

# RESEARCHING CONSERVATOIRES

## ENQUIRY, INNOVATION AND THE DEVELOPMENT OF ARTISTIC PRACTICE IN HIGHER MUSIC EDUCATION

POLIFONIA RESEARCH

WORKING GROUP



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Association Européenne  
des Conservatoires,  
Académies de Musique  
et Musikhochschulen (AEC)

ERASMUS NETWORK FOR MUSIC

*polifonia*



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## FOREWORD

All authors were members of the Research Working Group of the second cycle of the ERASMUS Network for Music *Polifonia*. The *Polifonia* network, a partnership of more than 60 organisations in professional music training and the music profession in 30 European countries, was coordinated jointly by the Royal College of Music in Stockholm and the European Association of Conservatoires (AEC).

To build on the successful first cycle of *Polifonia*, a second 3-year project cycle for the period from 2007 - 2010 was approved by the European Commission in September 2007. The following three project strands were part of this cycle:

- 1 The "Bologna" strand continued the work on various issues related to the "Bologna Declaration", such as curriculum development and design, internal and external quality assurance and accreditation.
- 2 The "Lisbon" strand was concerned with continuing professional development for conservatoire management and the further investigation of instrumental/vocal teacher training. In addition, the dialogue between higher music education and the music profession is addressed.
- 3 The "Research" Strand aimed at studying the role of research in conservatoires, as well as setting up continuing professional development activities for conservatoire teachers<sup>1</sup>.

The Research Working Group was one of several groups assembled to meet this objective, specifically focusing on the third project strand. The members of the Research Working Group were:

**Helena Gaunt**, oboe player and Assistant Principal (Research and Academic Development) at the Guildhall School of Music & Drama in London. She is a National Teaching Fellow (2009), and her own research focuses on one-to-one tuition in Higher Education, and on improvisation as a component of expertise across disciplines.

**Carlos Caires**, composer. His music has been performed in several festivals in Portugal, United Kingdom, Germany, Belgium, France, Italy, and Shanghai. Researcher at CITAR (Research Center For Science and Technology in Art) at Porto. At the present time, Carlos Caires teaches at Escola Superior de Música de Lisboa.

**Peter Dejans**, director of the Orpheus Institute, Ghent, since its foundation in 1996. He received his music training at the Brussels Royal Conservatoire and the Lemmensinstitute, Leuven (choir

<sup>1</sup> Further information about *Polifonia* and the Research Working Group, including details of events and published reports, is available at [www.polifonia-tn.org](http://www.polifonia-tn.org).

conducting) and graduated from the University of Leuven (Law studies). He has a wide concert experience with his chamber choir Musa Horti (with several recordings), and is often invited as guest conductor by other ensembles, including the Flemish Radio Choir.

**Siw G. Nielsen**, Professor of Music Education at the Norwegian Academy of Music (NAM) in Oslo. Nielsen is also Head of Research and Developmental work, and Head of the research focus area titled Research in and for Higher Music Education at the NAM. Nielsen's research interests include development of music expertise, practising behaviours of musicians in different genres and the education of music teachers within music academies/conservatoires.

**Hans Hellsten**, professor of organ at the Malmö Academy of Music. He combines teaching, playing, researching and writing. A recent recording "Spanish dreams" complements publications on organ history and one on organ performance (co-authored with Hans Fagius). A forthcoming book will focus on the interpretation of Bengt Hambræus' organ music.

**Bart van Rosmalen**, improvising cellist and theatre director, heads the research programme 'Teacher of the 21<sup>st</sup> Century' at the Royal Conservatoire of The Hague. The leading perspective in his research and practice as an artist is 'Connecting Conversations' between art, science and business professionals, aiming to contribute to innovation and organisational change.

**Valentina Sandu-Dediu**, graduated in musicology at the National Music University of Bucharest in 1990, and has been teaching at the same institution since 1993. She has written over 30 studies, 300 articles, and 7 books, in 2008 receiving the Peregrinus-Stiftung Prize (Berlin-Brandenburg Akademie der Wissenschaften). She also plays piano in chamber music.

**Rineke Smilde**, flautist, musicologist and social scientist, and Professor of Lifelong Learning in Music & the Arts at the Prince Claus Conservatoire in Groningen and the Royal Conservatoire in The Hague since 2004. Together with an international research group she conducts research into concepts of lifelong learning for musicians and artists.

**Aaron Williamon**, Senior Research Fellow at the Royal College of Music, London, where he heads the Centre for Performance Science. His research focuses on music cognition, skilled performance, and applied psychological and health-related initiatives that inform music learning and teaching. As a trumpeter, he has performed in chamber and symphony orchestras, brass bands, and brass quintets in both Europe and North America.

## ACKNOWLEDGEMENTS

As Chair of the Research Working Group, I extend my sincere thanks to all the members of the group for their commitment to this project and contribution to this book. In keeping with the diversity of research that we have been exploring within the conservatoire sector, our work has



challenged us to use a variety of methods in our enquiry including a survey, case studies and action research with musicians who teach in conservatoires. I am delighted that making music has been an integral part of some of this work, and I am grateful both for the individual expertise and for the skills of collaboration which members of the group have demonstrated: empathy, dialogue, respect, creativity, mutual challenge, discipline, humour....

I should also like to thank Eleonor Tchernoff and the Polifonia team at the AEC for their unwavering support and professionalism. Eleonor has been exemplary in her particular role supporting the Research Working Group. Lastly I should like to thank Professor Barry Ife, Principal of the Guildhall School of Music & Drama, for his astute comments on a draft of this publication.

*Helena Gaunt, Chair of the Polifonia Research Working Group*

"If we knew what we were doing it wouldn't be research."

Albert Einstein

## CHAPTER 1 - INTRODUCTION

Twenty years ago, research in conservatoires<sup>2</sup> generally consisted of musicology or music theory. In 2010, this picture has transformed (Jorgensen, 2009). Ideas about research are diverse, and the variety of methodological approaches and ways of demonstrating research outcomes offers a kaleidoscope of possibilities. Furthermore, as research is increasingly associated with, and undertaken through, musical practice, we see the powerful role research has to play in deepening artistic practice, driving innovation, making connections between ourselves, our music and wider communities, and in stimulating dialogue and reflection.

This PocketBook aims to be a practical resource, shedding light on different perspectives that our institutions have on the purpose, methods and outcomes of research. In addition, it sets out to open up concrete avenues for stimulating and nurturing a research culture.

Our purpose is not to make philosophical judgements about nature or significance of different types of research in conservatoires. Institutional perspectives are so often dependent on local factors such as the overall profile of the conservatoire, cultural, educational and geographic opportunities and constraints. Rather, our purpose is to give voice to the diversity, passions and impact which characterise current practices.

**Chapter 2 – Mapping the terrain: an overview of research in conservatoires** presents the findings of a first objective of the Research Working Group. We were conscious that research is a slippery concept in our institutions. Among those conservatoires that profess to do it, some designate research as the remit of a single department or concentrate it solely in one sub-discipline, others distribute it across the full spectrum of their professional activities and training. Some consider research to be irrelevant, unnecessary or even a distraction from professional training, others view it as integral to innovation, progress and the advancement of artistic practice. The ways in which research is organised and practised in conservatoires undoubtedly varies hugely between contexts.

Consequently, in conducting the survey of AEC member institutions, we started from an inclusive perspective and a broad understanding of research. The definition, for example, proposed recently

<sup>2</sup> Throughout the PocketBook, the term 'conservatoire' is used. This term also refers to Musikhochschulen, Music Academies and Music Universities and other such institutions that offer higher music education training, which may be stand-alone institutions or departments within larger multidisciplinary institutions.

in the UK by the Higher Education Funding Council of England: “a process of investigation leading to new insights effectively shared” (HEFCE, 2010:1) immediately starts to unlock research from a narrow concept entirely focused on libraries and the written word. At the same time, HEFCE goes on to emphasise the need for originality, rigour and significance in research. It was important for us as well to clarify fundamental principles and indicate that whilst research may absolutely be conducted through artistic practice, it is not necessarily evident in all artistic practice.

The definition used for our survey was more detailed, developed by the European Joint Quality Initiative:

The word “research” is used to cover a wide variety of activities, with the context often related to a field of study; the term is used here to represent a careful study or investigation based on a systematic understanding and critical awareness of knowledge. The word is used in an inclusive way to accommodate the range of activities that support original and innovative work in the whole range of academic, professional and technological fields, including the humanities, and traditional, performing, and other creative arts. It is not used in any limited or restricted sense, or relating solely to a traditional “scientific method”. (Joint Quality Initiative, 2004:3)

It enabled us to be inclusive and rigorous in mapping research activity and to embrace, for example, performance science, music philosophy and music criticism as well as musicology and music education. Artistic research was also prominent, as described in the *Guide to Third Cycle Studies in Higher Music Education*: “an umbrella concept by (i) covering research activities with an artistic knowledge base and artistic outlook and (ii) by being embedded in the conservatoire.” (Polifonia Third Cycle Working Group, 2007: 16)

The survey looked at all kinds of activity which might be considered research, key features of a research environment, institutional aspirations and perceived challenges, and research opportunities and support for students at all levels, including Bachelor and Masters.

### **Chapter 3: Institutional case studies**

From the overview produced by the survey, we explored in more detail the approach to research in several institutions. A series of site visits were designed to illuminate key features of their research cultures. We offer six case studies here. They reflect the experience of conservatoires at different stages of research implementation, including some with longstanding research traditions, and others with younger profiles. One example focuses on embedding artistic research at the Masters level, another is engaged particularly in interdisciplinary collaboration, which in turn sparks the development of innovative programmes; another specialises in artistic doctoral and post-doctoral research. The introduction to this chapter draws out some of the emerging themes across the case studies.

**Chapter 4: Research examples** focuses in to the level of individual research projects, bringing alive the heart of research itself. Celebrating diversity, these examples demonstrate the ways in which this growing world is finding ways to address all kinds of questions that could not be tackled in other contexts without a similar level of artistic practice at their core. They begin to bear witness to the huge range of research methods that may be pertinent to our contexts, and emphasise that certainly some of the research can, and indeed should only be done by artistic practitioners themselves.

Two essential points emerge. The first is to demonstrate that research does not necessarily have to be a practice set apart in the institution, implemented largely by “research” staff and students whose connection to practice is tenuous. Some of the most powerful current work is developing when the interests and process emerge from practitioners themselves, and when research is embedded at Bachelor and Masters level.

