn publiek te helpen emoties te ontkennen en uit te drukken. Als vervolg hierop wordt een kunstwerk gezien als een soort ervaring die zich aan de beschouwer aandient. De taal waarvan de kunstenaar zich bedient, staat dan in het centrum van de belangstelling: het is aan de beschouwer om de gebruikte taal (persoonlijke symboliek) te verstaan. De betekenissen als eigenschap van kunst krijgen volop de aandacht. Er worden in dat veld van
betekenissen allerlei aspecten benoemd die hier een belangrijke rol spelen, want er zijn eigenlijk heel veel betekenislagen te onderscheiden. Er zijn bijvoorbeeld sociale conventies die daarin op een bepaalde manier verwerkt zijn, de weerspiegeling van maatschappelijke verhoudingen/gebeurtenissen in de kunst spelen een rol (opkomst van het individu in de Romantiek), de manier waarop structuur een rol speelt, de emoties en de wijze waarop al die betekenissen door de kunstenaar gemanipuleerd worden (de betekenis van de betekenis; een heel goed essay hierover is van Eric Clarke (2005).

Toch roept de constatering dat kunsten zich van een ‘taal’ bedienen zeer veel vragen op. Wat zijn de overeenkomsten en verschillen tussen de taal van de kunsten en talen zoals die zich in het dagelijkse leven voordoen? Bedienen alle kunsten zich van eenzelfde taal? Hoe leren mensen die taal spreken? Er zitten ook zekere gevaren in om te makkelijk met de duiding ‘taal’ te werken, want er zijn ook duidelijke verschillen vast te stellen met de talen zoals we die kennen.

Susan Langer hanteert naast het begrip ‘taal’ ook de term metafoor als het gaat over de manier waarop een betekenis overgebracht wordt. Er wordt dus een bepaalde ‘stijlfiguur’ gebruikt waarbij een begrip aangeduid wordt met een beeld. Een aspect van vorm of inhoud dat direct herkenbaar is voor de beschouwer, gaat drager worden van een bepaalde betekenis. Bijzonder is dat die betekenis niet alleen maar voor een individuele beschouwer aanwezig is, maar dat daar een grote mate van gemeenschappelijkheid in te vinden is. Dit wordt voor een heel groot deel bepaald door de cultuur, de gemeenschap waarvan individuen deel uitmaken. In de manier waarop betekenissen overgedragen worden zijn verschillen waar te nemen ten opzichte van het functioneren van taal.

In de kunsten worden betekenissen op een holistische wijze overgedragen, terwijl taal zich meer lineair of concentrisch ontwikkelt. Het is natuurlijk zo dat taal achter de gehanteerde woorden een wereld van betekenissen en semantiek herbergt, maar het gebruik van taal kent een herkenbaar vertrekpunt, een begin en een benoembaar einde. In de lessen CKV wordt bijvoorbeeld heel vaak van leerlingen gevraagd verslagen te maken van culturele activiteiten die ze hebben ondernomen. In de methoden die voor deze lessen ontwikkeld zijn vinden we kijk- en luisterwijzers die speciaal voor het maken van verslagen ontwikkeld zijn. Over het feit dat het medium taal wordt gebruikt, wordt niet veel nagedacht en voetsstoots wordt aangenomen dat het een geëigend middel is om de reflectie van leerlingen te stimuleren en te mobiliseren. Er wordt voorbij gegaan aan het feit dat er zowel voor de vraag als voor het door
de leerlingen te formuleren antwoord verborgen moeilijkheden zijn, die te
maken kunnen hebben met de verschillen tussen de taal van de kunst en
de spreek- of schrijftaal. Taal is in sterke mate een lineair verschijnsel dat
bepaald wordt door een sterke volgordelijkheid. Het beschrijven van een
complex gegeven kan niet anders worden gerealiseerd dan met één aspect
te beginnen, vervolgens verder te gaan naar een volgende enz., dit
ondanks de omstandigheid dat meerdere aspecten gelijktijdig gebeuren.
Een kunstuiting doet zich als een holistisch gegeven aan ons voor; allerlei
signalen en waarnemingen bereiken ons gelijktijdig. Vragen we dus van
een leerling om met behulp van taal te reageren op (aspecten van) een
kunstwerk, dan doen we (vaak onwillekeurig) een beroep op zijn
analytisch vermogen, wat een heel ander vermogen is dan het kunnen
reflecteren op het niveau van persoonlijke betekenisgeving. Het te
nadrukkelijk inschakelen van het fenomeen taal als instrument om
reflectie te stimuleren kan een belemmering vormen voor de adequate
omgang met beleving. De uitspraak van de beroemde muziek criticus
Eduard Hanslick is veelzeggend in dit verband: “Praten over muziek is
hetzelfde als dansen over architectuur.”

3. Benadering van kunst en cultuur vanuit de huidige kunst-
en cultuurfilosofie

Binnen de kunstfilosofie zijn er allerlei stromingen te definiëren die zich
bezighouden met de echte betekenis van kunst. Een uiterst belangrijk
element hierbij is de vraag, op welke wijze betekenissen en emoties
worden uitgedragen door een kunstproduct. Wat is de verhouding tussen
vormgeving en expressie? Wat is de communicatieve waarde van een
kunstuiting? Hoe verhouden zich de emoties van de kunstenaar ten
opzichte van die van zijn publiek? In de loop van de geschiedenis is te
zien dat deze vragen wisselend beantwoord worden. Maar het is duidelijk
dat het hier gaat om een essentiële functie van kunst. A.A.A.
Braembussche geeft hierover in zijn boek Denken over kunst, een
inleiding in de kunstfilosofie een zeer helder overzicht en besteedt daarbij
veel aandacht aan de manier waarop in de loop van de tijd allerlei
ontwikkelingen zich hebben afgespeeld.

