



26th European Association
for Music in Schools (EAS)
Conference **14 - 17 March 2018**
Jelgava / Riga, Latvia

PROGRAMME BOOK

COMPETENCES IN MUSIC EDUCATION

*The Conference is organized by Jelgava City Council,
Jelgava Education Department and the European
Association for Music in Schools (EAS)*



Jelgava
city for development!

SATURDAY, MARCH 17, 2018

9:00 - 9:50	Keynote Manuel Fernandez (LV) Chair: Thomas De Baets; Room: Concert Hall		
9:50 - 10:00	Break (10 min.)		
Parallel Sessions PP - Practice Papers; RP - Research Papers; W - Workshop; S - Symposium			
	Room: 211 Chair: David Johnson	Room:122 Chair: Monika Oebelsberger	Room:123 Chair: Bernd Clausen
10:00 - 10:30	RP From Singing Towards Listening: 5th-9th Grade Students Preferences For Activities in Music Lessons in Estonia T. Selke (EE)	PP The Austrian Competence- Model - Practical Insights of 5 Years Since Implementation E. Wieland (AT)	PP "Jardim Interior" (Inner Garden): An immersive training in arts for childhood A.I. Pereira; H. Rodrigues; P.F. Rodrigues; P.M. Rodrigues (PT)
10:35 - 11:05	RP Competence Orientation in Intercultural Music Education? Perspectives of teachers and learners against the background of selected theoretical positions T. Buchborn; E. Tralle; J. Völker (DE)	PP Music Education and Competences-experience from the New Kosovo Curriculum and practice B. Luzha (XK)	PP Music and movement with unaccompanied minor refugees C. Horbach (DE)
11:10 - 11:40	PP Competences and Music Teacher Professional Development: The experience of the Trinity College, London Certificate for Music Educators qualification G. Spruce (UK)	RP The Common European Framework for Reference for Visual Literacy – an invitation for synergy with music skills frameworks A. Kárpáti (HU)	RP Emotions and Optimal Experiences in Senior Music Education: A Case Study based on the Orff-Schulwerk approach and Flow Theory J. Cunha (PT)
11:40 - 12:00	Break (20 min.)		
11:40 - 12:00	Closing Ceremony Room: Concert Hall Concert & Reception Closing Speeches and Reflective Statements Gerhard Sammer (EAS President) Short Statements by conference delegates Rūta Kanteruka (Chair of the Conference Team) Presentation of EAS Conference 2019 in Malmö (Sweden) Anna Houmann & Tommy Lindskog (Chair of Organizing Committee) Music by Jelgava Kokle* Ensemble "Zelta stidziņas" (leader Biruta Deruma) * Kokle - Latvian traditional string instrument, similar to Finnish' Kantele		

PEREIRA, Ana Isabel; RODRIGUES, Helena; RODRIGUES, Paulo Ferreira; RODRIGUES, Paulo Maria
(Cesem-Lamci, FCSH NOVA, Portugal)

PRACTICE PAPER (PP)

"Jardim Interior" (Inner Garden): An immersive training in arts for childhood

Arts for childhood, Immersive training, Communicative musicality, Music Learning Theory, Human and social development

Theoretical background. "Jardim Interior" (Inner Garden) is an immersive training in arts for childhood, part of the project "GerminArte – Artistic Transformation for Human and Social Development", running from 2015 to 2018 and supported by Calouste Gulbenkian Foundation. It evolves around the use of music as a tool for human development as well as a mediator for interaction with the very young children. The core of this one-week artistic residence is to develop the concept of Communicative Musicality, Edwin Gordon's Music Learning Theory, and improvisation. Participants. 25 participants from 21 to 57 year-old took part in this 42 hours training: musicians, artists, music teachers, and early childhood educators. It took place in the facilities and gardens of Calouste Gulbenkian Foundation, in July 2015.

Aims of the project. The aims are: to promote the acquisition of educational, artistic and relational competences among early childhood professionals; to acquire the necessary skills and the required creative thinking to interact with children with initiative and independence; to use music, movement and theatre to create and perform a musical-theatrical piece addressed to parents and infants ("Jardim Interior").

Method. Immersive and moulding processes were used to develop attitudes and quality artistic competences to intervene with children. "Learning by doing" was the key of this training as a way of incorporating good artistic and pedagogical practices. Music Learning Theory underpinnings provided the theoretical basis for musical interactions.

Activities. The training process included several workshops (voice and body; soundscapes; and alternative sound resources), conferences (e.g. introduction to Music Learning Theory), and artistic practices (including the design and performance of "Jardim Interior").

Outcomes.

This training underlines that artistic and educational practices are important since infancy because it will affect their life quality. The affective and social bonding between infants and carers are intimately related to the development of musical competences.

PĒTERSONE, Ginta

(Jāzeps Vītols Latvian Academy of Music, Latvia)

WORKSHOP (W)

Rhythm and sound games for musical comprehension in the rhythmic/eurythmic view

Rhythmics / eurythmics, rhythm and sound games, vocal and movement coordination, unity of intellectual, emotional, kinesthetical development.

The acquisition and the interaction of music has a very positive effect on the personality development. There have been many significant studies (E.Altenmüller, L.Jäncke etc.) on the effect of music promoting the activity of both brain hemispheres by synchronizing cognitive and emotional processes, intellectually concrete, figurative abstract and spherical perception. The rhythmic lessons of Emile Jaques-Dalcroze that have emerged since the beginning of the twentieth century have recently undergone a great renaissance, adding to the effects of music and music with the movement phenomenon.

Rhythmics have evolved in a variety of ways and ways, which allow each tutor to work creatively and more advanced. Various studies have been conducted and regular rhythmic conferences have been held to confirm that musical perceptions, singing and music processes, complemented by an appropriate rhythmic movement of music, improve neurophysiological processes even more and more extensively, as body kinesthetics (R.W.Kressig, K.Greenhead, J.Habron, M.L.Juntunen, L.Mathieu etc.). I also deal with rhythmic research, and my exercises are tested in practice.

In this workshop, I would like to offer a set of exercises that would be based on the body poses of each sound height, promoting vocal and movement coordination, games with different sound heights and rhythms using natural and living materials, as well as your body, and in the closing of the workshop, create a sound circle combining rhythm with different instruments, encouraging rhythm reading skills and sharing the joy of playing music, combining it with movement improvisation in accordance with their own images. In this type of exercises, emotionality, intellectuality as well as physicality - all the abilities are developed simultaneously, thus developing themselves as a whole. Understanding the specific motive of the rhythm, its application to a particular image and its reflection in a particular movement strengthens and builds on the competence of the subject.