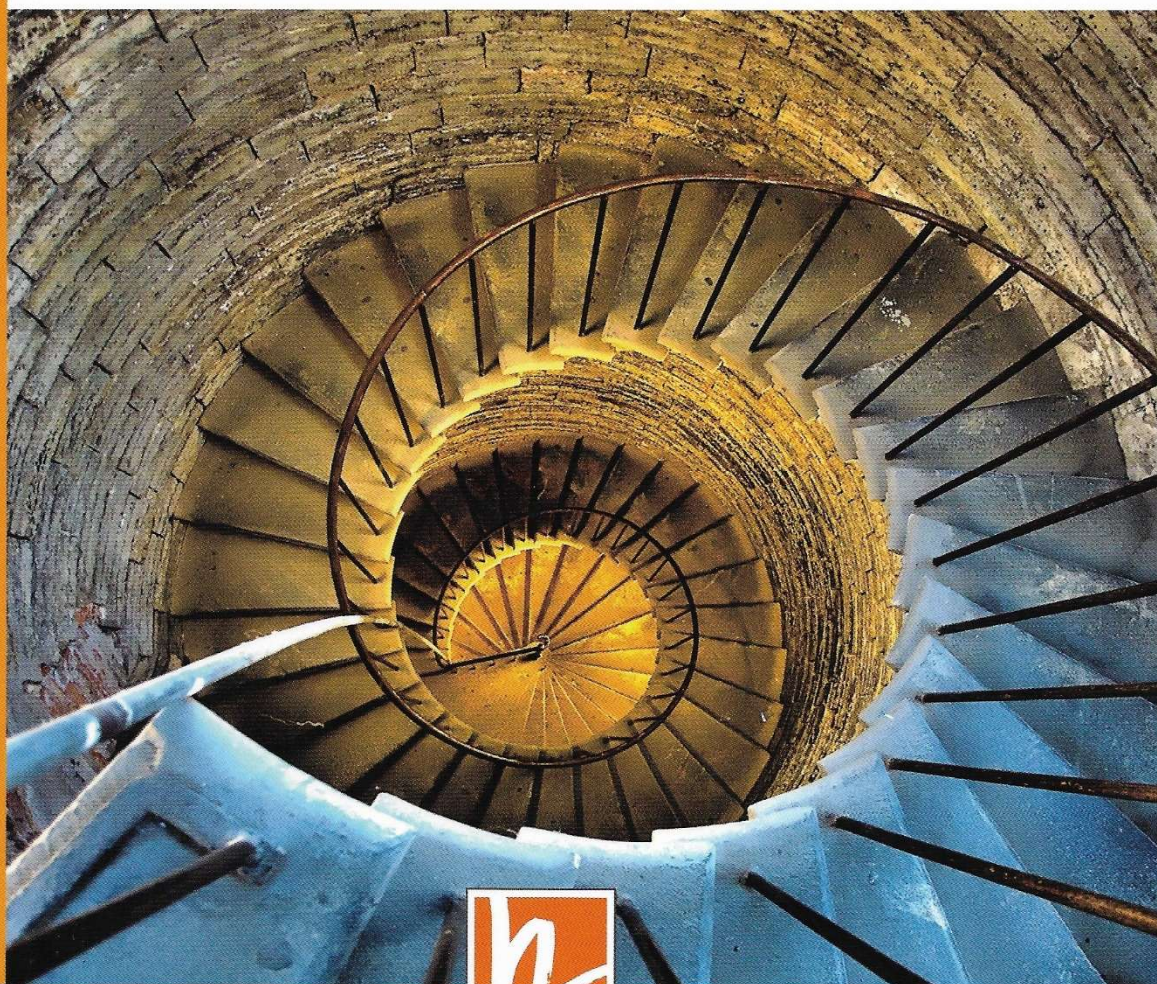Oliver Krämer, Isolde Malmberg (eds.)