The second is to highlight the growing significance of interdisciplinary research. So much now depends on making connections and, to coin Keith Sawyer’s phrase, “group genius” (2007). Approaches where musicians, scientists, philosophers, engineers, psychologists, sociologists and so on collaborate on a single project or question have begun to yield extraordinary insights for both theory and practice (see for example, Colwell and Richardson, 2002; Davidson, 2004; Hallam, Cross and Thaut, 2009; Williamon, 2004). Interdisciplinary collaboration is clearly going to be a growing theme in the next years.

**Chapter 5: 21 points towards a vibrant research culture** turns attention to the knotty issues involved in beginning to develop research in a conservatoire context. It builds particularly on some of the work of the Polifonia Third Cycle Working Group, and gives voice to an important part of our endeavour, to distil some of the most important practical questions facing conservatoires in this area of work, and to provide something of a toolkit to support the transition from concepts to action.

**Chapter 6: The Innovative Conservatoire: creating a model for continuing professional development for conservatoire teachers** reports on a specific tool for staff development which has been refined and tested by the Research Working Group. The significance of this transferable model relates to the business of stimulating research from within, to supporting latent potential and talent, and bringing tacit dimensions of artistic practices to the surface. The continuum here between reflective practice and research is critical.

Part of the work of the Research Working Group has been to organise a series of three international seminars for conservatoire teachers, titled the Innovative Conservatoire<sup>3</sup>. Following an earlier pilot seminar prepared and delivered by the Innovative Conservatoire (ICON) group, these were designed

<sup>3</sup> More information about the seminars can be found at [www.innovativeconservatoire.eu](http://www.innovativeconservatoire.eu).

to test a model of professional development which would strengthen participants as reflective practitioners, and enable them to engage with existing research, share their own work and develop research interests. Both the model and an evaluation of this work are provided here.

**Chapter 7: Concluding remarks** draws some final threads together, and looks towards future challenges as we continue the journey of enabling conservatoires to inhabit the world and concept of research.

We hope that this PocketBook will be a provocative and valuable resource, stimulating dialogue about fundamental questions: what research do we want to address and how? Who will need to be involved, in what capacity, and what support will be needed? What kind of journey and discovery may research bring? What potential does it have to help us connect outside our institutions and increase the impact of the power of music? What part can we play in wider research communities?

The book will inevitably go out of date quickly, since the pace of developments in research is rapid. Nevertheless we hope that the evidence will be inspiring. It should be possible to dip in and out of the book over a period of time, and the material has been divided in such a way that parts can easily be used to catalyze institutional discussions and strategic planning. Furthermore, the working forms used during the Innovative Conservatoire seminars (see *World Café*, p.103 or *Contemplative dialogue*, p.104) offer powerful tools for facilitating just such occasions.

Comments, questions and ideas for further development are welcome and should be addressed to:

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The Netherlands  
Email: [aecinfo@aecinfo.org](mailto:aecinfo@aecinfo.org)

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“I have no data yet. It is a capital mistake to theorize before one has data. Insensibly one begins to twist facts to suit theories instead of theories to suit facts.”

Sir Arthur Conan Doyle (1859-1930), *Sherlock Holmes*

## CHAPTER 2 - MAPPING THE TERRAIN: AN OVERVIEW OF RESEARCH IN CONSERVATOIRES

### INTRODUCTION

This chapter explores the form, role and importance of research across the conservatoire sector through a survey of AEC member institutions. By accessing such an extended network of music education providers, the intention was to elucidate the role of research in conservatoire education and to understand how research in those institutions intersects with other musical activities and pursuits.

### THE SURVEY

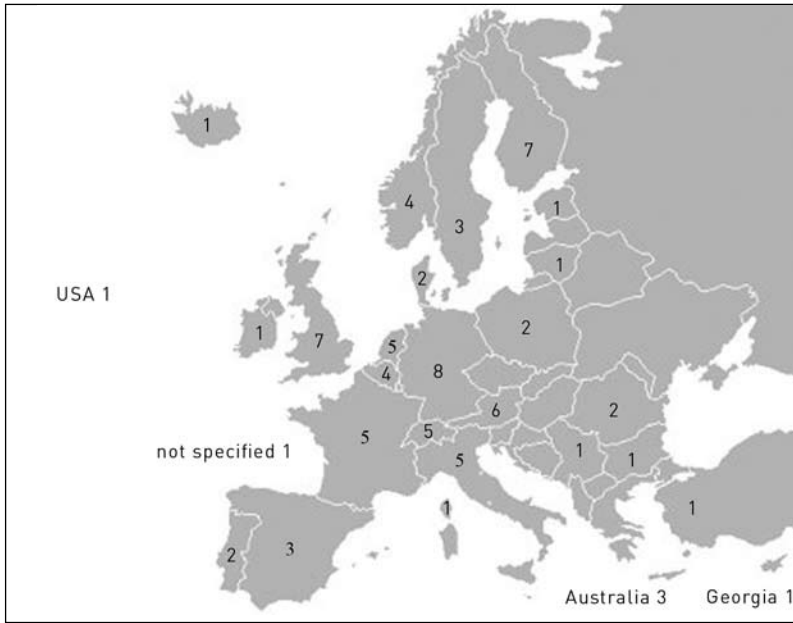
An online survey was developed consisting of multiple choice questions, rating scales and free-response items presented in the following four sections:

- activities undertaken in conservatoires  
(i.e. questions on the profile of musical activities undertaken in conservatoires, including research, as well as the priority of those activities in institutions' mission statements)
- research support  
(i.e. questions on the structures and mechanisms in place for supporting and facilitating research in conservatoires)
- institutional aspirations for developing research  
(i.e. questions on the aspiration of respondents' institutions to engage in research and the opportunities and obstacles that may influence this)
- research opportunities and support for students.

### RESPONSES TO THE SURVEY

- 83 completed surveys (from 83 AEC institutions) were analysed
- 70% of respondents were the named head of research within their institution (for example vice-director, pro-rector, dean, head of research institute/centre)
- the remaining 30% were either researchers or senior managers identified as best qualified to provide an overall institutional perspective on research
- responses originated from institutions in 27 countries within and outside of Europe (see Map 1).

MAP 1 - THE FREQUENCY OF RESPONSES BY COUNTRY



Further details of the method employed in this study, as well as a PDF copy of the survey in English, French, and German, are available from the AEC office, email [aecinfo@aecinfo.org](mailto:aecinfo@aecinfo.org).

## RESULTS

### *Activities undertaken in conservatoires*

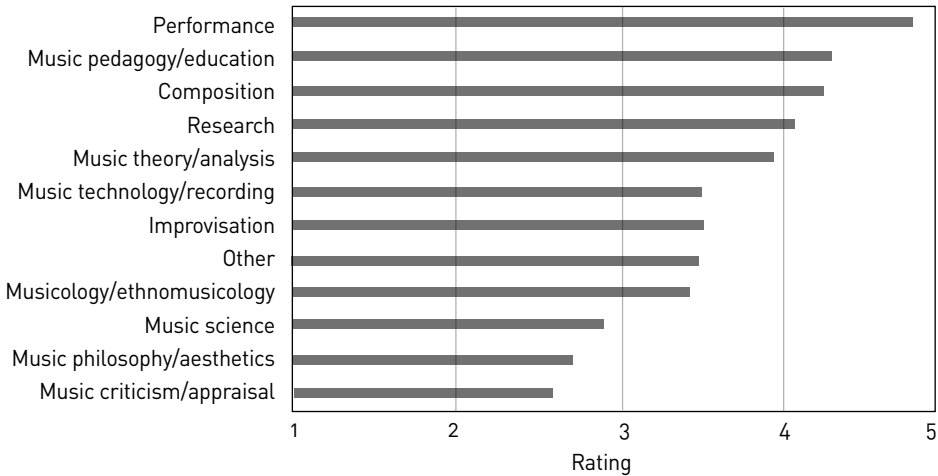
To identify the type and diversity of work undertaken in the conservatoires surveyed, respondent were asked to indicate whether staff in their institutions regularly engaged in professional activities in ten prescribed areas; they were also given the opportunity to list additional areas not specified. The term “activity” was presented broadly, to encompass any practice-based or scholarly pursuit that the respondent deemed relevant. The most frequent area of activity was performance, undertaken at 98% of conservatoires, followed by music theory/analysis, composition, and music pedagogy/education, all of which occurred in over 90% of institutions. In addition, they were asked specifically whether research, as defined by the Joint Quality Initiative (see Chapter 1), was carried out in their institutions, to which 98% responded “yes”.

Respondents also rated the *priority* of each activity, as well as of research in general, for fulfilling their institution’s aims and mission statement. As shown in Figure 1, the highest area of priority was performance, rated 4.84 out of a maximum of 5, followed by music pedagogy/education, and composition, all of which were rated over 4. Research was rated 4.11.



FIGURE 1

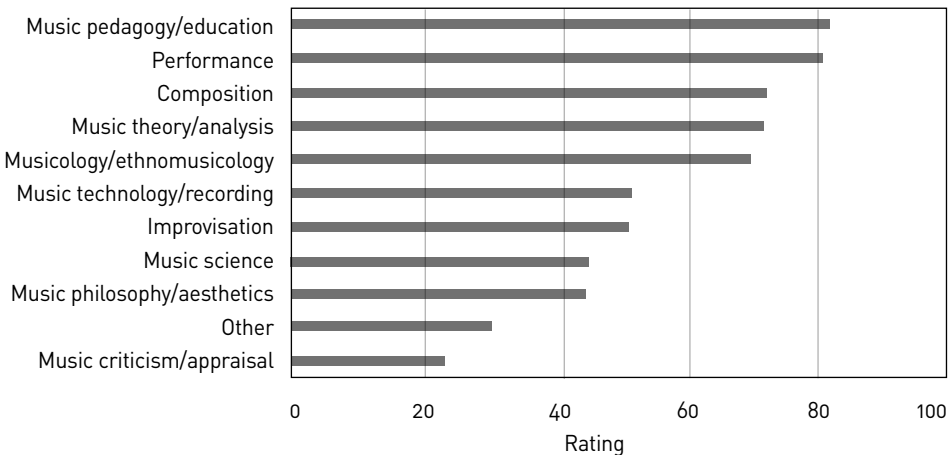
Mean ratings of activities undertaken in conservatoires according to their overall priority for fulfilling institutional aims and mission statements, as well as the percentage of institutions whose staff engage in these activities. (Note. 1=not a priority, 5=top priority. "Other" included dance, drama, music theatre, film and television, art management, interdisciplinary studies, etc.)



