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Digital painting with music and movement: multimodal learning in instrumental music education

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Starting from a specific view on the musician-instrument relationship (Nijs, Lesaffre & Leman, 2013), I will discuss the importance of the embodied music cognition paradigm for instrumental music teaching and learning, focusing on the different levels of embodiment (Metzinger, 2015). Using the Music Paint Machine, an interactive music educational technology that allows a musician to make a digital painting by moving in various ways while playing a musical instrument (Nijs & Leman, 2014), I will elaborate on how the integrated use of different modalities (music, movement and image) can address these different levels of embodiment (morphology, body schema, body image) and as such contribute to establishing an optimal relationship between musician and instrument. In our view such an optimal relationship is a condition sine qua non for the expressive interaction with music and for the involved musical signification process.