



CONFLUENCES BETWEEN KOELLREUTTER'S PEDAGOGY AND IMAGINATION MUSICAL

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Summary

Hans-Joachim Koellreutter's Active, Creative or Open Pedagogy, as a way of musical thinking, can present many transversalities and intersections with the concept and application of the term Musical Imagination. This is the question that motivated the present study. For this purpose, we will use the analytical-descriptive method with a focus on the Literature Review. Therefore, we intend to outline some notes that lead towards the interface between the aforementioned plans, considering the scope of the adopted concept of Musical Imagination to encompass the set of phases that constitute the Creative Process (or "*poíesis*"). From this perspective, such intertwinings are "*pari passu*" with the notions of Becoming, Flow and Rhizome introduced by the master; however, they find in the prevalence of *Make Music*'s greatest significant burden has the power to train more expressive and reflective artists and educators.

Key words: Active pedagogies. Musical imagination. Becoming. Flow. Rhizome. Make music.

Abstract

Hans-Joachim Koellreutter's Active, Creative or Open Pedagogy, as a way of musical thinking, can present many transversalities and intersections with the concept and application of the term Musical Imagination. This is the question that motivated this study. For this purpose, we will use the analytical-descriptive method with a fulcrum in the Literature Review. Thus, we intend to draw some notes that lead towards the interface between the plans considering the scope of the adopted concept of Musical Imagination to encompass the set of phases that constitute the Creative Process (or "*poíesis*"). In this perspective, such entanglements go "*pari passu*" with the notions of Becoming, Flow and Rhizome established by the master; however, they find in the prevalence of *Music Making*'s greatest significant load having the ability to educate more expressive and reflective artists and educators.

Keywords: Active pedagogies. Musical imagination. Becoming. Flow. Rhizome. Music making.

1. Introduction

To study Koellreutter's musical thought, we will use, as a theoretical reference, the work of Santos (2006, 2015), who was a disciple of Hans-Joachim Koellreutter and whose scientific articles well represent the ideas about Musical Education of the aforementioned master. For this same purpose, we note that we will also dialogue with Brito (2001, 2015) and with the canonical work of Mateiro and Ilari (2016).

In this area, the objective of this text is to reinforce structuring concepts or founding elements not only in an objective, practical and direct way; but also with a comprehensive and holistic view.

In this scope, we aim to investigate the material bases that permeate the confluences in order to project a tangent that highlights the imbrications, crossings, junctions, intertwinings, transversalities, crossovers, associations and intersections between theoretical environments related, similar or linked in study, promoting the encounter with all its power.

For Hans-Joachim Koellreutter (1915-2005), a German musician who became a naturalized Brazilian, music constitutes a means of communication or a vehicle for the transmission of ideas and thoughts of what has been researched, discovered or invented as a product of the provocation of a stimulus arising from the problematization.

It is, then, an approach situated in the field of Active, Creative or Open Pedagogies.

In fact, according to the explanation by Mateiro and Ilari (2012), Active, Creative or Open Methodologies have a New School nature, privileging the Autonomy and Protagonism of students. They recommend the use of *Improvisation* (which is made up of sets of playful actions), whether Vocal (i.e., Singing in the mother tongue) or Corporal (that is, natural, fluent and spontaneous movements or gestures performed according to the flow of the Rhythm of the Music).

In relation to Koellreutter, his pedagogy is centered on the conceptual tripod Becoming-Flow-Rhizome. From this clarification, we intend to draw some notes that lead towards the interface between the aforementioned plans considering the scope of the concept

adopted from Musical Imagination to encompass the set of phases that constitute the Creative Process (or "*poíesis*"¹).

2 Hans-Joachim Koellreutter's methodology

At this point, it is pertinent to analyze the concept of Becoming as an immanent quality^{two} or matter-force capable of impacting students, producing knowledge and generating learning. It is about producing restlessness, inquiry and curiosity in the search for the new based on awareness, assuming that the historical and sociocultural reality, as well as the individuals that constitute it, are unfinished.

