

REACT

SYMPOSIUM

BOOK OF ABSTRACTS

**REFLECTIVE AND CRITICAL
APPROACHES TO TEACHING AND
LEARNING OF MUSIC
PERFORMANCE**



universidade
de aveiro

Title

REACT Symposium - Reflective and Critical Approaches to Teaching and Learning of Music Performance: Book of Abstracts

Editors

Gilvano Dalagna, Stefan Östersjö, Clarissa Foletto, Jorge Salgado Correia

Cover

Studio Dobra

Edition

UA Editora

Universidade de Aveiro

Serviços de Biblioteca, Informação Documental e Museologia

1st edition – September 2022

Pages

37

Tiragem/Copies

N/A (Digital)

ISBN

978-972-789-802-2

DOI

<https://doi.org/10.48528/9xwj-p576>



REACT Symposium

Piteå, Sweden - September 21th to 23th 2022

Organization

Piteå School of Music at the Luleå University of Technology
Departamento de Comunicação e Arte
Universidade de Aveiro
Instituto de Etnomusicologia Centro de Estudos em Música e Dança (INET-md)

Organising Committee

Stefan Östersjö (coordinator), Gilvano Dalagna, Clarissa Foletto, Jorge Salgado Correia, Helen Julia Minors, Carl Holmgren

Scientific and Artistic Committee

Carl Holmgren, Clarissa Foletto, Gilvano Dalagna, Guadalupe López-Iñiguez, Ioulia Papageorgi, Jorge Salgado Correia, Mieko Kanno, Natassa Economidou Stavrou, Randi Eidsaa, Stefan Östersjö.

Executive Committee

Stefan Östersjö (coordinator), Gilvano Dalagna, Clarissa Gomes Foletto, Jorge Salgado Correia, Helen Julia Minors, Carl Holmgren

REACT Symposium

A very warm welcome to the REACT symposium and the Piteå School of Music at Luleå University of Technology! We are looking forward to three days packed with presentations in a wide range of formats and covering a number of topics that we find are of great currency in Higher Music Education (HME) today. Some of the challenges that HME has been seeking to address are related to the questioning of the master-apprentice format which has characterized the conservatoire model. This development has been fueled also by the implementation of the Bologna declaration, which entailed development of teaching models that would further student autonomy, capacity to autonomously identify needs for further knowledge and competencies, and also emphasizing lifelong learning. All these perspectives are indeed addressed in many presentations during the symposium, and in performative form, in lecture-recitals, workshops, as well as in traditional papers.

During the past twenty years, we have seen the discipline of artistic research emerge within our institutions, and also, importantly, set at the threshold between Higher Education Institutions and Art worlds in which the researcher is situated. Darla Crispin (2019)¹ reminds us of how “in reality, artistic research exists in two milieus – artistic and scholarly” (p. 55) and she further argues that, therefore, “it has both a dual requirement and a dual responsibility”. The artist researcher then can be understood as a nomad, oscillating between art worlds and science worlds in a manner which also may enable a critical perspective also on these institutions themselves (Östersjö, 2019)².

The challenges to HME are indeed manifold. Post-colonial perspectives on how knowledge is defined and created in academia have given rise to a call for *decolonized* methods. This development has led to a search within academic institutions for decolonizing principles for *curriculum renewal*, resting on an unprecedented willingness to “question the epistemological authority assigned uniquely to the Western university as the privileged site of knowledge production” (Bhambra, Gebrial, & Nisancıoğlu, 2018, p. 3)³. Moreover, scholars and reformers increasingly call for a systematic exposure of the “material, intellectual and symbolic colonialism that abounds in the university system” (Saini & Begum, 2020, p. 218)⁴. Hence, the aim of decolonization points beyond the strife for diversity, towards a fundamental reconsideration, and a widening of the foundations of knowledge within academia. This also implies that in music research, not only do theory and methods need to be decolonized, but also the very foundations of our embodied practices (Östersjö, 2020)⁵.

A hope that drives the REACT project is that the signs we see of increasing maturity in the field of artistic research also will pave the way for new approaches to the teaching and learning of musical performance, composition and improvisation. But also, that the political and sociological context of the art worlds in which our institutions are situated will be crucially assessed and systematically renewed through this work.

The symposium forms part of REACT – *Rethinking Music Performance in European Higher Education Institutions*. It is a Strategic Partnership funded by ERASMUS+ that mobilizes an international cooperative network to develop new approaches to the teaching and learning

¹ Crispin, D. (2019). “The Deterritorialization and Reterritorialization of Artistic Research”. *ÍMPAR Online journal for artistic research*, 3(2), 645-59 doi: 10.34624/impar.v3i2.14152

² Östersjö, S. (2019). “Art Worlds, Voice and Knowledge: thoughts on quality assessment of artistic research outcomes.” *ÍMPAR Online journal for artistic research*, 3(2), 60-69 doi: 10.34624/impar.v3i2.14152

³ Bhambra, G. K., Gebrial, D. & Nisancıoğlu, K., eds., *Decolonising the University*. London: Pluto Press.

⁴ Saini, R., & Begum, N. (2020). Demarcation and definition: Explicating the meaning and scope of “decolonisation” in the social and political sciences. *Political Quarterly*, 91(1), 217–221. <https://doi.org/10.1111/1467-923X.12797>

⁵ Östersjö, S. (2020). “Artistic knowledge, the laboratory and the hörspiel.” In Hultqvist, A. & Hansson G.D. (Eds.) *Gränser och oändligheter – Musikalisk och litterär /En forskningsrapport/Compositional' Becoming, Complexity, and Critique*. Gothenburg: Art Monitor

of music performance in Higher Music Education. The main objective of this project is to offer alternatives that will link artistic research, artistic training, personal development, and career management, helping musicians to meet the challenges of working life. In order to reach this objective, REACT will increase the attunement between HEIs and current professional requirements in the field of music performance.

REACT is coordinated by the University of Aveiro, and their partner organisations are University of Nicosia (Cyprus), Lulea University of Technology (Sweden), University of the Arts Helsinki - Sibelius Academy (Finland), University of Agder (Norway).