In de huidige kunst- en cultuurwetenschappen maakt een
disciplinespecifieke benadering van een autonoom kunstwerk steeds meer
plaats voor een contextuele benadering van het culturele product. ‘Kunst’
wordt niet meer beschouwd als een autonoom domein van
disciplinespecifieke ervaringen, maar als een categorie producten die in
een bepaalde cultuur omgeven is door specifieke veronderstellingen en
rituelen. De wereld van de kunsten is dan niet meer een wereld die zich van andere ‘werelden’ onderscheidt, maar wordt benaderd als een onderdeel van de totale cultuur waarbinnen een eigen specifieke benadering karakteristiek is. Die specifieke benadering van de maatschappij, de cultuur is dus de essentie van de kunst geworden. Over de relatie (dus de verschillen en overeenkomsten) tussen kunst en cultuur valt veel te zeggen en is veel geschreven. Er kan worden geconcludeerd dat het begrip cultuur als een breed contextueel gegeven wordt beschouwd voor het kunstproduct, de kunstenaar en ook de beschouwer. Cultuur zorgt er voor dat een kunstproduct van een soort functionele context wordt voorzien. Men gaat zelfs zover, dat een kunstproduct gezien wordt als een product dat in een ‘kunstmatige’ constructie functioneert, als een levende ‘interdisciplinaire performance’ van een collectief. Kunst is vanuit deze benadering een geconstrueerde beschouwing op de cultuur waarvan het deel uitmaakt, kunst krijgt zelfs deze specifieke uniek rol van beschouwer en commentator toebedeeld.

Een individu verwerft een specifieke oriëntatie van zintuiglijkheid door omgang met de media (de cultuur) waarmee hij vanaf zijn geboorte omringd is. Zowel de vormgeving van alledaagse cultuur als de interne representatie van werkelijkheid is dan interdisciplinair. Dit kan zelfs nog scherper worden gezegd, want de toenemende mate waarin we betrokken zijn bij technologisch getinte ervaringen levert een inzicht op, dat de kunstmatigheid van de alledaagse cultuur verscherpt. Online webcam ervaringen bijvoorbeeld zijn wel ‘echt’, maar tegelijkertijd kunstmatig, in die zin dat het contact kunstmatig en door de technologie bemiddeld is31. In deze lijn van denken lijkt ook de oplossing te liggen voor het dilemma dat besloten ligt in de naamgeving van het vak CKV: een vak ‘ergens’ tussen kunst en cultuur. Toen het vak in 2000 werd geïntroduceerd werd de relatie tussen die beide begrippen nergens benoemd en ook in latere aanvullende literatuur werd hier weinig over gezegd. Er zijn dan ook grote verschillen te zien tussen de diverse scholen in de omgang met dit vak: er zijn scholen die zich volledig richten op het kunstonderwijs aan de leerlingen, terwijl andere scholen juist weer helemaal inzetten op de oriëntatie op cultuur voor de leerlingen. De naamgeving van dit vak geeft voor beide benaderingen de ruimte, hoewel het toch om uiteenlopende benaderingen gaat.

De toegenomen aandacht voor interdisciplinariteit kan voor een belangrijk deel worden toegeschreven aan het gegeven dat we in de alledaagse cultuur in toenemende mate blootstaan’ aan interdisciplinaire

31 Rond dit soort ideevorming zijn nieuwe academische disciplines ontstaan zoals ‘cultural studies’ en ‘performance studies’
cultururuitingen. Denk bijvoorbeeld aan interactieve websites of aan lifestyle winkels waar beeld, muziek én bedienend personeel de potentiële koper betrekken in een lifestyle-beleving, waarin niet slechts een product wordt verkocht, maar een artikel samen met (of minimaal vanuit) zijn begerenswaardige context aangeprezen wordt.  

4. Interdisciplinariteit

In een tegenwoordig gangbare onderbouwing van het belang van interdisciplinariteit voor de actuele kunsteducatie worden er geen cultuurfilosofische kwesties bij gehaald, men constateert ‘slechts’ dat er in de actuele kunst veel ‘interdisciplinairs’ gebeurt. Voor interdisciplinariteit geldt dat er in de meeste literatuur geen duidelijke afbakening is voor dit begrip. Bij nadere beschouwing van de hanteringen van het begrip kunnen verschillen in nuancering en detail worden benoemd. Deze hebben vooral betrekking op de manier waarop verschillende disciplines elkaar ‘ontmoeten’ en beïnvloeden. Wanneer we alleen op het woord afgaan, dan zou je kunnen zeggen dat elke kunstuiting waar sprake is van het inschakelen van meerdere disciplines zich van interdisciplinariteit bedient. In dat geval is de opera vanaf zijn eerste ontstaan een duidelijk voorbeeld van interdisciplinariteit, maar dan is die term ook van toepassing op bijvoorbeeld gedichten die op muziek zijn gezet. Wanneer het begrip in dergelijke omstandigheden ‘al’ wordt gebruikt, dan wordt het lastig om een kunstwerk te vinden dat monodisciplinair is, want er zijn zeer veel kunstwerken te vinden waarin disciplines naast elkaar bestaan. Het verdient aanbeveling om zorgvuldiger te kijken naar de manier waarop de disciplines naast elkaar staan en of ze elkaar al of niet daadwerkelijk beïnvloeden.

Op basis van de verschillen tussen interdisciplinariteit en multidisciplinariteit wil ik de termen als volgtonderscheiden: 

_**Multidisciplinariteit** is het verschijnsel waarbij een kunstproduct meerdere disciplines min of meer _zelfstandig naast elkaar_ bestaan. Door de kunstenaar is geen herkenbare keuze gemaakt voor de manier waarop de disciplines zich tot elkaar verhouden, ze verschijnen min of meer onafhankelijk naast elkaar.

