



**Grazer Schriften zur
Instrumental- und Gesangspädagogik**

edited by Silke Kruse-Weber



Silke Kruse-Weber

with the assistance of Margareth Tumler and Elizabeth Bucura

Reflect!

Strengthening competencies through
playful self-determination for
instrumental and vocal music teachers

WAXMANN

Grazer Schriften zur Instrumental- und Gesangspädagogik

edited by
Silke Kruse-Weber

Volume 5

Silke Kruse-Weber
with the assistance of Margareth Tumler and Elizabeth Bucura

Reflect!

Strengthening competencies through playful
self-determination for instrumental and vocal music teachers



Waxmann 2023
Münster • New York

Bibliographic information published by the Deutsche Nationalbibliothek

The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available in the Internet at <http://dnb.dnb.de>

Grazer Schriften zur Instrumental- und Gesangspädagogik, Volume 5

ISSN 2747-6693

Print-ISBN 978-3-8309-4659-5

EBook-ISBN 978-3-8309-9659-0

© Waxmann Verlag GmbH, 2023
Münster, Germany

www.waxmann.com
info@waxmann.com

Cover Design: Anne Breitenbach, Münster
Design of the poster and the set of cards: Ricarda Musil
Illustrations: Carolin Stieber
Typesetting: MTS. Satz & Layout, Münster

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, electrostatic, magnetic tape, mechanical, photocopying, recording or otherwise without permission in writing from the copyright holder.

Table of content

Foreword	7
Preamble	9
Guiding ideas	12
Suggested application options for <i>Reflect!</i>	16
Reflecting on competencies	18
Communication and social competencies	19
Verbal, non-verbal, and para-verbal communication	20
Negotiating, cooperating, and collaborating	21
Appreciative and sustainable relationships	22
Sensitivity and empathy	23
Clarity of goals	24
Artistic competencies	25
Musicking	26
Listening and inner sound imagination	28
Style diversity and enjoyment of variation and playing	29
Instrumentology and vocal hygiene	30
Music theory and music history	31
Psychological and physiological aspects of playing a musical instrument or singing ..	32
Learning strategies and practice methods	33
Performing	34
Artistic engagement	35
Didactic-methodological competencies	36
Differentiated feedback	37
Differentiated handling of social forms of teaching	38
Meaningful connection of the mediation dimensions	39
Fostering artistic skills	40
Consideration of all levels of senses and actions	41
Consideration of learning worlds	42
Error-friendliness	43
Adequate handling of basic didactic approaches	44
Resource orientation	45
Differentiated questioning	46

Self-competencies	47
Dynamic and learning-oriented self-concept	48
Organizational competencies	49
Flexibility and adaptivity	50
Charisma and presence	51
Leadership	52
Reflexivity	53
Diversity awareness	54
With the <i>Balance Wheel</i> and <i>Reflect!</i> to the individual profile	55
1. Preparing	55
2. Evaluating	56
3. Making connections – visualizing strengths and weaknesses	56
4. Making change happen – how? Different ways of looking at things	56
Communication and social competencies	60
Artistic competencies	62
Didactic-methodological competencies	64
Self-competencies	66
Collaborative Reflection with the <i>Balance Wheel</i> and <i>Reflect!</i> – Think, Pair, Share	68
An insight into practice	69
Feedback	85
References	86

Foreword

The last twenty years have seen increasing interest from artists teaching in higher music education to collaborate in reflecting critically on curriculum and pedagogy as an integral part of their artistic practice with students, and in exploring new possibilities and learning from other disciplines to evolve creative and inclusive approaches to learning and teaching while continuing to champion the expertise and attention to quality that are so fundamental to musical craft.

We now face times of intense challenge economically, socially and culturally. This only makes me feel that collaborative work of this kind, and the development of communities of practice dedicated to learning and teaching practices in higher music education, are essential to navigating contemporary situations and to enabling a thriving future for the professional music field. Evolving teaching in appropriate ways, creating environments of support and challenge that nurture artist teachers' well-being and personal development, and connecting to their creative voices are essential.

