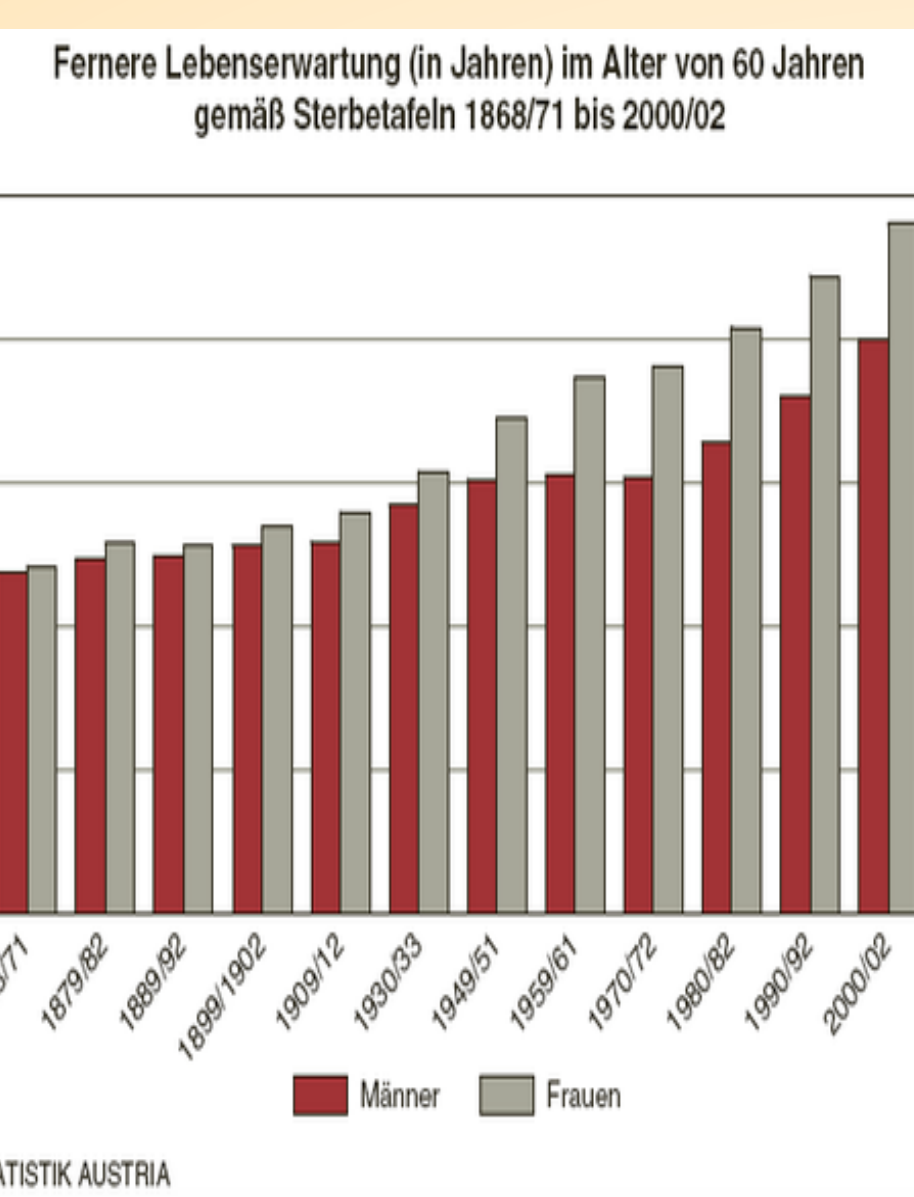