Open Ears – Open Minds

Listening and Understanding Music

Open Ears – Open Minds: Listening and Understanding Music
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Guiding to Openness

A Music Didactic Principle, Developed in *die kunst der stunde*

Listening to and understanding music is an individual and open process which is different for each person. At the same time, the process of personal perception and interpretation of music is influenced by the conditions of listening. Many factors are determinative: the atmosphere of the room, the people present, the way of presenting the music (in concert halls, with the hi-fi system, by one's own music-making), etc. These factors influence the listening.

In school, listening to and understanding music is influenced by the conditions that the music teacher provides. Certain specifications such as analytical information about a piece of music or purposeful listening exercises give orientation to the perception of music. The focus of listening is aligned in certain directions. Other tasks, such as linking the listening to music with personal inner images and associations, support the individuality of perceiving music. They emphasise the aspect of a general openness of personal cognition. In any case, the assignments given by the teacher for listening to music can be enriching for the students, both the methods of guidance and controlling as well as those prompts that open up the space for personal perception.

In the everyday life of teaching music one constantly makes decisions to better support student learning:

- At different times it is more productive to lead and control, to provide factual information, to assign tasks, to rehearse songs, to manage music-making in the classroom, to moderate teaching conversations, to evaluate students' achievements, etc.
- At other times it will be more useful and beneficial to withdraw from managing the learning process and to let the students work independently: to give them more open space, so as to let them make decisions about the theme or content of their work, their work processes, how quickly they work, the outcomes, etc.

Franz Niermann

The range of possibilities of both instruction and independent learning is wide. There are plenty of types and methods between these poles and in the connection of both sides. Which of these characterise the lessons depends on many things: the type of teacher, the current working skills in the classroom, the specific school culture, and many other conditions. The methods of directing the learning processes provide valuable guidance. When these methods dominate they can impede open opportunities for the development of the learners in the long run. If possibilities are provided for the learners to design open spaces for content and working methods constructively, they are more likely to achieve individual results.

The principle of *guiding to openness*, which is explained in this chapter, attaches importance to both sides, the side of directing, as well as the side of openness for individual decisions and results. In principle a specific sort of teaching and learning is intended: the strict form of guiding is meant to offer great opportunities particularly for openness.

The context in which this distinctive principle has developed is briefly explained. It is the music-educational concept *die kunst der stunde* (Niermann & Stöger 1997).[1] Quality criteria for guidance texts will be propounded, and the areas will be considered in which the openness of processes and outcomes may occur. Two specific examples documented here are intended to illustrate what the characteristics of such instructions are.

The Context: *die kunst der stunde*

The goal of the concept *die kunst der stunde* is to create space conducive to listening to and understanding music. Specifically, it concerns the encounter with a piece of music from the perspective of an activity in another art form, for example, painting, poetry, or mime. While listening to music, the participants draw and paint colours, figures and forms, invent and write texts, act out scenes and move between roles, perform improvised movement, and dance. The repeated listening to the piece of music influences the participants' actions, and the perception of music is affected by the actions.

The concentration on the practical work such as painting, writing, role-playing, etc. is in the foreground. However, the focus remains essentially on the perception of music. The expression *Aktionsräume Musik* (Action spaces for music) puts it in a nutshell: temporal, local, and atmospheric spaces are opened for actions that are linked to music and thus give the music a specific quality of space and time.

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[1]   *die kunst der stunde* is a multifaceted wordplay in the German language. In English it might be explained as *the art of seizing the now*.

There is a set of staging techniques characteristic of typical activities of *die kunst der stunde* including

- interior design;
- the manner of entering the particular world of the activity as well as the stepping out again, back into everyday life;
- the manner of offering tools and aids such as paints, props, clothes, pencils, and crayons for writing, etc.;
- the timing of the single phases of the activity;[2]
- the method of communication about what has been done during the activity *(PAROLI)*.[3]

One of these stage-managing techniques is implemented by the principle of *guiding to openness*. This will be explained with the help of two practical examples. Example 1 – *Listening to music, finding words, enacting sound images* based on a short excerpt of a string quartet by Leoš Janáček[4] – can be seen here as a kind of preliminary exercise. Example 2 – *Language plays and creating a text to the music* using *Intermezzo Interrotto*[5] by Béla Bartók – represents a broader working process in which individual literary products are created at the end.

