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KREATIVES HÖREN (CREATIVE LISTENING) IN THE CONTEXT OF SHARED LEARNING IN THE BRAZILIAN UNDERSTANDING AND ITS APPLICATION IN THE BRAZILIAN CHORAL WORK OF THE UFC CHOIR[1]

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Kreatives Hören (Escuta Criativa) no contexto da compreensão brasileira da Aprendizagem Compartilhada e sua aplicação no trabalho brasileiro de canto coral no Coral da UFC

Resumo:

Este artigo é dedicado à compreensão brasileira da Aprendizagem Compartilhada como um contraponto comparativo ao Kreatives Hören (Escuta Criativa), que foi desenvolvido pelo autor e se mostrou frutifero para contextos receptivos e produtivos. A escuta criativa tem inúmeras sobreposições com a compreensão brasileira da Aprendizagem Compartilhada. Também há uma grande interseção com as preocupações da educação musical intercultural, conforme encontradas no debate alemão sobre educação musical. Nesse contexto, o Kreatives Hören é apresentado como a base ou a possibilidade para a fundamentação ou enriquecimento do trabalho de canto coral brasileiro, do Coral da UFC. O objetivo deste artigo é explorar o potencial que a escuta criativa tem para concretizar a compreensão brasileira da Aprendizagem Compartilhada. O primeiro passo é, portanto, apresentar as características identificadas na discussão brasileira sobre Aprendizagem Compartilhada. Em um segundo momento, o Kreatives Hören é apresentado com base nesses aspectos, e seu potencial no contexto da compreensão brasileira da Aprendizagem Compartilhada é analisado. Por fim, será examinado até que ponto o Kreatives Hören pode sustentar e enriquecer o trabalho de canto coral do Coral da UFC.

Palavras-chave: *Aprendizagem Compartilhada. Kreatives Hören (Escuta Criativa). Educação Musical Intercultural. Trabalho Coral Brasileiro do Coral da UFC.*

Abstract:

This article is dedicated to the Brazilian understanding of Shared Learning as a comparative foil to Kreatives Hören (Creative Listening), which was developed by the author and made fruitful for receptive and productive contexts. Creative listening has numerous overlaps with shared learning in the Brazilian understanding. There is also a great deal of overlap with the concerns of intercultural music education as they can be found in the German music education debate. Against this background, Kreatives Hören is presented as the basis or possibility of how the Brazilian choral work of the UFC Choir can be substantiated or enriched. The aim of this article is to work out the potential that Kreatives Hören has to realize shared learning in the Brazilian understanding. The first step is therefore to present the characteristics that have been identified in the Brazilian discussion on shared learning. In a second step, Kreatives Hören is presented on this basis and its potential in the context of shared learning in the Brazilian understanding is worked out. Finally, the extent to which Kreatives Hören can underpin and enrich the choral work of the UFC Choir will be worked out.

Keywords: *Shared Learning. Kreatives Hören (Creative Listening). Intercultural Music Education. Brazilian Choral Work of the UFC Choir.*

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1. SHARED LEARNING IN THE BRAZILIAN DISCOURSE³

In 2022, the authors Matos and Abreu set themselves the task of briefly presenting the publications that have been produced in Brazil to date on the topic of Shared learning, which is understood as a pedagogical theory, in chronological order in an article (ABREU; MATOS, 2022). The characteristics of Shared learning mentioned there are summarized below in an aspect-oriented manner. In principle, the authors' intention is to use Shared learning to change the training and thus the teaching practice of music teachers (ABREU; MATOS, 2022, p. 21877), even if they consider Shared learning to be useful in all areas in which music is present (ABREU; MATOS, 2022, p. 21869). This means that they would like to see Shared learning realized not only in formal, but also in non-formal and informal contexts (ABREU; MATOS, 2022, p. 21869). Traditionally, teaching in formal Brazilian contexts is teacher-centered and results-oriented. The teacher is at the center and also at the top of the hierarchy and leads learning processes from theory first. Instrumental practice, understood as the learning of an instrument, takes up most of the space, as does the learning of European music theory (ABREU; MATOS, 2022, p. 21872, referring to PEREIRA, 2012). They say that this practice must be overcome.

