

Music Integration through Faces, Spaces and Timelines for Virtual and Face-to-face Encounters to Learn

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ARTICLE INFO

Received: March 16, 2020

Accepted: April 10, 2020

Published: April 16, 2020

Keywords:

Arts

Education

Experience

Music

ABSTRACT

Sounds and arts act as a meaningful, holistic framework to observe the meaning of experiences for learning at human societies, cultures and individual lives. In this paper, musical elements with the grounds on prenatal and early postnatal development, are comprehended to define multisensory experiences in human learning. Connections with the development of higher education are being observed and considered here. Theories, pedagogies and musical-artistic experiences are explored as a necessity in education comprehension due to its phenomenal, inner power in a human being. How and why to benefit this information? Some examples of research-oriented co-creational networks and projects are being presented and opened in this paper, as possible alternatives to support the virtual and face-to-face encounters for learning through the support of music integration.

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1 Introduction

Sounds in languages and in music provide us with valuable resources in learning interaction, and provide us with a framework for the dialogical perspectives of this paper, to observe the philosophies, theories and pedagogies in music, to integrate music in teaching, and to support the transversal nature of learning processes. These themes provide a ground for some network collaboration aims and models to be presented at the current paper. The Multisensory Musical Design (MMD)[1] and a model for integrated music education (IME) [2] are opened at the paper to create the main theoretical-philosophical framework for the chosen performances.

The Multisensory Musical Design (MMD) aims to describe the very first multisensory, ultimate, deep experiences from the theoretical grounds of pre- and postnatal development. The MMDesign is constructed via the three main phenomena, faces, spaces and timelines, which are being explained via our earliest sound experiences, leading us to learn besides music, also language, and function as a support for our ability to learn and connect, and feel well. [1.]

In an integrated model of music education, music is observed as something more than the combination of the existing elements, or the inserting of nonmusical elements into existing ensembles. A number of expertise fields were searched for, to create this integrated model for music education, constructed of inter- and intracultural, disciplinary and personal development. [2.] This creates also a focus for the SIGPrime network, initiated by Markus Cslovjecssek [40].

A model of clouds, as thematic groups, create the basic framework for the aims of the European Association for Practitioner Research on Improving Learning EAPRIL [3], also to serve the development of the association [4] in cooperation with the EAPRIL members. Kaarina Marjanen and Markus Cslovjecssek initiated the Cloud 9 "Sounds & Arts in Transversal Learning" in 2016, which was further developed by these first coordinators in collaboration with Hubert Gruber. The cloud wishes to

create discussion and collaboration on various aspects for designedly approaches to learning due to the meanings of aesthetics and multisensory experiences. The Cloud 9 grounds for education are being opened via five main topic areas, to support pedagogies and instruction with sound and the arts [5.]

Collaboration with two other EAPRIL clouds, Cloud 3, “Strategies to Improve Teaching and Learning Environments” and Cloud 4, “Innovation in Education,” emerged in 2018, leading to a seminar/webinar performed in collaboration with Haute école pédagogique Vaud, HEP Lausanne, Switzerland in September 2019 [6]. This event helped in setting the basic lines for further and deeper collaboration. To access this collaboration, an orientation on the integrative qualities of music, with some prior important steps had already been made, starting in 2018. In EAPRIL 2019, a two-cloud shared session was organized, and the continuum for and from the 2020 on is currently being under observations.

The development of the dialogue platform “Musik und Mensch” has its roots in the colloquia, presentations and concerts of the same name, which took place since 2005 as a project of the School for Teacher Education of the University of Applied Sciences and Arts Northwestern Switzerland, FHNW. It was initiated and implemented by Markus Cslovjecssek and his team. The collaboration with Hubert Gruber started a few years later and led ultimately to the development of the dialogue platform in 2012/2013. conception and platform design, was developed by Hubert Gruber, together with Leander Brandl, who was responsible for technical implementation and programming.

From 2016 the platform was a joint project with Hubert Gruber from the University College of Teacher Education of Lower Austria in Baden/Vienna, and since 2020 it is now being hosted by him together with Leander Brandl. The dialogical platform is targeted for documenting presentations, talks, special concert-presentations, pedagogical innovations, dialogical-integrative method concepts and learning materials. It aims to provide impulses and serve as a dialogical space for integrated learning and teaching with music and other forms of art. Now this topos-oriented dialogue platform “Musik und Mensch“ has partly been translated into English as “music and life”. [7.]

Research-based interaction and discussions within the core orientations and the co-creational processes create a clear value for the development of higher education, inside a university, but also via strengthening the research-oriented framework with external networks. As an example of this, a model of collaboration in HEP Vaud Lausanne, Switzerland, is being described in this paper [8], with the collaboration also supported by the CREAT Lab at HEP Vaud [6]. At its best it may lead to pedagogical innovations, exercises, explanations of methods and learning materials.

The method concept “Stairplay” with its learning materials as freely downloadable resources can be found under the link: <https://www.hausdermusik.com/en/musikvermittlung/stairplay/stairplay-das-lernspiel/>, to present such an example. It was also developed by Hubert Gruber in collaboration with the “Haus der Musik“ in Vienna and the Lang Lang International Music Foundation [8]. The goal was to make the complex world of music easier to understand, especially with a focus for the comprehension of the notation system, but always through actually making music. The starting point for the learning of musical notation can be found from the first seven letters of our alphabet. This is very easy and elementary.

Last but not least the realization of so-called Interactive Learning Rooms [9] could create and promote a new quality of learning and teaching along the border of virtual and real space experience, as future visions. The concept of an Interactive Learning Room was created in 2004 as part of the development of a school concept for the organization of the Independent School in Doha, Qatar. It started from a large building project, which was planned by the Munich architectural office SIAT, the “Tornado Tower” [10]. The new school project, called “Triple iii Music and Arts School” should be incorporated as part of the building-concept. It was supposed to be developed and realized by Stefan Seigner, founder of the Haus der Musik in Vienna, and long-time manager of André Heller, chansonnier, action artist, cultural manager, author, poet and actor. Hubert Gruber was consulted as a pedagogical expert at the project. Ultimately it did not succeed, however, as a realization of such a learning space concept for several reasons. But the idea, the desire, and the vision remained to be implemented later.