Focussing more specifically on research, as opposed to the broader practice-based and scholarly activities reported above, respondents were asked to indicate areas in which research was undertaken in their institutions. The five most common areas, as shown in Figure 2, were music pedagogy/education (87% of institutions), performance (83%), composition (73%), music theory/analysis (72%), and musicology/ethnomusicology (67%).

FIGURE 2

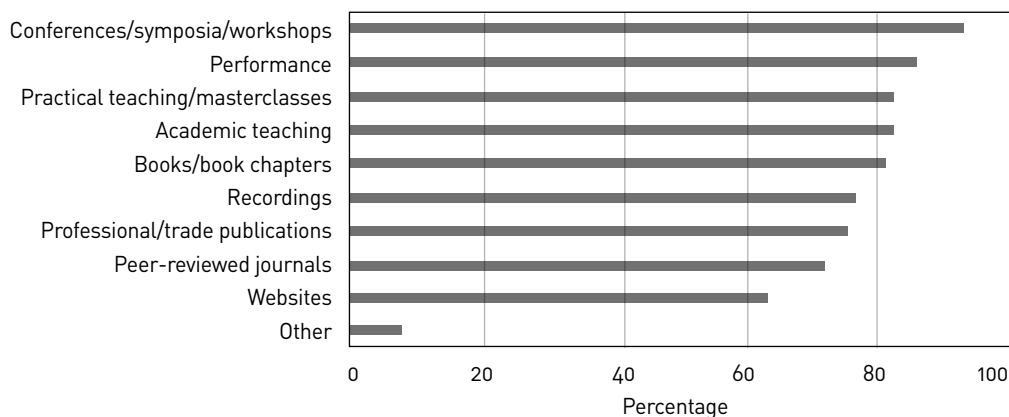
The percentage of institutions whose staff engage in research in the areas listed. (Note. "Other" included jazz studies, music theatre, music communication, lifelong learning, etc.)



Research was reported to be communicated and disseminated through a number of diverse channels, as shown in Figure 3. It is instructive to note that differences of opinion were expressed in terms of the appropriateness and eligibility of certain channels for disseminating research. One respondent from Finland wrote “performances/recordings alone are not considered as research outcomes”, while other respondents, even from the same country, counted both performances and recordings as common outcomes. Within music, there is undoubtedly debate as to what products may or may not be “counted” as (or used to communicate) research, either alone or in conjunction with other outputs. It seems that there is as yet no resolution of this debate among those in conservatoires, neither within nor between the countries covered in this study.

FIGURE 3

The percentage of institutions whose staff use the channels listed for communicating and disseminating their research. (Note. “Other” included videos/DVDs, reports commissioned by external bodies, etc.)



Finally, in terms of the type of staff who conduct research, the results show that it was carried out by:

- academic staff (82% of institutions)
- performance staff (70%)
- composition staff (66%)
- staff contracted especially for research (52%)
- administrative/support staff (19.28%)
- other (9.64%, for example visiting researchers and staff who train music teachers)

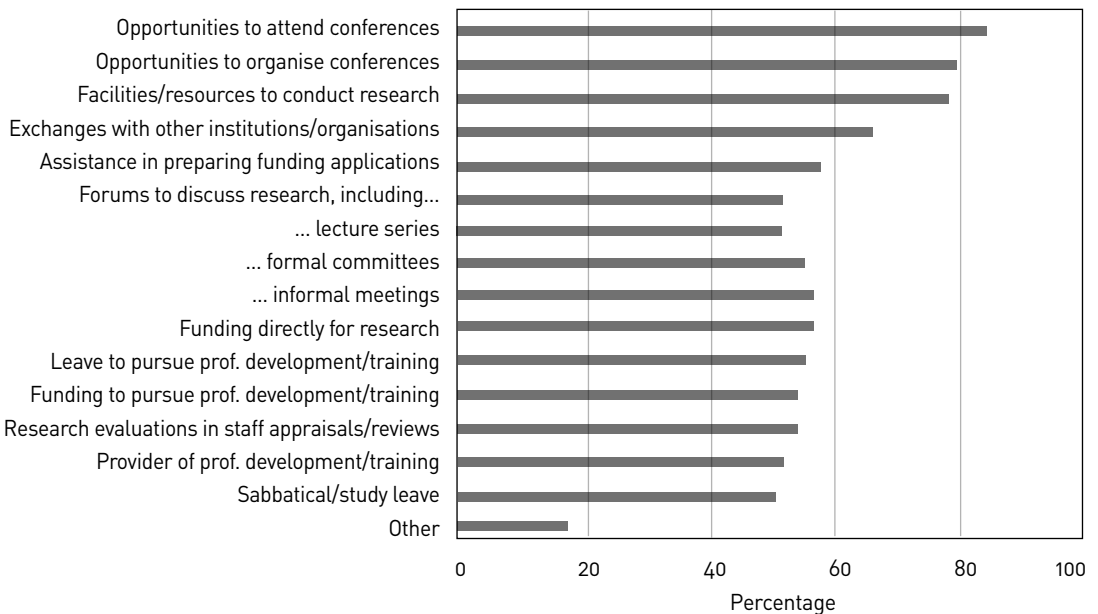
*Research support*

Respondents were asked to rate the extent to which their institutions actively facilitate and encourage research, for which the response was 3.75 out of a maximum of 5. When asked how this

was done, over 50% of the respondents reported that their institutions offer opportunities to attend (84%) and organise conferences (80%), provide facilities/resources to conduct research (77%), establish staff exchanges with other institutions/organisations (65%), and assist staff in preparing external funding applications (57%). Other means of research facilitation were reported in 40-50% of the institutions surveyed, such as providing forums to discuss research, directly funding research projects, offering leave and/or funding to pursue further professional development/training, evaluating research activity in staff appraisals/reviews, acting as a provider of further professional development/training, and offering staff sabbatical/study leave. A small proportion of institutions (13.25%) provided other types of support, including the establishment of formal research partnerships with other organisations (see Figure 4).

FIGURE 4

The percentage of institutions that facilitate and encourage research through the channels listed. (Note. "Other" included forging international and national partnerships/collaborations for research.)



Respondents indicated that their libraries provide:

- access to printed books (96% of institutions)
- printed scores (94%)
- recordings onsite (81%)
- online books (65%)

- online scores (51%)
- recordings online (48%)
- other resources (16%, for example films, plays, opera librettos, degree projects, and videos/ DVDs)

In addition, research is explicitly featured or highlighted in:

- institutional mission statements (70% of institutions)
- printed publicity material/brochures (70%)
- websites (60%)
- other outlets (16%, for example programme handbooks and internal reports)

A small proportion of institutions (15.66%) did not feature or discuss research in their printed literature or electronic media.

Finally, respondents indicated that their institutions fund research activities through:

- national funding councils (71% of institutions)
- specific institutional research funds (52%)
- international funding councils (43%)
- other institutional funding streams and fundraising (34%)
- industry/business sponsorship (22%)
- other sources (7%, for example subsidies from cultural, artistic, and other practice-based activities)

#### *Institutional aspirations for developing research*

Apart from research activities already undertaken in the conservatoires surveyed, respondents were asked to indicate areas in which their institutions aspire “very much”, “a lot”, “somewhat”, “a little”, and “not at all” to develop research. As shown in Figure 5, the most frequent “very much” responses were for:

- music technology/recording (30% of institutions)
- improvisation (24%)
- music theory/analysis (24%)
- music pedagogy/education (21%)

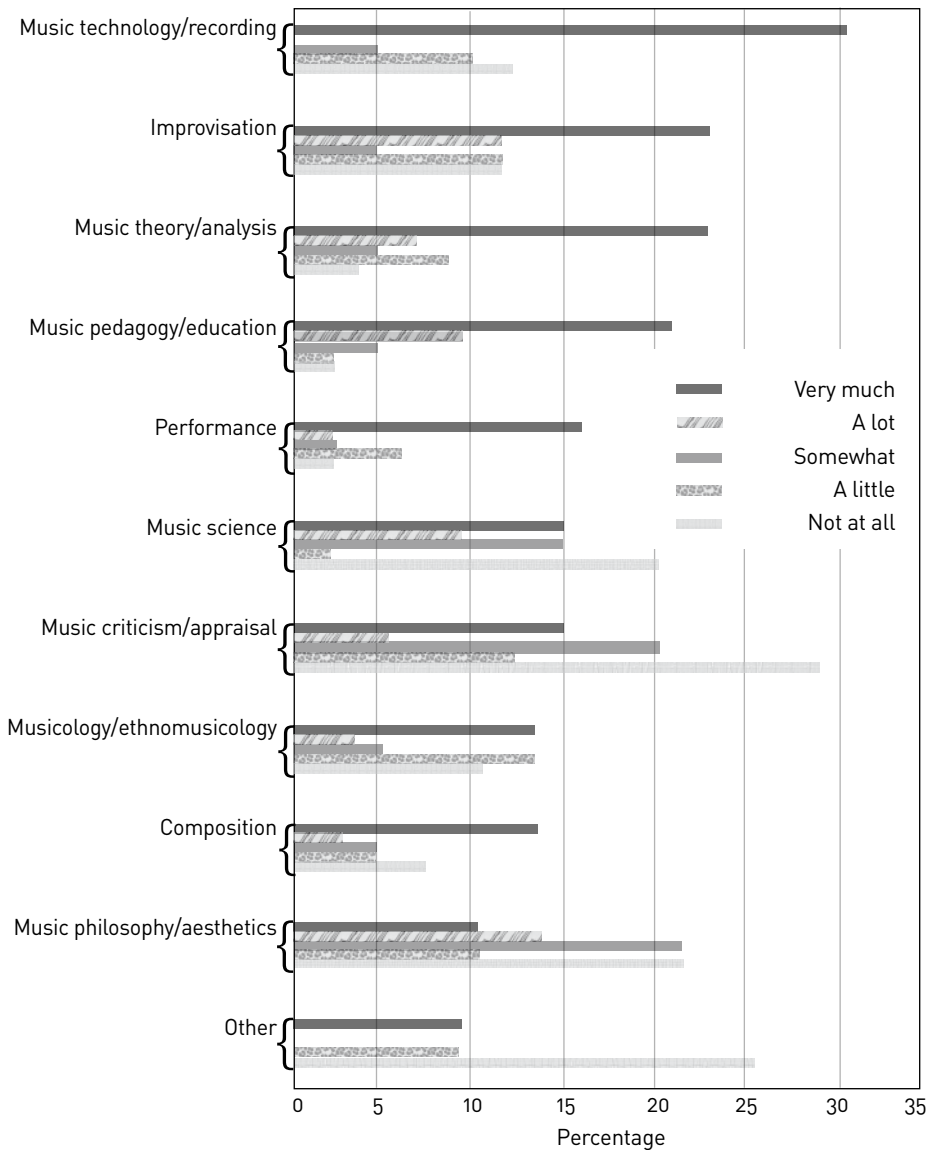
The most common “not at all” responses were for:

- music criticism/appraisal (29%)
- music philosophy/aesthetics (22%)
- music science (21%)

As is clear from Figure 2, many institutions surveyed already conduct research in the areas listed, and so it is unclear from these data whether any lack of aspiration is due to the institution already having reached its developmental capacity in a given area or to the active avoidance of that area.

