

Conversation 29th of February 2024

Sigrid: So, what do we think about the content or the construction of the workshop? It was kind of, we kind of went a little bit away from what I had planned. So we're kind of coming up with an idea today, really. Yeah, but what do you think?

Jenny: I think we were a nice and natural form.

Third-party interruption

Sigrid: Nice and..?

Jenny: Yes, it was nice that they were introduced to the music first so they just understood the framework a little, also showed the drawing, also, yes, also the main part in a way, it was like that, yes it was connected naturally then.

Sigrid: Yes, I feel in a way that it wasn't construction that was the problem, or there wasn't anything that was a problem, but I don't feel that way, the potential for improvement wasn't in the way it was set up, maybe we should have had more tools to deal with the different groups.

Jenny: Yes.

Nicolas: It's also possible to go even further with translating drawings into music. Just for the beginning.

Jenny: Yes, also maybe finding a clearer ending in a way, finding some way or another can make it... yes clearer.

Sigrid: Yes, and also maybe... I feel a little bit of a problem now, because in the first group it was kind of okay when we finished, but in the second group it was almost impossible to finish. Yeah, like that, so we should have a starting point that we could always get back to.

Jenny: Yes

Sigrid: So, we need...Yes, here, that was my last question. What can we change? Did we do something excluding from what we had planned? Layout-wise.

Nico: If we...

Sigrid: In a way, if went out of our plan. No, it was actually quite...

Jenny: We moved a little more out into the room, in a way, yes. When we played both background music to try to calm them down a little, and or Yeah, then... Yeah, when we played the last one, I walked around too. In a way a little different.

Nico: We followed the basic plan, but the plan was a bit...

Sigrid: To improvise too.

Nico: Freestyle, anyway. We don't know how things are.

Sigrid: Would you say we faced any challenges? In the way we kind of implemented all the parts, I would say. Not the actual...not necessarily the educational part, but like... The order and whether it was problematic in the way we did it, or something like that. Does that make any sense?

Jenny: No, maybe it's just a matter of thinking about whether you have a clearer start, a clearer end, sort of.

Nico: Yes.

Jenny: Also, maybe you ask questions and tasks before you play now. Yes, we give them something to listen to, so that there is a little more focus on what you are doing.

Sigrid Tasks...

Nico: Yes, I thought about that, because it's possible, when we say that we've overlooked drawings, we could have had two or three drawings ready that only have one shape. Then we can just ask them how sound is made here. Then it goes the other way, that they make an attempt, before we do it in a way.

Jenny:

Yes. Yes, right? Work a little more on those translations.

Nico:

Because then they can come up with their answer completely unaffected by what we do.

Sigrid:

Yes, good idea.

Nico:

Because it's for things that keep coming back, like everything sounds like a mouse or a boat.

Sigrid: Yes, but that they kind of test it out before we play, yes.

Nico: Yes, or in a way.

Sigrid: Yes, yes. Absolutely. We can try to do it tomorrow, if we want. That would be interesting. Shall we move on to my next point, which is the audience, then. Because one of my main questions here is in a way how do you meet the children and create a safe space where they feel like they can communicate and kind of talk to...or like that, We could have hit a wall, then. How do you make the space safe, but also manage to have a certain authority in the space, then. So first I thought we could just quickly mention the group dynamics on these two.

Jenny: That it's a little more specific, in a way, on group no 2. Stronger influence, perhaps. Or at least, more articulated dynamics.

Sigrid: Yes. I think there was a much more peer pressure-type vibe to them, if that makes sense, compared to the first group. Or that they were clearly influenced by each other on a completely different level.

Jenny: And they used it deliberately too, it seemed.

Sigrid: Yes. Group 1, then? They were very attentive, I think.

Jenny: I almost don't remember.

Sigrid: No, that was a long time ago.

Jenny: I remember him, the one with that oxygen tube.

Sigrid: It was...Oh, sorry.

Jenny: No, I remember a girl with blonde hair, who was eager, who sat in the middle there, who talked a lot.

Sigrid: I feel like it was a little more forward in the chair. They were a little more curious...That's what I perceived them to be.

Nico: Yes, the others were more interested in showing off their stuff, in a way.