Program

Wednesday	DAY 1	
13:00-13:45	L-165	
	Introduction Stefan Östersjö & Gilvano Dalagna	
14:00-15:00	L-165 Chair: Stefan Östersjö	
	Molly Reinker Morgan: Tradition, Obligation, and Innovation: Approaches to the Musical Score, the Composer, and Interpretative Development in Higher Music Education Temina Cadi Sulumuna: Teaching “Analysis of performance styles” to instrumentalists in Higher Music Education in the online environment – bridging the gap between artistic production and academic research (online)	
15:00-16:00	L-165 Chair: Stefan Östersjö	
	Anders Tykesson & Ram Reuven: Playing with Reductions: Bridging Music Theory Pedagogy and Performance Practice Tim Palmer: The play-work of orchestral musicians: implications for the conservatoire	
16:00-16:30	COFFEE	
16:30-17:30	L-165 (online presentations) chair: Gilvano Dalagna	L-158 Chair: Stefan Östersjö
	Ryan Lynus Revoredo Chocano: Structured musical improvisations in collectives during 2006-2018 (online) Deborah Oliveira & Bruna Vieira: OCA: a space to rethink and create art (online)	Line Fredens: An enactive perspective on instrumental and vocal musical learning at a classical music conservatory Odd Torleiv Furnes: Deep learning in music – understanding music through sensation, emotions and concepts
17:30-18:20	L-165 Chair: Åsa Unander-Scharin	H-151 Chair: Stefan Östersjö
	Bruna Vieira: Notas de Beethoven: documentary-recital (online)	Arne Hagström, Björn Hällis & Robert Svensson: Instrumental teaching in an ensemble setting
19:00	Dinner at Fiore Mangia e Vino (at own expense)	

Thursday	DAY 2	
9:00-10:00	L-165 Chair: Gilvano Dalagna	
	Fausto Lessa Pizzol: Experimentation as a learning method: developing a path for a creative study about the harmonic potentialities of the electric bass Mariam Kharatyan: Score-Based Learning and Improvisation in Classical Music Performance	
10:10-11:00	L-165 Chair: Gilvano Dalagna	H-151 Chair: Åsa Unander-Scharin
	Marisa Ponce de León: From reading-only to creating music performances: sharing a liberating experience through improvisation	Magno Caliman: On the experimental in code: a pedagogical approach for teaching and learning programming in the context of the arts
11:00-11:30	COFFEE	
11:30-12:20	L-165 Chair: Gilvano Dalagna	H-151 Chair: Åsa Unander-Scharin
	María Fernanda del Peón Pacheco: With Tiger Claw: Rethinking pianistic aesthetics through endemic performance of Baja California Sur (online)	Aaron Sunstein: Integrating Chromatic Melody Reading in the Aural Skills Curriculum
12:20-13:45	LUNCH	
13:45-14:45	A-134 Chair: Gilvano Dalagna	
	Jacob Thompson-Bell: Using Critical Response Process in peer-to-peer feedback sessions with conservatoire musicians to cultivate group agency and learner motivation Mafalda Carvalho: Report of an experience of performance as creation: Exploring Chant de Linos symbology (online)	
15:00-16:00	L-165 Chair: Stefan Östersjö	
	Mikael Bäckman: From imitation to creation Gilvano Dalagna, Clarissa Foletto & Jorge Salgado Correia: Rethinking music performance in European higher education: testing an artistic research based approach	
16:00-16:30	COFFEE	
16:30-17:30	L-165 Chair: Gilvano Dalagna	
	Stefan Östersjö, Carl Holmgren & Åsa Unander-Scharin: Artistic Research Methods in first and second cycle education in music Paula Molinari & Paulo Rios Filho: Artistic Research, Music Creation and Educational Programs	
17:45-18:35	A-134 Chair: Stefan Östersjö	H-151 Chair: Gilvano Dalagna
	Robert Sholl: Improvising to silent film – practice, pedagogy, possibilities	László Stachó: Practice Methodology, a new, innovative attention training for performers
19:30	Dinner at Fiore Mangia e Vino (at own expense)	

Friday	Day 3
9:00-10:30	<p data-bbox="622 276 1850 304">Online presentations on zoom, please follow from your own computer to enable discussion Chair: Stefan Östersjö</p> <p data-bbox="568 325 1904 419"> Clarke Randolph: Still We Rise: Racial Discriminatory Resilience and Black American Musicians Richard Fay & Daniel J Mawson: Intercultural musicking: Reflection in, on, and for situated klezmer ensemble performance Sarah-Jane Gibson: Experience, understanding and intercultural competence: The Ethno programme </p>
10:30-11:00	COFFEE (or brisk walk to the School of Music)
11:00-12:00	<p data-bbox="1205 496 1267 520">L-165</p> <p data-bbox="1151 544 1321 568">Final Discussion</p>
12:00-13:00	<p data-bbox="1055 592 1417 616">A-134 Chair: Åsa Unander-Scharin</p> <p data-bbox="600 636 1872 695"> Doranzo Dario Savino: Reimagining Ópera - Dario Savino Doranzo - Flugelhorn Pietro Gallo - Piano accompaniment Daniele Sardone - Composer </p>
13:00	LUNCH

Papers

Integrating Chromatic Melody Reading in the Aural Skills Curriculum

Aaron Sunstein

Abstract: Many traditional written music theory and aural skills curriculums at the bachelor's level are two years (four semesters) long. In many cases, these semesters are divided into a 3+1 model where the first three semesters in both written theory and aural skills are spent on the Bach/Brahms so-called "common practice" repertoire. The final semester is spent on repertoire after Brahms. Without delving into the broader discussion of whether this 3+1 delineation remains appropriate, it undoubtedly sets students up for untenable course goals and inevitable frustration in the final semester if they are moved directly from mildly chromatic tonal music of the Romantic period in the third semester to non-tonal repertoire in the final fourth semester.

Instead, I propose that students practice reading, singing, and notating non-tonal music during all four semesters of the aural skills curriculum. One of the goals of the aural skills curriculum should be to make students comfortable with hearing, singing, and notating simpler non-tonal melodies. This involves developing fluency in interval-based ear-training: a skill set which is not always relatable to ear training with diatonic-scale based systems of traditional Western tonal music. The standard text for interval-based ear training in a number of countries remains Lars Edlund's landmark book *Modus Novus*. *Modus Novus* logically separates and orders melodic intervals so that students must first become fluent with half and whole steps before moving on to fourths, fifths and more difficult intervals. I do not believe that it is possible for the majority of students to achieve fluency reading/singing intervals in chromatic contexts in a single semester. At the School of Music in Piteå, Sweden, I follow Edlund's interval ordering but divide up the intervals into the following layout by semester:

Semester	Interval
1	m2, M2, P4, P5
2	M3, m3
3	Tritone, M6, m6
4	m7, M7

A key additional principle in our approach to achieving fluency with singing and hearing non-tonal melodies is using Ordered Pitch Class Intervals (OPCIs). Developed by my former colleagues Robert Komaniacki and David Geary at Indiana University, using OPCIs means that students focus on interval content and are able to transpose non-tonal melodies and chords to start on any pitch class. Furthermore, OPCIs help students recognize aurally and visually intervallic and scalar materials that recur frequently in diverse corners of the post-tonal repertoire. In the first semester for example, students practice singing up and down the octatonic collection in order to achieve fluency with whole and half steps (Example 1.a). Singing augmented and diminished triads solidifies familiarity with major and minor thirds in contexts which are not traditionally tonal (Example 1.b).