To reach all these aims, observations for the human nature are still required. Arts-based models and pedagogies in dialogical-integrative processes [7] can be used as a guiding principle. Currently, the reaching of these aims can be started by the observations for “The Multisensory Musical Design - MMD”, with the three main MMD phenomena “Faces, Spaces and Time-lines”, connected with musical elements. [1], with the dialogical comprehension of music integration [2], and other pedagogical models and theories as presented in this paper.

2 The Multisensory Musical Design (MMD)

At the Multisensory Musical Design [1], five main principles were used to create a framework to qualitatively observe the meanings of musical sounds in life. At the Design, they are considered as being an essential part of human lives, due to the processes to start already prenatally [8]. The MMD main factors are grounded on five main principles:

1. Music as an innate, emotional feature;
2. Considerations for the position and comprehension of Arts at the Western societies, impacted by education;
3. The recognition and appreciation of soft sciences and Arts at the societies;
4. The comprehension of knowledge and the multisensory experiences; and

5. Our comprehension of the significance of sound-based experiences.

From the perspectives of these main factors, a number of theories with an arts-based dialogue on learning, interaction, and wellbeing, and the understanding of the communities of practice [11, p. 44] and the constructivist principles of learning [12] were encountered. When observing children's experiences of wellbeing, they found creativity, a positive, friendly atmosphere, the use of imagination, and the elements of comfort as the core components of wellbeing, again leading to the tracks towards the arts in life. Strings for global questions, such as the appreciation of the nature, pollution and the adults' responsible activities with implications to the future, and the experience of safety in life and at the surrounding environments were also clearly expressed [13], pointing out to the meaning of experiences.

Life-span experiences to start from the prenatal phase, are comprehended from the meanings of sound experiences at the Multisensory Musical Design [1] model, with the 12 senses of the foetus [14], as a ground. The MMDesign [1], aims to describe and define the power of music for a human life, and thus the impacts of music are being observed at the model from the perspectives of music for learning. The imprints of our experiences can be observed in the brain, with reflections of music to be strengthened in bodily, emotional and cognitive processes [15]. Foetal sound experiences create a ground for the surrounding linguistic and musical cultures, thus leading to a musical-linguistic fingerprint [16] and a tonal centre [17-20]. Even within the high-quality education programs at the university levels, it is important for us to understand the grounds of human nature, and the significance of the multisensory experiences. Acknowledging this may support the development of education models, targeted for the development of professional expertise, to open and reflect within the cultures and the societies. This is a way to strengthen the impact of education on societies and cultures, through the benefiting of the arts in higher education.

Musical experiences affect our comprehension of knowledge, which is especially important when aiming for creating cultural and generational connections, as defined theoretically via the dialogues between music and Tacit Knowledge [21, 1]. It is phenomenal to define music widely, from the ontology and epistemology of music with meaning and emotion [22] with music as interaction and dialogue, and a mental-physical-spiritual phenomenon. In a Competent Integrative Knowledge model, arts, science and ethics create a special value for the humanities: arts, play and imagination enhance our abilities for consideration and value-orientation. This means that arts can be seen important and valuable, and as beauty for beauty's sake. [23.]

Cultures and values influence strongly over ways of knowing, which changes the understanding of knowledge over time. General attitudes can be seen in our learning comprehension, in philosophies, and values. Listening skills connect with music and with Ryan and Deci's [24] idea of intrinsic motivation. Musicians, music teachers, and music educators should understand these holistic connections [25-29], also shown in the comprehension of creative classrooms [30], and coinciding with Bronfenbrenner's [31], idea of human development within the infrastructures, spaces and times of society [32, p. 42-47]. The phenomena-based curricula models, comprehension of knowledge, and transversal learning with music-integrated teaching interact [33].

In music, the phenomenal feature of *expectation* can be considered as a core for the human evolution, to lead to deeply rooted human ideals [20]. Expectation can be considered as a core to interact with musical experiences, due to the prenatal sound experiences, in the three main elements of the MMD:

- *Faces*: to express and expose ourselves in very defined and sensitive ways in our individual voices, as inborn tools. The encountering of oneself and the other towards the strengthening of the professional core identities, and the results of education to reflect at the societies can be claimed as rooted in individual sound experiences towards a better self-confidence;
- *Spaces*: musical sounds create and recreate our environmental experiences. They support us in the comprehension of the individual and social spaces required for the human needs of connectedness with the roots in our earliest sound experiences; and
- *Timelines*: music is widely agreed to live in time. The comprehension of time can also be observed in individual and social learning, and it needs to be deeply recognized towards the aims of recreating education models and curricula towards the deep level professional identities. Also our experience of time is regulated musically, starting at the sound experiences at the prenatal phase. [1.]

Through these core phenomena, we can observe the needs of human wellbeing to be supported. These approaches are especially valuable for the soft-oriented degree programs at higher education. Pitch, tone, rhythm, harmonies, form, duration and tempo are traditionally known as musical and linguistic elements, with an addition of the dimensions of distance and direction also considered to be included as musical elements during the recent years [16]. Musical-linguistic elements function as a ground also for the other fields of arts, to define the syntegegration of the arts, and to explain music integration as a phenomenon itself [34]. Language, music and songs with lyrics can also be observed on a segment, with musical mode at one end, and linguistic mode; language as speech at the other end. A song with lyrics can be thus found in the middle [35] of the segment. In the MMD model, it is being affirmed that human wellbeing needs to be supported with the multisensory artistic experiences, because of the ultimate significance of the elements of music and languages to be located at the core of a human life. For the needs of human wellbeing, the creation of the core comprehension from music for higher education can be found phenomenal, to strengthen the models and pedagogies used. [1.] Presently, education may often be directed with an emphasis on quick

learning results, towards a good profit, which may create a bias for the models of education, with effects to harm the human wellbeing and the societal cultures. The division of musical – and other sounds may be explored through the phenomenon of expectation. The understanding of time in individual learning processes, or the spaces required, or the power of the sound of a voice in encountering the other may help us towards the aims of positive learning results, also to remain in the long-term memory. At the end, even the financial profit from an understanding of human nature, may be gained by choosing this other educational approach as a route, with education created from a soft-oriented human-artistic structure and process. The Multi-sensory Musical Design is described in Figure 1 below, to give an idea of the musical-educational dimensions connected with education and wellbeing dialogues, within the framework of prenatal sound experiences, leading to a tonal centre and musical-linguistic fingerprint, supported with the body, brain and mind as holistic grounds for learning, and music and arts in learning to interact with the meanings of expectation.

