

'Mistakes', instead of being regarded as signs of failure, were thought of as opportunities for the development of musical imagination. Children's views point towards an alternative conception of learning and education. Discussions with the children about their work bring interpretation and meaning-formation at the centre of the child's experience as an artist. And improvisation becomes a core means for the creation of communities of practice, dialogue and reflection.

Mendelssohn's Last Wish or: Case Studies about Aesthetics in Music Education

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Aesthetics is commonly being considered as a complicated field of inquiry, particularly for students. Nevertheless, aesthetic experiences often raise questions about the nature of music which philosophical aesthetics is intended to answer. To bring students in contact with aesthetics depends primarily on the choice of appropriate methods. Case studies exemplify aesthetic theory in a small story. They can engage students in aesthetic inquiry, which is related to students' musical world. Case studies also offer further applications to music education in terms of performing, improvising or giving pre-concert lectures. Music education should use the opportunities which aesthetics offers in order to enhance making music and aesthetic experiences.

Learning from Masters of Music Creativity: Shaping Compositional Experiences in Music Education

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There are several possible procedures for investigating the creative process in musical composition in order to induce certain assumptions about the nature of the compositional experience that provide a certain philosophical framework for music educational recommendations. By taking an approach mainly based on writings and interviews of 20th and 21st century composers, such as Boulez, Erikson, Ferneyhough, Ligeti, Xenakis, Reich, Rochberg, Schoenberg, Stockhausen, and Varèse, among others, the author attempts to illustrate certain parameters about their actual compositional process. Recommendations for music educators are suggested, in order to help them immerse student composers in learning experiences that respect their intuitions, promote their creativity, and make them grasp the essence of influential professional composers' creative concerns, even if they do not intend to become professional composers.