As we have already explained, regarding the study of Koellreutter's musical thought, we will use, as a theoretical reference, the work of Santos (2006, 2015). For this purpose, we reiterate that we will also dialogue with Brito (2001, 2015) and with the canonical work of Mateiro and Ilari (2016).

So, Becoming (in the conception of Koellreutter, as well as the philosophers Gilles Deleuze and Félix Guatari), constitutes that subject that *awake* student interest by appealing to their needs, expectations and demands in order to mark or impact the historical and sociocultural context of the reality of their lives. In this conceptual dimension, Becoming is always in search of the essence beyond and behind the form in thinking and acting with an integrative or holistic vision of the human being as a learner. Becoming makes the student literally "embark"³ on the topic under study.

In this dialogical and inquisitive perspective, the pedagogue considered that music would transport us to the new. Indeed, Becoming is that theme that motivates (in the sense of offering reasons) students and seduces or fascinates them to the extent that it individualizes and particularizes them.

¹Designates the word of Greek origin that, initially, was used as a synonym for creative process and later came to name the creative process of a poem, from its initial idea to its elaboration. Indicates the idea of creating, producing, manufacturing, executing or doing something. It also designates, within the context of Plato's Philosophy, the way man achieves the immortality of the soul. It constitutes one of the modalities of human activity divided by Aristotle in the fourth century BC, between theory and praxis. According to this classification: theory is the search for true knowledge; praxis is the action aimed at solving problems and "*poíesis*", then, would be the impulse of the human spirit to create something from *imagination* and of *feelings* (HOUALISS, 2021).
^{two}According to the Dictionary "*online*" Caldas Aulete (2021): Which is inseparably contained in the nature of a being or an object: Which is contained in or comes from a being, without interference from any external action. Antonym of transcendent in philosophical terms. Permanent, which resides in a constant manner; durable. That does not communicate to an external object.

³Reference in quotation marks due to the use of the term in the well-known, common, trivial, usual or common sense present in everyday common sense, popular imagination or collective unconscious.

attracting students' attention to their subjectivities and peculiarities. As a result, the student becomes interested in the content and their contact with the knowable object gains contours of autonomy, proactivity and emancipation, reaching the level of active, liberating, creative, sustainable, relevant, superior and meaningful learning. Through this process, the dispositions of the student are captured and influenced in their singularizing dimension, generating immediate, materialized and concrete educational responses or reactions.

In the meantime, according to Mateiro and Ilari (2016), doubt is always seen as the mainspring of the way of being and thinking; as it encourages research, reflection, debate, experience and creation in the fight against obtuse, oppressive and violent methods. In this way, Koellreutter pointed out the need to free artistic education by criticizing the mechanization resulting from methodical, automatic and repetitive structures. For him, the most important thing was to take advantage of the time to make music, to discuss, reflect and question.

Then, the *discovery* should be an important objective of musical education in the training or integral development of students. Using the musical fact or event in its a priori dimension (creative and initial impulse embodied in the *make music*), sought to overcome hostile or prejudiced dualisms and separatist, fragmentary or disaggregating views.

For this purpose, he always took as a starting point the *make music* (which means the musical practice of Improvisation used as a pedagogical tool through musical games) as a generating fact or triggering act of musical demands, more systematized or theoretical discussions and reflective debates.

In a world marked by continuous and rapid transformations, the themes emerged from the conversation between teacher and student in the *dialogical meetings* always looking at the new and the future, resizing conceptions, values, ideas of music, education and coexistence. Thus, creative projects and educational actions emerged from experience during the course of work.

Thus, according to Koellreutter's artistic thinking and pedagogical conception: everything that does not flow, does not move or changes can become harmful. Hence the idea of the continuous, constant and dynamic flow of ideas that emerge from work. Having as its founding principle the Work itself or Pedagogical Praxis of Music Making, the resulting Flow would mirror the artistic-intellectual movement resulting from creative-educational actions. So, the concept of Flow has to do with Continuous and Constant Dynamism.