Sigrid: Yes, it was a bit more like I felt that in group 1 individuality was very strong, but in the second one it was more like you have to know...There began a hierarchy in the group, and worked itself up. Or there was quite clearly a small hierarchy in the group. I didn't feel that there was in the first group. There they just sat a little bit by themselves. That was perhaps what I thought was the clearest difference between them.

Jenny: And then with several adults who were a little more direct with each child, helping them a little.

Sigrid: That probably has a lot to say. And then it's a bit like this...What strategies did we use when we talked to the children?

Jenny: Yes, maybe... Or try to ask them questions, in a way, to get them more active, instead of telling them things. I think speaking quite loudly and a bit clearly. I've just found that it's easier to break through.

Sigrid: Yes.

Jenny: And then there's something that I noticed that I did once, which I think I have a little bit from SFO. If you're going to say something that's not really that important, you just put it out there that something important is coming up, something that I've been thinking about, that I'm really curious about. You can make it big, so that they'll listen. And body language, I notice, that you get a lot more into... a lot more facial expressions and stuff like that.

Sigrid: Yes, absolutely.

Jenny: And you, you also asked some good questions at the end, whether they thought the music was weird, or scary, or things like that.

Sigrid: But you were so good at using that statement. I think it was nice. Or a statement in the form of a question, then. That you somehow provoked an answer, because you know that what you are saying is the wrong thing.

Jenny: Yes, yes. Yes, because there's something about rewarding them for trying. That it's perfectly fine to guess wrong. Also, why they guess what they did, in a way. Yes, you have to drag out the conversation a bit, actually.

Sigrid: Yes.

Jenny: That's a bit of a safe space thing. If you say the wrong thing, you don't just have to say no and then the next one. But actually...

Sigrid: Yes, acknowledge, yes.

Jenny: Talk a little about what they say.

Sigrid: It was grandma and birthday and having to take the ferry. Yes, but I think that's very important. Acknowledge. My next question was, was the audience participating? I would say that they were.

Jenny: Yes, absolutely. It was fun...because I'm a little bit curious about drawing, if it was a bit like that, will they just accept it, or will it be like that. But I really wanted to, like. So it was really nice to see.

Sigrid: Yeah, it was generally...I was really surprised by how much they...it was almost too much participation, in a way. Or something like that...

Jenny: It was really sweet with...what you said, with the one child that the children looked up, and then drew, and then looked up. They really clearly listened to that then.

Nico: Unlike the two boys in front, who were fighting each other because one stole the other's marker. Yes, yes, that's right.

Sigrid: Yes, it escalated.

Jenny: Oh, I didn't catch that.

Nico: And he just sat there and didn't care, because he knew he had taken his marker. It was just... the punishment was like he just used his marker even more.

Jenny: Yes, I understand. There were some people who did something very similar here.

Sigrid: Yes, there were several.

Jenny: I was wondering, what...is it something they usually do, or was it because we were kind of playing (singing sound)...if there was a response to that.

Sigrid: The one with the oxygen tube also did it. And the kindergarten teacher told me afterwards that it was because he listened. But then a boy in the next group did it too. There were several who did it. The marker is completely ruined. But it was very fascinating. But it is also a very aggressive gesture. Strange. Yes, so that is the eternal question did we manage to keep their attention? Yes, I think so.

Jenny: In between, there was a lot of talking.

Sigrid: Yes, I feel... or something like that it's really good to have these question rounds, But in the last group, that's when they start with this ferry and grandmothers, the conversation quickly begins... I feel... it's important that we can acknowledge that they're saying it, but if we start to allow too much, it starts to slip away.

Jenny: Yes, there has to be a way out. But then it might be nice to start by taking a different sound. But what about this sound? What does it remind you of?

Sigrid: For the most part... the last group was definitely more challenging than the first, but again, there were many factors there.

Jenny: There was someone who drew something. It was really nice that we went out and they got to explain it and that drawing. I think he drew a lot, it was ... I don't remember, but it was a lot of different things. Among other things, there was a castle that farted ...

Nico: Yes, he does.

Jenny: Yes, he was the dictator.

Sigrid: It was also him with the tree stump.

Jenny: Yes, right? Yes, fart, that was a recurring thing. But that connection with a castle....

Nico: Why don't you guys play oak... he was mad that we didn't...