Example 1: Listening to Music, Finding Words, and Enacting Sound Images

The process starts with the individual finding of words, then continues with forming and reciting invented phrases before it moves on to the freely improvised acting out of sound images. During the activity the contributions of the individual participants flow into one another to merge into a group result. Although the primary task is writing down words and reciting phrases, the essential objective is intensifying the way music is listened to and understood.

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[2] The six phases in a stage-managed implementation of *die kunst der stunde* are named INTRODUCTION – PROMENADE – ENCOUNTER – CENTRE – PAROLI – ECHO. For full explanations see Niermann & Stöger 1997. The present article is mainly about ENCOUNTER and CENTRE.

[3] The term *PAROLI* designates a phase of reflection immediately after the practical action. The participants put their previous practical actions into words.

[4] Leoš Janáček, String Quartet no. 1, 3rd movement (*Sonata à Kreutzer*, based on the novel by L.N. Tolstoy); Hagen Quartett (DG 1989); 04:21. The idea of using this piece for music lessons comes from Christoph Richter.

[5] *Intermezzo Interrotto* is the title of the 4th movement of Bartók's *Concerto for Orchestra* (1943).

The Inner Structure of the Instruction Text

What stands out in this text is the simple, clear, and direct – even directive – language. The procedure follows extremely small steps. For the participants, every step is clear. They know what to do. The process is linear and everybody follows the same pattern; there is no escape.

Handing over the cards to the neighbours causes momentary irritation ("I am losing my words"), but at the same time it implicates a kind of relief ("I will not have to expose myself with my words to the group"). The repetition of the first task in the second step, again finding and writing down first one word and then another, strengthens the feeling of security. Attention may be focused entirely on the content: on listening to the music and finding words for it.

By passing on the cards and especially through the final performance of the invented phrase by the neighbours, the individual processes merge into a group outcome. The individual contributions become more or less anonymous. This encourages participants in the next exercise or activity to openly engage in work and provide space for imagination. The restrictiveness of paying attention to "properly" or "wrong" ceases to apply. The multifaceted pool of words and phrases is now available to create sound images in the group.

As a counterpart to the directive language and the linear process, the openness in terms of content also becomes apparent. All kinds of terms and ideas are possible and suitable. It is equally valuable

- if the words refer to technical aspects of the music, e.g., instrumentation, tempo, dynamics;
- if they describe the (emotional) impact of the music, e.g., calm, nervous, contradictory;
- if they respond to the personal relationship to the music, e.g., pleasant, hideous, arousing attention;
- if they express fantasies in images, e.g., idyllic countryside, yearning, scratching aggressively, animosity.

Reporting all the phrases with the help of various methods of performing leads to emerging sound images. Here, the process comes to a climax and reaches its goal. The words and sentences become insignificant as opposed to the sound images. The performance of language turns into a specific kind of music, into a kind of musical language art, created in the group by improvisation. This serves, when listening to the music the next time, as a counterpart to the piece.

The comparison of the initial act of listening to the music with the sound images created is an individual matter. The altered ways of listening and thus the altered perceptions and personal interpretations of the music can be discussed in the classroom.

Openness

This part describes the various areas that are relevant when it comes to *guiding to openness*, namely

- the general conditions (interior design, materials provided, workstation, time-frame/tempo);
- the working process (independence, requirement level, procedure, instruction);
- the relationships (individuality, neighbours, the group, facilitator/leader/teacher);
- the content (music, material, product).

The explanations of these areas reflect the variety of activities of *die kunst der stunde*, thus not only the work with words and phrases but also painting, movement improvisation, acting, etc. Some of the notes may already be retraced in Example 1 above, but comprehensively in Example 2, which is documented below. Here, I will provide some general remarks about the conceptual contrast between *openness* on the one hand and *structure* on the other.