A. Singing an Octatonic Scale with Ordered Pitch Class Intervals



- B. Singing two augmented triads connected by half-step with Ordered Pitch Class Intervals



Incorporating non-tonal music earlier in the curriculum is key to diversifying it. In terms of the western classical tradition, the amount of music composed by women and minorities has grown exponentially since 1900. If we restrict much of the curriculum to music of the 19th century and earlier we also necessarily restrict the amount of music written by women and minorities that can be included. Furthermore, jazz and other popular styles require students to be comfortable with a great deal of melodic chromaticism. In order to be comfortable hearing, singing, playing, and notating this repertoire, students must begin the process of achieving fluency with pitch materials that are not traditionally tonal earlier in the curriculum.

Instrumental teaching in an ensemble setting

Arne Hagström, Björn Hällis, Robert Svensson

Abstract: Instrumental teaching in Higher Music Education has typically been conceptualized as individual tuition. This performative workshop outlines the goals we, building on long-term experience of instrumental teaching in HME, explored in a project seeking to develop novel approaches to instrumental teaching through group settings.

During 2017-2018, we had the opportunity to work with an educational study focusing on developing methods for instrumental teaching in a group environment. The aim was to develop and identify skills-training elements in ensemble situations, and further, to enhance responsiveness, flexibility, interplay and improvisational ability. Additionally, the students would receive training in giving and receiving feedback (both positive and constructive), learn about each other's respective instruments and also observe their teachers play and create music in ensemble contexts.

We strived to create an arena for instrument teaching in which we could focus on specific ensemble-related elements, we wanted to de-dramatize errors, extravagance and playing in front of other students /a listening audience and thus to dare students to try new forms of expressions and make their own artistic decisions. One could compare this arena with Vygotsky's (1978) "zone of proximal development" where the goals of learning are at a level too high for students to reach on their own, but which can be achieved with the right guidance and support. It also supports Kolb's description of learning processes (Kolb, 2014) in the sense that the student during the course based on the material, processes (tests and observes) and performs the material both with individual teachers and in ensemble, reflects on feedback and ideas and are encouraged to actively dare to experiment with and implement their new knowledge. The study builds on observations of video documentation, as well as interviews with students.

In this performative workshop we present and play material used in our teaching, discuss the outcomes of our project and how we continue to develop and refine our material and methods.

The technical requirements for the presentation besides projector, sound and our instruments that we provide are three microphones for speaking and presenting.

Notas de Beetholven: documentary-recital

Bruna Vieira

Abstract: This lecture recital presents an excerpt from ongoing research for an artistic project based on the piano work of Brazilian composer Beetholven Cunha. In addition to publicizing his work, this artistic research aims to innovate the traditional recital format, proposing the creation of a "documentary recital". Through this hybrid format, the performer intends to create a visual and narrative context for the works and incorporate it into the musical performance. The works chosen for the performance were inspired by places where the composer lived, which have a great affective meaning for him. The documentary-recital explores scenes from these places and the composer's narrative in his own words. This artistic research is configured as a phenomenological design that unfolds through the composer-performer collaboration in search of contextualizing those pieces while rescuing the composer's affective memories. The author/performer argues that such elements interfere both in the creative process of interpretive practice as well as in the performance experience itself.

Still We Rise: Racial Discriminatory Resilience and Black American Musicians

Clarke Randolph

Abstract: “What does it mean for descendants of enslaved people to create a music embraced by the world and still be treated as second-class citizens, exploited, dehumanised, and subject to premature death?” thus asked author Robin Kelley. According to Chou et al, Black Americans are exposed to more racial discrimination a any other ethno-racial group (Chou et al., 2012). Although racial discrimination plagues the lives of many Black American in the United States, the experiences of resilient Black Americans, especially in the music industry, are very much understudied (Barbarin, 1993). Primary research has linked music performance with an increase in resilience across many clinical and community settings (Fraser, 2015; Schafer et al., 2013). While historical research has proven music to be a major tool in the liberation of Black America and in building community resilience, examinations of the racial experiences of resilient Black American musicians are sparse. Musicologist Sherrie Tucker of the University of Kansas states, “Moments of justice for Black American musicians and their communities are few and far between.” This study examines the effects of racial discrimination on Black American musicians. This paper begins to fill the gap in research regarding resilient Black American musicians and provides data for future research in similar areas including, but not limited to, higher education, the music industry, and mental health. Method: Four participants were assessed via semi-structured interviews to determine the impact of racial discrimination on their lives as Black American musicians. Data were analysed using IPA. Results and Conclusion: The impacts of racial discrimination on Black American musicians accounted for four themes including: (1) compromised cultural inclusive formal education, (2) obscured and marginalised cultural identity, (3) abbreviated success due to cultural appropriation, (themes 2 and 3 account for an overarching theme of racial capitalism), and (4) compulsory resilience.

OCA: a space to rethink and create art

Deborah Oliveira, Bruna Vieira

Abstract: OCA (Oficina de Criação Artística) is a free community project, promoted by a higher education institution. Its main objective is to promote reflective artistic practice, exploring multilingual and interdisciplinary tools. Through courses, lectures and mentoring, the project encourages participants to explore new ways of making and rethinking art, instead of reproducing standardized models. OCA has its theoretical base on ideas of authors who defend artistic practice as research, such as Nicholas Cook, John Rink, Jane Davidson, Anthony Gritten, Gilvano Dalagna and Jorge Correa. For this presentation, we would like to illustrate with and comment on some of the activities and sub-projects developed throughout almost four years of OCA existence. Among them, *OCA Vocal Experimental*; *Developing a Foreign Language Through an Artistic Process*; *Documentary-Performance*; and *Documentary Recital*. As for results, the following stand out: the development of self-confidence; the development of musicians in the areas of creative writing, visual arts, arranging, musical composition and technology; innovation and performative reinterpretation; professional guidance.

Reimagining Opera

Dario Doronzo Savino

Abstract: Memory, research and modernity are the key elements that follow a unique path in terms of effects and sounds. Honouring the past in order to have a dialogue with the present is the ambitious goal of this project. Dario Doronzo propose a wide-ranging repertoire that finds its roots in the complex and elegant reinterpretation in a modern jazz key of compositions and arias of the cultured sphere. A continuous dialogue, without ever dropping tension, between spaces, dynamics, virtuosity, colors, synergistically merging into a music of new breath that finds in the revisitation the fulcrum of its knowledge. Fil rouge is the theme of the "re-reading", a stylistic and aesthetic figure suitable for joining two such different worlds as classical music and the more fluid modern Jazz.

The project retraces a path in synergy with the ideas of the French philosopher Paul Ricoeur who states that the music rises above the intentions of the authors of classicism who created them to 'produce' and 'recreate' another meaning, autonomous and new, in which explanation and understanding are united and not contrary in the interpretative process.