Sigrid: But I did, and then he said it. Then he just meant the creaking sound. And he was like, "There are oak trees." He said it.

Nico: He was fun.

Sigrid: But I really liked that we... I think it was a good idea that we found the elements that we had to remember to play again afterwards. Because then we know that they also have to actively listen for those elements now.

Jenny: This reminded me of something I noticed when we were playing, when we just played music together and for the music. But then I noticed that I wanted to play a little more caricatured and not so much focus on the art, but just use those sounds, I didn't have the same focus then as when we just played together. Maybe there was something about working with ... because it's nice to use the things they recognize, but it should still be musical or it should have a high artistic content. Then I notice that there is something to think through a bit. That it should still be musical.

Sigrid: I know that. We can skip down to that then. I have a whole paragraph about us having to talk about the music now. It's this one. Did you put any restraints on your musicality? I wouldn't say I put anything in, but I think it automatically goes into a simpler bubble.

Jenny: Yes, a little more like that...overwhelmingly, maybe.

Sigrid: I also think there is perhaps a desire to communicate to them, and that is why I think in a way that is easier or things we have already talked about, in order to be able to draw them in again. But at the same time, if you just play something completely different, it might be just as much concentration-stimulating. At least that's what I felt.

Nico: I don't think it really changes my attitude that much. Other than that I accept the input you get. When they start dancing and shouting and grinning, you push a little harder, but that's a choice you make. You can actually interact with them. If they want more of it, you can get more of it.

Sigrid: Yes, because they commented a lot while we were playing.

Jenny: Yes, it's kind of interesting how we should deal with it. It's kind of spontaneous things like that. It's nice that it can be expressed, but then it became a lot, so how much do they listen?

Sigrid: That's what's difficult, that if we start to acknowledge it, there will be more of it.

Jenny: So maybe it just makes it even clearer that now you have to listen or give a clearer listening task.

Nico: I think it's important to make a point that now we need to be quiet, really listen.

Sigrid: Yes, we can probably also try to take care of that silence before we start playing. We can try to have several points with it. That we stand completely still and do nothing, and also wait for them to become quiet in a way. Because that can also be very powerful then when we start. But it's difficult. I feel like we maybe tried a little bit of that today, and they didn't quite stop.

Jenny: I was a little surprised that they had already learned to raise their hand.

Sigrid: Yes!

Jenny: Okay, yes. So you can, in a way...

Nico: Not that it necessarily had that much function.

Jenny: But maybe we can play on that and just establish that we also use it.

Sigrid: Yes, that's true.

Jenny: Yes, one thing I noticed, now I jump a little, but I felt the need to sit on the floor more.

Sigrid: Same.

Jenny: And be closer to them in a way. It was a little strange being so high up. Yeah, I felt that a little bit. It was a little hard to sit and play it.

Sigrid: Yes, but I...I totally agree. Especially when we would sit and talk about their drawings. Then I felt like it was so strange when I looked at it from above.

Jenny: Yeah, you kind of came down on it.

Sigrid: There are many weirder question here. We manage to communicate with the children. That's kind of my question.

Jenny: Absolutely.

Sigrid: Almost too much. It was almost too much.

Jenny: That's a problem sometimes. It's hard to understand what you're saying if they have poor diction.

Sigrid: Yes, that one guy. I didn't understand anything from him. Had a long conversation with him. I was like... caught two words. And would we say that we made room for listening? That is, if we listened to the children and what they had to say? If only we could make room for it.

Jenny: Yes, I think so. Maybe the same as almost a little too much.

Sigrid: But that's good. I feel that things can quickly go in other directions. That you have such a clear plan that you can't...

Jenny: Yes. But maybe even if they raise their hand... not everyone had something to say in a way, even if they raise their hand. So you don't have to go through everyone in a way for every question. That one should let's spread it out a little bit.

Sigrid: I

think that was very fascinating. That they had learned it. But maybe they forget it if you spend too much time. I wonder if that's what it is. That you reach out, and then we'd moved a little further in the conversation, and then they become like... Yes. She who was like, I shouldn't talk about it here. And then she just talked about it.

Jenny:

Yes, okay.

Sigrid:

She said something. "Yes, that was the boat sound. She was like that too, that's not what I was going to say, "but it's a boat sound" Ehh.. We can talk a little about ourselves, then. And how we experienced... How did we feel in general on a simple level, before we were going to perform? What we...