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32 In het boek “De beleveniseconomie” stellen de schrijvers Pine en Gilmore dat de economie tegenwoordig draait om het verkopen van belevenissen. Disneyland is het meest aangehaalde voorbeeld om duidelijk te maken dat het publiek in een interdisciplinaire illusie wordt binnengebracht.

33 Er zijn theoretici die voor dit verschijnsel de term ‘multidisciplinariteit’ gebruiken, maar dit onderscheid is niet dermate algemeen ingeburgerd dat de term zich in de praktijk echt onderscheidt van interdisciplinariteit.
Interdisciplinariteit is het gebied waarin disciplines elkaar beïnvloeden en versterken. Een kunstenaar kiest er voor om disciplines zich tot elkaar te laten verhouden, ze vullen elkaar aan, ze versterken elkaar binnen de kunstuiting.

Zo bezien zijn er opera’s die in hun ontwerp multidisciplinair zijn en weer andere opera’s die duidelijk herkenbaar geconcipieerd zijn vanuit interdisciplinariteit. Een duidelijk voorbeeld hiervan is het ‘Gesamtkunstwerk’. Dit begrip is voor het eerst geïntroduceerd bij de werken van Wagner, een componist die in zijn opera’s heel doelgericht de regie over alle disciplines wilde houden en om die reden zijn eigen operateksten schreef en theatrale aanwijzingen gaf. Hij ging zelfs zo ver dat hij een eigen theater liet bouwen dat moest voldoen aan de eisen die de uitvoeringen van zijn opera’s stelde. Later is dit begrip ook door anderen overgenomen, bijvoorbeeld door Berlage, de architect die niet alleen het gebouw ontwierp maar ook het daarbij behorende meubilair.

Tegenwoordig wordt het begrip Gesamtkunstwerk dusdanig veralgemineerd dat het min of meer identiek is aan interdisciplinariteit. Naar mijn mening verdient het de aanbeveling, om deze term vooral in die omstandigheden te blijven gebruiken waarin er sprake is van één kunstenaar die de regie voert over meerdere disciplines. De opkomst van de film in de 20ste eeuw heeft de vanzelfsprekendheid van samenwerkende disciplines in de huidige opinievorming nog sterk vergroot.

Het meest interessante fenomeen bij interdisciplinariteit ligt daar, waar een kunstenaar of kunstenaars duidelijke pogingen ondernemen om de aangewend disciplines op elkaar af te stemmen. Ze zijn zich er van bewust dat de disciplines elkaar kunnen versterken en aanvullen. Deze bewustheid staat duidelijk in verband met het groeiende inzicht dat kunsten zich bedienen van een taal van symbolen. De onderlinge verschillen tussen de disciplines zijn op het eerste gezicht heel groot (“wat heeft een hoeveelheid verf met decibellen te maken?”), maar het gemeenschappelijke zit veel meer in het gegeven dat disciplines zich allemaal van metaforen bedienen.

5. Ontwikkeling van een didactiek voor kunst- en cultuuronderwijs

Met de introductie van de vakken CKV 1 + 2 werden van docenten competenties gevraagd die buiten de grenzen van de disciplinespecifieke
curricula lagen. In het Nederlandse beroepsonderwijs voor kunstvakdocenten wil men nog steeds vasthouden aan een monodisciplinaire basis van kunsteducatie om vakkennis te garanderen, want alleen bij een grondige scholing in een discipline- zowel productief als reflectief - kan er een docent worden afgeleverd die voldoende artistieke vorming heeft genoten. De nadruk op de eigen discipline bevordert een focus op ‘Kunst’.

In verband met de ontwikkeling van een interdisciplinaire didactiek is het van belang te beseffen dat een kunstuiting zich op meerdere manieren aan de waarnemer voor kan doen en dat verschillende waarnemers hetzelfde werk vanuit een andere invalshoek kunnen beschouwen. Een heel vruchtbare benadering van de begrippen kunst en cultuur is, dat cultuur vanuit de invalshoek van de interdisciplinaire performance wordt benaderd. Een essentieel onderdeel van cultuur is de interdisciplinaire context waarin een individu zich als lid van die cultuur beweegt. Een belangrijk aspect van onderwijs in de ‘kunsten’ kan zijn dat zij een experimenteerbasis vormen voor cultuurbepaalde zintuiglijke oriëntatie op ‘de wereld’. Hiermee wil ik het niet beweren dat cultuur geen scheiding tussen disciplines kent, maar dat in de wereld van de kunsten in het verleden behoorlijk strakke en vrij absolute grenzen werden aangebracht. Met andere woorden: binnen een cultuur kan het zeker voorkomen dat disciplines worden onderscheiden, maar ze worden niet gescheiden van elkaar.

Om de leerlingen – en studenten – te betrekken in een verhaal dat de brug legt tussen kunst en cultuur is er nog steeds een grote behoefte aan actuele theorievorming. Om die reden zijn in de afgelopen jaren masteropleidingen Kunsteducatie ingericht, die tot doel hebben zich bezig te houden met het disciplineoverstijgende veld en dat te ‘ontginnen’ voor het onderwijs. Ook vanuit kunstinstellingen is de vraag naar specialisten op het gebied van interdisciplinaire theorievorming en didactiek steeds sterker.

Als volgende stap wil ik wat dieper ingaan op een model dat in de Nederlandse muziekdidactiek vaak wordt gehanteerd. Vervolgens wil ik een poging ondernemen om dit model te ‘vertalen’ naar andere disciplines en daaruit een interdisciplinaire benadering te destilleren. Het model waar ik op doel heet het Klank - Vorm - Betekenis model. Hiermee wordt bedoeld dat er in de omgang met een muzikale uiting drie lagen te benoemen zijn:
- **Klank**: hierbij richt de aandacht van de luisteraar zich op de klank eigenschappen. Het gaat dan over de hoogte (waaronder bijvoorbeeld melodie), de sterkte en de lengte (bijvoorbeeld ritme en maat) en over klankkleur (bijvoorbeeld gebruik van instrumenten).

