



**CREATIVITY CULTURE
& EDUCATION**

The International Foundation
for Creative Learning

Learning music or musicality: What is the point of music education?

Amsterdam
30 March 2016



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"We want to change perceptions
and challenge stereotypes, and
create a new vision for young people."

Teacher, Creative Partnerships
DURHAM AND SUNDERLAND

1.

The origins of the conservatoire

Haec est nobilis, & florens illa NEAPOLIS, samp-
 nia civitas, antea Parthenope appellata ab una Sire-
 num Parthenope, quae cum omnes, cui est in fabulis, pro do-
 lore, quod Odysem eiusq; socios cantu decipere haud potuerat,
 in mare se precipitasset, hoc in loco sepulta est. Nunc illustri
 familiaris, & doctissimae hominum sedes, muni acris clementia,
 situsq; amoenitate, templorum, privatarum aedium, & ar-
 cum magnificentia, Divinis Regum, Reginarum, summo-
 rumque hominum sepulchris, omniumque disciplinarum
 gymnasio, clarissima



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|----------------------|--------------------|------------------------|-----------------|-------------------------------|----------------------|-------------------------------|-------------------------------|-------------------------------|-------------------------------|-------------------------------|-------------------------------|
| 1. S. Marco grande | 7. Porta S. Vito | 13. Torre San Vincenzo | 19. S. Paolo | 25. S. Spirito del Carminio | 31. S. Severino | 37. S. Spirito del S. Spirito | 43. S. Spirito del S. Spirito | 49. S. Spirito del S. Spirito | 55. S. Spirito del S. Spirito | 61. S. Spirito del S. Spirito | 67. S. Spirito del S. Spirito |
| 2. S. Marco piccolo | 8. Porta S. Angelo | 14. Torre San Giacomo | 20. S. Pietro | 26. S. Maria del Carmine | 32. S. G. G. G. | 38. S. Spirito del S. Spirito | 44. S. Spirito del S. Spirito | 50. S. Spirito del S. Spirito | 56. S. Spirito del S. Spirito | 62. S. Spirito del S. Spirito | 68. S. Spirito del S. Spirito |
| 3. Porta del mercato | 9. Porta Romana | 15. Torre San Giacomo | 21. S. Chiara | 27. S. Spirito del S. Spirito | 33. S. Pietro marino | 39. S. Spirito del S. Spirito | 45. S. Spirito del S. Spirito | 51. S. Spirito del S. Spirito | 57. S. Spirito del S. Spirito | 63. S. Spirito del S. Spirito | 69. S. Spirito del S. Spirito |
| 4. Porta Nuova | 10. S. Carlo Nuovo | 16. Torre San Giacomo | 22. S. Agostino | 28. S. Spirito del S. Spirito | 34. S. Maria Oliva | 40. S. Spirito del S. Spirito | 46. S. Spirito del S. Spirito | 52. S. Spirito del S. Spirito | 58. S. Spirito del S. Spirito | 64. S. Spirito del S. Spirito | 70. S. Spirito del S. Spirito |
| 5. Porta Capuana | 11. S. Carlo Nuovo | 17. Torre San Giacomo | 23. S. Giorgio | 29. S. Spirito del S. Spirito | 35. S. Maria nuova | 41. S. Spirito del S. Spirito | 47. S. Spirito del S. Spirito | 53. S. Spirito del S. Spirito | 59. S. Spirito del S. Spirito | 65. S. Spirito del S. Spirito | 71. S. Spirito del S. Spirito |
| 6. Porta S. Spirito | 12. S. Carlo Nuovo | 18. Torre San Giacomo | 24. S. Domenico | 30. S. Spirito del S. Spirito | 36. S. Incoronata | 42. S. Spirito del S. Spirito | 48. S. Spirito del S. Spirito | 54. S. Spirito del S. Spirito | 60. S. Spirito del S. Spirito | 66. S. Spirito del S. Spirito | 72. S. Spirito del S. Spirito |

1

1.
Tema

This image shows a page of handwritten musical notation on aged, yellowed paper. At the top left, there is a small number '1' underlined. Below it, the word 'Tema' is written in a cursive hand, with a '1.' above it. The music is arranged in five systems, each consisting of two staves. The upper staff of each system uses a treble clef, and the lower staff uses a bass clef. The key signature consists of two sharps (F# and C#), and the time signature is 3/8. The notation includes various note values, rests, and ornaments, such as the '3' above notes in the first system. The paper shows signs of age, including some staining and foxing.



Musical Angels



**Learning to
play other
people's
music**

2

Abel composes Lola practices

'It has helped me because I now concentrate more than I used to. It's been the best experience of my life.'

STUDENT Creative Partnerships, Kent

"We want to change perceptions
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3.

In the classroom







Children’s unique representations of music have been regarded as “critical windows,” through which teachers can view the development of musical understandings such as melodic contour, rhythm, or metric relationships (Davidson & Scripp, 1988, 196). Researchers have contended that the construction of such notation requires children to draw upon their knowledge of symbol use and skills in musical problem solving, analysis, invention, and reflection to result in “a compositional unit of description that represents a specific mode of music knowing” (Burns, 1997, 12).

Raamleerplan Muziek

In every art discipline children learn general and cultural competencies.

The general competencies are:

- ability / capacity to think and behave independently
- ability to cooperate

The cultural competencies are

- The ability to receive
- The ability to inquire
- The ability to create
- The ability to reflect
- The ability to present

Executive Functions of the Brain

FEWTIPS

- **Flexibility** (a child's ability come up with new approaches when a plan fails) – *Ability to enquire*
- **Emotional control** (a child's ability to manage feelings),
- **Working memory** (a child's ability to hold information and use it to complete a task) – *Ability to receive*
- **Task initiation** (a child's ability to get started on something) – *Ability to present*
- **Impulse Control** (a child's ability to stop and think before acting),
- **Planning and prioritizing** (a child's ability to come up with and prioritise the steps needed to reach a goal) – *Ability to create*
- **Self-monitoring** (a child's ability to keep track of and evaluate performance on regular tasks) – *Ability to reflect*

Low Functioning

High Functioning

Guided



Role of the teacher



Challenging

Contrived



Nature of activities



Authentic

Bellbound



Organisation of time



Flexible

Classroom



Organisation of space



Workshop

Individual



Approach to tasks



Group

Hidden



Visibility of processes



High

Static



Location of activities



Mobile

Ignored



Self as learning resource



Central

Ignored



Emotion



Acknowledged

Some



Inclusiveness



All

Directed



Role of learner



Self managing

Limited



Reflection



Continuous

High Functioning



**Physically engaged
Socially engaged
Emotionally engaged
Intellectually engaged**



Well Being



Confidence



High performance



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If we want schoolchildren to have better attention and concentration, be better able to reason and problem solve, we cannot ignore their emotional, social, or physical needs. If we do we will find that those unmet needs will work against achieving performance goals.

(Adele Diamond 2012)

exciting minds