Nico: How did we feel?

Sigrid: Yes, either as a group, but also as an individual?

Nico: Good.

Sigrid: Yes. That's important.

Nico: Feeling pretty prepared and kind of accepted the situation.

Jenny: Yeah. So I was a little excited about what you were going to encounter, but it's like, once you have it, that you can face anything, then it's kind of...yeah, okay.

Nico: That's exactly it.

Jenny: Also a bit of the fact that you don't know what kind of routines they are used to, and I have a lot to say about that.

Sigrid: Yes.

Jenny: But from what I noticed...well actually meetings with all the children at after-school classes and stuff. Now you come to a new place, and there are established routines there, but you don't know what they are. So it can be a bit like that...Because there is often a calmness in routines, if they know that they are always going to go and sit there, it is easier to maintain that. But when it is something completely new, it is like that...How do you react to that.

Sigrid: Yes, nice. I was excited, but also very calm. Strangely enough. But it was a bit the same, that's what I said, as soon as I got into the rooms, things went better. How do you feel that the collaboration between us works? It's very confronting, but...it's important.

Nico: I think we were good at taking responsibility. We switched things up a bit.

Jenny: Yes. I think it was so that we could look at each other a little bit, like, should we end now? Or like, could take it a little bit along the way. Like I said, I was a little afraid of taking up too much space. Because I'm a little bit like that, if there's going to be a pause in a way, then it's kind of natural that I want to go in a way.

Sigrid: But I think it's nice, because I feel a bit like that, that then I start thinking about what to say. I don't really go in, so it's nice that you do, I think. Because then I have, or if you manage for me, then I have that time to get into it again. So, I notice that it's a bit bad for me, that I can sometimes shut it down, if there's too much information, if it makes sense. But I've done that my whole life, my brain just stops functioning. But it's kind of something I have to deal with. But yes, I feel we communicate well, also that we communicate in a way a lot quietly, without, because it's very important that the children don't see that we communicate so much. And I didn't feel that we did.

Jenny: Except for that one time when we started playing, while they were drawing, and they were talking about farting the whole time, and then suddenly I smelled the fart smell.

Sigrid: Then I died.

Jenny: I was just thinking, "I smell it to"-

Sigrid: Oh, my God. I was struggling not to start laughing. And then there was a kid in front of me, who sat and held his nose. And was like "It smells like farts."

Nico: I didn't get that with me.

Sigrid: What, you're so careful with stuff like that. It stinks fart.

Nico: Luckily, I escaped it.

Sigrid: There must have been another kid after that. Oh, that awful smell. It did not end either. It lasted so long

Jenny: It's a bit comical. There's probably something that we are going to smell more.

Sigrid: Yes, but that's one of the things I wasn't quite prepared for. Yes. Did we experience anything like that? Confusion? That they somehow didn't understand what to do?

Jenny: No, I don't think so at all, actually. I think they were very open and...

Nico: I got the impression that they understood the point, but it's hard to know.

Jenny: It might be exciting to see when we go tomorrow, which isn't a music kindergarten if they're used to music. I really think it's just that children at that age just accept everything.

Sigrid: Yes, I think so. Was there a point at the end of the concert where we felt like it stopped? That we didn't know what to do?

Jenny: Maybe a little at the end.

Sigrid: In round number two there?

Jenny: Yes, when we were supposed to have the last talk, in a way. About the music. I felt a little bit like that with a kind of clear ending. Should we end now?

Nico: It's hard when everything just falls apart and the guy doesn't do anything.

Jenny: Yes.

Nico: He could have been a little more... I felt the first group was a little better, the ones who worked there where acting up when things started to slip a little.

Sigrid: They were very physical. You notice that they put them in their laps and have physical contact to calm them down. It's kind of interesting to see. It was a bit of a first time, I think, when we didn't quite know how to go into a final presentation. It was just that there was stuff there because it wasn't total chaos and a dance show. No, it was the music. We talked about that a little bit. We actually talked about that. So we don't have to take that. So we can just talk briefly about the creative space. Which I feel is a bit measured in that the children should be able to feel that they have created something.

Jenny: Yes.

Sigrid: Or create. So my first question is whether the children actually created anything during the concert. Something creative. I would say that the drawings were, in a way.