FIGURE 5

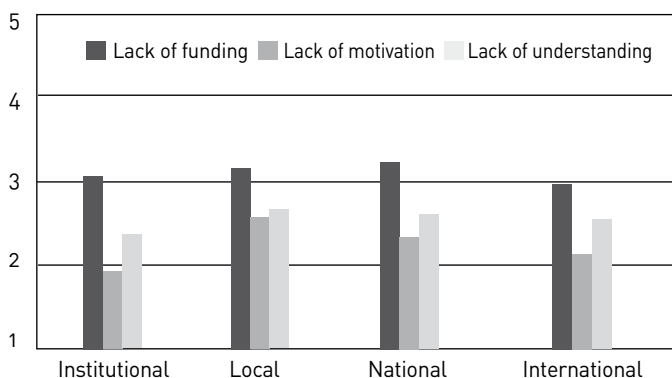
The percentage of institutions that aspire “very much”, “a lot”, “somewhat”, “a little”, and “not at all” to develop research in the areas listed. (Note. “Other” included music theatre, music and society, policy research, and music communication.)



To establish whether respondents perceived restrictions or threats to the development of research in their institutions, they were asked to rate the extent to which there was lack of funding, motivation, and understanding of research at institutional, local (i.e. city, county, or region), national, and international levels. The results, as shown in Figure 6, reveal that a lack of funding is the overall greatest perceived threat to research development, experienced most acutely at the national and local levels, and that the greatest lack of motivation and understanding were perceived at the local level. However, the largest disparity between motivation for research and its funding was shown at the institutional level.

FIGURE 6

Mean ratings of restrictions in terms of lack of research funding, motivation, and understanding at institutional, local (i.e. city, county, or region), national, and international levels. (Note. 1=not at all restricting, 5=very restricting.)

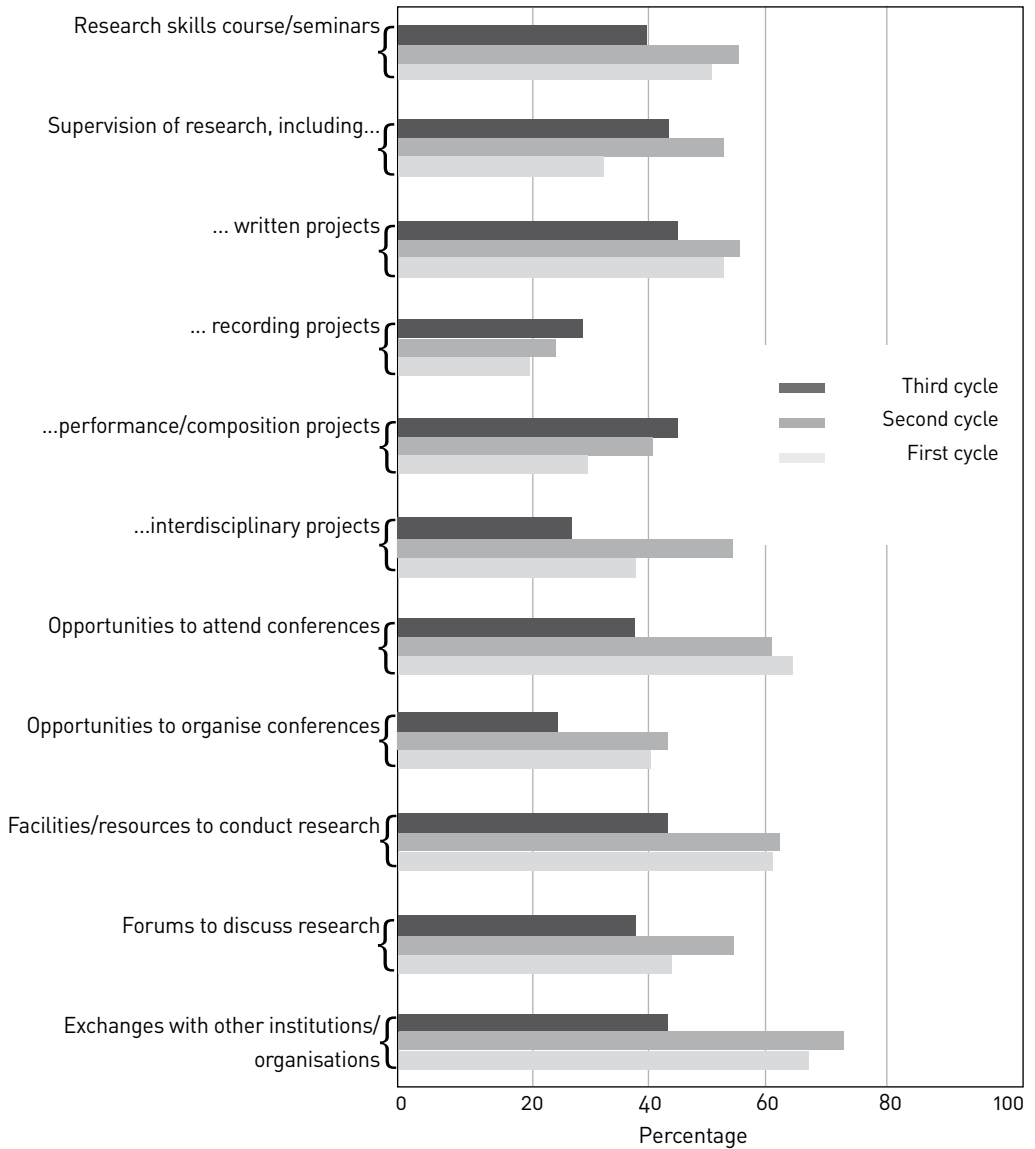


#### *Research opportunities and support for students*

In terms of programmes offered, 98.65% of conservatoires in the survey provided first cycle awards (Bachelors), 85.14% second cycle (Masters), and 52.70% third cycle (Doctoral). The particular type of research support provided to students within each cycle is shown in Figure 7.

FIGURE 7

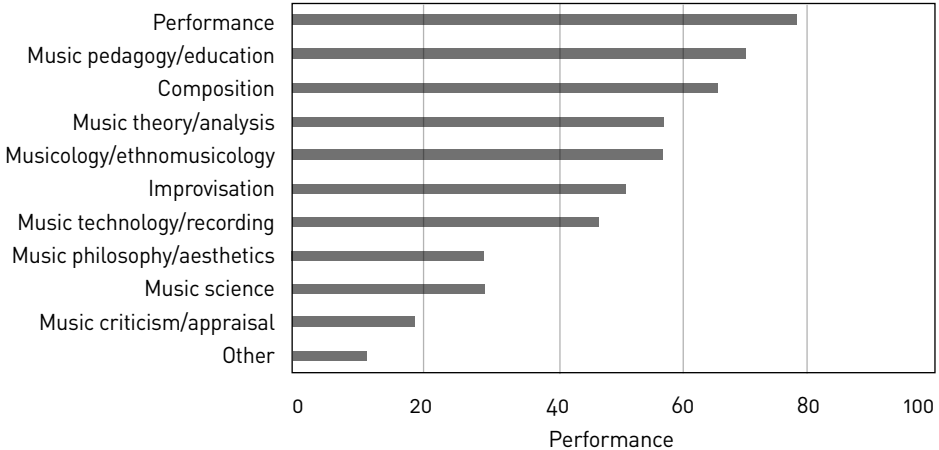
The percentage of institutions that offer research support through the means listed for students in the first (Bachelors), second (Masters), and third cycles (Doctoral).



Respondents were asked to indicate areas in which students' research was carried out in their institutions. As shown in Figure 8, the pattern of results was largely similar to that reported of staff research (cf. Figure 2).

FIGURE 8

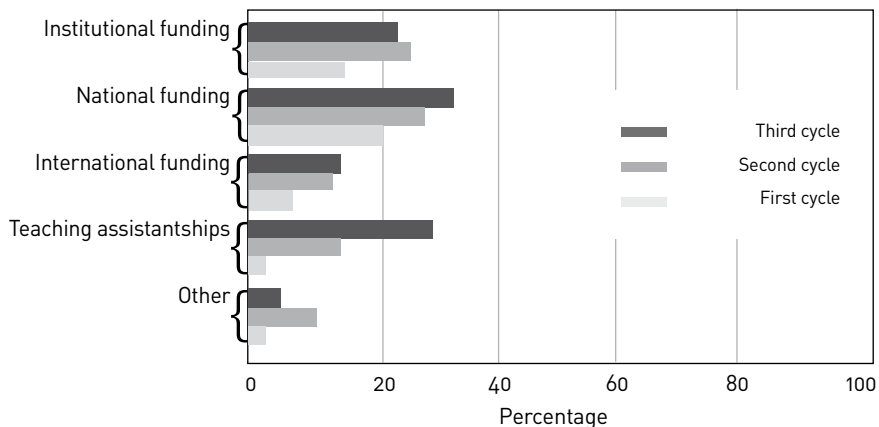
The percentage of institutions whose students engage in research in the areas listed. (Note. "Other" included jazz studies, music theatre, music communication, etc.)



Finally, respondents were asked to indicate sources for funding for student research in the first, second, and third cycles. As shown in Figure 9, the results indicate that most funding arises from institutional and national sources and that teaching assistantships fund much activity in the third cycle.