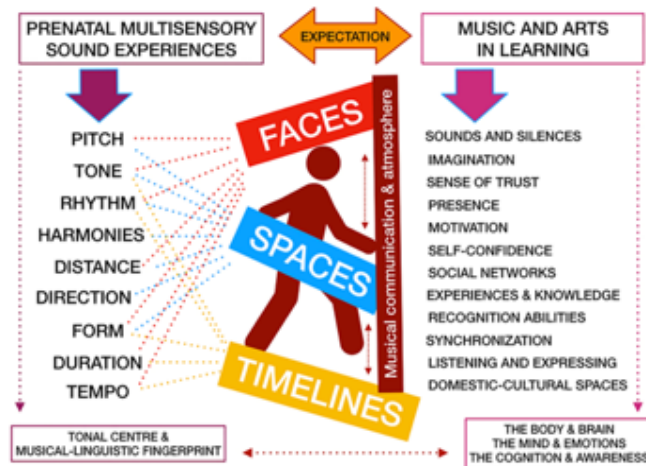


Figure 1. Learning processes with musical connections to support higher education [1].

We will next move on to observe the integrated model of music education [2] to define the meanings of music as integrated in teaching and learning, to support the cultural processes to define the holistic significance of music in life, in a dialogue with the MMDesign [1].

3 A Model for Integrated Music Education

As early as 1956, Mursell summarized that integration means more than interdisciplinarity: "integration has to do, not primarily with subject matter, but with people and their lives" [36, p. 17]. Disciplinary education, cultural education and personality development can be considered the central aspects of education."[A] 'sound education' [...]", says Cslovjecssek & Zulauf "[...] is an education which covers these three facets but also combines them with one another" [2, p. 401].

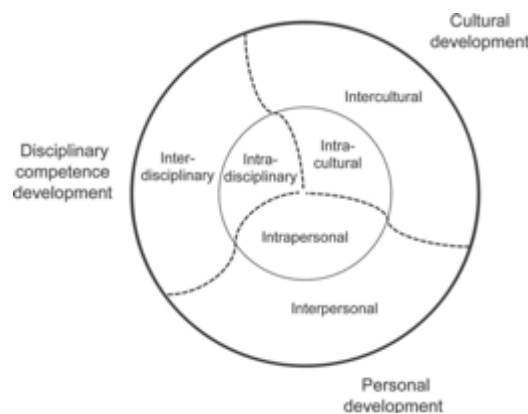


Figure 2. Model of "Integrated Education in three facets and six fields" [2, p. 402].

Looking on these three facets of education (the Disciplinary Competence Development, the Personal Development and the Cultural Development), the model emphasizes the importance and complementarity of the specific (intra-perspective) in relation to the unifying (inter-perspective) for each of the three facets. For the development of disciplinary competence, this means that *"the competence of an individual should be constructed by a reciprocal reinforcement of the intradisciplinary and interdisciplinary perspectives"* [2, p. 403]. A person who is really well educated in his or her own field is so to speak simultaneously a 'specialist' and a 'generalist'. Just as the integrity of a person develops from interaction with others, so too does the cultural education and the professional competence. Such an understanding can only be developed in the field of music education within the framework of so-called Transformative Practice Zones [37]. For several years now, this has been investigated at various levels across disciplines and language areas, and further surveyed in cooperation with international partners (i.e. EU-Comenius projects on a European Music Portfolio [38, 39]).

4 Networks and projects to reflect the idea of Music Integration

4.1 The dialogue-platform "Musik und Mensch"/ "Music and Life"

The dialogue-platform as German and English versions "Musik und Mensch"/ "Music and Life", and are intended to provide a comprehensive view of intentions and objectives [7], targeted to document presentations, talks and concerts from the School for Teacher Education of the University of Applied Sciences and Arts Northwestern Switzerland FHNW. "Music and Life" can be observed as a map regarding the following areas: working with classes and teaching, in specialized and cross-disciplinary school projects and papers, and as a support for interdisciplinary research projects, including general qualifications for university entrance, such as Matura and Abitur, Bachelor and Master theses, and, finally, for transdisciplinary research projects closely related to music and art. The different topics are examined and discussed from theoretical and practical aspects, towards the concrete shape by the means of musical works of art. An essential element for this discussion process has been created in the form of concerts.

Various research areas are introduced at the platform, to function as conceptual focal points: "Past and Present", "Home and Abroad", "Freedom and Power", "Remember and Forget", "Time and Space", "Affect and Logic", "Technology and Myth", "Signs and Forms" as well as "Reality and Virtuality". These research areas offer possibilities to delve into the subject matters, supported with experts from various areas of specification. Researchers, teachers and students are invited to contribute to the dialogue, with specific approaches to a certain topic, within the scope of practical education. Disciplinary-integrated, interdisciplinary-integrated and transdisciplinary-integrated ways of collaboration have been beneficial for the development of an integrated (music) education, with participatory and activity-oriented scopes. This approach maintains a close dialogue with the MMD [1], but also with the model of integrated music education [2] from another angle, both to draw from the perspectives of theory, practice and art, towards a high-quality education and with a wide-oriented comprehension of knowledge, reflected in arts experiences.

Schools and scholastics are still often guided by disciplinary approaches of science and arts. Also fragmentary and unconnected knowledge may be constructed and shared in education, despite the level of education. The main endeavour of the project "Music and Life" [7], therefore, is to connect multifarious approaches with knowledge through the forms of expression and perception, to combine different fields. Communicating in order to broaden and sharpen the perspectives regarding one's personal field of interest may be supported this way. The integrated approach not only deepens one's own cognition and experience, but it also helps to connect associated skills and attitudes with knowledge, and make them applicable. Supported with these integrative dialogical settings, the complexity of the subject becomes more obvious. Simultaneously, both subject-specific and cross-disciplinary approaches and attitudes become more visible. Music in experiences supports exactly this kind of interdisciplinary dialogue due to connecting emotional experiences, cognitive processes, and social dialogues. The possibilities resulting from this interconnectedness, with an artistic form given to a subject, helps solving everyday life problems, with something new created.