Basically, the authors see an inner sound potential in every person that can be unfolded or developed through an appropriate environment. They see such an environment in Shared learning, in which people are constantly searching for artistic expression (MATOS, 2018, p. 103, cited in ABREU; MATOS, 2022, p. 21877) and thus gradually develop their ability to express themselves (Ibid.). Through Shared learning, the authors want to create spaces in which profound and meaningful experiences can be made in contexts of encounter (Ibid.). In this way, they see personal development⁴ of the participants as possible. According to the authors, the people involved develop further in musical processes with themselves and in dialogue with others (Ibid, p. 21879). It is important for the teaching setting that teachers and pupils see themselves as people who meet as equals and can both be teaching and learning initiators (Ibid, p. 21876). They see it as the teacher's specific task to promote shared learning in the first place and to intervene pedagogically if necessary (Ibid., p. 21875 with reference to OLIVEIRA, 2017, p. 47). The teacher should also be open to the discoveries that students make, which - according to the authors - strengthens the students' self-confidence (Ibid., p. 21874). With reference to Oliveira, the authors see the focus within Shared learning on the process and less on the result. This means that the learning process is seen as more important and the result is only a part of the whole (Ibid, p. 21876). The authors favor a heterogeneous student group in the sense that they welcome a diversity of people. According to Abreu and Matos, diversity refers to the knowledge, techniques, skills and practices of the participants (Ibid, p. 21872). The authors also see a social aspect as inherent to Shared learning, which is evident in the interaction in the classroom. This includes, for example, respecting, differentiating, and valuing (shared) musical relationships (Ibid, p. 21869), which are created between at least two people (Ibid, p. 21876). Shared learning - and here they refer to Oliveira (2017, p. 46) – is seen as based on the endeavor to learn from the experiences of others (Ibid, p. 21875).

In such teaching settings as shared learning, creativity is also stimulated (Ibid., p. 21870 with reference to FERNANDES, 2013), as learning in these contexts is based on creativity (Ibid., p. 21878 with reference to ABREU; MATOS; DIAS, 2022). Furthermore, the author's proximity to constructivism becomes clear when they see the sharing of musical experience as a process in which knowledge is constructed (Ibid., p. 21876).

2. *KREATIVES HÖREN* IN THE CONTEXT OF SHARED LEARNING

2.1 *Kreatives Hören*: The process of perception and utterance/performance

Kreatives Hören has its origins in the Anglo-American world as creative listening. In Germany, however, it was significantly changed by Schmid (2017, 2020) in order to give German music lessons a new direction in terms of listening to music. She is now also developing *Kreatives Hören* further with regard to production contexts, such as composing or performing. Against this background, the German term *Kreatives Hören* is used in this article in order to minimize any misunderstandings in this regard.

Kreatives Hören is the active, multidimensional, individual construction or creation of an auditory impression. The starting point for this is a musical stimulus that is self-made or merely perceived. The multidimensionality of the auditory impression lies in the fact that both the listening process and the auditory impression are fed by different dimensions. These include thoughts (memories/associations, expectations, structural/formal/analytical aspects), emotions, sensorimotor aspects, and the unconscious. The education researchers Stöger, Emmler and Franzreb, who deeply analyzed listening to music as a creative process and in particular the Anglo-American discourse regard this multitude of dimensions, which can be generated voluntarily or spontaneously, as the creative moment (STÖGER *et al*, 2008, p. 12). In the creativity discourse, the construct of divergent and convergent thinking (GUILFORD, 1950; WEBSTER, 1990) is also transferred to the listening process by Robert E. Dunn (DUNN, 1997, p. 44) and also by John Kratus (2017, p. 48).

Divergent listening/thinking processes are understood as the multidimensional listening process in which the person is not yet able to sort the auditory impressions. Convergent listening/thinking processes are on the one hand when the attention is paid to something specific,

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³ The following presentation refers to the aspects described in (ABREU; MATOS, 2022).

⁴ The authors speak of "human education" and of shared learning as a "practice of human education" (ABREU, MATOS, 2022, p. 21879).

such as whether the piece is in a major or minor key (KRATUS, 2017, p. 48). On the other hand, convergent listening/thinking is the sorting and reflecting process of divergent auditory impressions. Against this background, *Kreatives Hören* is the interplay of convergent and divergent listening (cf. also SCHMID, 2020, p. 57). In the listening person, this process of perception results in a creative product in the original (Stöger et al., 2008, p. 6). The Listener creates something new. And this can happen at very different levels. Because meanwhile the view has prevailed that anyone who is motivated (AMABILE, 1983) to engage in a creative process can be creative and not just those who create products that represent a milestone of novelty and originality for society[5]. Researchers differentiate the concept of creativity into various forms. Margret A. Boden (2004, pp. 43-44), for example, speaks of "P-creativity" and James C. Kaufmann and Ronald A. Beghettos (2009) speak of "mini-c" or "little-c creativity" when the creative achievement is new to the person themselves.