- **Vorm**: hierbij gaat het om de wijze waarop klank en klankeigenschappen zijn georganiseerd en gerangschikt tot een muzikale structuur. Centrale elementen in dit verband zijn herhaling, variatie en contrast.

- **Betekenis**: in dit verband is het sleutelwoord reflectie. Wat is de betekenis van een muziekstuk? Wat doet het met mij? Wat wil de componist bereiken met zijn publiek?

Deze korte weergave van een veel gebruikt model voor muziekdidactiek is op een vergelijkbare manier terug te vinden in de didactiek van andere kunstdisciplines. Zo heeft bijvoorbeeld Erwin Panofsky voor de beeldende kunsten een model ontwikkeld dat hier sterk op lijkt, maar ook in de wereld van de theaterkunsten is een dergelijke benaderingswijze terug te vinden.

Op basis van deze vergelijkingen kan er voor een interdisciplinaire didactiek een model worden ontwikkeld dat hiervan is afgeleid of hierop is gebaseerd. Er zijn dan drie ‘lagen’ te onderscheiden in de benadering van een kunstwerk. Hieronder worden zij beschreven en kort van commentaar voorzien.

1. **De componenten**
   Als eerste laag kan die van de componenten worden onderscheiden. Hiermee wordt bij de beeldende kunst bijvoorbeeld het materiaalgebruik en de daarbij gehanteerde technieken bedoeld. In de muziek worden klank eigenschappen onderscheiden, terwijl in de theatrale kunsten in dit verband gesproken kan worden over fysiek, stemgebruik, kostuum en decor. In de literatuur kunnen parallel len worden getrokken naar spelling, woordbetekenis, grammatica en taalgebruik. Het onderkennen van deze laag verwacht van de toeschouwer/toehoorder een zekere mate van beheersing van het basale idioom van een discipline. Het benoemen van dit soort aspecten heeft een hoge mate van éénduidigheid en objectiviteit binnen een discipline en richt zich op de kunstuiting als fenomeen. Belangrijk is

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34 In de inleiding van zijn boek “Iconografische studies” hanteert hij de indeling in: het primaire of natuurlijke onderwerp, het secundaire of conventionele onderwerp, de intrinsieke betekenis of inhoud.
in dit verband dat de toepassing van componenten zeer disciplinespecifiek is. Bij de benaming van de verschillende parameters in de disciplines blijken de onderlinge verschillen nog heel groot (zoals ik al eerder zei: wat is de relatie tussen een zekere hoeveelheid verf en decibellen?).

b. De samenhang en structuur
Een laag daaronder vormt het gebied waarin de componenten tot een samenhangend geheel worden gebracht. De kunstenaar gebruikt de hierboven genoemde componenten om een ‘totaal’ te maken. In deze laag speelt de ‘compositie’ in allerlei betekenissen een rol. Bij de beeldende kunsten worden begrippen als vorm, zinsbouw en toonsoort, gelaagdheid en structuur aan de orde. In de muziek komen onder andere begrippen als vorm, zinsbouw en toonsoort, gelaagdheid en structuur aan de orde. In de literatuur is het lezersperspectief, de opbouw en de keuze van het genre van belang, terwijl in de theatrale kunsten onder meer de dramaturgie met spanningsopbouw en de scenografie een bepalende rol spelen.

Er wordt gekeken naar de ordenende principes van een kunstuiting, naar de manier waarop een kunstenaar en/of een uitvoerende met de beschikbare componenten omgaat. Ook hier gaat het om disciplinespecifieke eigenschappen, waarbij wel gezegd dient te worden dat, vanwege de hogere abstractiegraad, er parallellen te onderscheiden zijn tussen de vocabulaires van de onderscheiden disciplines. Tegelijkertijd komen juist in deze laag essentiële verschillen tussen disciplines naar voren (bijvoorbeeld het al of niet onderworpen zijn aan de factor ‘tijd’). Deze laag richt dus alle aandacht op de productiewijze, de manier van construeren, de wijze waarop een kunstuiting tot stand gekomen is. Onderwijs in dit aspect bevordert het inzicht in samenhang binnen een kunstwerk bij de leerlingen, in de ordenende principes, het leert hen componenten te benoemen in hun onderlinge relatie.

c. De betekenislaag
Deze laag is de meest complexe van alle drie, hier staan eigenlijk de begrippen interactie en communicatie in de breedste zin centraal. Op dit niveau komt de symbolische taal van kunst in het centrum van de aandacht te staan. In de driehoek kunstwerk - kunstenaar - beschouwer wordt de aandacht gericht op de aard en de inhoud van de onderlinge communicatie. De ‘taal’ van de kunst blijkt van een totaal andere geaardheid dan de spreektaal waarvan de mens zich bedient. Sterker nog, de beperkingen en grenzen van de spreektaal komen nadrukkelijk
voor het voetlicht wanneer men probeert met de spreektaal de ‘taal’ van de kunst weer te geven. Hoe geef ik een adequate beschrijving van de betekenis die een muziekstuk voor mij heeft, van de emoties die bij mij worden opgeroepen? Een kunstwerk (of een kunstenaar door middel van een kunstwerk) spreekt tot mij, roept bij mij iets op, maar hoe geef ik dat met woorden op de juiste wijze weer?