Reproposing the combination of classical music and jazz music is certainly not new. The two genres met and blended in the early twentieth century in the works of avant-garde composers who loved to influence "classical music" with the new musical trends of the time. We remember, for example, the American George Gershwin in Rhapsody in Blue and, before him, the French composer Maurice Ravel who called Blues the central movement of the famous Sonata for violin and piano. The essence of jazz was present in both situations, in the creation and re-elaboration of new approaches, new pronunciations, and new ways of playing unrelated to the systems of "classical music". "Disassemble" and "reassemble" classical works with modifications and variations on a melodic, harmonic, timbric and rhythmic level leads the listener to fully savor the true value of compositions which, still today, continues to surprise us. The ancient Italian Arias regain a new power and path in the actual time. An incessant panta rei of landscapes, sounds, colors that refer to distant cultures, a continuous and fruitful inspiration for new sonorities that, after hundreds of years, still move the mysterious strings of our soul.

Experimentation as a learning method: developing a path for a creative study about the harmonic potentialities of the electric bass

Fausto Lessa Pizzol

Abstract: Organologically classified as a melodic instrument, the electric bass has tonal and ergonomic characteristics that enhance its use beyond this designation. In this perspective, an increasing number of bassists seek to use the electric bass as a harmonic instrument. However, the lack of research on this approach hinders its development beyond individual initiatives. Based on an alternative tonal concept to consolidated practice, called LCCTO (Russell, 2001) and guided by a research design structured according to the concept of Affordances (Gibson, 1977) and the Perceptual Learning theory (Gibson & Pick, 2000), this investigation adopts experimentation as a learning method for performing vertical harmonies on the electric bass. The development of this path involves, (i) the construction of a harmonic vocabulary for the instrument and (ii) the creation of musical works from this vocabulary. The result of this work intends to contribute to the construction of a new paradigm for the practice of the instrument, for the academic discussion about it and, consequently, bring pedagogical implications concerning the academic program for bassists and the teaching methodology for this harmonic content. Regarding the latter, the proposed research design, as well as the harmonic vocabulary, structured as a book, may point to an initial path for further debate.

The results achieved so far point positively to the potential of using experimentation for the development of a, here called, Harmonic Approach to the Electric Bass. The experiments already concluded provided a number of 1153 chords playable on the instrument, which has been organized as a dictionary, as well as extensive material resulting from articulations (simultaneous execution) between these chords and the different scales proposed in the LCCTO. Also included in this material resulting from the experiments, are the Creative Applications, organized as musical studies, which reflect, through composition, the use of the contents already obtained.

Rethinking music performance in European higher education: testing an artistic-research-based approach

Gilvano Dalagna; Clarissa Foletto; Jorge Salgado Correia

Abstract: Practices associated with the teaching and learning of music performance historically focus on values and expectations established in the 19th century Western conservatory context and its master-apprentice pedagogical model. In this presentation the impact of a new approach to teaching music performance, based on artistic research, will be described. Such an approach was offered as a teaching and learning activity (REACT training school) promoted by a strategic partnership, funded by the ERASMUS+, that involved 5 European higher music institutions. A total of 17 higher education students took part in the REACT training school. The course was unpacked in 40 hours during one academic week at the University of Aveiro in Portugal. Topics included artistic research, ethics and remix culture, artistic career, artistic projects, health and well-being, social intervention in arts and artistic documentation. The impact of REACT training school was assessed through a qualitative study based on interviews, which were analyzed using a thematic approach. The questions addressed students' perspectives on the role of an artistic-research-based learning approach to performance teaching and learning in higher education music institutions. From the thematic analysis two main themes emerged: impact and improvements. The first is related to how the activity affected their artistic and professional path. The second refers to changes to be implemented in future editions. Results suggests that REACT training school opened space for students to think "out of the box", developing a critical and reflexive attitude that embraced news aspects regarding a set of diversified topics as funding, score, curriculum, creativity, theory and practice. At the same time, the results suggests that future editions must open more space to individual mentoring, integrating more profoundly students and instrumental teachers in the activities proposed. The results here presented play an important role in the current discussion regarding the role of artistic research in higher education and how institutions can improve existing artistic and academic practices.

Using Critical Response Process in peer-to-peer feedback sessions with conservatoire musicians to cultivate group agency and learner motivation

Jacob Thompson-Bell

Abstract: This paper undertakes some theoretical modelling in support of student-centred pedagogy in conservatoire settings, with specific focus on learner agency and motivation. A three-dimensional model of motivation accounting for individual and group learning environments is outlined, drawing together diverse pedagogical research into learner “self-efficacy,” “distributive” classroom agency, and partnership models of learning and teaching. Learner agency is shown to balance intrinsic (student-to-teacher), extrinsic (teacher-to-student) and “intratransic” (peer-to-peer-to-teacher) forms of motivation. This three-dimensional model is then used to explore Critical Response Process (CRP) as a framework for generating peer-to-peer feedback with groups of musicians in conservatoire settings. Based on the author’s own teaching practice with MA Music students at Leeds Conservatoire, CRP is evaluated both theoretically and via primary research data from a questionnaire presented to students reflecting on their experience of CRP sessions. The contention is that, by using pedagogical approaches like CRP, which enable whole group agency, higher music education pedagogues can attend to all three motivational dimensions and thus drive learner agency within diverse groups of musicians.

Practice Methodology, a new, innovative attention training for performers

László Stachó

Abstract: *Practice Methodology (PM)* encompasses a novel all-inclusive attention training for music performers. It aims to enhance the musician's ability for secure and comfortable 'navigation' of the musical process during performance – with full expressiveness and concentration. To achieve this, **PM** focuses on training three vital attention skills: it trains (i) the performer's capacity to anticipate, that is, to form a clear mental map of forthcoming structural units; (ii) their ability to build a clear mental image of the preceding musical units against which the subsequent ones are to be measured; and (iii) their ability to deeply experience the present moment.

Developed and tried out extensively over the past decade, **PM** can be used with considerable success from the very basic up to the most advanced levels of music education, yielding a uniquely efficient toolkit for both the developing musician and the most experienced artist. The acquisition of this toolkit enables the performer to be deeply immersed in the moment while performing; to be emotionally intensely engaged with music with full concentration; to be able to keep time easily and comfortably; and to take expressive risks and to deal with mistakes during performance. Moreover, training musical attention skills through **PM** typically results in overcoming technical constraints, thus undermining the classical boundary between 'technical' and 'musical' study. Ultimately, the mental 'toolkit' provided by **PM** enables a considerable reduction of practice time and an appreciable decrease of stage fright; opens the way to the performer's spontaneity (usually, while avoiding its negative aspects), and their feeling of authenticity, freedom, and 'ownership' over the music.