The process of problem-solving is also important in the creativity discourse. Regarding *Kreatives Hören*, the process of utterance that follows the process of perception is seen as a problem-solving process. For example, practicing and rehearsing would be the problem-solving process for the performer, and the performance in concert would then be the presentation of the result of this process. In purely receptive contexts, speaking, moving, and painting are regarded as such utterance processes (SCHMID, 2020, p. 56)

While the multidimensionality of the listening process is understood in the creativity discourse - as explained above - as a creative moment, approaches from the psychology of perception and constructivism also support the thesis that *Kreatives Hören* is a selective, individual and highly subjective process. The human perceptual apparatus selects certain stimuli from a multitude of available stimuli. Ursula Brandstätter, for example, has studied aesthetic perception and states that "[the] essential performance of the perceptual apparatus [...] consists in the reduction of the stimuli and information flowing into us from the environment. The selection and analysis of features as well as the identification of patterns mean an abstracting ordering of the complexity of reality. Perception through the senses captures [...] only partial aspects of this reality"[6] (BRANDSTÄTTER, 2004, p. 154). For this selection process attention is essential (JÄNCKE, 2021, p. 310-321). Gerhard Mantel speaks of the "principle of rotating attention"[7] (MANTEL, 1987, p. 172). By this he means that you can focus your attention on different aspects when performing and therefore also when listening, such as musical parameters, emotions, and associations. Constructivist theories assume that reality is subject-dependent and self-generated (e.g. KRAUSE, 2008, p. 54). The brain is always interacting with itself (Ibid, p. 53): "Humans are [therefore] autopoietic, self-referential,

operationally closed systems. External reality is sensory and cognitively inaccessible to us. We are only structurally coupled with the environment, i.e. we transform impulses from outside in our nervous system in a 'structurally determined' way, i.e. on the basis of biographically characterized psycho-physical, cognitive and emotional structures"[8] (SIEBERT, 1999, pp. 5-6). According to Brandstätter, memory is a prerequisite for "perceptive cognition" (BRANDSTÄTTER, 2004, p. 151). This and the associated memories are responsible for which stimuli people select in the first place. Brandstätter speaks of "glasses" through which the momentary stimuli can be perceived. This plays a role in aspects of music theory, such as recognizing a third (Ibid.), as well as in memories, associations, or emotions. The "result of auditory sensory memory processes" - according to Stefan Koelsch and Erich Schröger - is the "creation of a rich representation of what we have heard", which includes "both the pre-processing in the individual stations of the auditory pathway and our knowledge of what we have heard previously"[9] (KOELSCH; SCHRÖGER, 2011, p. 395-396). Krause points out that the complexity and density of the neuronal networks in (auditory) perception are responsible for the fact that, for example, "different thoughts or associations are linked, which can be different for each person" (KRAUSE, 2008, p. 52). In other words, auditory impressions are related to the contents of long-term memory (KOELSCH; SCHRÖGER, 2011, p. 395). This makes it clear that socialization, education and learning processes are essentially responsible for what a person perceives. Both the processes and their products can therefore be categorized as highly individual and therefore self-referential.

2.2 *Kreatives Hören* in the context of the Brazilian understanding of Shared learning

Due to its open approach, *Kreatives Hören* can be practiced in formal as well as non-formal and informal contexts. Due to the individuality of the listening process and thus also of the listening product, the required encounter of the participants at eye level is almost inevitable. Against this background, the requirement to welcome a diversity of people with their different levels of knowledge, their different skills and practices is also taken into account. The teacher - if there is one at all - is seen as a facilitator who provides spaces in which *Kreatives Hören* can be practiced. This includes making it transparent to the participants HOW the creative listening process takes place. It is also their task to initiate and channel the utterance process.

They guide the process, but do not intend to bring participants to a certain listening result. This function as a facilitator can also be assumed by other students. In these settings, interaction and social exchange - as required in the context of the Brazilian understanding of Shared learning - therefore take priority. Nevertheless,

[5] For instance, Csikszentmihalyi 2007.