Jenny: Absolutely.

Sigrid: And so to what extent...to what extent did we influence the children's creation?

Jenny: It didn't feel like we needed it at all. Because it came very... It wasn't like they just drew the sounds we had gone through, and those things..

Sigrid: No.

Jenny: Except... because mice and stuff came first, didn't they?

Sigrid: No, not on the second round. Because that's when I played it. But it was interesting. That's kind of what we talk about with the music. We were really influenced by what they drew, we realized in a way. Or at least I felt that in a way... Yes, it was a lot of boat and mouse in a way.

Jenny: But there was only one boat in the second group. So we just talked about it in the first group.

Sigrid: Yes, that's true. And no boats came then.

Jenny: And that tornado. It was completely...

Sigrid: Yes. Then there were a lot of drums on round number two.

Jenny: Yes, it was. That's true.

Sigrid: Several people drew drums. But it was like, you played them, then I played them, that's how we did it...

Jenny: Yeah, but maybe it's the percussive sounds. That they think drums. That's kind of cool.

Sigrid: They thought the saxophone sounded like drums. That's what they said.

Jenny: Yes, true.

Sigrid: So that... Maybe it was. It's really fun. So no, it was actually more like they were controlling us in a lot of ways... I would say. I have such insanely bad interview techniques now, I notice.

Jenny: No.

Sigrid: Yes, but I control what you answer.

Jenny: No, but you do too. Your perspective is just as interesting.

Sigrid: Yes, that's true. Yes, it's a bit coherent here. Did we give the kids the room to explore?

Jenny: Yes, at least with the guy who got to try the bass. It was really fun. But you can't do that with everyone.

Sigrid: No, that's it.

Jenny: I was actually surprised that no one else came in who also wanted to try. I was waiting for that for a while.

Sigrid: But I felt that they were generally a bit like that during the concert, the first group. I felt that there were more than just him who said, can we try? Yes. Because that's what I was thinking about a bit. Or it was a bit like that, if we would have had instruments later that could played. But it's hard to say... Also in a group, it's different if there are two.

Jenny: Yes, because first maybe you need to have very clear control over it, so it doesn't just become complete chaos.

Sigrid: Yes, chaos, yes.

Jenny: Maybe you need to get a couple of different types of instruments, and have someone conduct a bit when they're going to play in a way. Someone might have some rhythm egg that should be some random stuff. So yes, you're pretty controlled then, for them to get something out of it. But it went so fast, the 35 minutes, so it was a bit like that that I thought about...

Sigrid: Yes, but we can think about it a bit, because I think it would have been a bit fun to have them... Or they could explore in the form of drawing, but it would have been interesting to explore... And then for someone like the one I was talking to, who started to... when I said what sound we had heard here, he could sing. He sang the sound, right? Or he was a bit like that... (makes a sound). It was that one... Then it was the

sound, and then I was like... Oh yes! He had clearly heard us do it, and then he sang it. Or something like that, then I was a bit like that too...Yes, it was very fascinating. How did we react to the children's ideas, questions and claims? We've actually talked about that a bit now.

Jenny: It was very easy to continue playing on what they said. There was no derailment or anything that was completely like that...I guess no one said anything that was just completely like that, had nothing to do with the matter, in a way.

Sigrid: A bit like that ferry, or it was like Connected, but not... And it's fun that they all get together, right? Great-grandmother. Yes, but I agree with that. It was easy to keep playing. But yes, it's nice that you say that you can't say no either, in a way. When they say something wrong.

Jenny: Yes, yes.

Sigrid: Now I have three very small general questions. Do you have a moment? Or do you have a moment during these two workshops stand out from the rest?

Nico: A moment? Yes.

Sigrid: It can be positive, it can be negative, it can be neutral.

Jenny: That's probably what I remember most clearly, but I think of a couple of seconds at the very end, when there was just so much chaos and stuff. And just, yeah, how are we going to do it? A bit of chaos in the moment. Yeah. But yeah, also what I was talking about, the guy who looked up like that. I think there were several people who did that too, one in each group, who looked up like that while they were playing. And then the drawing. Such big eyes.

