



WERA Virtual Focal Meeting
Santiago de Compostela (Spain) 7-9 July 2021
Networking Education: Diverse Realities, Common Horizons.

Symposium *Music educational implications in adolescence*
**Interartistic dialogue to face unfamiliar music in
secondary music education**

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Content

1. Aims
2. Theoretical frame
3. Methodology
4. Results
5. Conclusions for further research

The starting point: unfamiliar music in secondary music education:

- Listening habits of adolescents: leisure vs secondary music education



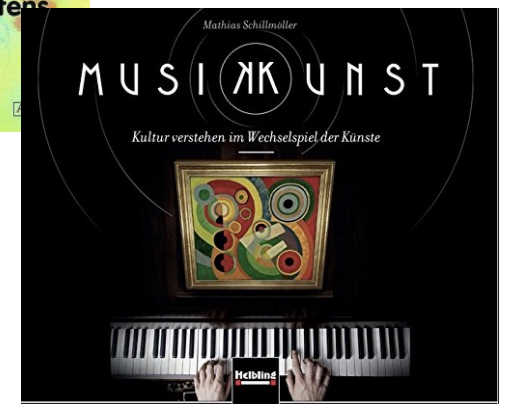
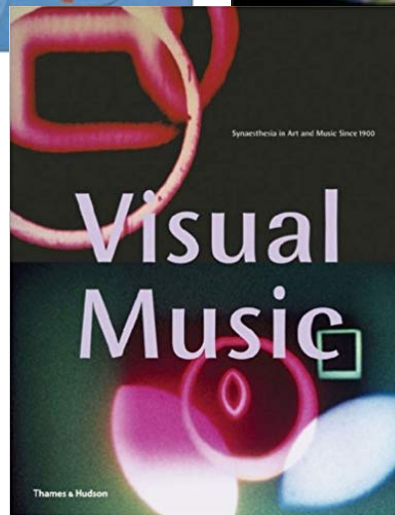
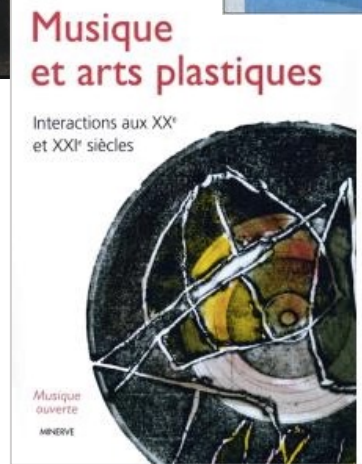
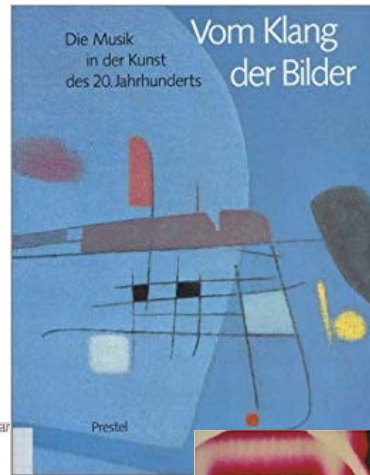
Unfamiliar music + visual arts?

21th century music ↔ Visual arts ?



→ How the concept of dialogue can be used to conceive, realize and analyze pedagogical projects based on the connection between music and visual arts in secondary music education ?

DIALOGUES (1)



ARTS

MUSIC EDUCATION

DIALOGUES (2)



CONNECTIONS MUSIC - VISUAL ARTS

Activities (intermedial transcreations):

