

# INTERNATIONAL MUSIC SCHOOL SEMINAR 2026

LUXEMBOURG

Wednesday-Friday, March 18th-20th 2026

THE IMPACT OF  
GENERATIVE AI  
ON MUSIC SCHOOLS



Association des écoles de Musique  
du Grand-Duché de Luxembourg

Avec le soutien financier du



LE GOUVERNEMENT  
DU GRAND-DUCHÉ DE LUXEMBOURG  
Ministère de l'Éducation nationale,  
de l'Enfance et de la Jeunesse

## Opening



Music connects hearts and minds, bringing communities together. It is my great pleasure to welcome all participants to the 2026 International Music School Seminar (IMS) in Luxembourg. This seminar offers a unique opportunity to promote exchange and cooperation between music schools across borders, fostering dialogue and collaboration.

The introduction of Luxembourg's new music education law in 2022 marked a milestone in educational policy. With a free tuition for students up to the age of 18 and capping fees for all others, we have increased access to music, dance and performing arts, creating opportunities for young learners, regardless of their social background or origin.

Music education in Luxembourg continues to evolve to meet the needs of students and schools. Pedagogical approaches are constantly updated, introducing new subjects, modern content, and flexible pathways that keep learning engaging, relevant, and accessible.

Technology, particularly artificial intelligence, is playing an increasing role in education. While AI offers exciting opportunities, it also raises new questions and challenges. Tools such as the recently developed KI Kompass provide practical guidance on the responsible use of AI in schools, supporting both teachers and students.

Now, more than ever, it is essential to nurture creativity and critical thinking alongside technological innovation. Our mission is to prepare young people for the future by empowering them to thrive in an AI-enriched world while cultivating uniquely human skills such as imagination, curiosity, empathy and collaboration. Music plays a central role in this process.

IMS 2026 aims to support music teachers in exploring how AI can enhance teaching, learning, and musical creativity. When used thoughtfully, AI can open new paths for pedagogy and artistic expression, complementing the expertise of teachers and the curiosity of students. By integrating these tools responsibly, we can enrich music education and inspire the next generation of musicians.

**Claude MEISCH**  
Minister of Education, Children and Youth

## Pretend



It is with great pleasure and pride that the City of Dudelange welcomes you to the International Music School Seminar 2026.

Dudelange is a city that has continually evolved — from its industrial roots to a vibrant cultural center. This spirit of transformation and openness makes it a fitting place to host a conference dedicated to exploring the impact of generative artificial intelligence on music schools.

Music plays a vital role in our community. It brings people together, strengthens social cohesion, and nurtures creativity across generations. I would like to sincerely thank the Regional Music School of Dudelange for its commitment and professionalism in hosting this important event.

Artificial intelligence is reshaping our societies at an unprecedented pace. For cities and local communities, this transformation brings both opportunities and responsibilities. We must create environments that encourage innovation while ensuring that technology remains at the service of people.

In music education, this balance is particularly important. Music is an art of expression, listening, and human connection. New digital tools should not replace these essential

qualities, but rather support and enrich them. The challenge before us is to integrate innovation thoughtfully, preserving the human values at the heart of artistic education.

The European and cross-border dimension of this seminar highlights the strength of cooperation and shared reflection. By exchanging experiences and perspectives, we contribute to shaping a responsible and forward-looking approach to AI in music education.

On behalf of the municipal council and the citizens of Dudelange, I warmly welcome you to Luxembourg and wish you an inspiring and fruitful seminar in our city.

**Dan BIANCALANA**  
Mayor of the City of Dudelange



# Introduction



It is a great pleasure to welcome you to the International Music School Seminar (IMS) 2026, taking place from 18 to 20 March in Dudelange, Luxembourg. As President of the Association of Music Schools of the Grand Duchy of Luxembourg (AEM), I am delighted to welcome colleagues and partners from the Benelux countries, Rhineland-Palatinate, North Rhine–Westphalia, and Saarland. Your presence underlines the importance of exchange and cooperation between our music schools across borders.

My sincere thanks go to our host, the Regional Music School of Dudelange, for its commitment, hospitality, and excellent organisation. The cultural environment of the city of Dudelange offers an ideal setting for dialogue and reflection.

The theme of this year’s seminar, “The impact of generative AI on Music Schools”, addresses a major and timely challenge for music education. Generative AI is already transforming musical creation, learning processes, and pedagogical tools. For music schools, this development invites us to reflect on how such technologies can support teaching and creativity, while preserving the human, artistic, and educational values that lie at the heart of our mission. Understanding these tools, their potential,

and their limits is essential if we wish to guide students responsibly in a changing musical world.

I would like to warmly thank our speakers for their valuable contributions and their willingness to share their expertise. Their insights will help us to better understand the implications of generative AI and to engage in informed and constructive discussions.