Sigrid: We could probably check that from the video afterwards, because it shows. Yes. Yes, it was a bit like what we were talking about, the quiet individuals, they see, they follow a completely different...or something like that, they probably get just as much, but they don't express that they get it in the same way.

Jenny: Yes, and then he with the oxygen tube, hist drawing. That drawing, because I think it was actually a reaction to what we were playing.

Sigrid: Yes, but I've been with them, he was the one who farted, I think.

Jenny: Was that it?

Sigrid, I think so, because it was in group two, the one who sat in the same place at the one with the oxygen tube in the first workshop. Because he talked to me while we were playing. Because he looked up at me and was like, that's that sound here. He was the one I talked to afterwards, who sang the sound too. So he was totally, he looked up the whole time, then he looked at me like I should acknowledge every time he drew past a sound, in a way. So it was very special. So he definitely thinks that was, yeah, that was my moment. The one who farted with his glasses. Nico?

Nico: I think it's been mentioned.

Sigrid: Were there moments when we felt like we didn't know what to do?

Jenny: Nothing like this, nothing like that, completely out of the blue. Just like, how do we end this?

Sigrid: Yes, the same. General feeling after we've done this?

Jenny: One thing too, when we played the last drawing, when there was so much talking during it, I was a little unsure, because I did a little bit like that along the way, so I was a little unsure whether it was good, or if it was disturbing it a little bit.

Nico: If it was too much, in a way?

Jenny: Yes, because then we step out of this exercise bubble a bit too, so I don't really know if that was a good thing. Or it didn't work out, then.

Sigrid: No, I thought in general, like at first--- I thought a completely different thing, but it's generally to give them a task, so no more input than the one, or so that we are very clear. Because at the beginning, for example, when you went around with the drawings the first time, I talked a little, and then I saw that they had no one, they had no chance to follow. And I thought about that a little bit, when they were drawing and playing, I felt that not everyone was able to do it, there were some who stopped drawing, and then they sat there for a while, and watched us. At least when we did completely new ones, if new sounds came, you noticed that sometimes things came out.

Jenny: That's kind of cool, they actually listen.

Sigrid: Yes, but then we've just started to think about whether there's maybe too much information, or is it just a process we should just let them do, in a way?

Jenny: I think...they probably would have had the same thing if they had just heard us, that they can't stay focused all the time.

Sigrid

No, it's true.

Jenny: I think it's a great thing actually. I don't think we can expect them to get a complete construction, but it seems like there's a lot of stuff that goes into it, and they're happy with it. The funny thing was the one in the second group who was sitting at the very end, He didn't want to draw at first, but he sat there, listened, and in the end he drew a poop.

Sigrid: But it was the poop we started playing.

Jenny: Yes, it was a drawing that was fun. There were some who just drew a z, some sleep sounds. It's probably something they've heard, I think. And a cat that paints was one that had drawn.

Sigrid I really only have one question left. What is your general feeling? Now I wrote Janny, and not Jenny. Positive? Tired? Now I'm doing what I'm not supposed to do again, steer you in the direction of the answer.

Jenny: I think it was really fun and rewarding to give them the challenges in that way. I think we can continue to work on that. Then I think we will get someone who is a technician to solve the challenges. But tired of course, there is always something new, since we have practiced before today. But I think it was a positive feeling, it was meaningful. Surely because we were welcomed like that...we were not welcomed like that in any way, we were just a little bit like, yes you can go up there. Except she is the one who talked to us. It was very easy to, that you were not met with like that. Then it is such a concert.

Sigrid: Yes. Nico?

Nico: No, a bit the same. I find it quite tiring.

Sigrid: I see it in you.

Nico: A strain.

Jenny: It's something like that when you don't interact with children on a daily basis, so it's like you don't, it's rare that you hear so much noise and talk.

Nico: It's fun, but it takes a lot of effort.

Sigrid: Yes, I feel that you shouldn't do very much more than two. Plus the rehearsal, that's a bit too much. But it's probably also something you get used to. If we have more

tools to handle the situations, I expect that we can avert the chaos more quickly. But based on what I saw of these 13-14 year olds, it wasn't chaos at all.

Jenny: No, right.

Sigrid: Because it was the same in a way, but with people who are 13-14 years old. Nico, I don't know, tiring, stressful. Fun, that. I think it was a positive experience. Fun. Educational. Nice. Should we put it that way?