

Foreword

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This book is the fruit of the many years of experience of a musician who has taught in the most diverse of educational contexts (elementary schools, with children with severe disabilities; college, teacher education, and in-service teacher further education), someone who has done socio-cultural work with children off the street in informal learning contexts, a supporter of travelling recreational centres and music workshops, a person who, at the moment, works as a professor and researcher at HEP-BEJUNE university of applied sciences in education.

In his work, the author's first goal has been to study his own musical experience in depth and make it transmissible. He begins by showing that the classical methods of teaching music, in conservatories as well as in compulsory education, tended to lock themselves into modalities that confined students to the roles of listener or interpreter, and deprived them of the direct experience of *creating* music. Well, Marcelo Giglio is convinced that students who go through the experience of being authors of a piece can gain access to a more enthusiastic relationship with music, and this in turn motivates those students to take possession of their fascinating cultural heritage in a much more active way. Marcelo Giglio is also convinced that students can learn a lot from one another, just as they do in their bands when they creatively play together.

Two elements consolidate this position: the evidence that a lot of young people are passionate about a variety of musical activities outside of school; and a scientific understanding of the psychology of learning, which shows that it is better for students to be able to take ownership of cultural knowledge through their own contribution to the field. The author also wonders about the contradiction that exists between the official goals of educational programs that emphasize student creativity and pedagogical practices that seem to lack the know-how to give creativity an important space in the actual classroom.

So, in order to make it transmissible, Marcelo Giglio sets out to formalize his professional knowledge on how to create spaces in music classrooms, allowing for children to invent new pieces of music and to learn from that experience with the help of the teacher's enrichments. This requires a close critical examination of his teaching (via different empirical methods) with the intention of weeding out those

things that may be nothing more than simple beliefs that should not be confused with real professional knowledge. Then, he works hand in hand with professionals to try out his pedagogical offering in their own professional settings. Marcelo Giglio does not require from them an "imitation" of his proposal but a *creative* "adoption" whereby the teachers become creative co-authors both of the pedagogical know-how that they implement in their classroom *and* of the observation of the impact of their actions. These observations will help them in their efforts to adjust to their goals and students, and to contribute to applied and fundamental research.

The author has composed this book with an introduction/prelude, and three parts, or movements, with an *interludium* and a *postludium*.

After presenting the purpose of the book, the first movement continues with a description of contemporary problems in music education in Argentina, Brazil, Switzerland, and Canada, and it describes the basic principles of the practices employed as well as the theoretical background of the research. He considers all forms of musical expression, starting with the most elementary organizations of the sounds of everyday life. He pays particular attention to research on child psychology as it relates to the progressive dimension of the learning process and the role of the teacher's actions in inhibiting or facilitating it. Research on the psychology of creativity shows the importance of the "child's own activity" in which students compose their own music while imitating or creating. Based on socio-cultural psychology, he then effectively observes and describes the incessant movement between the semiotic tools that one has at one's disposal, and the norms and social roles distributed amongst group members. Students can base their work on the technical and semiotic resources made available for the development of their work if these resources are well understood and if they are used in the service of their goals. Students are not alone. It is through an interaction with the others (peers and teacher) that these resources meet their uses.

Marcelo Giglio wants to change the peripheral role assigned to the learner by offering pedagogical tools to their teachers, who can then make student creativity and collaborative relationships in the process of production and learning central to the experience. In other words, this research does not only study student productions, but it also studies the processes they use to elaborate them and it identifies possible learning opportunities.

The second movement, that is, the second part of the book, deals with the development of new pedagogical sequences. Throughout his

professional experiences, Marcelo had already successfully created a number of sequences. Still, he realizes that they are not easily transmissible to faculty and particularly not to teachers-in-training. Additionally, he understands that pedagogy is full of “formulas” or “methods” that aspire to “universality” without having been tested in a variety of contexts. Success in one at times can be attributed to factors particular to that context that do not necessarily constitute part of the methodology. Consequently, the author elaborates pedagogical sequences that he tests in different contexts. He finds inspiration in the classic experimental method, adapting it to this situation. He formulates a series of precise predictions (hypotheses) about the viability of his pedagogical choices. In the next phase, he implements his sequences and creates the means of observing them in practice, particularly through video recordings. In a third phase, he compares what can be observed about these practices with his initial predictions. This is a critical step: in effect, because of the complexity of reality, there is always a gap between expectations (the predictions) and what really happens, between a prescribed task and the one completed, between the teacher’s intentions and the students’ reactions. Professor Giglio is brave enough to record his own lessons, which allows for self-observation and the documentation of the gaps between his intended goals and his accomplishments. This is how he improves his pedagogical model before having it tested by colleagues in different countries. He also asks them to make predictions before teaching and later contrast those with what really occurred. This leads to adjustments of the pedagogical sequences, in particular it has appeared to be very important to pay closer attention to the interactions between student pairs and the teacher.

Through various iterations of this process, Marcelo Giglio adjusts and consolidates a pedagogical model that places creative collaboration between students at the centre of pedagogical sequences based on making music. After having arrived at this stage in the development of the pedagogical sequences and after having experienced great success, Giglio could have, like many pedagogues before him, ended his research at this point. Instead, in the next “interludium”, Marcelo Giglio realizes that some grey areas still exist concerning how teachers as well as students can appropriate these pedagogical sequences.

This leads him into the third movement, a new stage of his research that focuses on observing the micro-interactions between students and those between students and teachers during these pedagogical sequences. The author bases his work on existing research literature and notes that few studies refer directly to teaching from the perspective of

creative collaboration. He builds a large database that records the use of these pedagogical sequences by teachers in Switzerland, Argentina, and Brazil. He analyses certain elements of this database taking into account, on the one hand, the ways in which students collaborate on composing a piece of music and, on the other, he examines how teachers respond to student collaboration in a more or less creative or stiff way.

From this analysis, a variety of social and intellectual student behaviours stand out, including their creative capabilities and how they handle conflicts and difficulties. Marcelo Giglio shows that students very often do not spontaneously produce knowledge and are not aware of what they are learning. Through interventions, teachers are the ones who help their students to become conscious of what they learn and to formalize this knowledge. Still, teachers have to learn to take on such a new social role: namely, that of the companion who knows how to listen before intervening and who knows how to resist the temptation of responding or acting in place of the students.

In his "postludium", Marcelo Giglio opens the way for similar research in other areas than music education.

This study is a great achievement not only for the field of pedagogy but also for that of scientific research. From the methodological perspective, this work shows new ways for teachers to take advantage of professional knowledge while giving them the means to distance themselves from "prejudices" and "ethnocentrism". It enables teachers (and those who educate them) to make use of professional resources and simultaneously to remain creative. It allows them to watch and listen to their students with open minds, still remaining confident that they will then better adjust their teaching to their students' needs. The teacher is the expert of the knowledge resources. But the student is the actor of his or her own learning. The teacher educator is the expert of the professional tradition. But the teachers are the actors of their own teaching. Only creative teachers can scaffold creative students. The originality of this work resides in its ability to give students and teachers a central role in the creation of their own knowledge and in learning how to share it with others. This changes the role of the researcher, who is then called on to bring scientific concepts and methods to help observe, recognize, adjust, invent, formalize, test, and re-adjust in a probably endless creative process.