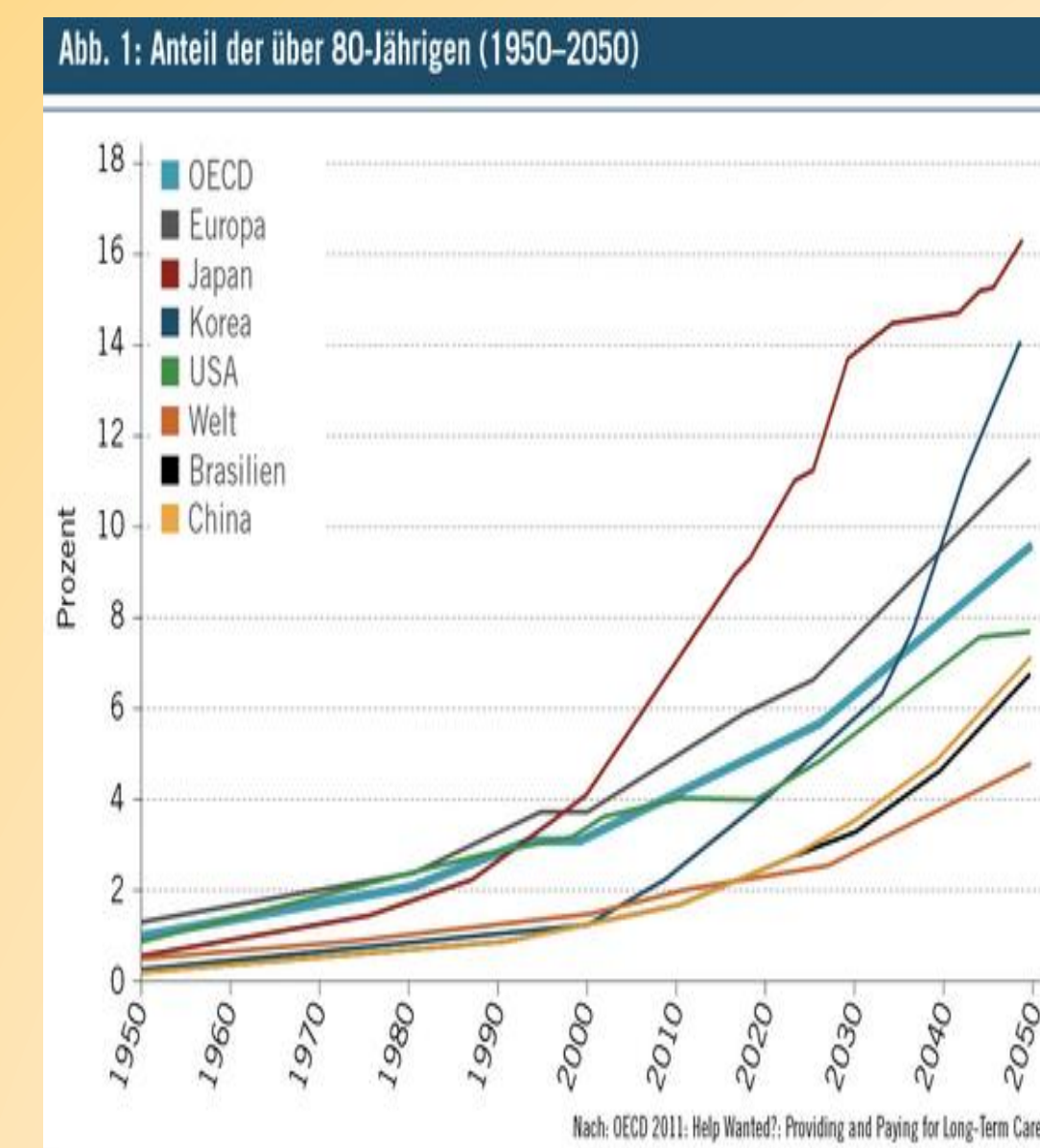