[6] Translation EVS.

[7] Translation EVS.

[8] Translation EVS.

[9] Translation EVS.

the process and the product are equally important in *Kreatives Hören*. All people - including the facilitator - should show respect and appreciation for each other's individual ways of listening. They should also be open to new discoveries that people make in this process. Through the self-referential aspect of *Kreatives Hören*, listeners can engage with their own socialization, education and learning processes and thus have meaningful and profound experiences. It is essential that self-awareness exercises always find their place in creative listening settings. It is also important to ensure that different forms of utterances are presented. This gives the participants the opportunity to choose the one that suits them best in order to make their listening impression as transparent as possible. People who have no language skills could express themselves in movement or pictorially and then point to the special features when listening together, either in the picture, in the video or simply in the air deictic listening (BUGIEL, 2021, p. 140). In the latter case, for example, the "translation process" can be bypassed through movement or painting. At the moment of listening together, the other group members (or individuals) first try to compare the impression of the person comparing the sound with their own and then try to reproduce the other person's impression in a further listening session. In creativity discourse, the latter is referred to as a change of perspective (SCHMID, 2020, p. 57). Even if you can never fully comprehend another person's auditory impression - cf. constructivism and the psychology of perception - you can still enrich your own listening impression through the social exchange in the group and compare the different listening impressions with each other and draw conclusions about yourself. This also offers the possibility of personal development.

This type of exchange can also forster intercultural learning. Alfred Holzbrecher, for example, defines this as follows: "Recognizing the other/foreigner in his or her intrinsic value and self-interpretation, seeing oneself in relation to him or her and thinking from the other, this teaching-learning goal seems to be the core of intercultural learning"[10] (HOLZBRECHER, 2004, p. 107). Thomas Ott speaks of "reciprocal acknowledgment of self-will" (OTT, 2012, p. 134) as the "fundamental idea" of intercultural music education, which can be directly transferred to teaching situations of *Kreatives Hören*. Ott sets out the following six conditions for this:

- "**Openness**: The habitual willingness to enter into such dialogs instead of devaluing the other person and their music from the outset.

- **Symmetry**: The partners communicate "at eye level". Both sides are aware of hierarchical boundaries between teacher and student, student and student, researcher and researched, musician and non-musician, and they endeavor to limit their effectiveness.

- **Reciprocal acknowledgment of self-will**: The fundamental, hypothetical assumption that I do not really know the other person with their

musical interests and experiences, that they have something to offer that goes beyond my previous perceptions.

- **Complementarity**: The partners see themselves as a 'bipolar unit'. A tries to recognize B's self-will (e.g. his or her preference for and experiences with a certain type of music) by revealing his or her own musical interests; B responds to A accordingly. The self-wills interlock.

- **Willingness to set boundaries**: In this process, the partners may come up against the limits of their willingness to recognize and accept music or people, their motivations and their ability to understand - limits that they cannot or do not want to overcome. The question for both is then: How far will I go with them? Such boundaries are part of their respective musical, socially/culturally influenced or individual self-will, which the other person experiences in this way, but the recognition of which amounts to raising mere prejudices to the level of an understandable demarcation.

- **Freedom and self-responsibility**: It is up to me what I reveal about myself - and when I interrupt or break off the dialogue (e.g. because I want to distance myself at a certain point, because I am bored, or because I realize that I have experienced enough of the other person and their music in the light of my current interest). At the same time, however, I must also be aware of my responsibility for the other person - by making sure that they know all this. This element of freedom is perhaps the essence of the basic idea of a reciprocal acknowledgment of self-will"[11] (OTT, 2012, p. 135-136).

As can be seen here, this type of attitude and interaction overlaps greatly with the Brazilian understanding of Shared learning outlined above.

2.3 *Kreatives Hören* and Shared Learning as possible starting points for the Brazilian choral work of the UFC Choir

The Brazilian choral work of the UFC Choir, as practiced by Erwin Schrader and Elvis Matos, also aims at the central cornerstones of interaction in the group, meeting at eye level and personal development of each individual choir member (EYMESS, 2016, pp. 49-50, 72). In the following, it will be worked out how *Kreatives Hören* can enrich Brazilian choral work in this respect. In this case, the form of utterance would be the sound production or performance of the common developed piece.