I am delighted then to see this documentation of the *Reflect!* project and the tools and frameworks it has developed. *Reflect!* provides practical starting points for in-depth, collaborative discussion between artist teachers that can give voice to the diverse range of perspectives of those involved in higher music education. It offers entry points and imaginative avenues for considering the complex, overlapping competencies involved in learning and teaching music.

At the most fundamental level, *Reflect!* offers the basis for a shared professional language that can be owned and properly understood within a community of practice. Providing plenty of ideas and examples of competencies involved in the complex field of instrumental and vocal teaching, it presents a broad reference point and a common basis from which to open supportive dialogue. For those engaged in the training of pre-service instrumental and vocal teachers, *Reflect!* offers a powerful tool for learning and teaching reflection, individually and collaboratively, and for building individual teaching profiles.

More than this, *Reflect!* opens doors into developing new competencies, encouraging artist teachers to be open to new ideas and perspectives, and to find ways to respond dynamically to societal change and shifting needs arising from this. *Reflect!* can therefore be invaluable in numerous ways, from gaining awareness of existing skills and competencies and articulating one's own teaching practice to oneself (self-reflection), to setting personal development goals, offering specific and meaningful feedback for peers and indeed students, and breaking new ground.

The exploration of these modern professional terms of teaching and learning offers opportunities also for artistteachers, steeped in the practices and rhythms of performance, and long experience with the intense demands of delivering on stage. It is

absolutely worth exploring the work of *Reflect!* – an opportunity to step back, see the bigger picture of contemporary contexts and how their changing demands, and embrace a source of nourishment, development and delight.

Helena Gaunt¹
December 2022

1 Professor *Helena Gaunt* is the Principal at the *Royal Welsh College of Music & Drama*, the National Conservatoire of *Wales*.

Preamble

My intention

This didactic set of cards is the realization of the long-cherished wish to promote exchange among colleagues about the question of quality instrumental and vocal teaching with shared criteria and common factors. In acquiring criteria for the quality of teaching, I do not want to be normative or prescriptive, but rather allow openness, development, and diversity. Furthermore, it has been important to me to develop a tool for reflection and observation, which would provide a common instrumental and vocal didactic foundation for instrumental and vocal teachers, while allowing for the development of one's own individual teaching profile. I would like to take up the challenge of acquiring dimensions of good and contemporary instrumental and vocal teaching, while being fully aware of the complexity and dynamism of teaching. This set of cards therefore does not represent a delimited checklist. I have been inspired by Harald Jørgensen (2009), who deems it necessary to resist setting a normative and constricting framework when acquiring the quality of instrumental and vocal teaching. This set of cards therefore is intended to create an opportunity to discuss, explore and reflect teaching and learning in an atmosphere of appreciation, respect and openness, in order to consistently gain new perspectives. I want to enable individual, and at the same time, broadened perspectives for each. Thus, I thought it might be useful to promote an overview of basic dimensions of instrumental and vocal teaching. Last but not least, I wanted to connect and relate didactic theories and make them practically applicable through specific principles of reflection. This concern is a matter of heart to me and has therefore always been the focus of my work with students at the University of Music and Performing Arts Graz as a professor of instrumental and vocal pedagogy. In seminars, workshops for teachers' professional development, symposia, final didactic examinations and knowledge transfer projects in the years 2016–2021, I had many opportunities to conduct intensive exchange with colleagues about the didactic of instrumental music learning and teaching (Dartsch, 2019) and, in this context, to continuously develop the reflection tool *Reflect!* from the perspective of applicability.

What does it mean to teach well? In this set of cards, basic criteria for contemporary instrumental and vocal teaching are presented in a practical and creative way. It incorporates current developments and research results from music pedagogy, instrumental and vocal pedagogy, psychology, neuroscience and educational sciences and thus enables the theoretical foundation of one's own teaching and thus professionalism. It offers aids for daily or occasional use around teaching and beyond, and can serve as an accompanying tool for all teachers who want to keep learning throughout their life and develop, both (auto)didactically and through collaborative work with colleagues.