FIGURE 9

The percentage of institutions that fund student research through the means listed for the first (Bachelors), second (Masters), and third cycles (Doctorate). (Note. "Other" included fundraising, private sponsorship, industry/business sponsorship, etc.)





## SUMMARY AND CONCLUSIONS

This study aimed to elucidate the form and function of research in conservatoires and to reveal how research intersects with other activities and pursuits within conservatoires. The results suggest that research is thriving within the sector. Broadly speaking, it is frequently undertaken by staff and students, found in 98% of the institutions surveyed and is ranked among the most important activities for fulfilling institutional aims and mission statements, rated fourth highest, behind performance, music pedagogy and composition (Figure 1). Moreover, research and researchers are supported by their institutions, through a diverse array of opportunities including support to attend and organise conferences, provision of facilities and equipment, assistance in pursuing further professional development and participating in exchange programmes, and the supervision and direct funding of undergraduate and postgraduate research students (Figure 4). It seems, therefore, that the argument in favour of embedding research into conservatoires has been won, at least for those 83 respondents who completed this survey.

Nonetheless, discussion of research in such general terms is limited without insight into the areas and subjects in which it is carried out, the people who conduct it, and the avenues that these people exploit to disseminate it. Firstly, areas in which research was undertaken most frequently in this sample were music pedagogy, performance, composition, and music theory, all of which occurred in over 70% of institutions. Conversely, research in the areas of music science, music philosophy, and music criticism were reported in less than 40% of institutions (Figures 2 and 8).

Secondly, across all areas, research was conducted most commonly by so-called academic staff, as identified by 82% of institutions, compared with performance and composition staff, who undertook research in 70% and 66%, respectively. Staff contracted specifically for research were identified by 52% of institutions. The diversity and nature of staff categories and research contracts within conservatoires raises several questions about these results which the present data cannot address; however, given the multiple responses of individuals to the question of who carries out research, it is probable (indeed, likely) that the majority of conservatoire staff manage a diverse professional portfolio, of which research is one component (Mills, 2004).

Thirdly, the respondents in this survey indicated that research was most frequently disseminated at conferences and performances and through teaching, masterclasses, and books/book chapters, all reported at over 80% of institutions. Research appearing in peer-reviewed journals and on websites was less frequent, at 72% and 62%, respectively (Figure 3). This survey did not elicit the names of specific conferences and peer-reviewed journals used by conservatoire-based researchers to communicate their findings, but it is instructive to note that the number of conferences and journals listed on common scholarly databases (for example *Golden Pages*, <http://web.me.com/jpehs/golden-pages>) that would consider programming or publishing the diverse research outputs reported in this survey are very few indeed. It seems, therefore, that there is scope for initiating, building, and exploiting new avenues of research dissemination that fit

the particular aims and nature of conservatoire research; however, researchers must be vigilant to develop comprehensive and shared standards of quality and peer-review in order to ensure that new avenues are held in comparable esteem – by those in the research community, by funding agencies, and by policymakers – as more traditional, well-established communication channels.

Research in conservatoires is not without its risks and threats. It can be an expensive endeavour, and a lack of understanding and motivation for research – both within and outside of the sector – can undermine even the most significant and original research projects. Respondents in this study viewed a lack of funding as the greatest overall threat to research development, with most concern directed at local and national levels. However, large disparities were shown between motivation for research and the funding of research at the institutional level; while motivation was high, available funding was correspondingly low (Figure 6). Whether respondents felt that institutions were strapped for funds and thereby *could not* invest in research or that their institutions simply *would not* invest in research is unclear. Given that most respondents in this study were themselves senior managers, the former explanation seems more likely, but this is an issue that requires further investigation.

Finally, there are several avenues for future research that have been revealed through this exploratory study. For instance, subsequent work should strive to expand the dataset to include additional institutions within and beyond the AEC, aiming for a wider spread in geography and music training specialisms. This would permit national and international comparisons to be made, as well as targeted analyses of music education providers of different types and sizes. In addition, research should aim to recruit multiple respondents from single institutions, allowing for an in-depth assessment of whether the picture painted of the institutions here is in fact accurate. It is possible, of course, that our results do not reflect the day-to-day realities of most conservatoire researchers; furthermore, the views of research within an institution may vary greatly depending on an individual's perceptions of and place within an organisation's hierarchy and culture (Burt-Perkins, 2009).

This survey has offered a glimpse at the state and substance of research in conservatoires. At present, it shows promise and potential. Certainly, the conservatoire environment is well placed to answer research questions and to evolve new research methods that simply could not be done elsewhere.

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“If two things don’t fit, but you believe both of them, thinking that somewhere, hidden, there must be a third thing that connects them, that’s credulity.”

Umberto Eco (1932-), *Foucault’s Pendulum*

## CHAPTER 3 – INSTITUTIONAL CASE STUDIES

Just as music has huge reach in society in different ways - economic, cultural, therapeutic, intellectual, aesthetic - so research in the field of music covers a multitude of subjects and approaches, and offers a multitude of products and impacts. The case studies presented in this chapter have been chosen deliberately to span a wide range of research contexts and institutional priorities:

- the Sibelius Academy, Finland, has one of the longest traditions of research, a substantial infrastructure, a fierce respect for the distinctive elements of each research discipline and a growing interest in the synergies and interaction between them;
- the Queensland Conservatorium, Griffith University, Australia, has a young research culture, but one which has grown rapidly and has embraced particular local areas of strength and interest: musical diversity, peer learning, and the use of technology in supporting/driving research;
- the Conservatorium van Amsterdam, the Netherlands, has focused on embedding research at Masters level, and has made significant progress with engaging the interest of performance students and teachers, and evolving effective methodological approaches;
- the Hochschule für Musik, Theater und Medien Hannover, Germany, has organised its research into several institutes and centres focusing on areas of professional and political importance;
- the Universität für Musik und darstellende Kunst Graz, Austria, has made an important move in restructuring its doctoral programmes, looking to support artistic research and to enable collaboration;
- the Orpheus Institute, Belgium, has seized the opportunity to develop an innovative approach to cross-school doctoral work, and is rapidly developing a focused research agenda within the field of artistic research.

Nevertheless some common themes emerge in these case studies. Apart from diversity in research areas, methods and outcomes, a strong connection between research and practice is evident. Within the environment of a conservatoire, a fundamental dimension of research is its roots in the practice of music and learning. Most familiar in composition, this is now spreading to other fields.

Both these themes relate to the actual work of research, its subjects, methods and agents, all of which will be discussed in greater detail in the next chapter. This chapter is more concerned with themes belonging to the organisation of research and its infrastructure.

A first such theme is the link between changing artistic practice and educational innovation. Roles, attitudes and working methods of musicians and composers are constantly being redefined today, and in conservatoires participants in both performance/composition and pedagogical departments are agents in this process of change - motivated, informed or directed by research. The rapidity with which artistic research has implemented itself in the conservatoire is itself a manifestation of the link between artistic change and innovative perspectives in learning<sup>4</sup>. The explicit focusing in several institutions on the research domains of artistic AND pedagogical practice (for example in the Queensland Conservatorium or in the Sibelius Academy), also illustrates the importance of this link.

The rapid growth of research in conservatoires is made possible by a second theme of the case studies: the strong link between human resource management and institutional development. Research has not been considered a simple add-on to staff and student activity but rather as an additional focus within an existing collegium of teachers. On an individual level, the offer of research training has met a need for personal and professional development. On the institutional level, the perspective of continuing professional development has guided and accelerated research implementation. The emphasis on postgraduate training can also be seen as an effective way of establishing a research culture involving both students and staff.

A very strong theme is the emphasis on dialogue and collaboration between clusters of research, or in relation to the approaches of different types of researchers (for example musicologists, performers, scientists, philosophers). The examples of the Queensland Conservatorium and the Sibelius Academy clearly demonstrate how the emerging domain of artistic research can benefit from institutional coexistence with musicology, ethnomusicology or pedagogical research. In Graz the combining of scientific and artistic research is a fundamental idea; the advantages for a musicologist of working in an artistic setting are given as an example. In Hannover, research initiatives commonly transcend disciplinary boundaries, often allowing multiple perspectives on issues of professional and political interest to be drawn together. The very idea of the Orpheus Institute is to be a hub between networked institutions and researchers in one specific domain: artistic research.

Institution and society is the final theme. The "commitment to knowledge transfer and engagement with the community and stakeholders within and outside the arts" is clearly evident in the titles of the research institutes and centres in Hannover. The Queensland research cluster of "Music and Communities" also has a clear focus on music from a societal and political perspective. At the Orpheus Institute artistic research is seen not only as an inter-disciplinary development tool but also as a means of expanding the epistemological field of the university as a whole. That the link between music institution and society also has a strong economic component is clear from most case studies.

<sup>4</sup> For a definition of artistic research, see Chapter 1, p.9.

## THE SIBELIUS ACADEMY OF MUSIC HELSINKI, FINLAND

www.siba.fi

- is Finland's only institution of higher music education offering all three study cycles;
- became an independent music university in 1998;
- housed 1400 students and 381 teachers and researchers and about 140 administrative staff members in 2009;
- started research in the beginning of the 1980s;
- supports research in all departments: jazz, ethnomusicology, music technology, music theory & composition, performance, church music...
- has approximately 11 third-cycle students qualifying for their doctoral degree every year (36 doctoral degrees during 2007-2009);
- employs around 10 post-doctoral researchers; in addition, several other academic members have varying degrees of research duties;
- gives teaching staff research time in individually negotiated quantities.

### INDEPENDENCE...

A recurrent word in conversation with researchers of the Sibelius Academy is 'independence'. The word seems to characterise the activities and attitudes of its staff and students, the autonomy of departments, and even the position of the Academy as a whole within Higher Education.

This is perhaps not surprising given the fact that the Finnish nation did not gain independence until 1917. The event was preceded by a long period of nationalist agitation in which music, particularly the music of Jean Sibelius, played an important role. Classical music in Finland has kept its association with the idea of political independence, it continues to be an important part of cultural life, and the classical Finnish music of today is also an important ingredient in the promoting abroad of the Finnish "brand". As Finland's only music university, the Sibelius Academy is a motor in this development, and enjoys both national and international prestige.

Independence is also characteristic of the research organisation and activity within the Sibelius academy. "The important thing is the autonomy of our department", says Jazz Professor Uotila Jukkis when asked to identify the most important factor for the development of research in his department. Research is formally directed by the Academic Board, but departments have a large degree of freedom adapting this framework to the demands of the individual researchers and projects.