Music and Life is connected with the following community networks:

1. The Special Interest Group (SIG) "Practice and Research in Integrated Music Education" (SigPRIME), created in 2006 by Markus Cslovjcek [40]. SIGPrime aims to promote and support the multifaceted forms of learning in connection with the world of sounds, to comprehend sounds in learning. The importance of sounds and music for all areas of life and learning shall be brought to mind in a lasting manner, with no musical prerequisites;
2. The "European Music Portfolio – A Creative Way into Languages (EMP-L) [38], " within the scope of the EU Comenius Project entitled "Lifelong Learning" was performed in 2009-2012 from the integration of musical activities into language education. Diminishing language barriers, support for social integration, promoting self-confidence and articulateness and enhance intercultural understanding were set as targets for the project. Musical activity was thus understood as an integrated tool, to discuss with musical-linguistic elements. Materials and models for teaching were developed in collaboration with musicians, music educators, teachers, linguists and language educationalists from all over Europe.

3. Similarly, the elemental relations between mathematics and music education were also analysed in 2013-2016, within the scope of the “European Music Portfolio - Maths: Sounding ways into Mathematics” (EMP-Maths). This European project gained prizes of a success story and a good practice example. [39].

4.2 CREAT Lab HEP Vaud

The CREAT (Création et Recherche dans l’Enseignement des Arts et de la Technologie) is a research group working on research and creation processes in teaching the Arts and technology. It is co-directed by Grazia Giacco, University of Strasbourg (France), with Sabine Chatelain and John Didier, HEP Vaud (Switzerland). The aim of this group is to investigate these processes in different contexts, for example in higher (artistic) education, such as design, fine arts, architecture, both in compulsory schools and in teacher education [6]

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Teacher trainers, researchers, artists and musicians meet several times per year to run workshops or to present and discuss their current research. One of the core questions is: how to prepare teachers for the challenges of the 21st century? According to François Taddei [41, 42], the school of tomorrow needs to overcome reproductive practices and it needs creators. This perspective leads the CREAT to focus on how to learn to create. The research at the field concerns an interdisciplinary approach to the arts and to technology as well a discipline-specific research in each subject. Fundamental research about the roots of learning, especially in the arts, is being discussed with artists, in-service teachers and teacher trainers to implement new models for teaching and learning. The development of MMD [1] for example was shared and discussed several times during the CREAT sessions.

CREAT privileges qualitative research to investigate projects where learning is fostered by artistic practice, where pupils are involved in projects to stimulate imagination and aesthetic experience in different levels of education. A special focus has been put on research methodologies from the arts [43] and from education. Recently, the collaboration with cultural institutions like the conservatory of music or the new museum for fine arts (*Musée cantonal des Beaux-Arts*) in Lausanne on the topic of cultural mediation opened new perspectives to link schools, teacher education and research.

By crossing the points of view of other disciplines, such as psychology, philosophy, literature, musicology, history and sociology, a dynamic interaction in research in and for the arts [44], between research-led practice and practice-led research [45], with taking into account inter- and transdisciplinary aspects [46, 47] and epistemological reflections about the role of the arts for human development has been initiated. To foster international collaboration, the EAPRIL Three-cloud seminar/webinar [48] was organized in collaboration with the CREAT group from HEP Vaud, Lausanne, Switzerland in September 2019.

4.3 The EAPRIL European Association for Practitioner Research on Improving Learning, with observations of the Multisensory Musical Design – MMD

EAPRIL is the European Association for Practitioner Research on Improving Learning [3], working in the context of initial, formal, lifelong and organizational learning. An annual EAPRIL conference has been organized in a chosen European country, starting from Belgium in 2006 [49]. In 2019 [50], the conference was held in Tartu, Estonia. EAPRIL is governed by the EAPRIL office in Leuven, Belgium [51]. As a support for the office, the EAPRIL Executive Board shares the responsibilities. The current Chair, Dr. Martijn Willemsse from The Netherlands, and five board members, including the chair elect, with individual responsibility areas, are included in the governing of EAPRIL.

At the mission statement [52], the association is described to cover the fields of practitioners, researchers and policy makers, and to promote practice-based research in various contexts and across multiple fields, like engineering, medicine, nursing, business and education. The aim is to have EAPRIL to spread further in various countries. Besides the conferences, the so-called Cloud-system [4] is phenomenal for the EAPRIL in its work models towards the goals set. The Clouds are observed as “thematic platforms for networking and discussion.” New Clouds are being created frequently, and while writing this paper, 14 Clouds [4] can already be found at the EAPRIL homepages [3]. At the following subchapters, we will look for the framework of Cloud 9 and a three-cloud collaboration model, to connect with the aims of this paper.

EAPRIL Cloud 9 "Sounds & Arts in Transversal Learning"

During the founding of this new “Cloud”, the core orientation of EAPRIL was natural for the aims of this cloud, because both EAPRIL and the idea behind Cloud 9 [5] were set on rich dialogical contexts, and to the needs to invite people from various backgrounds at the crossroads, to share discussions on education and professional learning issues. However, at the EAPRIL [3], no other clear and visible connections with arts education can be observed: the founding of Cloud 9 was also grounded on the aims to widen and strengthen the comprehension of the arts as an open access phenomenon, and as a possibility for anyone

interested. From the sounds and arts point of view, which has traditionally been focusing on the educational sector, it is interesting to see how these new kinds of approaches will be invented to collect people from various fields together: music and the arts include qualities to combine people, despite the field in question. Barriers between the arts and between other domains should become permeable.