The goals of this project can be summarized as follows:

- analyzing and refining the artistic, didactic, social-communicative dimensions and one's own values and convictions
- strengthening collegial exchange, reflection and dialogue
- bridging practice and theory
- strengthening individual profiling for instrumental and vocal teachers (already during their studies)
- sensitizing for a stronger awareness of the complexity of teaching
- generating new perspectives
- expanding competencies for action

Acknowledgements

First, my thanks go to my colleagues of the workshops with the higher music education initiative, *Innovative Conservatoire (ICON)*, from 2016 to the present. *ICON* is led by a group of creative directors from the fields of music, theater, and dance in various conservatoires of music throughout Europe. *ICON's* artistic laboratory workshops allow us to develop our practices in higher education as future artists within a rapidly changing society. Creativity, artistic improvisation, collaborative reflection and appreciative feedback are each at the heart of these artistic laboratories. Here I was able to explore, fail, learn and get motivated for further development. These workshops allowed me to expand my work with artistic and pedagogical principles of reflection through new perspectives, which I continue to develop with students and colleagues. The paradigm of “Musicians as Makers in Society” also emerged from this *ICON* spirit (Gaunt et al., 2021).

Essential for the development of the set of cards on hand were also two knowledge transfer projects that I carried out within my professorship at the University of Music and Performing Arts Graz. From the first project *Learning to Teach in Instrumental and Vocal Pedagogy* (in short: *Network IGP*), which was funded in 2016–2018 by the Austrian Federal Ministry of Education, Science and Research and Austria Wirtschaftsservice GmbH through the Knowledge Transfer Centre South, I would like to thank the scientific assistants Barbara Borovnjak and Pia Neururer, and my colleagues who participated as teaching practitioners at the University of Music and Performing Arts Graz: Vanessa Bosch, Gerhard Freiinger, Anette Giesriegl, Magdalena Karner, Gerd Kenda, Günter Meinhart, Heidrun Savić, Angelika Schwab-Orel, and Reinhard Uhl. For the second project *Reflective Practice in Innovative Music Schools*, which was funded in 2019–2021 by the Knowledge Transfer Centre South and Austria Wirtschaftsservice GmbH, respectively, with funds from the National Foundation for Research, Technology and Development (Austria Fund), my thanks go to colleagues Francescsa Agostinis, Elizabeth Bucura, Sandra Macher, Márta Mellár-Gashi, and Margareth Tumler. My special thanks go to Elizabeth Bucura and Margareth Tumler, who have accompanied me over the past three years, supported me in every way, and who are also co-authors of this booklet.

I would also like to thank the students at the University of Music and Performing Arts in Graz, with whom I was able to test *Reflect!* in various stages of development. Particularly valuable for the booklet on hand was the seminar *Video-based Observation and Reflection of Instrumental and Vocal Teaching*, held by Márta Mellár-Gashi and Margareth Tumler in the summer term 2022, and from which the practical examples in the appendix are taken. Many thanks for this to the students Jovana Kosanović and Harald Spreitzer, who participated in the course.

I would also like to thank my colleagues at the University of Music and Performing Arts Graz, who were always willing and open to give feedback and contributed inspiring ideas of their own at the Didactical Days, which have been held annually since 2014.

Furthermore, I would like to thank Francis Dubé and Jean Philippe Deprès, who agreed to test *Reflect!* with their students at the Université Laval in Quebec (Canada).

Additionally, I thank Ricarda Musil and Carolin Stieber, who were responsible for designing and illustrating the set of cards and supporting the finalization process with lots of creativity and patience.

Finally, I would like to thank the University of Music and Performing Arts Graz for giving me room for exploration and discovery to develop this reflection tool and covering the publication costs.

Together with Margareth Tumler and Elizabeth Bucura I wish all colleagues deeply reflective opportunities and stimulating work experiences with *Reflect!*.



Silke Kruse-Weber