Openness and Structure

When it comes to *openness* in educational contexts, its positive antithesis has to be included: *structure*. In educational contexts such as *open learning*, *open education*, or *open curricula* the aspect of openness is mentioned, but not the aspect of structure. This is irritating because productive open learning is only possible if structure is provided.

The term openness itself seems to be problematic. It labels an indefinable status instead of defining the process of opening in the sense of opening up something. Openness by itself makes no sense from an educational perspective. The term does not say anything about the crucial questions: Open or free from what? Open or free for what? However, these two questions alone lead to answers of why openness or opening is required:

- The reverse perspective says that the learning process is characterised by too many obstacles, blockages, and constraints. Too many options are not available; they have to be opened.
- The forward perspective says that openness in the sense of opening promotes productive learning processes. These become free for the mode of learning (tempo, level of difficulty, setting, focusing, etc.) as well as for the content (individual outcomes, personal significance, etc).

Openness indicates the opposite to seclusion. But from an educational perspective neither the one nor the other exists in this exclusiveness. There are tendencies towards more closed and more open – or opening up – teaching and learning.

Franz Niermann

Listening to Music, Finding Words, and Enacting Sound Images

The participants are seated in a circle of chairs. On each chair are a piece of card and a pen. The following instructions are given:

1. Listening to Music and Finding Two Words

- You will now hear a piece of music, a small excerpt of a larger work.
  Take the card and the pen.
  In a few moments you will write four words on this card.
- While you listen, note down a word that occurs to you and reflects the music. This can be a single word or a composite or compound word.
- Write down this word straightaway in the top left-hand corner of the card.
  As you continue to listen to the music, think about another word. This word should differ strongly from the first one. At any rate it should form a contrast to the first word.
  Write down this second word immediately in the top right-hand corner of the card.

– MUSIC –
(selected part: from the beginning until 1'01" peak level, general pause)

2. Listening to Music for a Second Time and Finding Two More Words

- Hand over your card to your right-hand neighbour.
- Let the two words on the card handed to you by the person on your left sink in while you think
  about the music you have just heard.
- You will now hear the same piece of music again.
  Write another word, again totally different, on the card, now in the bottom left-hand corner.
  After some time, again write a contradicting word in the bottom right-hand corner.
  While choosing the two new words, decide how far you want to be guided by your personal listening experience or by the two words you received from your left-hand neighbour.

– MUSIC –

3. Forming a Phrase from Words, Reciting Phrases, and Listening

- Hand over your card with the four words on it to your right-hand neighbour.
- Let the four words on the card handed to you by the person on your left sink in while you think
  again about the music you have just heard.
- Create one sentence in your mind that includes the words on the card in your hand. At least three of these words, but if possible all four, should be included.
  When you have created a sentence, write it on the back of your card.
- Hand over your card to your right-hand neighbour.
- Read out the sentence on the card you have just been given. The cards should be read in random order: Somebody starts, somebody continues, until everybody has read their sentence. All the sentences should be read quickly with no pauses between them or at most very brief ones. Listen carefully. Maybe the sentences will make you think about the music again – or about something else.

– RECITING PHRASES –

4. Enacting Sound Images and Listening

- Hand over your card to your right-hand neighbour.
- Stand up and walk slowly and at random through the room with the new card in your hands
- Read out your sentence twice. Decide how you want to perform your sentence: quietly or loudly, fast or slowly, with or without pauses, overlapping with others – all this is welcome.

The working process is now being extended in various ways by, for example,
- speaking the sentences or parts of them more frequently in succession and simultaneously so that they overlap in the group;
- speaking very quietly, slowly, and very loudly, quickly, with rapid changes;
- speaking with varying expression (happy, depressed, calm, aggressive, etc.);
- omitting all the consonants in the text, thus performing only the vowels;
- omitting all the vowels, thus performing only the consonants;
- transferring the sound performances, using the words and sentence fragments, into an improvised performance.