- Listening + improvising/composing by drawing/based on paintings

CLASSROOM DIALOGUE

- Teachers techniques
- Interactions between the students

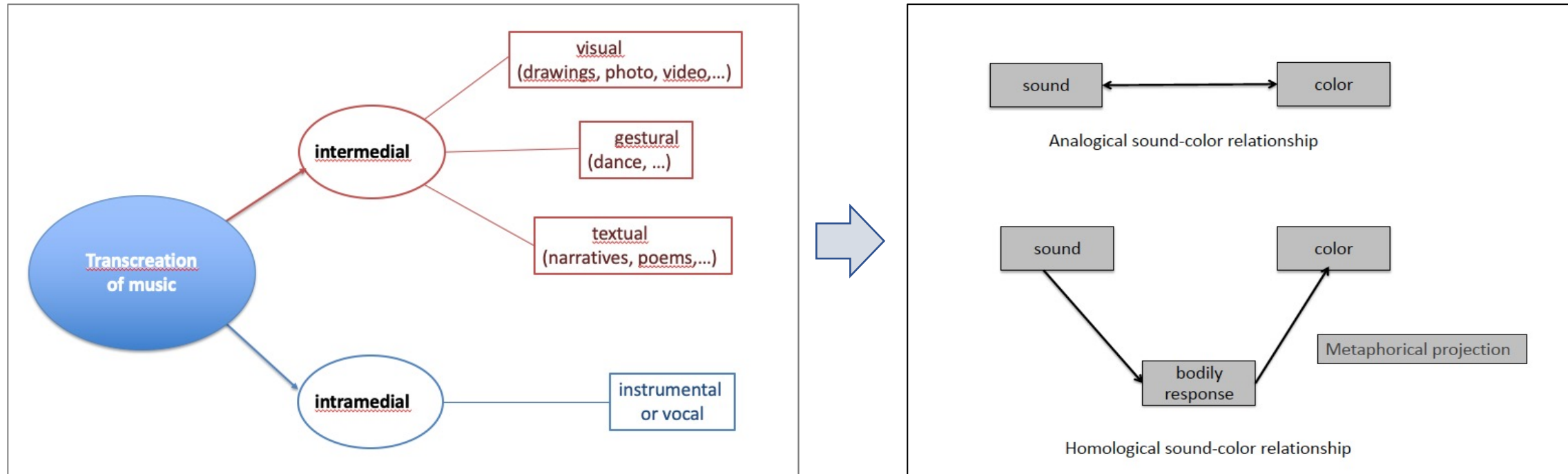


Explanation of the transcreation process :

- Analogical vs homological connections

Intermedial connections between music and visual arts

- ‘metaphorical connections’ = implicit musical knowledge (Oberschmidt, 2011)
- Music listening is creative, but mobilized knowledge is often implicit (Kratus, 2017; Mosch, 2015)
- levels of metaphorical connections (Chatelain, 2019)



(Chatelain, 2019, based on Spampinato, 2008, 2011)



HOW?

Action research

Qualitative content analysis

WHO?

3 projects

9 classes

5 teachers



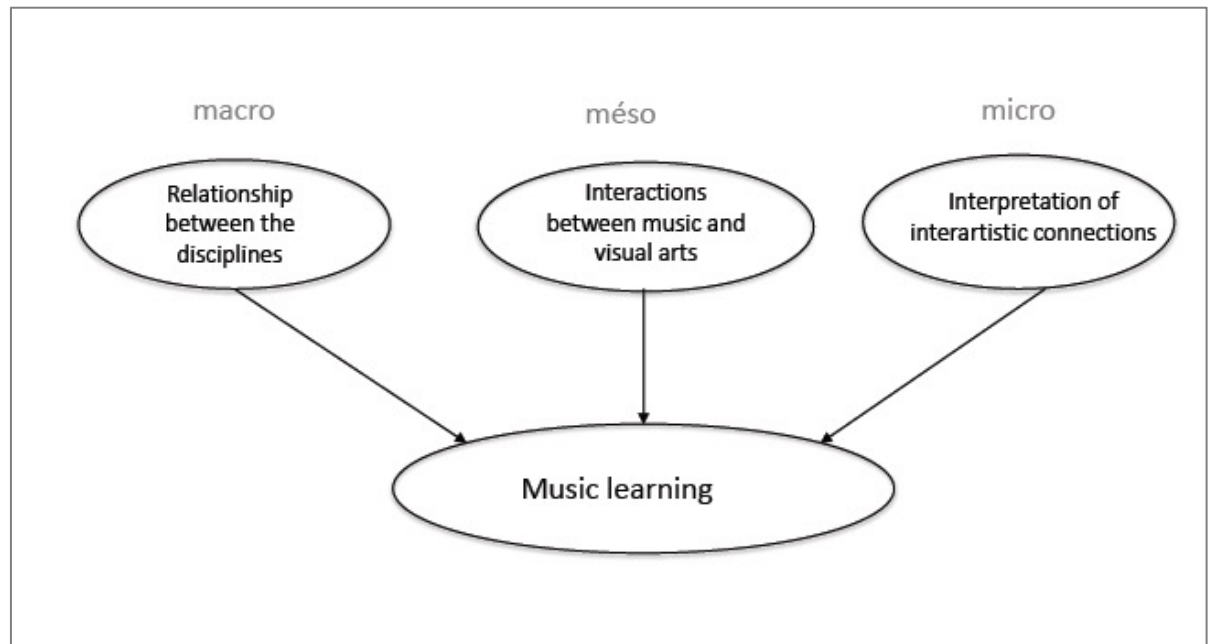
WHAT?