Een uiterst belangrijk aspect hierbij is de reflectie die globaal kan worden omschreven als ‘communicatie met zichzelf’; deze wordt zowel door externe factoren bepaald als ook door de eigen individualiteit. Gedurende het ‘contact’ met het kunstwerk spelen allerlei processen van reflectie zich af: welke beelden en referenties doen zich voor bij de beschouwer, welke processen binnen de eerder genoemde driehoek zijn er gaande? Vanwege de moeilijke bereikbaarheid en benoembaarheid van die processen is de betekenislaag een lastig gegeven binnen het onderwijs. Een bespreking van ‘wat het kunstwerk met de leerlingen doet’ is vaak maar gedeeltelijk tevreden stellend, wat te maken heeft met de beperkingen van het fenomeen spreektaal. Het maken van een verslag is al helemaal een uiterst beperkt (misschien wel gewoon ongeschikt) middel om tot de symbolentaal van een kunstwerk door te dringen.

In mijn eigen lespraktijk heb ik vaak gemerkt dat er bij leerlingen een grote weerzin was om verslagen te maken. Aanvankelijk stond ik daar niet zo bij stil en verklaarde ik deze houding vanuit een soort gemakzucht bij leerlingen die collega’s van andere vakken ook wel herkenden bij schriftelijk werk dat moest worden ingeleverd. In gesprekken die ik met mijn leerlingen had bleek dat ik wel heel lichtvoetig met de problemen die zij ervoeren omging. Zij vertelden mij dat ze nauwelijks het verband zagen tussen het ondernemen van de culturele activiteit (die ze vaak als heel boeiend en inspirerend hadden ervaren) en het verslag dat ze na afloop moesten inleveren. Ondanks het feit dat in de vragen die door de gebruikte methodes wel degelijk reflexieve doelen werden gehanteerd, werden de leerlingen door de opdracht zelden tot echte reflectie uitgedaagd. Om deze reden ben ik tot de conclusie gekomen dat het hier vanuit een didactiek voor het middelbaar onderwijs om een onwenselijke benadering gaat; ik denk dat het reflecteren met behulp van het medium ‘taal’ een grote vaardigheid op het terrein van reflectie vraagt. Pas wanneer deze vaardigheid volop aanwezig is, kunnen reflectieve processen door deze benaderingswijze worden gemobiliseerd. Naar mijn mening is het vrijwel onmogelijk om bij leerlingen reflectie te bewerkstelligen door middel van het schrijven van een (vaak analytisch getint) verslag.
Aan de andere kant kan bij vergelijking van de disciplines worden geconstateerd dat in deze ‘diepere’ laag de kunsten weer dichter bij elkaar komen. De aard van de communicatie, de soorten van emoties, de essentie van de symbolen zorgen ervoor dat ze zich van vergelijkbare processen bedienen. Naar mijn mening komen we hier tot een zeer interessante constatering: juist op het terrein van betekenissen ‘vinden’ de kunsten elkaar in een analoog verlopende communicatie die ook nog eens een keer uit het hart van het kunstwerk, de kunstuiting tevoorschijn komt.

Voordat ik verder in ga op de didactische mogelijkheden die het onderscheiden van betekenislagen biedt, wil ik eerst nog iets zeggen over het begrip ‘laag’ zoals ik dit hierboven beschrijf. Wanneer ik het woord laag gebruik, wek ik misschien de indruk dat je hiervoor steeds meer de diepte in zou moeten gaan. Vanuit een analytisch perspectief is daar misschien ook wel iets voor te zeggen, omdat het steeds doorwerken van de lagen steeds grotere en complexere vaardigheden van de beschouwer verlangt. Aan de andere kant schuilt er ook een gevaar in want, hoewel er een zekere voorwaardelijkheid is voor de tweede laag ten opzichte van de eerste laag, geldt dit niet op dezelfde wijze voor de betekenislaag. Componenten en structuren kunnen op zich al dragers zijn van betekenissen en roepen processen van reflectie op, maar met deze beide lagen kan het verschijnsel betekenis niet voldoende worden verklaard. Het kan net zo min als wanneer men probeert uit de beschrijving van cellen en fysische processen de aanwezigheid van een ‘gedachte’ te verklaren.

**6. Reflectie en de betekenislaag**

Reflectie in de algemene zin van ‘wat betekent datgene wat ik waarneem voor mij?’ speelt in alle hierboven beschreven lagen een rol; het is niet zo dat reflectie zich alleen maar in de betekenislaag voordoet. Afhankelijk van de gesteldheid van de beschouwer kunnen aspecten van vorm en componenten een voorwerp zijn van reflectie. De beschouwer is voortdurend reflectief bezig, op welke aspecten van een kunstuiting hij zich ook richt. Dus ook wanneer de aandacht gericht wordt op de componenten en structuren spelen zich reflectieve processen af, maar in de betekenislaag is de reflectie het *onderwerp* van de aandacht. De vraag staat dan centraal hoe de beschouwer zich verhoudt tot de kunstuiting als geheel vanuit zijn actuele oriëntatie op leven, mens, cultuur en kunst.
In het veld van ‘betekenissen’ is een aantal soorten interacties te onderscheiden waarbij vermeld moet worden dat deze processen zich tegelijkertijd en zonder enige hiërarchie afspelen; het zijn allemaal elementen die bij reflectie een rol spelen. In de betekenislaag is het woord ‘reflectie’ in de breedste betekenis een sleutelwoord. Die reflectie wordt gemobiliseerd door de taal van symbolen waar een kunstwerk/kunstenaar zich van bedient. De contextualiteit van een kunstenaar en zijn product krijgt hierbinnen de volle aandacht, evenals de contextualiteit van de beschouwer.

Wanneer vanuit de betekenislaag gekeken wordt naar allerlei kunstuitingen en disciplines, dan valt op dat er een veel grotere samenhang is tussen die disciplines dan wanneer vanuit de laag van componenten en structuren wordt gesproken. Er is een grote mate van samenhang en zelfs overdrachtelijkheid van betekenissen; dit is van essentieel belang voor de ontwikkeling van een integrale kunsteducatie.