– ENACTING SOUND IMAGES –

5. Listening to Music under Altered Conditions

- We are going to listen to the piece of music again.
- You can simply let the music affect you or you can think about how the music sounds different compared to the first or second listen.

– MUSIC –

6. Reflecting on This Exercise

- Please tell the others and me what has been enjoyable and difficult for you in this exercise.
- The teacher acts only as a facilitator, he or she does not participate in the conversation.

– REPORTS, TALK –

What is the meaning of providing structure in this context? Structure can be an essential precondition for possible openness. This raises the question of what kind of structural guidelines keep the learning processes more closed and what kind cause more of a tendency to opening. Conditions, information, tasks, and so on decide whether and to what extent teaching and learning processes as well as the prospects and results are marked by openness.

The educational literature is full of pleas for openness, or opening of teaching. This includes, again and again, the dispute about how many and what kinds of structures are required to ensure that the opening leads to productive processes. Hans Brügelmann, who has been prominent in this debate, said this:

> "We have to define 'openness' more ambitiously, but also more precisely. At the same time we must make it clearer that openness does not exclude, but in fact requires, structures. In the end we have to apply the same imagination and persistence to the development of such structures as we do to the invention of open assignments and learning situations." (Brügelmann 1996; translation by the author)

Thus, if we have to develop structures for offering openness what are the areas in which openness is desirable? Below, some aspects are listed that have special meaning for the concept *die kunst der stunde*.

General Conditions

- *Interior design:* The atmosphere of a room greatly affects listening to and understanding music. The type and size of the room, the furnishings, the lights, and so on shape the readiness and ability to focus on music. It also affects the feelings that are connected to listening to music. In the concept *die kunst der stunde* much emphasis is placed on a specific interior design. It is the most prominent feature of the setting at the start. With large colourful cloths, strategic lighting effects, the arrangement of the seating, but especially the way the work material (paints, paper, pens, props, etc.) is laid out, the room achieves an immediate effect which is unusual compared to the everyday situation. The design of the room suggests something extraordinary. The inner readiness becomes open for experimentation and the creation of something special while listening to the music.
- *Materials:* Various materials, and as much material as possible, are offered for the work planned in the room (e.g., various colours, different paintbrushes, and types of paper in the painting room, and clothes for disguising oneself, hats, half masks, props of all kinds in the theatre room). The individual participants should have the feeling that there is material in abundance for every single person, that there are many possibilities for acting in this setting.

- *Workstation:* Acting always takes place in a communicative situation, which in turn has a great effect on the perception and the impact of music. The workstation nevertheless has to be designed as a quiet, undisturbed place for listening to music. In a session of *die kunst der stunde*, the individual workstations can be arranged quite differently. How far they can act by themselves (i.e., more or less protected from making eye contact with others) or, especially, the suitability or otherwise of sitting side by side (as is usual while painting) or acting out scenes together is particularly important to the participants.
- *Time-frame, tempo:* The timing of an activity results from the predetermined steps. Here, the teacher follows the working speed of the group as far as possible. In the course of an activity the timing becomes more and more open. In the abovementioned preliminary exercise (Example 1) the duration of each step is quite clearly defined initially and then opens up at the end when the improvised sound images are performed. For larger activities, such as painting or drama or language plays (Example 2), the timing of the phases is very open. As a structural element the repeated listening to the piece of music – interrupted by the pauses between the listening – is of special significance.

Working Process

- *Independence:* With purposeful prompts the independence of the participants is required, for example, by inventing forms and figures for painting, writing texts, or trying out techniques of body language in dramatic acting. In the above exercise (Example 1) independence is initially only required to a limited extent while participants find words, then form and recite sentences. However, greater independence is required when performing the improvised linguistic-musical sound images. In Example 2, participants act with increasing independence. When writing stories, letters, or poems they are on their own. There are no further prompts from the teacher.
- *Requirement level:* The independence of the individual is strengthened by the fact that everyone can work on their individual performance level. The activity's structure and in particular the instruction text make it immediately clear that there is no generally binding requirement level. Above all there is no right or wrong.
- *Working process:* Initially the working process is centrally controlled. Then the decisions about what to do are handed over to the participants. As Example 2 shows, the working process is only stimulated by the repeated playback of the music.
- *Guidance:* The instruction manual is read, not improvised. The text is not even freely spoken if the original can be delivered from memory. This unusual way of steering the work process has several advantages. Reading supports the role of the leader at a reasonable distance. The teacher is not involved in the work process; this is solely