As one of the largest music academies in the world, the University of Music and Performing Arts Vienna offers research seminars in science of music education. Bachelor- and Diploma thesis have been conducted to investigate individual questions of students.

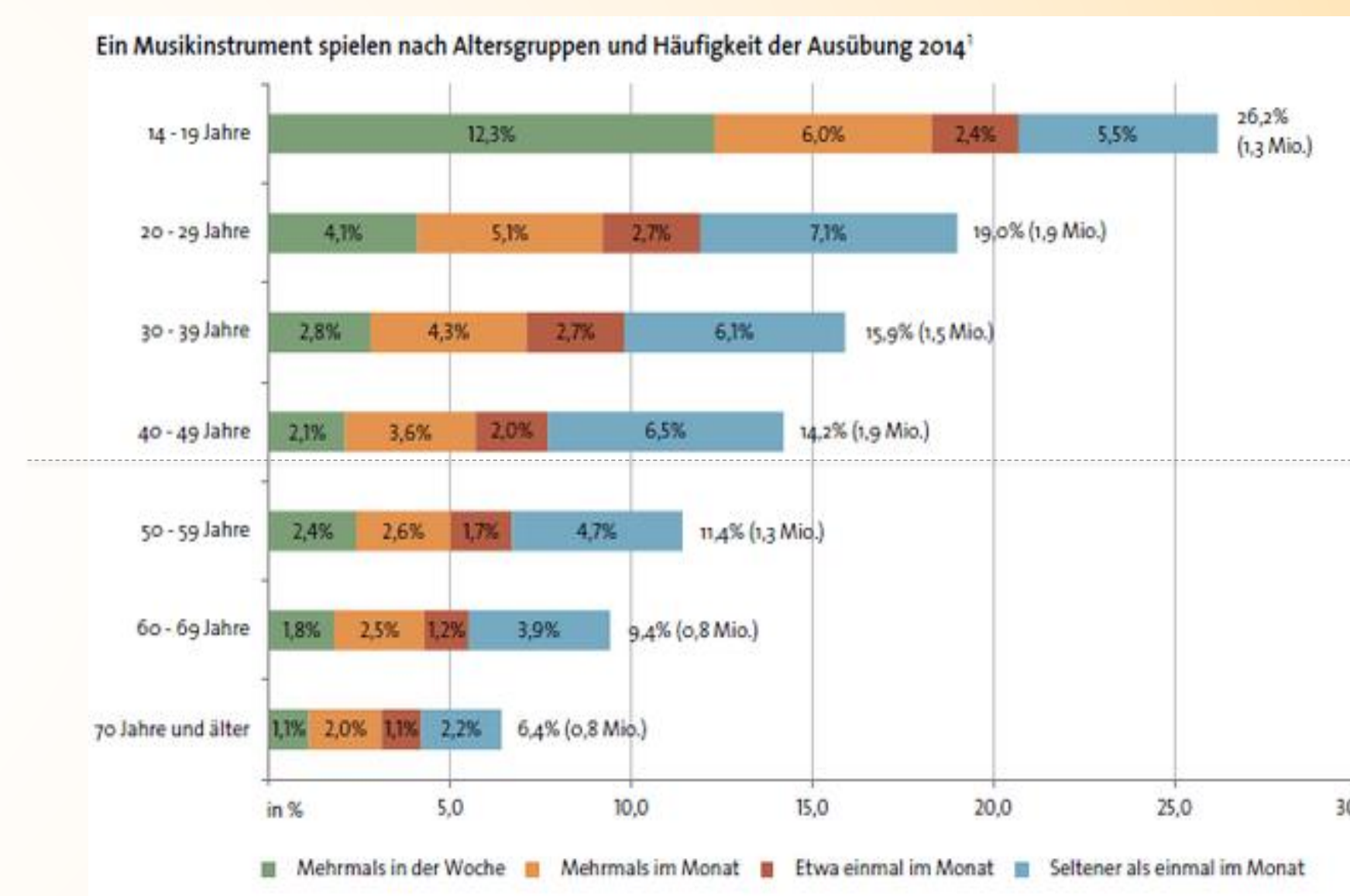
# Creative Situative Music Education by Students of the Department of Music Education Research for Elderly Visitors in a Home for Senior Citizens in Vienna



**Access to the Field:** The proportion of adults and, above it, older adults is growing steadily. Senior citizens are showing an increasing interest in active and meaningful leisure activities. The “most important factor of this demographic change process are the an increasing degree of agility and an ever increasing pluralization of lifestyles” (Hartogh/ Wickel 2008). This presents opportunities, but also challenges, for experienced music pedagogues.

**Location of the project:** The research project aimed to investigate a number of factors, namely it should demonstrate whether, and to what extent, access to music making during music units would instigate changes in the day centre visitors and also how authentically the students would feel.