Kunstonderwijs dient zich te bewegen door alle hierboven beschreven lagen heen, want zowel aspecten van ambachtelijke en vrij technische waarnemingen als die van het betekenis geven dienen onderwerp te zijn van educatie. Dat het kunstonderwijs zich door die drie lagen moet bewegen is eigenlijk vanzelfsprekend, al was het maar omdat die lagen sterk samenhangen en er sprake is van een voortdurende communicatie over en weer tussen die aspecten. Maar in de kunsteducatie doet zich heel vaak de vraag voor op welke wijze processen van reflectie geactiveerd kunnen worden en welke onderwijskundige benaderingen het meest geschikt zijn om reflectie bloot te leggen, te ont-dekken.

Een mogelijke richtingwijzer in dit verband kan zijn dat juist in de betekenislaag de disciplines sterk op elkaar gaan lijken, elkaar zelfs ontmoeten. Het is een grote uitdaging om een nieuwe didactiek te ontwikkelen waarin geprobeerd wordt om de reflectie op een bepaald kunstwerk uit een bepaalde discipline te stimuleren door de directe inschakeling van andere disciplines. In hoeverre is het mogelijk om de betekenislaag van een bepaalde kunstuiting te bereiken door de inschakeling van een andere discipline? De mogelijke antwoorden op deze vraag leggen een heel interessant gebied bloot voor interdisciplinaire kunsteducatie.
7. Een voorbeeld

In de afgelopen jaren is mij meerdere keren gevraagd een workshop te doen over interdisciplinariteit met leerlingen en studenten van uiteenlopende leeftijden. Ik wil hier nu één voorbeeld van geven, om zo aan de hand van de praktijk duidelijk te maken hoe het bovenstaande kan worden vormgegeven.

In een van de workshops heb ik aan een groep van dertig studenten uit allerlei kunstdisciplines het tweede deel van de zevende symfonie van Beethoven laten horen. Vanwege de tijd en de complexiteit van de compositie heb ik alleen de eerste 78 maten laten horen. Na het een aantal keren beluisterd te hebben, heb ik luistervragen gesteld met betrekking tot de eerste laag, de laag van de componenten. Voorbeelden van vragen in dit verband zijn:

- Wat kun je zeggen van het tempo?
- Hoe is het dynamische verloop van het stuk?
- Welke instrumenten beginnen, welke komen daarna?
- Hoe is het verloop van het stuk voor wat betreft de klankkleur?

Deze vragen waren voor iedereen goed te beantwoorden. Natuurlijk bleken er verschillen in het gemak waarmee de studenten de vragen beantwoordden, maar die waren duidelijk terug te voeren tot de hoeveelheid en kwaliteit van de muzieklessen die men in het verleden had genoten.

Vervolgens heb ik na het stuk opnieuw beluisterd te hebben vragen gesteld met betrekking tot de vorm van het gedeelte dat ze hadden gehoord. Voorbeelden van vragen waren:

- Uit hoeveel hoofddelen bestaat het gedeelte dat jullie gehoord hebben?
- Welke rol speelt herhaling in dit fragment?
- Kun je met letters de opbouw van dit fragment weergeven?
- Welke rol speelt de instrumentatie in de opbouw/ vorm van het stuk?

Daarna heb ik geprobeerd door middel van het stellen van vragen de betekenislaag aan de orde te stellen. Toen ik vroeg naar de sfeer van het stuk, kwamen er zeer uiteenlopende antwoorden. Sommige studenten gaven aan dat ze het stuk heel triest vonden; anderen vonden het juist een heel triomfante compositie. We kwamen er niet goed uit, ook niet

35 De lezers die zich het stuk niet helder voor de geest kunnen halen of het wellicht niet kennen, adviseer ik om voor een goed begrip van wat ik zeggen wil het stuk te beluisteren.
toen ik de vraag stelde waar zij deze muziek bij zouden gebruiken. De
één gaf aan dat hij bij die muziek beelden had van een begrafenis, de
ander vond het stuk heel geschikt voor een plechtige trouwerij. Iedereen
was het er wel over eens dat het heel krachtige en uitermate boeiende
muziek was waar ze allemaal gefascineerd naar hadden geluisterd. Het is
natuurlijk uitgesloten dat een docent uitspraken naar de leerlingen zou
doen als: ‘Jij hebt gelijk’ en ‘bij jou klopt het niet’. Niet alleen omdat het
pedagogisch discutabel is, maar veel meer om dat er weinig uitspraken te
doen zijn in de zin van goed of fout. Ik heb het gesprek dan ook meer op
een inventariserende manier gevoerd en de meningen en uitspraken naast
elkaar laten staan, waarbij we wel de onderlinge verschillen geconstateerd
hebben.

Toen de vragen over de vorm aan de orde kwamen werd het iedereen
duidelijk dat het deel dat ik had laten horen uit vier onderdelen bestond.
Op basis hiervan vroeg ik de studenten om in groepen van 6 – 8 personen
per onderdeeltje één tableau vivant te ontwerpen dat volgens hen goed
paste bij dat stukje muziek. Het uitvoeren van die opdracht ging heel snel,
dus ik kon er meteen een vervolgopdracht aan vastknopen: verbindt de
verschillende tableaux aan elkaar door middel van een passend beweeg-
loop- danspatroon en zorg dat dit synchroon loopt met de muziek. Deze
opdracht hadden ze binnen vijftien minuten voor elkaar. Daarna werden
de producten aan elkaar gepresenteerd en besproken. In de bespreking
bleek dat men veel explicieter uitspraken kon doen, zoals: ‘Het past’, ‘het
klopt met de muziek’, ‘het is boeiend’, ‘het is een echte aanvulling’, etc.
We kwamen samen tot de conclusie, dat de keuzes die gemaakt werden
natuurlijk sterk beheerst werden door de vorm, maar dat de ‘vertaling’
hiervan ook een grote rol speelde. Die vertaling was feitelijk gebaseerd op
de beleving en de reflectie op de muziek. Met andere woorden: de
beleving was bij deze activiteit een leidend principe geworden. Waar de
taal van woorden tegen grenzen opliep en niet meer toereikend was, werd
een vertaling in symbolen een heel goed uit te voeren handeling. De
betekenislaag van muziek werd dus in feite toegankelijk door die te
benaderen vanuit de betekenislaag van beweging/dans. Anders gezegd, de
betekenislaag van een kunstdiscipline kan voor een waarnemer duidelijk
gemaakt worden met behulp van andere kunstdisciplines. Deze
constatering is naar mijn mening van zeer grote waarde voor
interdisciplinair onderwijs. Ik ben er dan ook van overtuigd dat er veel
meer gezocht moet worden naar vergelijkbare wegen die bewandeld
c kunne worden om te komen tot een echte interdisciplinaire
kunstdidactiek.
8. Kunsteducatie