for the participants. Receiving the guidance text from outside, as if it were, creates a feeling of security and decisiveness since the text is so clear that there is no uncertainty and no questions. This facilitates involvement in the process.

Relationships

- *Individuality:* Individuality has priority. It is strengthened by the kind of prompts that lead to individual decision-making (regarding figures and forms, words and text forms as in Example 2 below, particular roles, etc.) that also defines the ongoing process. From the strengthened position of the individual, constructive encounters with others and the group arise, for example, while improvising sound images, in movement improvisations and non-verbal drama scenes.
- *Neighbours:* The guiding of the process makes sure that there are always possibilities of contact and short-term activities with other individuals when, for example, in the language play participants are standing side by side at the pinboard and responding to each other (cf. Example 2) or when individuals are practising body exercises together in the role-play. Mostly these are only short-term openings expanding from the individual work into co-working to gain further stimulation. However, the individuality is prioritised.
- *Group:* The group shapes the general atmosphere of the whole activity and the basic feelings of the individuals. How far the group as such works together differs in practice: it is more the case in the drama scene than, for example, in painting. In Example 2 the work on the pinboard is characterised by acting individually, but in contact with other participants. Of particular importance is the time towards the end of an activity. The individuals look around and register what the others have done as compared to and maybe in contrast to their own results. In practice, this differs according to the various rooms. In the painting room, all the participants' pictures can be seen at a glance; the impression is of an overall image with many individual elements. In the language plays room, the individual products appear, as far as they are verbally performed, as a mosaic of a multifaceted language-image. In the theatre room it is only recognisable afterwards how the performed scenes actually represent a group result.
- *Leader/facilitator/teacher:* The leader of an activity has, in practical terms, no particular importance as a figure in the network of relationships. He or she plays a strange double role: On the one hand this person controls the whole process, on the other hand she or he stays completely out of the action. The guiding happens by reading the instruction text. The position of guiding and at the same time remaining uninvolved in the action strengthens the aspect of independence and openness: Each

one of the participants has to make decisions and has to act on his or her own. The teacher is not available to act as a model or assistant.

Content

- *Music:* It has already been mentioned that in the concept *die kunst der stunde* the subjective approach to music is strengthened. This includes an infinite opening of the horizon of interpretation of the music.[6] The content of the teaching and learning process refers not to what can generally be said about a piece of music as an objective tangible item, such as musicological research findings can say about its genesis, the composer's intention, the results of a musical-technical analysis, the perception history, etc. Nor does it refer to playing music as a way of dealing with the sheet of music.[7] Rather, the music as it is heard and perceived by the individual participants is the core content of the activity: the different musics in the brains of the individual learners. What the subject perceived as music becomes the object of reference. The way of referring to it is the work to convert it into another art form, to reflect it in a kind of mirror to acquire other, unexpected aspects (Niermann 2005). The content – the music in an individual's imagination – appears as a newly created, redesigned form: It is available for the learner to describe, interpret, and allocate significance to the music.[8] It leads to a deeper individual understanding of music. The reference to the piece of music is open to the preferred perceptual perspective: The music can be perceived, for example, in terms of affection (melancholic, powerful, happy, sad), memory (of a person, of an outstanding situation, of another piece of music), determination of the technical aspects of the music (string quartet, sound of wind instruments, repetitions, dynamic changes, fast tempo), or of personal valuation (pleasant, hideous, stimulating, strange, boring, rousing). The perceptions will not be expressed verbally, but transformed into another form: the sound image in a colour image, musical figures in body language, etc.
- *Material:* Under the heading "General Conditions" crucial aspects concerning the significance of the material for opening processes have been mentioned. Now the aspect of content, beyond the practical and technical side of the material, must be

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6   In this sense Christoph Richter explained listening to music as a "field of open possibilities" (Richter 1991, p. 39). Richter especially follows up on Georg Pichts *Kunst und Mythos* (Art and myth), in the chapter "Analysis of Listening" (Picht 1986; cf. also Niermann 2005).