The Sibelius Academy hosts a large community of world-class artist-teachers working with new generations of musicians. Out of a total of 26 professors, as many as 10 are trained in traditional academic research. This gives a strong musicological presence in a context where practice usually

dominates over theory. Keeping the identity and independence of the respective communities of research and artistic expression has been the strategy of Professor and Vice-Rector Kari Kurkela, who has been responsible for the development of research since the end of the 1980's and is himself a pianist, musicologist and psychotherapist.

The design of the third cycle gives a clear picture of this strategy. In the Artistic Study Programme, a student qualifies through five public recitals and/or 2 CD-recordings; an additional theoretical work of varying length is produced as a supplement to the artistic work. This is evaluated as a project in itself but is not a formal part of what is assessed for the doctorate. In the Research Programme a student qualifies by writing a conventional PhD thesis. In the Developmental Study Programme various combinations of the two approaches are used to underpin the production of new artistic, pedagogical, technological or corresponding ideas or artefacts.

### ...AND INTERACTION

The strong focus on independence is tempered by the idea of interaction. Markus Castrén, head of the DocMus, the doctoral department of music performance and its research, talks about the "positive friction" in seminars, meetings and corridors that come out of the Sibelius blend of independence and interaction. The actual size of the Sibelius Academy enables all kinds of possibilities for interaction, as explained by Professor Anne Sivuvoja-Gunaratnam:

We have seminars (...) and they are open to all the students in all the programmes, and sometimes to people from other departments. Although there are different kinds of degrees, in actual teaching the groups are mostly mixed.

When conducting student Arturo Alvarado states in an interview that "my teachers encourage me to trust my opinions and to develop my own voice", one witnesses the ambition to foster what Rector Gustav Djupsjöbacka calls "strong personalities", alongside interactions between people characterised by great integrity.

### HISTORY AND SOME IMPORTANT CHOICES

The Sibelius Academy has housed research and researchers longer than most European conservatories. It started in 1980 with the integration of the academy into the general state system of higher education structure and degrees. One of the consequences was the possibility and obligation to do research, and the development of a third cycle programme was soon taken on.

### METHODOLOGICAL CHOICES

Artistic research was not in the air in 1980, neither was new musicology, and action research was

still the property of the social sciences<sup>5</sup>. Doing research in a music conservatoire in the early 1980 's had to be done in the tradition of academic musicology. But the Sibelius Academy had a prestigious artistic tradition, so, with an eye to the American DMA model<sup>6</sup>, an artist's pathway through a third cycle was constructed as a parallel to the PhD route, and was titled the Artistic Study Programme. Underpinning this programme was a sense that artistic work is a kind of research in itself.

The Sibelius Academy has not officially adopted the concept of artistic research although, in practice, a lot of the Academy's research actually mixes artistic and other methods in a way which typifies artistic research. The cautious use of terminology might in part be a reaction to the polemic enthusiasm with which the Finnish Academies of Fine Arts and of Theatre and Drama have appropriated the concept of artistic research. "We are revisionists, not revolutionaries", says Professor Kurkela, referring to the negative charge the term has acquired in Finnish public debate. "We don't want to burn bridges, we want to build new ones", he continues, going on to explain how important it is to keep music research active in the interactions with the Sibelius Academy artistic staff and students, as well as in communications with traditional research communities.

## CONTINUING PROFESSIONAL DEVELOPMENT AND RESEARCH INFRASTRUCTURE

Today a natural flow of students can be seen from the bachelor to the masters levels and then on to the third cycle doctoral studies, but until only a few years ago the research programme was dominated by teachers in the Academy, for whom this was an obvious path for developing their artistry and assuring themselves of a role in the kind of conservatoire-university that was emerging. In other words, this was considered an effective way of organising continuing professional development.

Looking ahead, the coming years will see a focus on expanding the post-doctoral activity and training provision, both in order to comply with new government funding regulations and to strengthen the research infrastructure.

<sup>5</sup> For a definition of **artistic research**, see Chapter 1, p.9.

**New musicology**, a term which gained currency in the late 1980s, refers to a sub-discipline of musicology emphasising cultural study, analysis, and criticism of music, often drawing on for example feminist or postcolonial theory and the work of Theodor Adorno.

**Action research** is based on a reflective and iterative process of development of practice. It often has a focus on problem solving and will be led cooperatively in a team, or as part of a "community of practice", with a view to improving particular aspects of professional practice.

<sup>6</sup> The Doctor of Musical Arts (DMA) is a professional doctoral degree, widely available in the USA. Typically students combine applied instrumental/vocal study with academic research, and the outputs include both performances and a written thesis.

## LANGUAGE: COMMUNICATION, EXPRESSION AND SHARING

A crucial and controversial issue is the choice of language in research. The two official languages in Finland, Finnish and Swedish, are not used outside their national geographic boundaries. Music education Professor Heidi Westerlund advocates a generalised use of English, as this is the communication tool most widely used in international research communities. In addition, she argues that having to use a foreign language immediately opens up new perspectives for the researcher.

Whilst Professor Westerlund emphasises the communicative function of language, Professor Anne Sivuoja-Gunaratnam from the DocMus department emphasises the expressive aspects of language which really require the nuance of a mother tongue: "We assist our students very actively in acquiring sufficient skills in verbal expression", she says, adding that help can be given in many different ways through seminars, courses or individual tuition.

The Artistic Study Programme of the Sibelius Academy deals with linguistic strategies in a radical way, admitting that the design of individual projects can give both different roles and sizes to the written reflection. Emphasis on the artistic outcome is strong, and when asked how new artistic knowledge is shared internationally when the written reflection is in Finnish, Kari Kurkela and his colleagues answer that music making itself is both communication and sharing, and this works well on the international scenes where so many of the Sibelius Academy staff and students are present.

This concept of the (almost) verbally silent musician is problematised by post-doc researcher Anu Vehviläinen in the project "Open Artist & Dear Audience". After graduating from the Art Study Programme as a pianist, her post-doctoral project is focusing on relationships between performer and audience. Here she uses her own experience as a pianist, and explores the idea that whilst music is commonly perceived as transcendent and mystical, from the performer's perspective, this may equally be applied to the audience: the audience doesn't say anything and many times it is not even possible for the pianist to see it because of lighting arrangements. In a series of discussion-recitals she will experiment with audience feedback in her continued poetic process. "Open Artist & Dear audience" is a good example of how the Sibelius Academy actually houses and promotes artistic research, although the term is not used.

## FUNDING AND THE WORKPLACE

Canadian composition doctoral student Matthew Whittall indicates that the interaction between the Academy and professional music life is definitely a selling point, and creates a big difference compared with the more closed and school-like study programmes elsewhere in the world. One example of organised interaction of this kind is the participation of several doctoral students in music theory as editors in the Jean Sibelius Works (JSW), the new, critical edition of Sibelius's complete works.



Interaction with professional life is clearly advantageous and often also a necessity, as doctoral studies seldom receive integral funding. On the other hand, professional integration may result in the need for extended third-cycle study time and practical difficulties in the organisation of the research community. Professor Westerlund considers this a serious problem, and actively helps her students to obtain funding for full-time study. She also considers doctoral studies a "researcher training" more than "research training": "It's the supervisor's role to think what happens after the degree, it's not just a degree for us but a life and a career for someone..."

## SOME REFLECTIVE QUESTIONS

- when transposing the Helsinki experience to other conservatoires/places/institutions

- what comes first: research fascination or research organisation?
- how important is the Helsinki emphasis on independence on all levels?
- how is the organisation of the research workplace affected by funding?
- what are the possible synergies between continuing professional development and research infrastructure building?
- what affects the choice of language in research? Possibilities of expression, necessities of communication or considerations of politics?
- in artistic research the voice of the artist - and of the audience - creates a partially new discursive field and domain of science. Need this be in conflict with current interests in musicological research? Or, could the institutional presence of other kinds of research, musicological, pedagogical - as in the Sibelius Academy - be an advantage?

# QUEENSLAND CONSERVATORIUM, GRIFFITH UNIVERSITY BRISBANE, AUSTRALIA

[www.griffith.edu.au/music/queensland-conservatorium-research-centre](http://www.griffith.edu.au/music/queensland-conservatorium-research-centre)

- was founded in 1957 by the state government, and became a College of Griffith University in 1991;
- has a tertiary population of nearly 800 students from across Australia as well as over 20 countries across the globe;
- has its own Queensland Conservatorium Research Centre, established in 2003 as one of Griffith University's 30 innovative research centres;
- has shown a rapid increase in doctoral student numbers to 50 in 2010, and in success with research grant funding through main funding agency ARC;
- is a key player in gaining wider recognition for artistic practice as research at organisational and national level.

## OVERVIEW

Founded in 2003 with a brief to mobilise the research potential of a typical 800-student conservatorium of music, Queensland Conservatorium Research Centre (QCRC) developed a focus on music research with direct links and relevance to performance practice, the training of emerging musicians, music technology, and engaging communities. Over a period of seven years, this has led to a suite of projects that now seems to resonate nationally and internationally. Starting with just 6 researchers and AU\$ 38,000 (23,000 Euros) a year, QCRC entered 2010 with 25 researchers jointly dedicating 15,000 hours (almost 9fte) annually to over thirty music research projects, on a budget of over \$1 million (600,000 Euros) per year. As a consequence of its subsequent efforts, QCRC is increasingly seen as making a strong contribution to innovative music research.

Success did not just happen. After a number of unsuccessful major applications in the years 2004-2005, and gradual building of a national and international profile through publications, conferences and other public events, QCRC succeeded in securing prestigious funding from the Australian Research Council (ARC) in 2006 for *Sound links*, a project exploring community music practices across Australia. Subsequent successes with ARC in 2007 and 2008 -as well as various other national grants - helped solidify and extend the activities and direction of the centre.

This was supported by rapidly rising enrolments of research students, leading to 20 Masters and 50 Doctoral students in 2010 (the latter up from 3 in 2003). Within this growing research environment, QCRC members managed to produce a continuing stream of research outputs in traditional text-based media, as well as creative formats such as live performances, CDs, DVDs, and online content. Meanwhile, through demonstrating the research component of high-quality artistic practice and

public advocacy regarding the validity and importance of creative research in tertiary institutions, QCRC has gained recognition for artistic practice as research at a national level in the Australian research assessment exercise, ERA.