I wish you all an inspiring seminar and fruitful exchanges in Dudelange.

**Romain ASSELBORN**  
President, AEM – Association of Music Schools of the Grand Duchy of Luxembourg

# History of IMS

Since 1979, the IMS has been held regularly with support from the Ministries of Culture and Education of Belgium, Luxembourg, the Netherlands and North Rhine-Westphalia; Saarland and Rhineland-Palatinate joined in 2006. It brings together leaders from music schools, conservatories and universities to discuss music education, policy and structures. By fostering dialogue across different national systems, IMS promotes mutual understanding, professional cooperation and cultural exchange in Northern Western Europe.

## PLACES OF CONGRESSES

1979-1997	(before digitalisation)	
1997	Neuss	NRW/Germany
1998	?	
1999	?	
2000	Echternach	Luxembourg
2001	Rotterdam	The Netherlands
2002	Bruges	Flanders/Belgium
2003	Siegburg	NRW/Germany
2004	Sneek and Heerenveen	The Netherlands
2005	Louvain-La-Neuve	Wallonia/Belgium
2006	Schengen	Luxembourg
2007	Mettlach	Saarland/Germany
2008	Veldhoven	The Netherlands
2009	Corsendonk	Flanders/Belgium
2010	Herten	NRW / Germany
2011	Spa	Wallonia/Belgium
2012	Weiskirchen	Saarland/Germany
2013	Echternach	Luxembourg
2014	Utrecht	The Netherlands
2015	Mainz	RPL/Germany
2016	Neuss	NRW/Germany
2017	Alden Biesen	Flanders/Belgium
2018	Saarbrücken	Saarland/Germany
2019	Grevemacher	Luxembourg
2021	Amsterdam and Middelburg	Digital edition The Netherlands
2022	Hasselt	Mini IMS
2023	Speyer	RPL/Germany
2024	Ghent and Middelburg	Flanders and The Netherlands
2025	Dortmund and Bochum	NRW/Germany



## Schedule

# INTERNATIONAL MUSIC SCHOOL SEMINAR 2026

LUXEMBOURG

## THE IMPACT OF GENERATIVE AI ON MUSIC SCHOOLS

### WEDNESDAY, MARCH 18TH 2026

8:00-12:30	Arrival & Check-In at Hotel (Room for luggage is available at venue)
12:30	Accreditation, Walking Lunch & Come together
14:00	Official Opening <i>Musical Interlude: Jean Sibelius: The Spruce Op.75 n° 5</i> Eden Bernard, piano  - M. Bob MORHARD (Director of Dudelange Music School) - M. Dan BIANCALANA (Mayor of Dudelange) - M. Romain ASSELBORN (President of the Luxembourgish Music School Association) - M. Gilles LACOUR (Ministry of Education, Children and Youth)
14:30	<b>Principles, Challenges, and Best practices in Generative AI</b> Dr. Richard Emmanuel EASTES (CH)
15:30	General Discussion
15:45	Coffee Break & B2B
16:00	<b>Impacts of AI on Pedagogy and Music Education</b> Dr. Richard Emmanuel EASTES (CH)
17:15	General Discussion
18:30	Dinner & Casual Gathering @KANTIN



### THURSDAY, MARCH 19TH 2026

8:00-9:15	Breakfast
9:30	<i>Musical Interlude: Frank Bridge: Miniatures for Piano Trio - Romance &amp; Saltarello</i> Maija Hormain, piano Ieva Hormain, violin Elsa Lecuit, cello  <b>AI in Musical Creation and Teaching</b> Dr. Gilbert NOUNO (CH)
10:30	Coffee Break & B2B
11:00	<b>AI 2.0: Agents, Multimodal Models, and the Future of Creativity</b> Dr. Raphaël FRANK (L)
12:00	General Discussion
12:30	Walking Lunch
14:00	<b>Participatory Workshop: AI Tools in Musical Education</b> Dr. Gilbert Nouno (CH)
15:30	General Discussion
16:00	<b>Cultural Visit: Documentation Center for Human Migrations</b>
19:00	<b>Young Talents Awards General Rehearsal</b> (in collaboration with the Chamber Orchestra Luxembourg)
20:00	Dinner & Casual Gathering @LOXALIS Restaurant

### FRIDAY, MARCH 20TH 2026

8:00-9:45	Breakfast & Check-Out at Hotel (Room for luggage is available at venue)
10:00	<i>Musical Interlude: Yukata Yamada: Glassy sky</i> Daniel Grigore, piano & vocals  <b>Presentation of the Steinway Spirio Grand Piano</b> Bernd UEHLEIN & Marcus HÜBNER
11:00	Coffee Break & B2B
11:30	Delegation Meetings
12:00	<b>Reports from Delegations</b>
12:30	<b>Previews IMS 2027</b>
13:00	Closing
14:00	Departure

# PRINCIPLES, ISSUES, AND APPLICATIONS OF ARTIFICIAL INTELLIGENCE IN MUSIC EDUCATION



## DESCRIPTION

At the end of 2022, generative artificial intelligence (Gen-AI) burst onto the public scene with the release of the ChatGPT tool by Open AI. Like the rest of the working world, music professionals became aware of the power and development potential of AI, but also of its limits and risks, raising a large number of sometimes contradictory questions.