In my workshop, a short presentation of **PM's** theoretical foundations will be followed by a demonstration of some of the **PM's** key exercise types.

An enactive perspective on instrumental and vocal musical learning at a classical music conservatory.

Line Fredens

What characterizes instrumental and vocal musical learning processes and how are these handled by the students at a classical music conservatory? The purpose of the PhD-project is to develop music students' handling of their own progression, both in relation to the technical content and the artistic expression, and with a view to how this handling can be supported in a didactic practice.

In an enactive perspective, cognition is sense-making, and the emerged meaning is a relational property between person and situation. In order to understand where meaning in a musical learning process arises, one must therefore focus on how the students interact with the outside world. What means are brought into play, how are these coordinated and how is the interaction established?

The project is based on a course with 1st year students at the Royal Danish Academy of Music (30 students per year) with a 1.5-hour weekly course (total 36 hours). The project has been completed three times with a total (90 number of students), as a design-based research project.

At the same time, the students are interviewed with questions aimed at body, language and beliefs in relation to concrete successful and less successful experiences. The theoretical approach Appreciative Inquiry forms the framework for the Question Guide. Based on an enactive approach and Biesta's multidimensional perspective on education, the results indicate that the subjective dimension of an educational perspective comes first, because the student's sense-making is crucial for the development of expertise. Against this background, this project will argue for how education and "Bildung" can become a complementary relationship, when education with a focus on subjectivity can ensure the autonomy that is an important aim of an artistic education.

Report of an experience of performance as creation: Exploring Chant de Linos symbology

Mafalda Carvalho

Abstract: "Chant de Linos" was composed by Andre Jolivet in 1944 for the Paris Conservatoire's competition. Next to the title, there is the indication "The song of linos was, in ancient Greece, a variety of threne: a mournful lament, a lament interspersed with shouts and dances" suggest a implicit relation with the myth of Linos.

For the creation of the performance that I present in video, I have chosen, among the several different versions of Linos within Greek mythology, the one in which Linos is the son of Apolo and Psâmate is the daughter of Crothopus, king of Argos. This version goes like this: "The child was abandoned at birth and devoured by the king's dogs, but Crothopus eventually came to know, and, furious, had Psâmate killed. Apollo took revenge by sending a plague upon the city and ordered, through his Delphic oracle, dogs to be sacrificed in his honour and funeral songs to be chanted which were subsequently ritually repeated by the people." (Martínez & Galiano & Melero, 1997).

This performance was created in a laboratorial work of experimentation in which I approached this piece trying to embody the character of Apollo in search of moments of lamentation, exaltation, but also moments of dance that were performed through tap dance, alluding to the rituals that the people would perform as suggested in the myth. The characterization of the different parts of the piece was expanded to all dimensions of the performance using gestures, movement, lights and scene. This laboratory work was refined with the feedback from a restricted audience. The present submission consists of the presentation of the video of Jolivet's performance of "Chant de Linos" and an oral presentation that will focus on the creative process, the performative options and the relevance of this artistic research in the process of learning and teaching musical performance as meaning making.

On the experimental in code: a pedagogical approach for teaching and learning programming in the context of the arts

Magno Caliman

For my REACT paper presentation, I will present the process of developing a teaching and learning methodology specific for creative coding, that is, the use of computational systems that sees art-making as it's end goal. The paper focus on one of the central conceptual assumptions which guided development of the method: that code, when embraced as a device for art-making, brings forth a relationship between artists and a programming languages that is of an experimental nature. Instead of working with "correct algorithms [which] solve a well defined problem" [CORMEN 2009], musicians engage with programming languages as "epistemic objects" [MAGNUSSON 2019]. Entities from which creative speculation can emerge, and therefore inform an artistic practice. Building on that premise, an argument is made that even thou computer science has been well established as a field of knowledge for well over half a century (and therefore, has it's pedagogical strategies well consolidated), when teaching and learning programming, composers and performers can benefit from a tailored approach which takes into account this specific experimental relationship.

For that, I start from the notion of the algorithm as a paradigmatic entity when working with code, and draw a comparison between different modes of operation of the formally trained computer scientist and the "artist-programmer" [MCLEAN 2011]. A series of examples are presented highlighting the different use cases of computational systems between music and non-artistic scenarios, as illustrations of the different pedagogical and methodological approaches one needs to take into account when teaching to and/or learning to program as a sound artist, musician and performer.

With Tiger Claw: Rethinking pianistic aesthetics through endemic performance of Baja California Sur

María Fernanda del Peón Pacheco

Geographical and social conditions in Baja California Sur, Mexico from the end of the 19th century until the 1980's, caused a particular way of playing different piano repertoires. The migratory processes also made the regional piano performance develop its own ways, it remains mostly intact according to the tradition, with some interpretative practices used before the 20th century, as well as developing techniques and concepts that respond to its own aesthetic, where subtleties in sound are not a priority and loudness and resonance were primary elements of this aesthetic. In this context, women were majority.

This work is part of my doctoral research developed at Aveiro University in the Doctoral Program in Music Performance; the main objective is to propose and create an interpretation for classical and popular piano repertoires with the socio-cultural and musical distinctive traditions found in what I define endemic performance. It is important for this research to define women's roles in piano performance, contrasting those with the myth surrounding femininity and interpretation, migration, and minority's influences and forbidden repertoire. In this session I intend to show some performative examples and explain how the ethnographic study, the regional aesthetic codes, the perspective of gender and the reflexive phenomenology have been lived and experimented in the daily piano practice actively in first person as a part of an autoethnographic study and technologies has been included as part of the artistic result that have been configuring an artistic creation where music and its repertoires have been rewritten in relation to the score, the canonical tradition, the boundaries between time, genre, gender, geography and identity.