In the sense of this pedagogue (as well as the philosophers Gilles Deleuze and Félix Guattari – once again), Rizoma means musical pedagogy without a center (neither in the student nor in the teacher, nor in the content) and means open or rhizomatic musical thought (hermetic, complex, deep, entangled and intricate; intertwined within itself by infinite possibilities of connections or relationships as well as by the articulation of new plots or new maps with multiple lines of flight, or even pointing outwards as in *aentangled in a labyrinthine setting or panorama*). In other words: it has to do with transversalities, intertwining and intersections in dialectical and dialogical relationships. That is to say: opening channels, bridges, networks, paths and networks to transit or navigate with new perspectives, dimensions and perspectives.

In this scope, refine the statement by Santos (2015b), according to whom:

Deleuze and Guattari (1997) use the terms *smooth and striated* to say that the smooth space does not bring previously established canons of control and exits, which is why decisions are made along the route (about how to move, where to stop). In smooth space, the points are subordinate to the paths, as it is the path that causes the stop. Changes in direction arise from the nature of the route or the variability of the target or point to be reached. On the other hand, the striated space is already previously closed, measured, demarcated for those who will cross it. In it, the route and stops are determined by previously established points: it's Sibelius, it's Chopin, it's Stravinsky... The fact is that neither the smooth nor the striated remain as isolated forms; we move from one to the other: sometimes we close a space again, sometimes we open it again, paying attention to the clues, listening, hypotheses of the students, the ways in which they are affected and affect the materials. There is always some way of being in space, of being, of thinking. Deleuze and Guattari (1997) remind us that we can occupy highly demarcated spaces, smoothing them; and that we can occupy smooth spaces, creating striations in them (Santos, 2011b, p. 237-278).

And the author continues in her exposition:

We could now also resort to the image of the rhizome in its tangle of threads, as a way of understanding the production of knowledge in the classroom, the place of everyday curricular work. Unlike the logic of "tracing" the models, it is important to "pull" the threads and use them to weave the network of knowledge, in a game of connections in this tangle of threads. Deleuze and Guattari (1995) use the term rhizome to address an alternative in the field of cognition, characterized by a network or spiral of "open rings" (p. 18) or "broken rings" (Deleuze, 1992, p. 37). The term rhizome, taken from botany, refers to stems and roots that spread in any direction: the ivy that grows on the wall, the ginger (Deleuze; Guattari, 1995, p. 18; Deleuze, 1992, p. 37). One of the principles of the rhizome is that of connections and multiplicity. Rizoma is where I walk to produce territories: how different Vivaldi's music sounds from Stravinski's - in a specific work, in a specific passage. Ultimately, not just any song, but the one that is the object of listening, in that passage, in that excerpt, or in the connections established between two songs. (SANTOS, 2015b, p. 6 and 7).

Below, we list a brief synthesis of the didactic thought of master Hans-Joachim Koellreutter based on the following structuring elements; what are the beams

highlighted below: the continuous flow of ideas that emerge from work, from becoming (immanent quality or matter-force capable of impacting teachers, producing knowledge and generating learning), from new perspectives and dimensions, from new perspectives and trends, from musical games of improvisation in musical making or practice, of creative projects that emerged from experience or experience in the course of work, of attention to the desires and effective possibilities of the group with due respect for the individuality of each student without losing the notion of the characteristics of the group in its totality, of purposeful and challenging education that reveals the needs and demands of each student, generating rich and varied creative processes, of stimulating students' expectations as agents participating in the knowledge construction process, of including students in the context of the educational process in a active and creative, of fragmentation without necessarily experiencing an erasure of the view of the whole, of musical pedagogy without a center (neither in the student nor in the teacher, nor in the content), of open or rhizomatic musical thought (intertwined within itself by infinite possibilities of connections or relationships as well as through the articulation of new plots or new maps with multiple lines of flight, or even pointing outward), of transversality (opening of channels, bridges and networks to transit or navigate), of the smooth (which may become become striated, alternately) and the striated (which can transform into smooth, reciprocally) as apparently distinct spaces that can relate dialectically in a flow of continuous movement in which one can momentarily or definitively incorporate (or “phagocytose”) the other, from search for the essence beyond and behind the form in thinking and acting, the integrative or holistic vision of the human being as a learner completing an integral education, the provocation that creates educational interests leading to the restlessness of questioning for active discovery, the production of circumstances and the creation of spaces capable of triggering the conflict that highlights the search for something new, among others.