This choral work usually begins with finding a suitable motto; in the case described by Eymess: 'embraces'. A collection of suitable moments for the choir members on this theme is created in the group (EYMESS, 2016, p. 65). According to Eymess (2016, p. 60), each member of the choir should contribute their own interpretation to the

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[10] Translation EVS.
[11] Translation EVS.

development of the piece. Since choral work begins with small-step improvisational work on movement in combination with rhythm and melody, *Kreatives Hören* can help in this phase to arrive at tonal forms of utterances. The following questions can help:

- What is a hug for you?

- What are the positive and negative contexts of hugs? Find a rhythm, a movement and a melody for several contexts that make your idea of a hug audible.

- How does a hug make you feel in which context? Try to express this feeling with the rhythm, movement and melody that you have already worked out.

- You could also ask the following questions to differentiate:

- o What formal elements does your melody, rhythm and movement have?

- o Is something repeated, does something change or is there a contrast?

- o What dynamics and tempo do you sing or play in?

- o Which instrument(s) could best suit the performance of your individual listening impression?

Participants can focus on how they hear the respective theme and how they can make this hearing heard by others. Essential aspects of *Kreatives Hören* are used: becoming aware of the associations/thoughts on the topic, becoming aware of the emotion and also formal or music theory aspects for differentiation. Against this background, when developing a common performance, it is essential to listen to all audio products and their backgrounds and try to put them into an overall context. These melodies and texts could be used to create pieces. It is important that everyone gets a turn and is heard. In this way, the concern expressed by Matos and Schrader of an "individual appropriation process" (EYMESS, 2016, p. 60) can be taken into account. Discoveries can also be made here - discoveries in oneself and in others:

> We enter a level of discovery: discovering who we are. You discover yourself, you discover the other, you discover the music. Recognize yourself in the music and recognize what the music is saying to you. If you know yourself, you will be able to tell someone else what the music says [to you EVS]. Only a group can do that (SCHRADER 4.5.2010, in EYMESS, 2016, p. 61).[12]

The focus on self-awareness, which plays a central role in *Kreativem Hören*, also finds its counterpart in this type of choral work with the focus on the body and listening to oneself. Eymess says that the body should "participate in its totality"[13] (2016, p. 73).

[12] Translation EVS.
[13] Translation EVS.

In the Brazilian choral work described by Eymess in "Abraços", the piece developed consisted of 18 songs from Brazilian popular music (Música Popular Brasileira), which is a social phenomenon in Brazil (EYMESS, 2016, p. 19). There is a corpus of specific Brazilian music of various genres that spans classes and generations, which has a recognition effect during performances due to the high popularity factor (EYMESS, 2016, p. 19). For the arrangement of "Abraços", the melodies were retained, and the choral movements arranged by choir members. The approach to the development was therefore different to that described above. With a few exceptions, the rehearsals took place in the whole group, in which the individual voices were practiced separately and only then put together (EYMESS, 2016, p. 49). A few self-organized quartet rehearsals outside of the regular rehearsals supplemented the rehearsal process (EYMESS, p. 54). This type of rehearsal practice could be enriched by *Kreatives Hören*. The following questions/tasks can be worked on during this rehearsal process:

- Sing the melody of the piece of music and pay attention to what thoughts come to your mind. Do you know the piece? If so, where from?

- What emotion does singing the melody trigger in you?

- Do you like the piece of music? If "yes", why, if "no", why not?

- Find a performance of the melody that is right for you by trying out different things:

- Change the tempo.

- Change the dynamics.

- Change the articulation (legato, staccato, etc.)

- Change the pronunciation of the text.

- Exaggerate the individual parameters if you find it difficult to find a coherent performance.

- Differentiation: Examine the structure of the melody: when is something repeated, when does something change, where is there a contrast?

- Ask yourself: How preoccupied am I with the technical execution? Does this distract me from my self-perception?

- Do you feel free in your performance or do you have the feeling that you are fulfilling the expectations of others?

If the individuality of each person is taken into account (MATOS, 1.5.2010, in EYMESS, 2016, p. 61) and everyone can contribute their own interpretation without it being rejected (EYMESS, 2016, p. 60), then openness must be practiced in the group work with regard to the overall sound. As a result, the choral sound should be

heterogeneous rather than homogeneous. However, a common tempo would have to be agreed upon, as well as a common dynamic. Against this background, *Kreatives Hören* can be a significant enrichment for the Brazilian choral work of the UFC Choir.

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