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## **Improvisation in music education: empirical evidence, classroom practice, and teacher preparation**

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## **Propositions**

accompanying the dissertation

### **Improvisation in music education: Empirical evidence, classroom practice, and teacher preparation**

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1. Improvisation in music education is both a teaching tool and a learning goal (this dissertation).
2. Improvisation requires a safe atmosphere, as anxiety can inhibit creativity (this dissertation).
3. Self-efficacy for improvisation and self-efficacy for teaching improvisation should be treated as distinct constructs in music teacher education (this dissertation).
4. Music teacher education should aim to cultivate both joy in improvisation and confidence in one's own improvisation skills (this dissertation).
5. The similarities between Chinese and Dutch teachers' improvisation practices suggest that improvisation is grounded in shared human capacities for expression, interaction, and adaptation.
6. When leading improvisation activities, teachers should help students become more willing to try, not more afraid of making mistakes.
7. Improvisation, in principle, has no single answer.
8. Education systems that leave little room for uncertainty also leave little room for creativity.
9. Rest and personal well-being are not rewards for completed work, but conditions for doing meaningful work.
10. Deadlines are helpful tools for PhD candidates in turning intentions into action.