Here, therefore, are some structuring characteristics or founding elements of Hans-Joachim Koellreutter's Pedagogy.

Thus, using the creative spirit as the driving force of the educational process, Koellreutter sought to create an atmosphere or ambiance of mutual and reciprocal learning through exchanges with dialogues and discussions that often reorganized the direction of work, leading the educator to adaptation and reflection on both the method and the curriculum.

In this regard, Mateiro and Ilari (2016) elucidate that Koellreutter's method was to have no method. The method closes, limits, imposes, flattens, restricts. For Koellreutter, it was necessary to open, transcend, transgress, go beyond. There are no norms, rules or ready-made formulas. However, the open method cannot be confused with the absence of methodological principles, projects and work plans. It just means that the work must be guided by the observation of each student and each group with respect to their uniqueness, interests, and sociocultural context as significant aspects that guide teaching activity.

In this sense, Mateiro and Ilari (2016) mention that the educator must be attentive, ready, prepared, available and equipped with the content in order to act as a facilitator or creator of spaces and situations favorable to the development of self-directed learning plans emphasizing creativity in opposition to standardization, massification and stereotyping. Such a proposal requires not only a teacher who prepares the daily lesson plan; but an educator who prepares the class, who walks along as a companion, interacting and living with students, motivating them.

Therefore, the individual and collective experiences of everyone involved led to a change in the conditions of production of life and existence; as well as a transformation in the structuring of content based on the experience reprocessed and reordered by the subjects of knowledge themselves.

In this context, subjects were addressed according to the students' needs and interests, never in an imposing or rigid way, breaking with the paradigms of traditional musical education in a new perspective of liberating education; It is important to highlight, in an innovative vision for the time (however, subject to criticism like any and all methodological trends).

Thus, for Koellreutter: without standards, ordered systematizations or guidelines parameters established a priori, the educator must be sensitive to the cartography of the process that unfolds in an unpredictable and *improvised* through one's own experience, which traces paths and provides clues to the eyes of the teacher-mediator or teacher-facilitator.

In fact, Koellreutter's ideas are in perfect harmony with both the psychomotor school of the piano (the subject of study in another scientific article by us) and the idea of Musical Imagination that we support so much in our teaching. Regarding the notion of Musical Imagination, we will try to unravel this topic in the following lines.

Furthermore, Koellreutter's educational practices are also in line with our practice of seeking the empowerment of students through the awakening of education to the diversity of technical-mechanical resources, respecting the singularity of each biophysical system or piano apparatus (in the same way that we value the personality of each student as a musician-performer).

For us, as pianistic technique is something personal to be fitted into the “hand” of each individual, the active-reflective discoveries of our students in the encounter with content-power or becoming contribute to the construction of a framework of knowledge that are effectively used in a meaningful, striking, adapted, personal and relevant way, generating a series of symbolic mental representations of the signs of the knowable material-force (which are lasting in cognitive, auditory, visual, affective, sensorial, perceptual, sequential and muscular memories of students).

Thus, the impact on pianism constitutes an inevitable event with notable consequences in artistic and academic lives. To this end, we transmit the knowledge we have inherited from our masters always in a reflected, dynamic and critical way. We also encourage students to think for themselves and put our own teachings to the test; since, in our opinion, piano technique and interpretation demand self-knowledge and individuation. Likewise, Mateiro and Ilari (2016) emphasize that Koellreutter advised his students not to believe what they read in books or what they hear from teachers. Likewise, he suggested that students be suspicious of what they feel or think, as well as what Professor Koellreutter himself said, always asking “*why*” to everything and everyone.