Kunsteducatie moet in staat zijn kunstvormen uit verschillende disciplines - en/of mengvormen - in een zinvolle context samen te brengen. In een dergelijke opleiding moet inzicht in de verschillende disciplinespecifieke vocabulaires ‘der kunsten’ zo professioneel zijn dat er gesproken kan worden van een interdisciplinair reflectief vermogen.

Een veronderstelling daarover is dat op de ‘diepste’ laag van reflectie over betekenis van een kunstuiting het disciplinespecifieke karakter van een kunstwerk ondergeschikt is aan het persoonlijke – of preciezer, het intersubjectieve – referentiekader van de beschouwer. Studenten die opgeleid worden tot kunstdocent moeten leren de ‘diepste’ laag van reflectie aan te spreken, zowel in eigen reflectie op kunstuitingen (gevoed door de professionele vocabulaire van de afzonderlijke kunsten) als in vormgeving van kunsteducatieve producten. Een hogere graad van beheersing van kunsteducatie is wanneer zij in staat zijn een methodiek te ontwerpen voor de beleving van en reflectie op de kunsten met een functioneel verantwoord inschakeling van alle disciplines.

Als kunsteducatie radicaal op de eigentijdse benadering van interdisciplinariteit zou worden geënt, dan zou kunsteducatie eigenlijk cultuредucatie moeten heten (dit vanwege het raakvlak met de maatschappelijke context waarin kunst is ingebed). De kunsten zouden vanuit dat perspectief middel worden. Een actuele vraag is dan: hoe verhouden doel en middel zich ten opzichte van elkaar? In de actuele academische discussie hierover schuilt een mogelijke uitweg naar het begrip zintuiglijkheid, de ‘aisthesis’. Cultuредucatie wordt dan scholing in zintuiglijkheid, waarbij het uitgangspunt is dat zintuiglijkheid cultuurbepaald is. Onze zintuiglijkheid wordt bepaald door de media waarmee we ons oriënteren op de werkelijkheid. Het medium van waaruit we ons oriënteren ontvouwt een specifieke werkelijkheid. Dat is de reden dat in academische kringen het begrip mediatie wordt geponeerd als alternatief voor het begrip representatie. Representatie is lang het kernbegrip geweest in de cultuur- en kunstfilosofische beschouwing. Maar in representatie schuilt nog de veronderstelling dat er een objectieve werkelijkheid is die wordt gerepresenteerd. Daar wil men vanaf. Mediatie stelt het proces van het maken van werkelijkheid centraal. Kants Welt an sich is verdamppt en maakt plaats voor een benadering waarin kunst een persoonlijke, tijdgebonden visie op de werkelijkheid is. Die visie is interpreteerbaar vanuit de daarmee samenhangende zintuigdomeinen en speelt met de wetten die in die domeinen gelden. Uiteindelijk gaat het om een esthetisch product, iets wat onze waarneming prikkelt.
Als dat zo is, is het van belang om in onderwijs jongeren inzicht te geven in die mediatie (de ‘gemedieerdheid van hun zintuiglijkheid’) en hun instrumenten aan te reiken om cultuur (die zich in laatste instantie in zichzelf bevindt) te maken. De kunsten komen dan in zicht als experimenteeralaboratorium. Een kunstwerk schept via een mediumspecifieke manipulatie der zintuigen een bepaalde (oriëntatie op) de werkelijkheid. Hoewel we de hele dag rondlopen in een kunstmatig gemedieerde werkelijkheid, zijn kunstwerken expliciet bedoeld om via zelfbewuste manipulatie een bepaalde (ervaring van) de werkelijkheid teweeg te brengen en daar ‘proevend’, zelfreflexief bij stil te staan: een experiment in zintuiglijkheid. Er is dus geen principieel verschil tussen culturele artefacten en kunstwerken, alleen het proevend stilstaan bij een ervaring (teweeggebracht door een bepaald gebruik van een medium dat je zelfbewust ondergaat) is eigen aan de kunst. Het is een benadrukken van het esthetische in de kunst en deze eigenschap geeft de kunst haar specifieke invalshoek binnen een bepaalde cultuur. Die eigenheid maakt de kunsten ideaal geschikt om gemedieerde zintuiglijkheid bestudeerbaar te maken. Cultuредucatie door middel van de kunsten! Interdisciplinariteit komt dus in beeld als basis van menselijke ervaring, de beleving van de werkelijkheid is interdisciplinair.