Transversal learning principles, with reference to sense-based learning through holistic experiences, supported with music, are present from the very beginning of our lives [53] and can be connected with the 21st century skills [54], [55], [56], [57]. These holistic grounds can be considered to enhance the cloud possibilities to respond to the challenges of institutionalized learning, and the huge amount of knowledge, with an increasing complexity supported by interacting, merging, or even dissolving of various disciplines. The acknowledgement of aesthetic experience can be seen as a gateway to the world and the society as an educated subject. Research, development and promotion of arts in education at the public, ministerial & municipality levels, and at schools and teaching is supported through the Unesco human declarations (UN declarations), such as The Declaration of the Human Rights [58], The Rights of The Child [59], [60], Arts Education Road Map [61], Seoul Agenda [62], and The Bonn Declaration [63]. They can be found to reflect the development of European music education through access, quality, and socio-cultural challenges. In a dialogue with the cloud purposes, the framework of the Cloud 9 mission is strongly supported by those declarations, to underline and highlight the meanings of EAPRIL Cloud 9 "Sounds & Arts in Transversal Learning" [5]. The Cloud was initiated by Kaarina Marjanen and Markus Cslovjecsek, and supported by Hubert Gruber and the SIGPrime [40]. Currently, the Cloud is coordinated by Kaarina Marjanen and Hubert Gruber, in a dialogue with the core group members. Cloud 9 "invites everyone with interest to discuss and collaborate on aesthetics, multisensory experiences and designedly approaches to learning." The cloud can also be found as a LinkedIn group, with open invitation constantly for the new members to join in [64].

Connections with arts education from the UN declarations [58], [59], [60], [61], [62], [63], and the EAPRIL Cloud 9 [5] can easily be found. In Article 1 [58], the connecting via arts as emotional and social human resources are being described: "*All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood*"; In Article 26, everyone's right to education with full development of personality and respect for human rights is being emphasized to continue with free possibilities to participate the cultural life and community, and to enjoy the arts (Article 27). The entitlement connects with such a social and international order in which the rights and freedom can fully realize (Article 28). Already these simple orders define our justification to fight for the position of the arts at the societies, which could roughly be described as the idea of the current Cloud 9.

At the EAPRIL Cloud 9 statement [5] it is being underlined, that the cloud aims towards the integrated and transdisciplinary approaches, away from the fractioned knowledge. This is shared between Cloud 9 [5] and SIGPrime [40]. Reaching to the target groups with interests for learning, from any approach, is phenomenal at the EAPRIL statement. The meanings of aesthetics, connected with multisensory experiences, to support learning in the world, society and as inherent for various individuals, are considered as being very important, and supported by a wide theoretical basis, as briefly described in this paper.

The EAPRIL Cloud 9 focuses on pedagogies and instruction with sound and arts as grounds for education in five main topic areas:

1. Sensory experience in learning;
2. Sound as a way to access, understand and co-create the world;
3. The art of learning: pedagogical innovations;
4. Research methods for the inquiry of aesthetic experience; and
5. Integrated music and arts education in professional expertise.

These themes and topic areas need to be included as a part of the discussions for the learning and wellbeing aims at the societies. Multisensory experiences connect one with the whole world, beyond the education context. Thus, we can define the dialogical processes in teaching integration and transversal learning from the evolutionary-ethological-biological framework and the natural human development, individually, but also throughout the history of mankind. The evolutionary / ethological theories on music explain the connections of evolution, culture and behaviour [65-67, 16, 68-70].

Cloud 9 to connect with other clouds within the EAPRIL

A collaborative, integrative and dialogical learning has to be admitted to overcome the fragmentation of living to support the child's experience of growth, development, wellbeing and learning [71, 72]. This is also supported by the results of the brain research, to point out the impacts of the arts apparent in our brain, especially dealing with music and dance [73, 25, 27]. The Unesco statements and the arts education aims connect, with a special emphasis on the development of the arts education field towards the societal, cultural and wellbeing orientations. The aims of arts education can be observed from a) Human rights to education and cultural participation; b) The development of the individual capabilities; c) The improvement of the quality of education; and d) The promotion of the expression of cultural diversity. These direct us towards the concepts and strategies on education through the arts. [61, 62.]

The dialogues on music integration and transversal learning create the basics for the learning activities and aims in a phenomenal way. Music as one of the most immediate forms of creative engagement with place [74], can be comprehended as the very core of artistic interaction, learning, and integration [75, 2]. The comprehension of knowledge is also important in this respect, with the connections on Tacit Knowledge [21], Flow [76] and social learning [11, 12], supported with our multiple senses [14, 77, 78]. The musical circle can be described in “leaving the reality”, thanks to imagination and mental images [79]. This connects music strongly as a central concept, and as a special focus of the cloud, when observing a human behaviour, either in silences; wordless knowledge, or by the understanding of cultural information, connected with practice-oriented expertise and experiential learning [21, 79]. Musical information and human practice-oriented research carry on a close mutual dialogue. Musical integration is supported by sense-based processes, and holistic bodily-emotional-cognitive experiences [15], to support the long-term memory functions in learning, with connections to well-being, specific needs and inclusion.

The defining of these kinds of attempts at the current societies can be seen important, also from the recognition of the traditions of music education, music in education, and the field of arts-connected education. Research on students’ relationship to music revealed the emotional factor of envy as a challenge for music education: traditional ways of teaching and learning music used to be oriented on skills and talents. However, a negative feeling of music prior to the new experience reflects a feeling of being unsure and insecure in music, with effects to the whole life, to occur especially in the communities with success and competition strongly highlighted. [80.] This means that we did not yet do enough in the arts sector. The feeling of being “unmusical” or having a negative relationship with music cannot be considered a question of real musical talent missing [81], but rather about the music-connected frustrations during childhood [80]. It is phenomenal for us in the arts/music education field to find ways for a new kind of arts/music education, to maintain a positive relationship with music, or any field of arts. Even negative estimations or comments for one’s musical taste has a strong negative impact on one’s self-awareness and self-image [82]. Everyone has a right to enjoy the arts, and it should be appreciated.

At the EAPRIL Three-cloud seminar / webinar, “Innovative teaching approaches – EAPRIL clouds in a research-based dialogue” [48] a theoretical approach to strengthen the collaboration between the three clouds was drawn. From the core orientations of the clouds, Cloud 3, “Strategies to Improve Teaching and Learning Environments” [83], and Cloud 4, “Innovation in Education” [84], and the five principles of Cloud 9 [5] aim towards an open, accepting atmosphere, with equality and inclusion supported, and the comprehension of meaning creation via individual voices given for learners [75]. A workshop with an active action research adaptation was constructed on the core contents of each cloud in mutual discussions, with targets towards an understanding towards the shared interests between these three clouds. As the cloud core orientations, teaching strategies and collaborative learning (Cloud 3), sensemaking, wellbeing and future of education (Cloud 4) and aesthetic experience and the integration of sounds and arts (Cloud 9) were recognized. When observing and analyzing the core ideas from these basics, creativity was found as a shared field of interest between clouds 9 and 3, environments as a core interest to share between clouds 3 and 4, and holistic learning phenomena with a wide orientation was found interesting for clouds 4 and 9 to share. Please see below, in Figure 3, for the model co-created as a result of the Lausanne seminar [48].