Videos

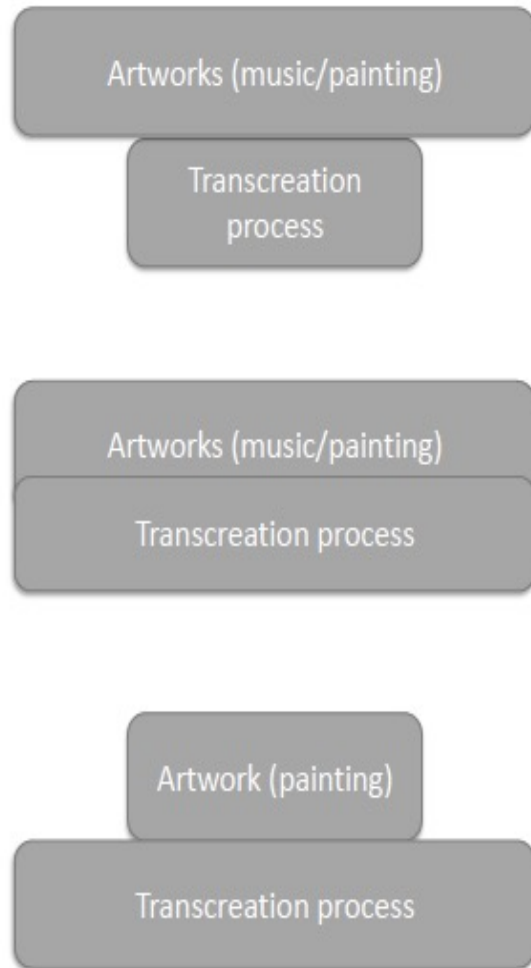
Transcriptions of classroom dialogue

Lesson plans

Teacher interviews



Dialogues (macro & meso-level)



Activity P= project; coll = collective; ind.= individual activity	Relation music/visual arts + music learning goals (perception/production)	Role of dialogue
Represent your listening experience into drawings (P1, ind.)	Music → visual arts perception (listening)	Drawing to fix inner dialogue during or after listening
Observe your gestures when listening to the music (P3; coll.)	Music → visual arts perception (listening)	Gesture as a translation of the inner dialogue in real time
Translate the visual elements (forms/colors) or the picture into music (P1, P3, coll.)	Visual arts → music production (improvisation/ composition)	Composing/improvising on a picture as a form of collective dialogue
Interact in real time between music and visual arts (P2; coll.)	Visual arts + music production (improvisation)	Real-time collective dialogue between musical and visual gestures

Dialogues (micro-level)

Interpretation of interartistic connections	Examples of transcreation (visual arts → music)
Elemental or surface analogies Shape of object - shape of instrument Shape of object - sound of instrument/object	Pyramid shape → triangle Cercle → tambourine Small dots → seeds, "grainy" sound of maracas
Cross-modal analogies Gesture generating visual shapes – sound generating gestures	Ascending and descending lines → ascending and descending movements (glissando, scales or melodic patterns) Cercle → turning gesture on a gong Small dots → short and jerky gestures on an instrument
Homologies Amodal qualities	Ascending and descending line → accumulation of tension and relaxation (soaring and slackening) Background (dotted surface) → small superimposed rapid sounds that weave the "sound carpet" whose isolated elements are not discernible

FINAL RESULTS:

- Dialogues on different levels = new opportunities to conceive & analyze music teaching and learning
- Difficulties:
 - teachers' lack of techniques to guide the classroom dialogue
 - need for tools to interpret students' productions
- Surprise:
 - students repeatedly listened to unfamiliar music
 - students were motivated and engaged during the activities

Teacher training in music education

- Clarify levels and analysis of dialogue
- Techniques to guide classroom dialogue in interdisciplinary settings

Further research

Dialogue as a concept on intra-and interpersonal level (Wegerief):

- Take into account students' inner dialogue in music listening as a condition for creativity
- Analyze bodily feelings (homological connections) as an element for imagination and to access student's individual listening experience
- Investigate teacher's verbal **and** non-verbal techniques to foster classroom dialogue

Adolescents and music:

- Apply the methodology to « students' music »

THANK YOU!

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Some references

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