7   Making music can be used in an enriching way as a form of access to a piece of music in one particular room of the concept *die kunst der stunde*: in the music room. Here the improvisational playing with relevant elements of the particular piece of music forms the content of the teaching and learning process (cf. Schneider & Niermann 1997; and in more detail in Schneider 2000).

8   "The design perspective implies that people should be conscious of the things they actually do [...]. When environments are designed, then there is no such thing as a representation that is true or false; there are only more or less adequate versions" (Weick 1995, p. 243).

underlined. For example, the colour dark blue next to light yellow may mean severity and depth besides brightness and lightness. Linguistic figures may give the impression of shouting or whispering, they can have a character of severe melancholy or of light dancing movements. In drama plays a stage entry can be powerfully boastful or shyly restrained. Such expressive qualities are the content side of the material used for painting, poetry, or body language. They are the common ground on which the expression of the music meets the respective material. The expressive quality of the material reflects the corresponding aspects of the music. In this sense the material level is the meeting point of the various arts. How that happens, and in which kind of material, is completely open in the process.

- *Product:* As a third dimension of the content aspect, attention now turns to the outcome of the process, that is, the resultant product. This is, for example, the image or the text, both materially tangible at the end of the activity; the scene performed or the improvised movement, both available afterwards as reminiscence in the brain. In all cases something has emerged, something that did not exist before. Now it can become an object of reflection, interpretation, and communication. The product of the action process is available as an object of reflection in retrospect. In the *PAROLI* phase, which means the exchange of experiences gained from the activity and its result, the participants talk about how they worked and what the outcome was. While talking about the process and the product of working, the music is considered as well. Sometimes the connection of the product to the structure of the music is quite close, for instance, when an invented text captures the course and dramaturgy of the music, or when an image has become an original kind of notation. But in the majority of cases the result is much more influenced by the momentum of activity in the form of expression, for example, acting, writing, or painting. The influence of the music is there, but it is not so obvious.

Example 2: Language Plays and Creating a Text to Music

The following example is given to understand the above. The crucial difference compared to Example 1 is that in the end the participants hold the product, which they have created themselves, in their hands. The invented and notated story, the poem, the letter, or other kind of text form is, unlike the sound images of Example 1, available beyond the moment of creation.

The working process essentially takes place in three steps:

- In the first step countless words are collected while participants listen to the music. Afterwards, all the participants can use them.
- The second step is the richly varied play with words and sentences. This step is all about experimenting far away from all conventions of text-writing, and playing with phrasing attempts. The results on the pinboards eventually show bizarre forms and images consisting of words and phrases.
- In the third step, the self-created texts or language-images emerge from the stimulations of the first two steps and can also lead to entirely new results.

The decisive input in the last step emanates from the repeated listening to the piece of music. The piece, Bartók's *Intermezzo Interrotto*, provides widely differing expressions and various characters.

Conclusion

Listening to and understanding music needs good preconditions. In music lessons it needs the support of the teacher who provides opportunities to engage intensively with music. This includes both the guidance and encouragement of the teacher as well as openness for the individual perception and personal interpretation of the music.

The experiences gained from the development and practical implementation of the music education concept *die kunst der stunde* have led to the perception that the basic idea of *guiding to openness* can be of great value. This principle describes one of countless possible music education methods, certainly one that is hard to find elsewhere in practice with such clarity.