Recent recognition (and five-year funding) by Griffith University as one of eight areas of excellence within the university has opened the way to the next phase of development for QCRC. The new programme *Music, the Arts and the Asia-Pacific* will enable Queensland Conservatorium and its researchers to continue and deepen their commitment to interdisciplinarity, cultural diversity, learning and teaching, and the pursuit of excellence in practice-led research<sup>7</sup>. The key areas of this programme – artistic practice as research, excellence and sustainability in small ensembles, opera production in the 21<sup>st</sup> century, and music and the moving image – strengthen QCRC's focus on issues of contemporary relevance in the musical world.

## RESEARCH CLUSTERS AND PROJECTS

Based on strengths identified whilst setting up the centre (and nurtured as they developed), the core activities of Queensland Conservatorium Research Centre fall into three clusters: *Artistic practice as research*; *Music education and training*; and *Music and communities*, each of which incorporates a suite of projects.

Artistic practice as research examines the role of research in creative processes in music, and aims to make those processes more transparent for practitioners, students, listeners, scholars, and those involved in research policy. This suite of projects explores the research components of the trajectory from concept to concert, including the research tools available to musicians, from historical scores and recordings to the personal 'aural libraries' that inform all musicians' creative decisions. In recent years, QCRC has had an increased focus on music composition, its nature as research and creative practice across traditional silos, and its interface with other disciplines.

The signature project in this area is *Behind the music*, a suite of research initiatives aimed at making creative processes more transparent. Its key publication is the DVD/DVD-ROM set *Around a Rondo*, on the art of interpretation, which has made a significant contribution internationally to the field of artistic practice as research. This publication offers many insights into the realities of being a contemporary performer of Western classical music. Pianist Stephen Emmerson traces in great detail his journey to interpret Mozart's Rondo in A Minor K511 on piano and fortepiano, referring to scores, technical challenges, period and contemporary literature on musical interpretation, recordings by other artists, and the arduous process that takes place in the musician's studio.

<sup>7</sup> Practice-led research is an original investigation undertaken in order to gain new knowledge/insights about the nature of practice and yielding clear implications for practice. It often falls within the field of action research.

Artistic practice as research also contains large events bringing together performance, research, education and community outreach, including the award-winning *Encounters*, which over three editions has explored musical meetings with Indigenous culture (2005), the Asia-Pacific (2007), and China (2010). A fourth edition focusing on India is planned for 2013.

Music education and training reflects on the way music learning and teaching occur in contemporary contexts, including classical, jazz, popular, Indigenous, and world music. This project cluster includes research into school music education, community music, and especially the training of music professionals for the 21<sup>st</sup> century. QCRC members have developed activity in this field internationally, presenting, for example, at International Society of Music Education (ISME) and CDIME (Cultural Diversity in Music Education) conferences.

Over the last few years, QCRC members have published a number of significant books in this area, including *Facing the music* by Huib Schippers, challenging preconceptions on music learning and teaching from a global perspectives; *Masculinities and music* by Scott Harrison, looking in depth at issues of gender in music education; and *New understanding of 'relevant' keyboard pedagogy in tertiary institutions* by Gemma Carey, which presents an honest and sometimes revealing picture of the actual experiences and impressions of keyboard students at Conservatoires. Each of these form part of a concerted effort to assist the professional training of musicians in moving beyond conventional wisdom and preconceptions into an accountable practice for the twenty-first century.

Significant work in this cluster, led largely by the research of prominent centre member Don Lebler, revolves around rethinking pedagogies in tertiary curricula, often by looking at examples of popular music pedagogy and peer learning and assessment. This research, based on the Bachelor of Popular Music (BPM) degree at QCGU has had a significant effect on curriculum development as a whole, and is likely to be a profound influence on assessment practices across QCGU's classical, jazz, pop and music technology programmes.

Music and communities looks at the changing nature and contexts for music within contemporary environments, including shifts and challenges in the global musical arena that have occurred in recent years as a result of rapid developments in technology, travel, and migration. Several major projects fall in this area, including the three successive ARC funded projects mentioned above: *Sound links* (on community music in Australia), *Places for art* (on the changing dynamics between place and performance), and *Sustainable futures for music cultures* (on global music ecosystems).

The key project in this cluster, *Sustainable futures for music cultures: Towards an ecology of musical diversity*, aims to deliver a model to empower communities across the world to build musical futures on their own terms, forging new pathways towards preserving intangible cultural heritage,

in line with recent UNESCO policies. This 'applied ethnomusicology' project entails in-depth study of nine music cultures, not only for their history and present musical characteristics, but also for their potential to recontextualise in contemporary settings and markets. Supported by one of the largest ever ARC grants for music research, it is being realised on a budget of 5 million dollars (3 million Euros) over 5 years in partnership with the International Music Council/ UNESCO, the World Music & Dance Centre, the Music Council of Australia, and seven universities in Australia and abroad. The *Encounters* festivals mentioned above also reside in this cluster.

Finally, QCRC acknowledges that **technology** is one of the key forces in the distribution, learning and making of music. Across its research activities and outputs, it develops and champions contemporary applications to creating, performing, and learning music, with an emerging emphasis on music and the moving image. From its state-of-the-art studios, QCRC collaborates with filmmakers, musicians, photographers, designers, and cyber-artists to create and disseminate a range of media outputs in the digital environment as *DigitalArts@Griffith*, including CDs, DVDs, films, radio broadcasts and podcasts. Spin-off projects include the Digital Sound Garden Sonic Babylon and Radio IMERSD, which streams creative material and vodcasts QCRC lectures: <http://www29.griffith.edu.au/radioimersd/>.

## RESEARCH DEGREES

In terms of research training, QCRC has been dedicated to creating a stimulating environment for research in both undergraduate and postgraduate programmes. Over 70 research students are currently enrolled across Masters, MPhils, PhDs, and the DMA programme<sup>8</sup>. Building upon QCRC's development of the field of artistic practice as research, the latter programme allows seasoned musicians to attain doctoral qualifications through rigorous reflective practice, leading to a diversity of final submissions featuring creative output. QCRC supports a wide variety of postgraduate research projects, ranging from an examination of the construction of personal style in electroacoustic composition to a study of problems of muscular imbalance in flautists. Some research students have the opportunity to connect their research to larger QCRC projects. In terms of infrastructure, research students have access to networked learning spaces, a number of computer labs, four performance venues, wireless access, a gigabit-speed network, and recording studios, the most advanced of which is dedicated to research.

## LOOKING AHEAD

While the Centre has obviously achieved some success in finding a meaningful format to embed research into the strongly practice-focused environment of a conservatoire, many challenges and questions remain:

<sup>8</sup> See footnote 6.

- creative practice as research has been embraced philosophically at all levels, but has rarely attracted national research funding. To this end, the project *Behind the music* is being prepared for submission as an ARC project, bringing together a team of professional musicians in the Western art tradition from QCRC and international partner institutions to examine in detail the processes involved in the preparation and performance of art music from the 'insider's' perspective through a series of targeted case studies.
- research into 'musical communities' has rarely ventured beyond single project descriptions, often by the practitioner(s) themselves. Much work remains to be done in this area. An applied research project, *Captive audiences: Performing arts in Australian prisons*, will be submitted to ARC to look at realised and potential roles of performing arts in Australian prisons, examining their current usage and potential benefits, with the aim to influence government policy. Closer to curriculum integrated research, a second group of QCGU students will be sent to a remote Indigenous community in Tenant Creek (Northern Territory) to work closely with musicians there with well-defined mutual benefits.
- while QCRC research into learning and teaching has yielded many insights that challenge conventional wisdom and practice, implementing these in an organisation, set in its ways with staff displaying varying degrees of openness in regard to re-examining and changing their time-honoured practices, is another matter. The coming years will show whether numerous staff discussions, retreats, a curriculum review, and an ensuing major change to the undergraduate programme will successfully embed these ideas in a curriculum fit for the twenty-first century.

Finally, there is the continuing challenge of staying fresh and vibrant, and of simply surviving. The most active QCRC researchers are conducting much more research than fits in their current workload, and the vast majority of QCRC funding is project-based for up to five years. However vulnerable this may seem, the synergy between research successes, exciting ideas, bright and motivated students, dedicated senior QCRC researchers and a regular influx of younger researchers, inspires considerable confidence in the sustainability of this small but energetic music research nexus on the East Coast of Australia.

# THE CONSERVATORIUM VAN AMSTERDAM AMSTERDAM, THE NETHERLANDS

[www.conservatoriumvanamsterdam.nl](http://www.conservatoriumvanamsterdam.nl)

- focuses on research at Masters Level
- involves Principal Study instrumental, vocal and composition teachers in students' research
- archives the outputs from Masters level research

## ORGANISATION

The word "research" itself does not appear in the mission statement of the Conservatorium van Amsterdam<sup>9</sup>. However, that statement contains passages which more or less *imply* research – for example when the importance of individual learning tracks and specialisation is mentioned, when it is claimed that "students learn to approach their profession in an independent, reflective and responsible way" and "acquire an innovative attitude that corresponds to the demands of musical life." One could say that the conservatory equips students to position themselves in a dynamic cultural landscape. Research can serve as one vehicle to that end.

The Conservatorium van Amsterdam (or CvA) is part of the Amsterdam School of the Arts, together with the Theatre School, the Academy of Architecture, the Reinwardt Academy for Museology, the Netherlands Film and Television Academy, and the Academy of Fine Art in Education. At most of these schools a Head of Research ('lector') has been appointed, whose main responsibility is to foster research and reflection in connection with artistic practice. Since April 2008, the CvA has been located in a 13-storey building largely made of glass on the waterfront of the Amsterdam harbour. On the lower floors it has four performance venues that are open to the general public: a symphonic concert hall, a recital hall, a jazz/pop hall, and a small theatre. The building has been designed to strengthen the interface between the school and the surrounding city. Much value is attributed to the fact that many teachers are active in the vanguard of Dutch musical life.

Research at Masters level was introduced in 2002. The Masters curriculum was obviously the place where the connection between research and students' education could be made most profitably, since by this stage students have acquired a solid basis of professional skills and knowledge on which they can build their research enterprise. The Head of Research ensures that the conservatory provides stimuli for such work – amongst other things, by enabling *teachers* to explore special topics and issues. Furthermore s/he seeks channels through which the most interesting projects can be developed further and reach a wider audience.