Score-Based Learning and Improvisation in Classical Music Performance

Mariam Kharatyan, pianist, Associate Professor, University of Agder

This presentation reflects on the experience that music performance students have had during an improvisation session in the frame of the first REACT Training School at the University of Agder in 2021. This exploration-experiment of the classical students performing together within an improvised music session on their instruments in front of listeners and these students' responses after the session unfolded several aspects and the challenges within the classical music education and a need to address these insights. The score-based classical music education programs and the ability to improvise freely on the instruments they play highly contradict and highlight the existing gap that many of the students have voiced. Throughout decades of classical education, performance traditions and the demands from students were anchored on *Werktreue* (Work-Fidelity, Being True to the Work) and the understanding of established Classical and Romantic interpretations. The relationship between the classical compositions and the performer contains the notated score as the ultimate focus and center of music education up until today. The influence of *Werktreue* on students' musical thinking and the existing distance from freer musical expression and timing in playing, constrained performance manners, and style opens the need to challenge the accepted norms of music education and most importantly explore new ways to actively implement in classical music education. How do these students relate themselves to scores and to improvisation? In what way does the lack of improvisation in classical education in higher institutions influence their musical thinking and their further path as a musician? One of the students voiced the feeling of not being able to play the instrument if not having a score in front, while the other student mentioned improvisation as a tool for creative explorations within timbre and colors on the instrument, as well as communicating freely with other musicians and audience. The European notation system in which the classical compositions are written and transferred throughout the generations and performance traditions contains a range of challenges since music notation has no chance to truly channel what the music can sound like in live performance through each performer. The performers' individual expression of music, the whole spectrum of musical agogics, timbres, colors, and nuances reach far more than the music score indicates. In what way could students be stimulated to reach the understanding of music through and beyond the scores? The importance of voicing and addressing these limitations of European music notation from an early stage of music education could bridge many gaps that later occur among classical musicians. Being constrained by the written text via our classical musical education directly affects the approach and the ability of students to interpret different compositions freely and place themselves in a broader artistic and creative context which is crucial on way to becoming an emancipated, free-thinking performers with distinct musical and artistic voice. Implementing the improvisation and improvisational thinking in their performance education, nurturing an ability to approach the scores as a map to unfold the music beyond scores, opens for students enormous possibilities within interpretation, music performance practice, and shaping their artistic creativity.

From reading-only to creating music performances: sharing a liberating experience through improvisation

Marisa Ponce León

The traditional educational system for the learning of classical music is based on unilateral teaching in which an authoritative teacher sets the parameters for the specialization of an instrument, performing compositions that are part of a canonical repertoire. During my 30 years of experience with this model as a student and teacher, I have observed that priority is given to technical skills and that critical thinking and creativity are not encouraged, as if the student has little to contribute to the teaching process. It wasn't until the beginning of my doctorate that I was able to compare the sensation of creating with that of performing, until that point I didn't recognise myself as an artist capable of offering aesthetic possibilities which would allow me to express myself freely. Free improvisation was a powerful tool that gave me the opportunity to explore and re-signify my relationship with the instrument, with myself and with the canonical repertoire of classical music. Thanks to Artistic Research, I have been able to expand my perception in order to give meaning to other artistic panoramas. I propose to share my process of transformation through free improvisation and to reflect on how this could be a complementary activity to the institutional and traditional curriculum of performance teaching.

From imitation to creation

Mikael Bäckman

Abstract: *Questions:* How does a personal expression emerge from a process initiated by transcription and imitation?

How can an analytical perspective, informed by embodied cognition and built around the concept of “voice”, clarify these artistic processes?

How can the knowledge I have gained from examining the questions above be implemented in higher music education (HME)?

Method: I have transcribed 13 albums by the iconic country harmonica player Charlie McCoy. Based on these transcriptions, I have analyzed McCoy’s playing style, notably charting his musical idiolect. From this I found a number of licks, concepts and strategies which he often employs. The licks are important features of McCoy’s idiolect, but further structural categories were essential for identifying their role. In addition to the transcriptions, I conducted an in-depth interview with McCoy, as well as two other prominent country harmonica players, with the aim of testing the accuracy of my analysis, as well as to collect further evidence.

With McCoy’s licks as a point of departure, I have created my own variations of these. This journey, from analysis to creation, is the focus of my ongoing PhD project in Musical Performance. This method of deliberately transforming my voice is my way of finding out who I am, and who I want to be, as an artist. The next phase of my PhD project has been to implement the knowledge I gained through artistic research, on my instrumental teaching in HME. In order to respond to the third research question, I will seek to initiate similar processes of formation of voice in my students and specifically study my interaction with each student in the teaching situation.

In my presentation I will provide examples from my own artistic process and observations from a pilot study of individual teaching carried out in fall 2021.

Tradition, Obligation, and Innovation: Approaches to the Musical Score, the Composer, and Interpretative Development in Higher Music Education

Molly Reinker Morgan

Abstract: This paper will present results from a case-study exploring interpretative development amongst higher music education students. The study considered the following research questions:

- How is interpretative development of higher education students approached in the context of classical music performance?
- How do developing musicians view the agency and interpretative voice of the performer in relation to the composer and the written score within the context of classical music?
- To what extent does the ideal of the work-concept influence higher music education students' musical development, particularly in regards to the development of their interpretative voice?
- What aspects of their training do musicians feel are most influential in shaping how they view their role in relation to the score and the composer's intentions?
- What elements of their training do musicians feel help or hinder the development of their individual interpretative voice?
- In what ways could moving beyond traditional teaching models help the development of each student's unique musical voice?

This study recruited participants from the BMus programme at the University of Leeds, took place over 2 years, and included semi-structured interviews with students and their teachers and staff as well as observations of lessons and performance classes. A phenomenological approach was taken to the overall study and IPA and thematic analysis were used to analyse the data resulting in the following overall themes:

- Taking ownership: helping students develop independence
- Seeking to understand a performer's role
- Developing an interpretation: striving to find a unique voice
- Fighting insecurity and building confidence
- Influences beyond the one-to-one teacher
- The issue of technique

Through exploring these results, educators can gain insights into new ways to help musicians develop their own unique interpretative voice, better preparing them to become professional musicians in an ever-changing musical landscape.

Deep learning in music – understanding music through sensation, emotions and concepts by Odd Torleiv Furnes

Odd Torleiv Furnes

Abstract: From August 2020 the Norwegian National Curriculum for primary, lower secondary and upper secondary education and training was replaced. A main concern was to equip future students with 21st century skills. We find that the acquisition of 21st century skills is closely associated with the concept of deep learning (in-depth learning). In documents leading up to the new curriculum, deep learning has been defined as developing an understanding of concepts and relationships within a subject area (NOU 2014:7, s. 7). In my book “Deep learning in music” (Furnes, to be published August 2022), I seek to define deep learning in the context of the music subject, i.e. what it means to understand concepts and relationships in music. Because music is a subject originating from aesthetic experience, the idea of “concepts and relationships” needs to be grounded in aspects like aesthetics, perception, emotion and intuition. It is when these non-verbal fields of knowledge come in contact with verbal knowledge acquired through conceptual learning and analysis, that we close in on an understanding of what deep learning in music means. In the book, theories related to embodied cognition, perceptual analysis and aesthetic attention are seen as important perspectives that allow us to bridge the gap between the aesthetic and the analytical. It is in the exchange of knowledge between these two forms of experience that we acquire a deeper understanding of concepts and relationships in music. Also, a central claim in the book is that the contact between the aesthetic and the analytical not only gives us conscious knowledge about music, but also a deeper insight into our aesthetic experience. Although the perspectives taken are not groundbreaking in themselves, seeing how they relate in defining musical understanding may benefit our work in both musical education and artistic research.