Openness and *structure* need a good balance. If the structural requirements (working assignments, pace of learning, results, performance criteria) are too strict, they may block and hinder individual learning opportunities; they must be applied to openness and opening. On the other hand, if the openness towards the processes and the results of learning is too great from the very beginning, it can lead to indifference, to an anything-goes attitude. Productive, bottom-up learning processes and developments are then hardly possible.

The idea of guiding to openness is an example of this balance. The structural guidelines are intended to encourage productive work and to open more and more into abandoning preconceptions and particularly individually determined directions. This way, personal relations between learners and music can continuously improve and music education will permanently explore new horizons for listening to and understanding music.

Language Plays and Creating a Text to Music

The Situation in the Room

Five pinboards are distributed on the walls of the room. Two of the pinboards are blank; on each of the three others one term is written: "Yearning", "Love", and "Disturbance/Destruction". Different-coloured pens are placed near the pinboards for the participants to use.

In the middle of the room there are chairs, one for each participant. On each chair a notepad and a pen are placed. The chairs are spread out evenly throughout the room. This shows that (first) the work will take place individually.

There is a table at the edge of the room with writing material for the final phase of this activity. On the table are different-coloured sheets of paper, envelopes, drawing paper, pencils, and other painting tools.

On the walls signs are fixed with terms for different types of text, such as "Short story", "Letter", "Poem", "Script", etc. The types of texts may also be named in other stimulating ways such as "Paint a picture of words", "Rapt listening to a fairy tale", "Writing a letter to a close friend", "Creating a poem", "The storyboard for my movie", etc.

The Guiding Text

- Go to a chair, take the notepad and the pen, and sit down.
- When you hear the piece of music, write down as many words as possible on your notepad.

These can be expressions for emotions, associations, or thoughts and memories. They can also be words for what crosses your mind as you listen to the music: related to the instrumentation, to the sound, to the dynamics or dramaturgy of the music, or something else.
Now listen to the piece of music. It lasts four and a half minutes.

– MUSIC –

- Get up, put the notepad and the pen down on your chair, and walk through the room at random.
- Go from pinboard to pinboard and think of the words on your notepad. Write down as many as possible somewhere on the pinboards. Either on a blank pinboard or on one where you already find a word.
- Take your time to walk through the room. Let yourself be inspired by the words that are already there: Other words will probably occur to you, for example, words that match those already on the board or are contrary to the written ones. Write down as many words as possible.
- Choose one pinboard and stay in front of it. Let all the words written there calmly affect you.
- Select one single word from the board.
- In your mind, create a phrase containing this word. This sentence should be at least six words long.
- Write down this phrase close to the selected word on the board.
- Now move to another pinboard.
- Read everything that is written on this pinboard.
- React to the sentence that was written near a certain word. You can continue this sentence or write something totally different all around this sentence.
- Again move to another pinboard and read everything that is written on it.

- Write down everything – but wait a second until I give the start sign – … Write down everything that occurs to you at that precise moment in one continuous line. Quickly write as much as possible and as small as possible. Do not remove the pen from the board while you write. Do not put any spaces between the letters and the words. You've got exactly one minute. I repeat: Write everything *(read the whole text again, then quickly going on:)* Ready: Start: – NOW! *(check the clock)* … another 30 seconds … 10 … 5 – 4 – 3 – 2 – 1 – STOP!
- Walk crisscross through the room.
- Look at the signs on the walls.
  Stand calmly in front of single statements; you have enough time for this.
  What appeals to you? What seems less attractive to you personally?
  Imagine you were writing something in this manner: How difficult or easy would it be for you? What would this sort of text look like if you wrote it?
- Now you have time to look at the writing materials that are here on the table.
  Take different pens and papers. Try them out if you like. Which writing material particularly appeals to you?
- Then take your preferred writing material and find a suitable place for writing.
- *(When everybody has found his or her place)*. Let the music stimulate your writing.
  You will hear the piece of music twice, with a pause in between.
  After the music fades out come slowly but surely to an end.

– MUSIC – CONTINUING WRITING – MUSIC – completing WRITING –

- Take your chair and come to the circle.

– PAROLI –

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