In this vein, we encourage students to experiment, explore and discover (active and autonomous, reflective and critical, relevant and lasting, remarkable and impactful, transformative and liberating learning). We will not talk about this in more detail in the subsequent lines at this time (although it constitutes one of the mainsprings to which we dedicate our efforts in the teaching field).

Regarding the open and democratic stance towards the curriculum, in turn, it enables relevant interaction between student-teacher. The teacher, as a mediator and facilitator, must be prepared and equipped with the content as well as available for joint or collective learning in the mutual exchange of experiential ideas, transiting or navigating freely and randomly in the territories between the smooth and the striated. In this context, as an educator

democratic, the teacher must be equipped for the diversity of ideas without immobilizing mental devices concerning the formation of taboos, rigid rules or conditioning. However, he must provide guidance and direction to the work in a conscious, voluntary and purposeful manner.

In this light, Koellreutter led the “Música Viva” Movement, which provided some additional information or epistemological bases about the master’s creative parameters; as well as the Guidelines for the aesthetic or artistic conception of the Movement itself founded by the German composer and pedagogue. It is curious to say that this movement was responsible for oxygenating, reorganizing, redefining, restructuring, renewing, dynamizing, reinvigorating and reviving Music in Brazil⁴.

3 Of musical imagination

In this chapter, we will discuss the conceptions of the term *Imagination*. It should be noted, however, that, in the piano-musical theoretical literature, only in three authors, namely, Pereira (1948), Neuhaus (1973) and Matthay (1988), do we find a clear, precise and objective definition of what comes to be Imagination applied to pianistic interpretation.

The first of them is the figure of Neuhaus (1973), for whom *Imagination* corresponds to the Artistic Image, the Sound Image (listening internally in advance), the clear Aesthetic-musical Conception of the performer.

Let’s take a closer look at his words:

How many times have I heard students who did not have a true artistic-musical school, ie, no aesthetic education, who are poorly developed musically in an attempt to interpret the compositions of a great composer! The musical language was not clear to them; instead of a speech, they acquired a type of murmur; instead of a clear idea – just a few scant fragments of thought; instead of a strong emotion – some abortive sufferings; instead of a deep logic - “causeless effect”, and instead of a poetic language - a prosaic shadow. And obviously the much talked about technique was consequently inadequate. This is the type of execution when the artistic image is distorted, or it is not at the center of the interpretation, or it is completely absent.⁵(NEUHAUS, 1973, p. 70, our translation).

⁴“Everything that shocks raises awareness,” declared Koellreutter. Her personality sparked controversies, raising or triggering controversies that spread through the press and professionals. This was the case in the quarrel between nationalism and twelve-tone music (1950) and in the lecture “Function and Value of Music in the Society of Tomorrow” (1977).

⁵How many times have I heard pupils who had no real musical or artistic schooling, ie., no aesthetic education, who are musically insufficiently developed, attempt to render the compositions of great composer! Musical language was not clear to them; instead of speech, they achieved some sort of muttering; instead of a clear idea - only some

And he continues: "[...] Music lives within us, in our minds, in our consciences, our emotions, our imagination; its "home" can be exactly established: it is our listening." (NEUHAUS, 1973, p. 70).

As we have seen, we can infer that, for the renowned professor, *Imagination* it means delving into the intricacies of the musical language, discovering the intimacy of the composer's ideas in a complete and continuous reasoning (without interruptions, suspensions, breaks or sections). The result of this analysis is the unity of the compositional discourse and the authority obtained through knowledge translated into more convincing (and strong) emotions, making up an entirely poetic whole. In other words, the attribution of musical meaning (Semantics) first goes through the process of unveiling the written speech or musical text (Syntax). This is the total process of attributing meaning. In short: the *musical semantics* is closely related to *musical syntax*, as *product* this one. Both are inseparable entities.