**What are the fundamental principles that drive the black boxes of today's generative artificial intelligence tools? What AI tools are currently available in the field of music? What are their accessibility, ease of use, areas of application and possible uses in the various fields of musical practice and creation? In particular, how can they be integrated into music teaching practices, and how can they be used to develop teaching methods?**

**This is the kind of questions that these lectures set out to answer, alternating theoretical presentations with demonstrations.**

## SPEAKERS

### RICHARD-EMMANUEL EASTES, PHD

After an academic career in several chemistry laboratories (supramolecular chemistry, atmospheric chemistry, organo-metallic chemistry and electrochemistry), Richard-Emmanuel Eastes turned to educational sciences, cognitive sciences and philosophy. A career path that has led him to collaborate with 5 Nobel Prize winners.

During his career as a teacher and researcher at the Ecole normale supérieure (Paris), he founded and chaired several associations dedicated to science-society relations and innovation in science communication, before directing an arts and sciences museum (Paris).

Responsible for academic and professional development at the University of Applied Sciences and Arts of Western Switzerland (HES-SO), he sits on its 'AI in education and training' TaskForce. He is also an associate researcher at the STS Lab at the University of Lausanne, where he explores the relationships between nature, science, technology and society.

In 2015, he founded the company SEGALLIS (cognitive engineering, science communication & business integration of research). In this context, he advises multinationals and start-ups in the fields of science-society relations on the one hand, and in the applications and challenges of digital technology and artificial intelligence on the other.

He has published several books, including *Les scientifiques jouent-ils aux dés ? - Vers une agriculture choisie - Comment je suis devenu chimiste - La science en culture : le détour par l'art - Philosophie de la chimie.*

[www.sites.google.com/site/reeastes/](http://www.sites.google.com/site/reeastes/)

### GILBERT NOUNO, PHD

Composer, digital artist, and interdisciplinary researcher, Gilbert Nouno explores the intersections of sound, image, and technology. Influenced by both classical traditions and emerging media, he develops new forms of expression at the crossroads of man and machine, spanning music, theatre, and dance. His current research focuses on cutting-edge AI techniques applied to musical improvisation, interactive performance, and interdisciplinary art. He has collaborated with figures such as Pierre Boulez, Jonathan Harvey, Olga Neuwirth, saxophonist Steve Coleman, scenographer Jean Kalman, and director Pierre Audi.

He heads the Interdisciplinary Centre for Experimental Music and Media (CIMME) within the Geneva Haute école de musique (HEM), where he teaches composition, and also lectures at the Bern University of the Arts (HKB) and the Barenboim-Said Akademie in Berlin. A laureate of the Villa Medici in Rome and the Villa Kujoyama in Kyoto, he is internationally recognized for his innovative approaches to contemporary and interactive creation. His string quartet with electronics, *Deejay*, and his cross-media pocket opera *Iwona* marked a shift toward interactive, augmented and hybrid forms, setting the stage for performative and interdisciplinary works such as *Feedback*, a new media piece for triangle, video, and electronics, and *SINE*, a recent AI-driven audiovisual composition for virtual percussion.

[www.gilbertnouno.net](http://www.gilbertnouno.net)

### RAPHAËL FRANK, PHD

Raphaël Frank is a Professor and Chief Research Scientist at the Interdisciplinary Centre for Security, Reliability and Trust (SnT) at the University of Luxembourg. He is the Head of the UBIX Research Group, which conducts research in artificial intelligence applied to a wide range of domains. Since 2023, he has been a member of the University of Luxembourg Council and an Adjunct Professor at HEC Liège Luxembourg. Since 2024, he has been the Director of the IPBG ATLAS Industrial PhD Programme.

Raphaël Frank received his PhD in Computer Science from the University of Luxembourg in 2010. During his doctoral studies, he was a visiting scholar at the University of California, Los Angeles (UCLA), where he conducted research on data routing protocols for vehicular networks. In 2006, he obtained a Master's degree in Cryptography and Network Security from Université Joseph Fourier in Grenoble, France.

In late 2014, he co-founded Motion-S Telematics, the first technology spin-off company of the University of Luxembourg. The company provides telematics solutions for usage-based insurance and fleet management.

[www.uni.lu/snt-en/people/raphael-frank/](http://www.uni.lu/snt-en/people/raphael-frank/)

## Participants

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