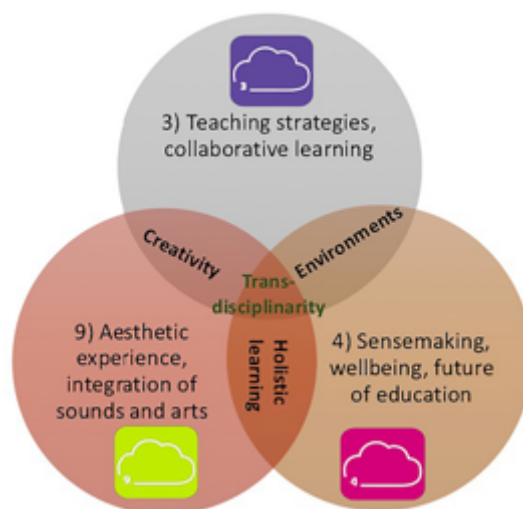


Figure 3. The grounds and target areas for further Three Cloud -collaboration [48].

Enhancing the appreciation of the arts in the global world, towards the human priorities and values, to make living better despite the country and culture in question was found as a wide value-based interest for all the three clouds. As a condition for the reaching of these aims, an open dialogical network can be found essentially, to support the shared interests. Cloud 9, Sounds and Arts in Transversal Learning [5] aims to open these kinds of discussions, by creating further solid grounds from research,

methods and processes, the art of teaching, learning and environments & curriculum designing, and to create the open dialogues needed, with warmth and also a comprehension and meaning of humour in life. This can be started from music with life skills, to share and learn [1]. Please see the idea in Fig. 4 below.

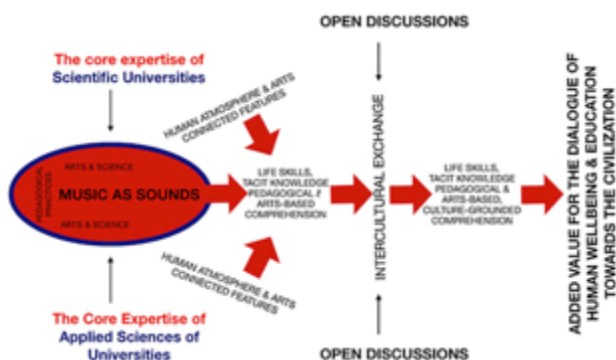


Figure 4. Open discussions supported by the phenomenon of music as sounds, towards the human wellbeing [1].

5 E-Learning Offers

Virtual environments may also be supported by the meanings and connections from artistic tools in professionally-oriented learning. Especially for music, it may feel challenging to create a framework for music learning in virtual learning environments. It is important to maintain the possibility to encounter each other face-to-face, to learn about each other and open a possibility as well to share experiences, which have been found so supportive and important for the wellbeing of individuals, and as a support for inclusion [1].

The models and purposes for E-learning need to be planned carefully. Everything cannot be performed virtually or remotely – the nature of learning contents and aims, with the nature of the learners and their backgrounds are phenomenal. However, modern technologies provide us also in music education to recreate new kinds of pedagogical solutions, also with keeping in mind the nature of music learning to include both intrapersonal and interpersonal fields, towards the holistic, transversal learning experiences [85]. In E-learning possibilities it may be easier to reach for new kinds of orientations of teaching musical skills and knowledge, towards a more holistic way of creating integrated projects to combine several fields of arts, or several targets of interests, instead of the traditional music teaching models. Support from the comprehension of Faces, Spaces and Timelines as a part of holistic learning processes, may be gained by the approaches constructed from the meanings of the acknowledging the musical-linguistic-artistic elements [1]. Students can also collaborate, do pair work or group tasks in virtual environments, in regard to the needs for socially connecting to learn [1, 11]. Of course, this connection is virtually being recreated and different.

As a practical example, one of the tasks from the early childhood teacher students is being presented shortly. A small example of an e-learning –based musical journey is being described. The task was included as a part of the course “The diversity and special nature of early childhood education” (10 ECTS), as a part of the social service’s degree program [86] The task aims were set for learning about describing, expressing and interpreting the arts-based knowledge, with listening tasks connected to various cultures or different genres and styles of music, passing on a message of individuality and equality. As a hypothesis, processing this via the concept of Tacit Knowledge [21] would support deep-level comprehension on the basis of experiences, supported with Flow [76]. At the task instruction and formulation (1 ECTS), the students were given a long list of musical samples, representing various cultures and genres, without any information. Their task was:

1. To freely choose five (5) samples and listen them, if possible, with headphones, to ensure the possibility to concentrate. This was performed individually, with no information about the samples given;
2. To then continue, depending on the personal ideas and preferences, in the form of expressing and interpreting each of those five samples, after a break. This might be visual, poem, story, dance, song, or a freely chosen way, to save musical experiences with the support of some chosen data form;
3. To describe their thoughts about diversity in creative writing; about what they understood of it on the basis of the diverse musical samples and the diverse ways of expressing their feelings.
4. To benefit this process further in discussions in an e-learning space, presenting their own ideas, commenting on others’ and learning from each other.

This all was instructed by detail. The process was closed in the form of an E-lecture, with examples and details of the tasks and processes performed, and with information on the musical samples given and chosen by the students. The idea of excluding cognitive information and knowledge out of the task was found out as a support for the students intuitive thinking, motivation

and comprehension, with impressive learning results reflected. However, the possibility to also learn about the musical samples at the end was found important. The majority of the students described their childhood memories coming back towards the forgotten fields of individual strengths, constructed in artistic capabilities.