This seems to be the core thinking of Heinrich Neuhaus (name of German origin) or Gustav Gustavovich Neigauz (name of Russian origin). And it is not surprising that this is the opinion of this master, so linked to the schools of Chopin and Liszt; which, in turn, received, according to Lucas (2010, *apud* Signorelli, 2019), the influx of all rhetorical thought (musical oratory) of the 18th century (expressed, above all, in the work of Beethoven).

In the same sense, we glimpse the lesson taught by Copland (1974), according to which:

My own opinion is that all music has its expressive power, some more and others less, but they all have a certain meaning hidden behind the notes, and that meaning constitutes, after all, what a given piece is saying, or what what she intends to say. The problem can be put in a simpler way by asking, "Does music have a meaning?" To which my answer would be "Yes." And then: "Can you say in a number of words what that meaning is?" And here my answer would be "No." That's where the difficulty lies. People of simpler natures will never be satisfied with this answer to the second question. They always want music to have a meaning, and the more concrete, the better. Music seems more expressive to them the more accurately it represents a train, a storm, a funeral or some other known notion. This popular idea of musical meaning — encouraged by the contemporary habit of commenting on music — should be discouraged under any circumstances [...] Music expresses, at different times, serenity or exaltation, sadness or victory, fury

meager fragments of thought; instead of strong emotion - some abortive pangs; instead of profound logic - "effect without cause", and instead of a poetic image - a prosaic shadow. And of course, so-called technique was consequently also inadequate. This is the kind of playing you get if the artistic image is distorted, or is not at the core of the rendering, or is absent altogether.

«[...] Music lives within us, in our brain, in our consciousness, our emotions, our imagination; its "domicile" can be accurately established: it is our hearing.

or delight. It expresses each of these *moods*, and many others, in an infinite variety of nuances and differences. It can even point to states of mind that do not correspond to any word in a known language [...] Listen, if you can, to the themes of the 48 fugues of the Well-Tempered Clavier. Listen to each song one after the other. You will soon realize that each theme mirrors a different emotional world. You will also notice that the more beautiful a topic seems to you, the more difficult it becomes to find a verbal explanation for it that satisfies you. Of course, you can almost always tell whether the theme is happy or sad. In other words, you will be able, in your mind, to draw a boundary of feelings around the topic. Now pay more attention to the "sad" theme. Try to define the exact quality of your sadness. Is he pessimistically sad or resignedly sad? Definitely sad or casually sad (COPLAND, 1974, p. 5 and 6).

In this vein, Franz Liszt even stated that the clearer the sound image in the pianist's mind, the more natural (and simple) the adaptation and adaptation of the means (technical-mechanical movements) would be in order to concretely achieve such a goal. (or "*goal*"). This is the basic notion passed down or transmitted by the piano-musical tradition.

Therefore, focusing on the text is fundamental for intelligent study, as the technique is born from the mental image (*inventiveness*) and then return to it, completing a complete cycle.

Like this:

IMAGINATION = ACT OF LISTENING TO THE SOUND BEFORE PLAYING ("PLANNING")

This assertion is corroborated by Sá Pereira's (1948) statement about the need for a method of conscious and rational study of the piano.

Let's read your message:

You can improve your technique as much as you want, studying for hours on end every day, but this won't do you much good if at the same time you haven't developed the pianist's main faculty: auditory criticism, the differentiated ear (PEREIRA, 1948, p. 82).

In the same sense, we find the opinion of Matthay (1988), for whom "this subtle faculty, imagination – this power of pre-hearing – can also be cultivated much more than is generally suspected possible."⁷(MATTHAY, 1988, p. 10, our translation).

By Musical Imagination or Aural Capacity we mean the aptitude, competence or ability to internally hear the desired Sound in the mind before playing; worth saying,

⁷This more subtle faculty, imaginativeness - this power of pre-hearing - can also be cultivated in far greater measure than is generally suspected to be possible.

in advance of the action of producing or emitting any type of sound on the piano caused by the control or sound balance without any type of imprecision, ambiguity or obscurity.