Artistic Research, Music Creation and Educational Programs

Paula Molinari

Abstract: For this work, our main question is: In what ways could artistic research serve, not only to investigate the knowledge involved in artistic practices but as catalyzer of consolidation for those who are in incipient phases? There has been an assumption that to develop an artistic research project one has to count primarily on solid artistry, to rely on it as the center of the research process. Although this is a reasonable requisite, it seems to bring a foundational problem to the field, which is the problematic definition of criteria for judging artistic practice itself as valuable or not. Wandering through these questions, we bring the same problematics to another horizon, by asking for the validity of artistic research as a path for music education programs—either in the specific contexts of music teacher's training or in regular school and musicalization projects. We the authors are a composer and a singer with full-time positions as music professors at the Federal University of Maranhão and Federal University of Santa Maria, in the countryside of Brazil's Northeast and South, who are constantly seeking the development of artistic projects in collaboration with our students, engaging with experimentalism and unconventional tools to create music. For example, the repertoire of arrangements for choral of Tremembé native indigenous' music; eight new works written for brass-quintet and flute and clarinet, by students and professors (one of them, received a prize by FUNARTE/Rio de Janeiro); two environmental sound-art creations and pieces led by soundscape composition technique and/or site-specific composition and, finally, research groups led by the authors, focusing on instrumental and creative practice and experimental vocal development through improvisation and XX-XXI's repertoire. What would be the consequences of such artistic projects upon the students when they get the degree and begin to work as music teachers themselves? We are convinced that engaging future music teachers with music creation during their undergrads is vital for the cultural, educational, and artistic scenario. More articulated results in the region are in progress and expanding with the creation of the Artistic Research School. The impact highlighted how AR School is stimulating the engagement of more researchers and how it is responsible for growing a regional choral movement including an unprecedented repertoire composed of the researchers who integrate the group. This is creating a looping of artistic, educational actions, and research.

Improvising to silent film – practice, pedagogy, possibilities

Robert Sholl

Abstract: This paper addresses two practices and a possibility for change in HE teaching. Improvisation is both a topic of trepidation for conservatoire students and therefore powerful tool and hinge for learning and redefining self-identity. This paper begins with my own improvisation for the 'Unmasking scene' from *The Phantom of the Opera* (1925) recorded on the organ at <https://www.youtube.com/watch?v=Yg5f5gvQF00>. I then show how alternative strategies (on the piano) can help students find their bespoke solutions to the photoplay, and their own means of expression. I demonstrate how gestural, emotional, visual cues can be realised. I also provide insight into how psychoanalytical thought and perception can be used to shape the photo-play through improvisation. The techniques and strategies demonstrated in this paper provide a safe-space and yet an enticement for learning to improvise. They provide a place where repertoire can coalesce with creativity in a number of ways - through immersion, inculcation, practice and repetition, and where students can attain a different vision of themselves as artistic practitioner/researchers within and outside the conservatoire environment. Finally, the paper examines how improvisation might be used throughout a conservatoire, how training might be given to teachers, and how improvisation has the potential to transform this environment. This paper therefore makes a connection between artistic practice and learning to do Artistic Research that become vital tools of personal enrichment and it opens up possibilities for collaboration and skills for the music industry.

"Intercultural musicking: Reflection in, on, and for situated klezmer ensemble performance"

Richard Fay & Daniel J. Mawson

Abstract: This paper focuses on the role of reflection in our students' experience of klezmer ensemble performance. Put simply, klezmer is the largely dance-based musical culture of Yiddish-speaking Ashkenazi Jewish communities in Eastern Europe. With roots back to the Middle Ages and a rich migratory history, its more recent revival activities have, not without controversy (Waligórska, 2013), led to it being performed more widely and with changing functions. Our klezmer ensemble (founded in 2011) is linked to an assessed module in ensemble performance. It is taken by music undergraduates in a department with 'Western' music theory and practice at its core despite becoming more diverse in recent years. The klezmer ensemble - with its opportunities for performance both in the music department and in local community contexts - functions, we hope, as a space for 'musicking' (Small, 1998) through which students' develop transmusicality and intercultural awareness (Fay, Mawson and Bithell, 2022). We aspire for the teaching and learning to be critically underpinned, alert to the need for appropriacy and to avoid being appropriative (Fay and Mawson, 2021). Accordingly, the students learn to perform klezmer in a culturally- and historically-informed way but also with a keen eye on the situatedness of their contemporary performances. Inspired by Schön (1983), this objective is framed by processes of reflection, in, on, and for performance. Having introduced klezmer and outlined our klezmer education music department context and course design, we focus on the role of reflection linked to the situatedness of klezmer ensemble performance. In particular, we examine the reflective texts and associated curated video performances produced by the online zoom-generation (2020-21) during the pandemic. Our learning regarding to the value of such reflective practice is now a part of our aspiring methodology with the post-pandemic onsite generations of students.

Structured musical improvisations in collectives during 2006-2018

Ryan Lynus Revoredo Chocano

Abstract: Will be exposed an experience of creativity carried out in groups, for which it has been proposed to use coordination techniques, called "creative techniques," to improvise with the resources common to their musical performance or singing. Creative techniques have a theoretical foundation derived from concepts proposed in the analysis of perceptual structures. The induction to groups began in 2006 and has had a wide and diverse population of 405 participants until 2018. Throughout this period, hundreds of amateur and professional musicians have participated, self-taught along with academics, children and adults, in the city and in communities. The improvisations were aimed at creating new, original music, arranged collectively. The project grew to form a creative orchestra and had various socializations. The 1142 audio records of the creations are classified and evaluated in terms of the proposed goals with an 82% creative achievement. Other discussions can be derived from this experience.

Experience, understanding and intercultural competence: The Ethno programme

Sarah-Jane Gibson

Abstract: Ethno is JM International's program for folk, world and traditional music. Founded in 1990, it is aimed at young musicians (up to age 30) with a mission to revive and keep alive global cultural heritage. Originating in Sweden, but now present in over 40 countries, Ethno engages young people through a series of annual international music gatherings as well as workshops, concerts and tours, working together with schools, conservatories and other groups of youth to promote peace, tolerance and understanding (<https://ethno.world/about/>).

In this presentation I shall consider the research question to what extent should an intercultural music programme also focus on developing intercultural understanding and competency? Research findings are drawn from a three-year international research project exploring the hypothesis that Ethno provides transformational socio-cultural and musical significances for participants (www.ethnoresearch.org). Findings are based on ethnographic fieldwork at Ethno events and interviews with over 250 participants, organisers and 'artistic mentors' (on-site musical leaders). The research has been conducted by The International Centre for Community music (ICCM) in collaboration with JM International (www.ethnoresearch.org).

Research findings suggest that those attending Ethno gatherings are ready to have intercultural dialogues, they are curious and open toward people that are different. Our research also highlights the importance participants place on being with 'like-minded people'. The purpose of this presentation is to interrogate the tension between being with 'like-minded people' who are also seen as 'different' because they come from another cultural background and to consider whether there is value in facilitated time for critical reflection during music gatherings in order to develop intercultural competencies. Contact hypothesis and intercultural competency frameworks will be used as a theoretical basis for this paper.