Other such solutions can be made, with the main lines, main goals and contents, in video examples or other artistic products created from student's work. In arts, however, a real commitment to the task in question, and a hands-in experience of a small interaction-based activity, is required, to foster presence and sharing possibilities. This is to confirm that the student will be strongly included in a social group as well. These kinds of tasks may also benefit the principles of the Laurea Learning by Developing (LbD) pedagogies [87], supported by the multisensory music-based experience in a dialogue with arts and creativity in general [1]. Currently, a new research program "Laurea LbD-Arts" [109] is being under creation. As a condition for this, the atmosphere of trust [72] creates a very solid ground also for the final communication on the internet.

6 Method concepts and learning materials

With all modern technology and digitization, there is always also a need for very simple and elementary access to learning and teaching, to do it face to face. But that is precisely why such method-concepts and learning materials are suitable for both elementary education, primary and secondary education, and adult education. "Stairplay" is one of them as contribution for a dialogue between elementary aesthetic experiences and the learning of musical basics and competencies in music education.

Let's start with exciting videos that can be found under the link:<https://www.misterpiano.de/shows/walking-piano-das-original>. There you can see walking piano performances of "Mister Piano", Dennis Volk (2018), which inevitably evokes memories of the 1988 movie "Big". Here as well as there it is a short dance sequence, presented in public space, played on the keys of "The Walking Piano" or "Big Piano", an oversized synthesizer, developed by Remo Saraceni [88]. In the film, it is Tom Hanks, in the lead role, along with Robert Loggia, as Mr. MacMillan the CEO of the legendary toy store FAO Schwarz in Manhattan Fifth Avenue. Thirty years later, it is now "Mister Piano" and his colleague, the dancer Leslie Lynn, on the boulevard of a designer outlet.

Their professionally prepared choreography for the beginning of Johann Sebastian Bach's famous organ work "Tocatta and Fugue in D minor", BWV 565, is very impressive [89]. Maybe that's why we can also remember that playing with feet on keys comes from the organ. Looking at the video, we get the feeling to do it in the same way like the two artists, walking on the big keys, jumping and dancing with great joy and enthusiasm. Something that "Mister Piano" on the website also offers for interested customers. The idea is simple and ingenious at the same time. In an New York Times interview, Remo Saraceni describes his invention with these words: "I wanted to take the piano, a conventional instrument that was invented by another Italian, and remove all its seriousness and austerity and make it an instrument that you can walk across... I wanted to make technology playful and utilitarian at the same time. A 3-year-old can jump on the piano, and a 90-year-old man can walk on it" [90].

On "The Walking Piano" the performer do not play whole pieces of music, but striking parts, musically impressive motifs, phrases, themes and melodies. Linked to an appealing and virtuoso movement choreography they convey the feeling of playful lightness. In addition to its entertainment character, from a pedagogical or better music pedagogical point of view, we can say, such a Walking Piano performance also introduces the different play and sound possibilities of one of the most important music historical instruments. This is often combined with the didactic approach for learning the notation system, a model which is found everywhere in the context of music education work and also in many school textbooks. However, this does not seem to be the intention of "Mister Piano" and apparently also not that of Remo Saraceni. With his invention he wanted to remove all seriousness and austerity from this instrument, as we remember. But should one view inevitably exclude the other? Why cannot fun and joy, when we make music and experience it, be linked with the learning about the order and systematics of music?

With "Stairplay" [91] a learning concept is available in which the joy of musical play and the learning of music are not mutually exclusive but complement meaningfully. It was developed for the "Haus der Musik" [92] in Vienna in cooperation with the Lang Lang International Music Foundation (2015) [93]. The goal was to make the complex world of music easier to understand, especially the notation system. The first seven letters of our alphabet serve us as a starting point for both, language and music learning. The alphabets are also the names of the notes of our music. For the various learning steps and learning processes Stairplay cards are used, which symbolize the keys of the piano. Twelve learn sequences are freely downloadable free for everyone <<http://www.hausdermusik.com/en/music-education/stairplay-1/stairplay-the-game>>. Each of these Stairplay cards has one note name and also two staves with the treble clef and bass clef, in which the respective note is depicted in its various octaves. If you place the cards on the floor or on the steps of a stairway in their alphabetical order and play their sounds, you can discover, hear and understand, that the different distances of semitones and whole tones create a distinctive sequence of tones, which is typical for the sound of our music [94].

Perhaps you are asking yourself whether the knowledge of notes and their names is important for making music, singing or dancing. Not necessarily. But I'm convinced that this knowledge can certainly be a great help in learning to better understand music and the world of sounds. It's the same as with a language. Whoever learns a language needs the letters of the alphabet. Step by step words, phrases, sentences, poems and stories are shaped and created. Letters are an inexhaustible reservoir and

tool for our human fantasy and power of imagination. They help us to recognise and discover who we really are. So it is with notes and music [94 p. 4].

This is what happens when students, younger or elder ones, place the Stairplay cards together on the floor or on a stairway, and walk, jump or dance on these cards just like on the "Big Piano" or on "The Walking Piano", alone, in pairs or even in small groups, first without knowing something about musical basics or competencies in music education. The experiences have shown that most of them have fun, joy and pleasure. Our imagination and inspiration normally know no border if we give enough space for it. With the help of teachers players often create interesting improvisation, spontaneous short compositions or try to re-enact motifs of well-known themes and melodies. While some of them move or dance, the teacher or the other learners play the tones on instruments at the same time, synchronously with the steps on the cards. If necessary or it does make sense, each one of them may be responsible for playing only a single tone. Such a performance has to be practiced several times until it really succeeds and both the sound of the music and the movements begin to flow. But that's the way with all these things.

Already in these phases of elementary aesthetic experiences beside other necessary teaching and learning strategies "Direct Instructions" [95, pp. 242–245] support sustainability in building of musical basics and competencies and more. According to John Hattie there are seven steps to do this [96, p. 22]:

1. clear objectives and success criteria that are transparent to the learner;
2. the active involvement of students in learning processes;
3. a detailed understanding of the teacher on how to convey and explain the learning content;
4. a permanent review in the teaching process of whether the children or adolescents have understood what they have learned before proceeding further in the learning process;
5. a guided and conscious practice under the supervision of the teacher;
6. accounting for what has been learned in a way that is understandable to the learner, integrating the main ideas or key concepts in a wider context; and
7. a recurring practical application of the learned in different contexts.