Therefore, in this sense, Imagination does not correspond only to the *act of listening in advance*, but at the *power of listening in advance*, which can be developed as a habit within the artist. We are talking about something that can be acquired in Musical Education as a product of a *empowerment* of students.

This is, therefore, the point of imbrication, implication, confluence, convergence, intertwining, repercussion or unfolding with Hans-Joachim Koellreutter's Creative, Open or Active Pedagogy.

In this conception, *Imaginationis* not limited to the process of studying the speech immanent in a musical work, but to the acquired ability or capacity to understand, introject, manage, process and project the sound result by feeling it intensely *with inventiveness*. It is an authentic artistic and practical projection of the *creative process* ("*poíesis*") idealized by Koellreutter's pedagogy. So, we are talking about *habit* of making music (Art), and not of a mere act or process of studying⁸. This is, at this point, the act represented by the *make music* or *make sound* in essence as a form of expression of life.

Therefore, in this view:

IMAGINATION = ABILITY TO HEAR THE SOUND BEFORE PLAYING
("TO FEEL")

It is in this context that we believe we will find the *Imagination*, as a *creative entity* of sounds and sound effects; as a *trigger point of an action* (musical action, more specifically).

In this context, Imagination corresponds to a *key problem*, to a *thought hypothesis*, at a *matter-force* capable of putting the piano apparatus into action (which will act coordinatedly, in the correct way). In other words, it corresponds to the conception of *Becomingas*

⁸A well-developed musician can internally "hear" the sounds before any note is played, in the same way that a reader can "hear" the words he reads without having to pronounce a single letter. Depending on the musical genre, this disposition can manifest itself more or less spontaneously.

matter-force or ejector focus of learning expressed by the musical thought of Hans-Joachim Koellreutter.

In fact, it is a *assumption* that removes the interpreter from the state of inertia (total relaxation or complete initial relaxation) by moving him internally using his strengths. It constitutes the generating factor of the Impulse (or "*not her*").

Isn't this exactly what happens in the creative process of characters in the performing arts (which, by the way, also have a discourse)?

Yes, this truly corresponds to the model established by Stanislavski (2006), when he proposes his so-called "*ses*" magicians.

He explains, for example, that the action of closing a door quickly and leaning against it in fear takes on more life if the actor imagines that he is being chased by a criminal.

Thus, it will not be just a mechanical act of closing a door and pressing on it trying to demonstrate fear through bodily expression, but a *real action* full of meaning and content, with faith and a feeling of truth in itself. Not a mere representation, but the *full action* in itself.

The director then suggests that the actors think like this: *What if there is an evildoer behind the door?* The goal is a more natural, more organic, more convincing, more real, more inherent, more visceral, more coherent, more unified, more whole and continuous, more vivid, more present, more dynamic, more fluent (full of flows and inflows). Insta gizar, with true feeling that springs from the inside (ie, busy *inside out*).

Imagination is capable of acting within, compelling the pianist to a *Action*. Therefore, the study and analysis of *pianistic action* becomes imperious. This is the idea we deduce from Riemann's pen (1936), otherwise let's see:

Interpreting a work of art on the piano does not simply mean translating graphic signs into effective sounds, but rather involving yourself deeply with the work, feeling it intensely and giving it new sonic life. (RIEMANN, 1928, p. 103, our translation).

As we can see, this meaning goes beyond sonically translating the text written by the composer, that is, it is greater because it goes beyond musical syntactics to encompass the abstract meaning between the lines of speech. Like true treasures hidden in mystery, the

§ Interpreting a work of art on the piano does not simply mean translating graphic signs into effective sounds, but rather deeply understanding the work, feeling it intensely and infusing it with new sonic life.

interpreter, through his own *creative experience*, will uncover and explore the meanings behind graphic signs and drawings.