9. Tenslotte…

Ik ben mij er zeer goed van bewust dat dit artikel slechts een aanzet vormt tot een ruimere kijk op kunsteducatie. Er zijn in de ontwikkeling van interdisciplinaire kunstdidactiek nog veel vragen te beantwoorden. Ik hoop dan ook dat dit artikel de lezers aan het denken zet en hen uitdaagt om die belangrijke vragen te stellen en op zoek te gaan naar mogelijk antwoorden. Hiervoor zal op veel terreinen onderzoek gedaan moeten worden en ik hoop dan ook van harte dat deze uitdaging ook door anderen als zodanig wordt herkend en aangegaan.

Daarnaast hoop ik dat de docenten in de klas (de specialisten uit het werkveld die lesgeven in kunst en cultuur) vanuit hun expertise blijven zoeken naar betekenisvolle benaderingen van leerlingen in hun lessen. Als dit artikel aan één van deze aspecten tegemoet komt, beschouw ik mijn poging als geslaagd.
10. Bibliografie


About the authors

Ninja Kors

Ninja Kors became involved in educational projects and policy immediately after her graduation as ethnomusicologist at the University of Amsterdam in 1999. For five years she worked on a number of projects in the field of cultural diversity in arts education. From 2001 to 2003 Ninja Kors was involved in a research project at the Rotterdam Conservatoire, Sound Links, which focussed on the integration of cultural diversity in Higher Education. In 2004 she worked as a researcher in the project EFMET (European Forum of Music Education Training) for the Association Européenne des Conservatoires. Alongside her freelance work as a researcher she currently works for the World Music & Dance Centre in Rotterdam, an innovative centre for education, research and performance.

Peter Mak

Peter Mak is a psychologist and a professionally trained pianist. He took his PhD in music education for mentally disabled people. For this dissertation he received the Dr. Visscher Award in 1997. Peter Mak worked at the Universities of Nijmegen and Groningen. He specialized in music psychology and music pedagogy and published various articles in this field. He is one of the editors of a Dutch handbook on music psychology. Currently Peter Mak works as an educational specialist at the Prince Claus Conservatoire.

Horst Rickels

Horst Rickels is a composer and audio-artist. Trained as a pianist and saxophonist he took part in different improvising and instant composing ensembles, such as ‘The Four Winds’, ‘Der Junge Hund’ and ‘The Maciunas Ensemble’. Horst Rickels studied Electronic Music Composition with Dick Raaymakers at the Royal Conservatoire, The Hague and Theory of Music with Jan van Dijk at the Brabant Conservatory, Tilburg. Since the late 70’s he has been making installations which feature air-powered objects. His compositions incorporate both the visual and acoustic elements of a space. Rickels is a lecturer in ArtScience at the Interfaculty of the Royal Conservatoire and
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Rineke Smilde

Rineke Smilde graduated at the Prins Claus (then: North Netherlands) Conservatoire in Groningen with principal study Flute, and gained a Masters in Musicology at the Amsterdam University. After a career as a performing musician and professorships at the Alkmaar Conservatoire and the Royal Conservatoire in The Hague, she was appointed director of the Department of Classical Music in 1994, and as principal in 1998, both at the Prince Claus Conservatoire. Since this time Rineke Smilde has been active as a council member in various organisations, such as the Association of European Conservatoires (AEC), where she became vice president in 2002. As such she led various international working groups, carrying out research projects into Lifelong Learning. Currently she is a board member of the EAS (European Association of Music in Schools). In 2001 she was conferred the title of ‘honorary member’ of the Guildhall School of Music & Drama in London. In January 2004 Rineke Smilde was appointed professor of ‘Lifelong Learning in Music’ at the Prins Claus Conservatoire and the Royal Conservatoire in The Hague. Together with a research group she carries out research into concepts of Lifelong Learning that can be developed in order to make changes in the learning environments of the conservatoire. This with the aim to make students more adaptive and responsive to change in the labour market.

Robert Harris

Robert Laird Harris was born in 1949 in Wilmington, Delaware, USA. He studied piano with Ruth Slenczynska at Southern Illinois University, where he received his Bachelor of Music degree in 1970. He received the Piano Performance degree from the Sweelinck Conservatoire of Amsterdam in 1977, as a pupil of Willem Brons. He taught piano at the Municipal Music Pedagogic Academy of Leeuwarden, and later in Groningen. At the University of Groningen he studied Human Movement Science, and received his Masters degree in 1995. After this he returned to the Conservatoire of Groningen as accompanist. Harris has performed in various chamber music ensembles and accompanied countless soloists including Christina Deutekom, Charles van Tassel and Tamás Altorjay.
Marinus Verkuil

Marinus Verkuil was born 1954 as the son of a music teacher, who also gave him his first Music lessons. He went to the Conservatoire of Groningen in 1978 to study School Music and orchestra conducting. When he graduated in 1983 he became a teacher and built up a flourishing practice for the music profession. He received his diploma for conducting an orchestra in 1985, a study he did with Zsolt Deáky, and which gave him plenty of opportunities to practice; students orchestra conducting often led the weekly orchestra rehearsals of the orchestra at the conservatoire. In 2000 he was appointed as principal subject teacher for Didactics and Methodology at the North Netherlands Conservatoire (later Prince Claus Conservatoire) in Groningen. In 2003 he was appointed head of Music Teacher and head of the Instrumental and Vocal Methodology at the same institution. As such he also became a member of the management team, and is in charge of education, educational innovation, young talent and internationalisation. He is also core teacher of the Master Arts Education that started in September 2007. As a conductor he works for the ‘Groninger Mozart Ensemble’ and the ‘Noordelijk Bach Consort’, with which he gives concerts both in the Netherlands and abroad.

Jessica de Boer (film maker)

Jessica de Boer was born in Amsterdam in 1980. She studied politics at the Vrije University of Amsterdam and Public Policy and Public Administration at the University of Twente. In 2004 she took Photography and Design at the Royal Art Academy in The Hague; Art History and Film at Leiden University and Image&Sound/ArtScience at the Royal Conservatoire and Royal Art Academy in The Hague in 2005.