Artistic Research Methods in first and second cycle education in music

Stefan Östersjö, Åsa Unander-Scharin

Abstract: This paper builds on the two author's experience of teaching artistic research methods in first and second cycle programs in Sweden, with the further aim of developing student centered formats for the teaching and learning of music performance in HME. In the paper, we first provide a brief historical overview of artistic research in music, with particular attention to knowledge claims and method development. This will entail a discussion of knowledge forms, of quality assessment of artistic research, and of the pitfalls and possibilities of reflexive methods (Crispin, 2020; Östersjö 2017, 2019; Nelson, 2022). Second, we will consider the impact of the Bologna process on HME in Europe, which among other things has demanded a shift from teacher-driven provision toward "student-centred higher education" (The European Higher Education Area, 2007). Herein, the paper will give particular attention to the development in Sweden, in which the two authors have been personally involved. But the third part of the paper is the more substantial, and presents an analysis of completed bachelor and master theses, with regard to aims, research questions, methods and results. All theses will have been carried out in the past five years in Swedish HME. The focus in the analysis is to assess to what extent the projects have contributed to enhancing the student's artistic abilities, and the extent to which it incorporates their individual ideas for artistic development. Finally, the analysis will seek to assess to what extent the approaches may enable student autonomy and life-long learning (Hallam, 2001, Smilde, 2012).

Teaching “Analysis of performance styles” to instrumentalists in Higher Music Education in the online environment – bridging the gap between artistic production and academic research

Temina Sulumuna

Abstract: Educational success comes out of understanding that students learn differently. Therefore adopting reflective and critical approaches to the teaching of music performance is crucial. Having been assigned to teach the subject “Analysis of performance styles” in the online courses to graduate students of the Department of Instrumental Studies, mainly to pianists majoring in piano chamber music, the questions which I—professional harpist and musicologist—immediately asked myself were:

- Which approaches should I adopt to bridge the gap between artistic production and academic research in order to effectively teach how to analyze different ways of performing compositions from various historical periods?;

- How to convince my students, who play only modern instruments, of the importance of learning about the historical and cultural contexts:

a) in order to be able to adequately judge the performance styles of others,

b) and, eventually, in order for themselves to be able to establish their own efficient and individualized approaches to performance while respecting the set of conventions particular to a given era and culture?

In their prior instrumental music education most of the students focused on only one or two periods. Their prior music education courses were not orientated towards supporting their interpretations of musical pieces with contemporary primary sources or historical ones, such as prefatory material to the 17th-century instrumental collections or entries in the 18th -century music dictionaries providing direct evidence concerning accepted musical convention. I collected the data regarding students’ past experiences from my short interviews with them and through direct observation during classes.

As students’ past experiences made them treat the act of playing musical instruments separately from the musical conventions and aesthetics of a given period or not make a sufficient connection between the two I opted for constructivism, transformative learning theory and incorporated dialogic teaching strategies (e.g. through hinge questions) favouring students’ knowledge acquisition as well as aimed at developing students’ critical listening skills through recordings. This, in turn, enabled me to take the next step in increasing student engagement through encouraging them to give, in front of other students during classes, 30/45-minute presentations on a selected performance style. The result was that I was able to see to what extent students were consciously integrating new knowledge and re-evaluating their past ideas and understanding about the way of performing compositions from over several historical periods.

'The play-work of orchestral musicians: implications for the conservatoire'

Tim Palmer

Abstract: Scholars of play regularly discuss music-making as a typical human play behaviour, including in its professional forms. However, scholars of music performance and pedagogies rarely mention play outside of early years or digital games. Music is an aspirational career partly because of its invitation to play, but western art music pedagogies seldom embody a play ontology.

This presentation aims to uncover underpinnings and locations of play within the practices of professional orchestral musicians in order to inform studio music teaching practices both in the conservatoire and by conservatoire students. Semi-structured interviews were undertaken whilst the author was on tour with a professional orchestra, using Thomas Henrick's (2011) *Pathways of Behaviour* as a theoretical frame. This theory argues that, given play's definitional slipperiness, it is best illuminated in relation to three other behaviours: ritual, work and *communitas*, all of which are commonly associated with orchestral musicking and which serve as frames for patterns of relational interaction.

Findings evidence that a primary substantiation of play amongst both rank and file and principal players is in the integrative challenges of the ensemble, but that also the consummatory, joyful flow of live music-making is a significant element of the experience. Additional loci of play reside within extended and embodied forms of cognition and the interplay between rational and physical selves. There are varying experiences of privilege and subordination within the orchestra, although these are accepted as a legitimate exchange for play's socially engaged nuances.

These experiences of play can help inform constructions of music's ontologies and epistemologies in the conservatoire. Traditional teacher- and subject-centred pedagogies in music education are proving notoriously difficult to shift, and it is argued that a language of play evidenced from within professional experiences offers a new form of discourse that can bypass impediments to change.

Playing with Reductions: Bridging Music Theory Pedagogy and Performance Practice

Anders Tykesson, Ram Reuven

Abstract: Our paper presents a study case of current approach to teaching and learning of music performance in higher music education using a new dialogic teaching model aimed for bridging the gap between music theory pedagogy and performance practice. Our method uses enhanced structural conception to support (a) a chamber ensemble's study, rehearsal, and performance of a musical piece and (b) the development of the performers' interpretation.

The study case took place at the Norwegian Academy of Music in Oslo and involved the collaboration of six graduate students of the Master's program of music theory with nineteen undergraduate students of the performance departments. The study case had two stages. First, a preparatory stage for the master students, in which they studied and experimented during ca. 30 hours with three theories of structural analysis: Schenkerian analysis, Generative Theory of Tonal Music (Lerdahl and Jackendoff), and Durational Reduction (Schachter). This preparation was part of the core analysis course of the program of music theory attended by all of the program's students. In the second stage, each master student was assigned to a chamber music ensemble. The master students prepared reductions for several sections of a tonal piece from the 18th or 19th centuries at several foreground and background levels for each section. Then, the master students met the ensemble for two rehearsals in which the performers played the reductions and discussed their influence of the performance and interpretation.

The students' results were presented in the analysis course forum with the participation of the ensembles. Results indicate that the performers experienced changes in their perception and conception of the musical sections. The performers consciously reacted to harmonic changes and experienced increased time flow while each harmonic degree was sustained. Articulation and dynamic changes were influenced by the underlying structure. Coordination between the performers increased and playing together became easier. Discussions about the desired interpretation were naturally influenced by concepts defined by music theory such as resolution of dissonance, voice leading, and harmonic changes.