Clearly, this conception of the term *Imaginationis* broader than a mere extension or product of the approach *syntactic-analytic* of the musical text, because it also encompasses ideas, images, sensations, feelings and suggestions *Extramusicals*. These are the moods – or “*moods*”, according to Copland’s doctrine (1974). And because it is more comprehensive, the practical applicability of this understanding will also depend on the adequate interpretation of the syntactic data offered by the musical work. Like this, *Imagination* corresponds to a *impulse* or *creative springboard* which provides an intimate interaction between the performer and the work and the instrument itself in a harmonious, inseparable and indivisible whole.

In the words of Schubert (*apud* Kaemper, 1968), *impulse* is described as “a brief contraction, similar to a jolt that sets the mass in motion and then abandons it to its own trajectory” (KAEMPER, 1968, p. 81). That is, *impulse* and the *trigger point of an action* and corresponds to a *command*. This will be the concept of *Imagination* adopted by us from now on.

Soon:

IMPULSE = DETONATING POINT OF AN ACTION = IMAGINATION

And remembering that the Image must be potentially active (with enough force to generate a physical action), we have to:

IMAGINATION = “IMAGE IN ACTION” (ON)

This meaning therefore corresponds to an expanded view of “*Image-Making*” defended by Heinrich Neuhaus (German name) or GG Neigauz (name of Russian origin).

Having accepted this conception, we will clarify the understanding regarding it by highlighting that its concept corresponds to the notions of Becoming, Flow and Rhizome present in Hans-Joachim Koellreutter’s Open, Creative or Active Pedagogy.

It is certain that the *creative impulse* embodied in “*not her*” is similar to the notions of Becoming, Flow and Rhizome introduced by Koellreutter’s Pedagogy. In pursuit of this idea, it is noted that students, from the *innovation* and from *search*, they will not be satisfied with receiving information

as if it were “second-hand” “food”¹⁰ merely “chewed” and transmitted by the teacher in a monolithic and monocratic way.

The very meaning of the term Rhizome as a defragmented and infinite element, in which it is not known where it begins or where it ends, corroborates this assertion that beckons or signals the complementarity of relationships between factors or variables that converse more than differentiate themselves, assuming a non- dichotomous.

Final considerations

We have seen that, according to the theoretical basis exposed, the concept and application of the idea of Musical Imagination have a close connection with the Escolanovista musical thought of Hans-Joachim Koellreutter.

Likewise, an education focused on creative processes privileges creative expression and the flow of inventiveness in a spontaneous, active, natural, fluent, open, creative and free way.

In this sphere, it is through *meeting* of the knowing subject with the content-power (or the so-called Becoming) that knowledge will be produced or generated. The matter-force will impact or mark the individual's affectivity through an impression, experience or sensation. It is also through the *meeting* between student and teacher that musical knowledge will be constructed within the scope of discourse in a collaborative, interactive and shared way from the *Make Music*. On this plinth, the very *Make Music* constitutes a *meeting* validly useful and fruitful for the production of knowledge by the knowing subject.

It is extremely important that educators are prepared to not only teach music in a professorial and autocratic way; but also sensitize, provoke and stimulate students, producing the *empowerment* capable of generating safe, conscious, mature, responsible, convinced, confident and convincing artists and teachers.

Learning therefore constitutes a two-way street; in which the bilateral relationship between teacher and student is guided by complementarity, acceptance and a feeling of belonging.

¹⁰The reference in quotation marks is due to the use of words in their common senses and currently accepted or recognized in common sense, popular imagination or collective unconscious.

In this way, students will be impacted and marked through meaningful, personal, active, critical-reflective and relevant learning, providing sustainability and credibility to the democratic process configured in everyone's collective study.

In view of the above, we believe that this emblematic and representative learning methodology finds support in a solid or substantial theoretical foundation, leading to the training of interpreters and teachers committed to creativity, innovation, development, imagery and initiative in favor of artistic action .

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