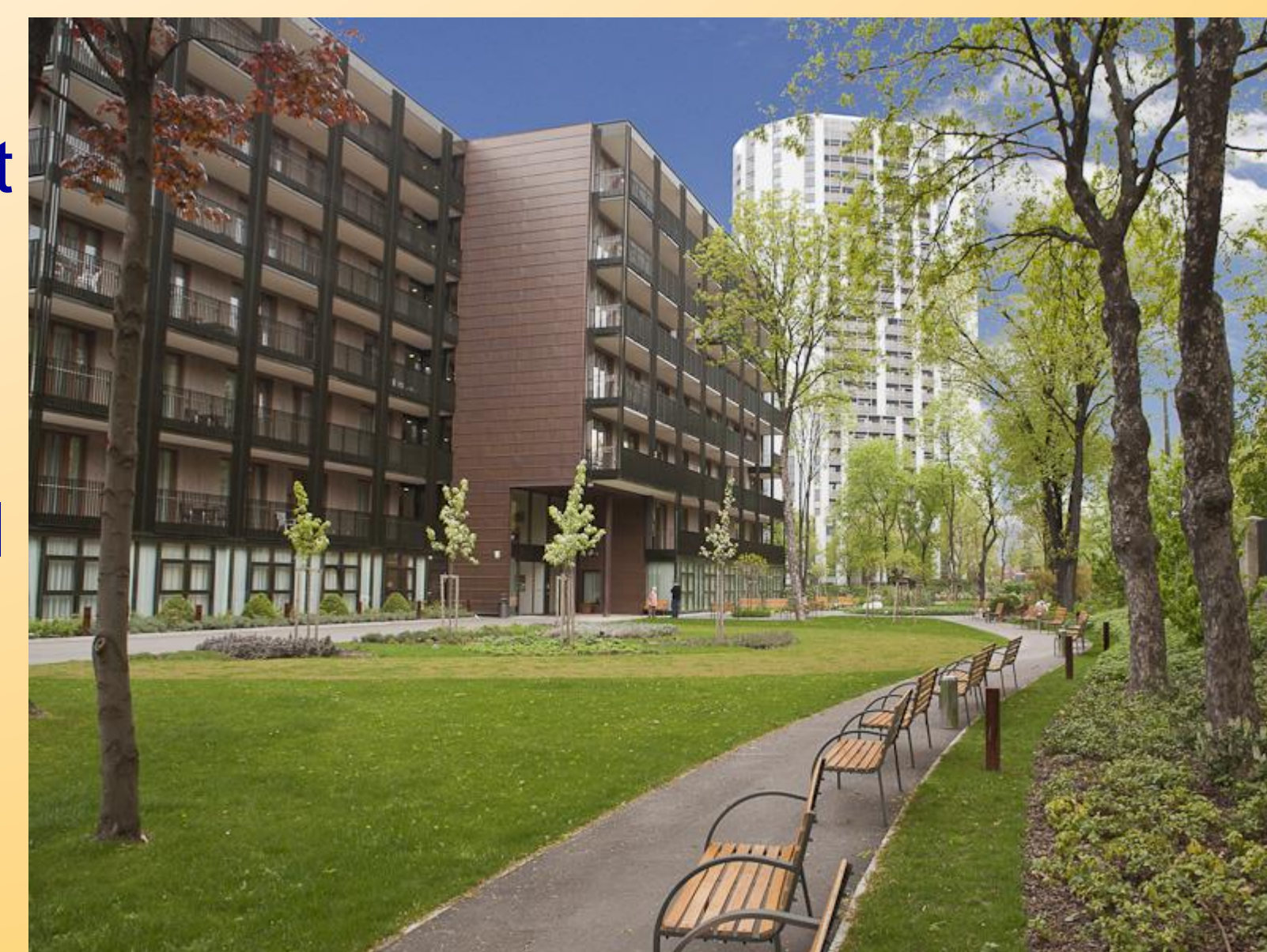
The students prepared the structure of the musical meetings, and conducted them, both in ensemble and individually.



**Description of the Group:** From October to December 2015 weekly musical units were undertaken in a day centre for senior citizens. These were both regular or irregular visitors, all of whom required at least a minimum level of care. The individual orchestral units lasted about an hour. Approximately fifteen seniors took part in the musical units every week. They were between 61 and 90 years old.

**Research design:** Participatory observation and group discussion. “Participatory observation is a field strategy that simultaneously combines document analysis, interviews with interview partners and informants, direct participation, observation and introspection” (Flick 2002). The method of participatory observation was utilised because of its field suitability. In addition group discussions were used, a survey method adopted from empirical social research. This was the basis from which the thematic statements of the group were recorded.

**Evaluation – Selected test results:** People with previous musical knowledge were most actively involved in teaching units and brought new ideas. Each workshop block presented a new situation. Initial scepticism about creative methods of the workshop leaders decreased as the units progressed. The elderly became more adventurous, gained confidence in themselves during their individual exercises, were not longer frightened of making mistakes and understood themselves better as a group. The students gained experience and a new level of understanding, while the senior citizens rediscovered their innate artistic and musical selves.



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**Unit 1**  
Improvisation with Rhythm Instruments: bamboo tufts, maracas, cabaças, guiros, bell rings



**Unit 2**  
“Verklanglichung”: Rhythmic exercises with variations of dynamism, tempo, meter and duration



**Unit 3**  
Folk songs: students played with violin, flute, piano, songs were accompanied by appropriate movements



**Unit 4**  
Gestures: percussion instruments conducted individually by seniors, patterns matching the song,



**Unit 5**  
Variation: Rhythmic name piece created by senior citizens, W. A. Mozart Piano Variations KV 265



**Unit 6**  
Rhythm: concepts with different rhythms, patterns were played simultaneously



“We set our work with the students in the centre of research activities. Later on they will be called to initiate, stimulate, promote and make music learning attractive in schools, music schools and in other professional fields. We like to engage ourselves in the creation of concepts in most different fields of practice for a living and joyful transmission of music.” (IMP, Mission Statement)