An example shall show how a dialogue between elementary aesthetic experiences and the learning of musical basics and competencies and even more can be initiated. After some preliminary performance exercises, as described before, the next step is to compose first a motif and then a melody with only a few notes. Start with the name of a thing, of an animal or that of a person and look for note-letters in it. For example, in the girl name "Michaela", four note-names in German, as well as in Finnish language can be found, "miCHAEla", three in English language, "miChAEla" and as well as in the Romanic languages two, MIchaeLA [97, p. 7]



Figure 5. Note-letters in the girl name "Michaela" [97, p. 7].

With the help of a teacher or that of Flipped or Inverted Classroom Videos [98, p.119], short compositions are worked out on the basis of the four musical parameters. On such videos [99], for example that of the Beaver motif, there are following instructions: "Put some tones together to make a motif. Play the motif twice. Combine tone sequence with a simple rhythm. Play some tones louder and others softer. Play the motif twice and invent an interesting conclusion. Play the whole melody with the Stairplay-cards. Thus you can compose a melody." The presentation of the melodies can be combined with appealing movement choreography. It also makes sense that one group plays the melody and another one presents and performs the choreography using masks and costumes.

Storytelling, reading aloud and listening to stories plays an important role, especially in elementary schools. Doing this in conjunction with music is not an easy but important task for teachers. Mostly two options are used. Either the singing of one or more songs accompanies the reading of the text. Or key words in the text are accompanied by a sound-painting, emotionally and tonally strengthened. A third option is chosen rarely by teachers. Composing motifs and melodies together with the children and playing them on instruments to introduce and interpret musically persons, animals or objects during storytelling. There are some examples of this in classical music literature. Probably the most famous works of this genre is "The Carnival of the Animals" by the French composer Camille Saint-Saëns (1835-1921), which of also an app for the iPad and iPhone was developed as a side-project for the EMP-L [38] by Markus Cslovjecssek and his team, and lead to research collaboration to observe the musical-linguistic interaction of young children in various cultures [100] [101], and the children's interaction observations as a tool for teacher students' professional growth [102], with only some examples given for the purposes of the current paper. Also the no less well-known musical fairy tale "Peter and the Wolf" by Sergei Sergejevich Prokofiev (1891-1953) or Francis

Poulenc's (1899-1963) composition to Jean de Brunhoff's book "L'Histoire de Babar", the story of Babar, the little elephant [98, pp.121–122] need to be mentioned here. Within all such activities it should not be forgotten to transfer the notes of the motifs from the sound-stairs to the staff, with the help of the Stairplay note-hand [103, p. 5]. So the dialogue between elementary aesthetic experiences and the learning of musical basics and competencies will be reminded again.

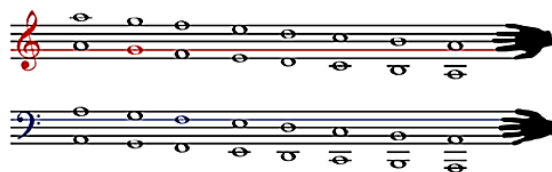


Figure 6. Notes with note-hands [103, p. 5].

In these diverse musical and artistic interactions trust, considerate listening and attention towards each other is the most important thing. It needs a dialogic balance between learners and teaching persons, between surface information and the deeper understanding of the content [95, pp. 34–36] and between processes of emotion, cognition and socialization [104, p. 8] to open the space for the flow of learning with music. This can open further learning spaces to build up connections to other disciplines, in particular to those of the other arts [105, 1]. The qualities of learning and teaching gained from this can be best summarized with Max Wertheimer's Main Theory of Gestalt Psychology: "The whole is different from the sum of its parts" [107].

In his research on apparent and real movements, Wertheimer came to the insight that the quality of the observation of a movement results from the sum of a fast sequence of still images. A principle that can be easily understood when watching analogue (non-digital) recorded movies. He transferred these findings in the field of visual perception to those of psychology. Wertheimer orientates both in his theory as well as his conception to Christian von Ehrenfels' concept of "Gestaltqualität" [107]. A few years earlier, in 1890, Ehrenfels gained similar insights through his research on questions about "Gestalt qualities". Here he dealt with the phenomena of hearing, which is also important for the field of music education. Based on the structure of a melody, he showed that their musical "Gestalt" cannot be interpreted as the sum of their individual tones [108].

Therefore, in the interpretation of such new qualities we have to take special care. The whole is not better, as Aristotle wanted us to believe, it is different from the sum of its parts. The relationship between the whole and its parts must be understood essentially value-free. So newly created qualities are not rated as 'better' or 'higher quality', and certainly not in a moral evaluation as 'good' or 'bad', but as 'different' and in this sense 'new'. If, in analogy to Ehrenfels' and Wertheimer's insights, these findings will be transferred to the field of pedagogy a new view for learning and teaching arises, what should be shown.

7 Conclusion

Within this paper, the chosen examples to create dialogues and reflections with music, from the ontology and epistemology of music were presented, to observe the function of music as an innate human tool for the support in life skills [1], and defined, and also justified from the model of integrated music education [2]. The phenomenon at our focus is wide and deep, but the grounds for rising to a higher level of the general comprehension of music in attitudes and in knowing, with reflecting the research-based comprehension as well, has gained a strong research-based evidence, from various scientific disciplines and paradigms. The fields of music and arts should be paid more attention to, especially towards the needs of qualitative research aims in human sciences, to further explore the structures and inner dialogues as a part of triangulation, and the reliability or confidence of research, with observations for the consistency of the research idea as a whole. This dialogical, integrative and inclusive idea and comprehension of research collaboration can be observed in Figure 7 below, with the support from the understanding of music as an innate tool for interaction and learning:



Figure 7. Music as a core for developing a “Humane General” [1].

The current work will continue in collaboration within the networks and universities, from various countries, cultures and fields of science. The aims are especially set for the comprehension of education through the arts in Western societies, from the deep grounds gained in music as experiences, pedagogies, learning, and interaction to be observed in theoretical evidence and in science. As defined in the theoretical framework [1], support for the quality of education can also be defined through arts as experiences in a dialogue with the EQF levels [33]. Music researchers need a living relationship with music, to understand the holistic reflections of it in a man, and to find new evidence to support.

Acknowledgements.

We would like to express our deepest gratitude for all our colleagues within these networks, for the rich approaches and discussions shared together, to create the future together.

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