<sup>9</sup> <http://www.english.conservatoriumvanamsterdam.nl/en/the-conservatorium/about-us/mission/>

At the CvA, ad hoc Research Groups ('lectoraten') consist of teachers who (1) supervise research projects of master students, (2) are preparing a publication, or (3) are pursuing a doctorate (with funding of the conservatory and the Amsterdam School of the Arts). As yet there are relatively few examples of collaborative research between students or between students and staff.

## CURRICULUM

There is an interdependent relationship between education and research. The general consensus within the conservatory is that research should contribute to the teaching practices pursued there. For example, this is what is required from faculty members who seek funding for doctoral research. However, research also serves as a means of education itself, i.e. when students carry out their own research projects in the Masters programme.

The conservatory's two-year Master of Music programme has four main divisions:

- (1) Principal Study (75 EC)
- (2) Research (15 EC)
- (3) Electives (20 EC)
- (4) Individual Credits (10 EC – masterclasses, auditions and competitions, teaching, internships, etc.)

The word 'research' stands for an individual project to be carried out within about a year. Usually, the topic of this project is inspired by the principal study. The Electives programme provides opportunities for students to familiarize themselves with areas of research and/or practice represented by faculty members.

The research programme begins with an induction where the students meet with their teacher(s) and a research coordinator, to discuss possible topics. The first piece of writing is a 'research proposal,' which follows rather strict guidelines, as such paperwork often does in the real world. However, these guidelines not only provide exercise in coping with formalities, but also encourage a student to *organise* a project coherently and practically.

Supervision proceeds individually for each student. It is divided between the three research coordinators – who take care of the research proposal and of general issues, such as time management and presentation skills – and an expert advisor – not uncommonly the student's principal teacher – whose main concern is the artistic relevance of the project. In the research proposal, a student indicates the expert advisor of his/her preference, of course with the latter's consent. These expert advisors are paid 12 hours per project.



All research projects are presented at an annual Research Symposium, preferably in ways that students are likely to use later in their careers. A written document is required, even when musicians are not necessarily writers. This serves to build up a searchable archive of research projects, and it may also be instrumental in teaching students how to express ideas. However, a project often comes to *life* in lecture-recitals, workshops, and peer discussions, to mention but a few possible formats.

## RESEARCH EVALUATION

Research projects are judged by a committee consisting of four or five people (the expert advisor, the research coordinator, and an additional member of the principal study programme among them). Each student gets a single grade for his or her entire project. Research projects are judged with respect to originality, the quality of the research (research question, research strategy, results), and the quality of the oral and written presentations. In addition, the committee weighs the overall efforts made by the student.

Students are graded according to the following table:

- 9-10 publishable (in whichever format)
- 8 good for all criteria: originality, quality of the research, quality of the presentation
- 7 stronger elements convincingly compensate weaker elements
- 6 worked sufficiently, but with insufficient outcomes (pass)
- 5-1 insufficient for all criteria mentioned (fail)

## STAFF AND STUDENTS

Areas of research conducted by Masters students include:

- exploring new playing techniques and the potential of new or existing instruments (for example multiphonics on the Reform Boehm clarinet; the right-hand four-finger technique for bass-guitar);
- improvisation and computer interactive music systems;
- exploring the impact/value of workshops of renowned performers (for example Conrad Herwig, Lennie Tristano) - students research the ways in which these musicians have taught, practised, experimented, etc.
- exploring and cataloguing repertoire (for example reed trios, music for saxophone, piano and a string instrument);
- delivering (scholarly) editions and arrangements (for example the organ tablature from Klagenfurt, ms. GV 4/3; a transcription of Alban Berg's Violin Concerto for chamber ensemble);

- historical research (musical crossroads: a geography of styles in eighteenth-century Germany; early horn mouthpiece development in Germany and Bohemia 1650-1860)<sup>10</sup>.

#### DISSEMINATION OF RESEARCH OUTPUT

All research projects result in a written output and these are archived in the conservatory. Some of them have been placed on loan in the CvA library. It should be noted that professional publication is only sought in exceptional cases (those achieving a '9' or a '10' in the assessment), and students are then assisted in preparing for publication in professional journals, or in presenting their research in a public forum. There are currently plans to launch a publication series from the conservatoire, in which Master research would have a place when appropriate.

#### IMPACT OF RESEARCH AT MASTERS LEVEL

Research has led to research! The process of allowing people within the conservatoire to do research, rather than simply talking or writing about it has enabled a particular definition and profile of research to evolve. It is satisfying to see that examples of research done by young music professionals now abide in the conservatory, and through an alumni relations programme, it is beginning to be possible to determine how research has helped shape their careers.

The CvA is proud of the number of faculty members involved as advisors and committee members, and of all the research (and teaching) topics that have been raised in the past eight years as a result of this part of the Masters programme.

#### FUTURE CHALLENGES AND QUESTIONS:

- would it be valuable, and how could it be possible to have a candidate's aptitude for artistic exploration discussed as a regular part of the admission procedure?
- is there a natural, unbroken pathway from Masters to Doctoral level research in music, or is this not particularly desirable within the context of professional music training?
- what research practices pursued on a small scale in the conservatory have their counterparts in musical life at large, and how can they best be realised?

<sup>10</sup> For more specific examples, see the Symposium Guide 2009 and the last section of the article "Research in the Conservatoire: Exploring the Middle Ground", by Henk Borgdorff and Michiel Schuijjer. *Dissonanz/Dissonance* 110 (June 2010), pp. 14-19.

# HOCHSCHULE FÜR MUSIK, THEATER UND MEDIEN HANNOVER HANNOVER, GERMANY

[www.hmtm-hannover.de](http://www.hmtm-hannover.de)

- is an institution of artistic and academic higher education supported and funded by the state of Lower Saxony.
- has over 1400 students from 55 countries, with a teaching staff of 350
- offers more than 30 courses at bachelors, masters and doctoral levels for musicians, actors, music teachers, musicologists and media scientists
- has six institutes and three research centres, focusing on the fields of music physiology and medicine, musical education, world music, Jewish music, musicology, gender studies, and media science.

## HMTMH RESEARCH CULTURE

Research features prominently in the Hochschule für Musik, Theater und Medien Hannover (HMTMH), both in its strategic aims and priorities and in daily artistic and academic life. While examples of research are to be found across the institution, research activities focus largely within six institutes and three research centres:

- European Centre for Jewish Music (EZJM)
- Institute for the Advancement of Young Musicians (IFF)
- Institute of Journalism and Communication Research (IJK)
- Institute of Music Education Research (ifmpf)
- Institute of Music Physiology and Musicians' Medicine (IMMM)
- Institute for New Music
- Popinstitut Hannover
- Research Centre for Music and Gender
- Study Centre for World Music

These units, along with the library, provide a robust infrastructure through which staff and students access collections, equipment, and artistic and technical expertise. This case study highlights five representative examples of work undertaken in HMTMH. Common to all are a close connection between research and practice (broadly defined), and a dynamic engagement of and partnerships with stakeholders, both within and outside of the arts. The range of stakeholders includes private sponsors (for example one private sponsor for the Research Centre for Music and Gender), organisations (for example the Organisation of Music Teachers, involved with the Institute of Music Education Research), and private cooperations (for example between the German music industry and the Institute of Music Education Research). Furthermore, the examples also demonstrate a commitment to knowledge transfer which informs the training offered to students and opens up new avenues for research funding. For instance, they are committed to offering research-based

lectures to students, and so make it possible for students to be at the cutting edge of research in their subjects. They also commit to publishing a significant number of articles, books and yearbooks, and have started the process of making digital archives. Consequently, new research findings are readily accessible for the students undertaking their own research projects.

#### MUSIC SUPPORTED THERAPY WITH PIANO PLAYING

An excellent example of a fruitful connection between research and practice is the music supported therapy for stroke patients using drum-set playing and piano playing for the restoration of fine motor control in non-musicians after a stroke. Here, the results of basic research, which demonstrated a rapid connection between auditory areas and motor hand areas of the brain after three weeks of piano training, led the project team to use this “cross-connection” as a method of improving motor rehabilitation during music making. Already, the project has made a significant impact for stroke patients, and in 2009, the Institute of Music Physiology and Musicians’ Medicine (IMMM), led by Eckart Altenmüller, was awarded the prestigious German “Ort der Ideen”. Furthermore, this training is now employed in numerous German rehabilitation centres.

Naturally, being based in a Hochschule, the treatment of medical disorders in musicians themselves is an ongoing objective of the IMMM, and a world-leading outpatient clinic has been set up for this purpose. Here, the IMMM strives to improve treatment of musicians’ dystonia (a neurological movement disorder) and chronic pain, as well as performance anxiety and other music related illnesses.

#### MEDICAL DISORDERS OF GREAT MUSICIANS

*Krankheiten großer Musiker und Musikerinnen* is a distinctive interdepartmental collaboration that has drawn on the research, expertise and experience of performers, scientists and musicologists. Originally conceived as a new course for undergraduate students, researchers from the IMMM, Institute of Music Education Research (ifmpf), and Research Centre for Music and Gender, as well as staff from across HMTMH’s performance faculties, collaborated to offer insight into the medical and musical bases of the illnesses of eminent musicians. It also addressed the historical and cultural contexts in which the disorders occurred and, importantly, the implications for today’s music students. Indeed, the historical perspective taken in the project directly informed the medical and scientific understanding of the musicians’ disorders and, thereby, contributed to the awareness of musicians’ problems in present times. Lectures from the course were published as a book in HMTMH’s *Musikwissenschaftliches Jahrbuch* series (2009), edited by Eckart Altenmüller and Susanne Rode-Breyman.

#### A CENTRE FOR WORLD MUSIC

HMTMH’s Study Centre for World Music houses one of the largest collections of music ethnology in Germany, consisting of approximately 4,000 instruments, more than 50,000 recordings, and 10,000 books. Founded and led by Raimund Vogels, the Centre was realised through cooperation

with the University of Hildesheim Foundation and aims to do interdisciplinary research into music ethnology and intercultural mediation of music through academic, practical and artistic work. It also promotes intercultural music education as parts of its knowledge transfer, and offers opportunities for students to listen to music from all parts of the world and make music using rare instruments. In fulfilling these aims, a central task for the Centre is to extend its catalogue and the documentation on its collections, and it is now in the process of digitally remastering 30,000 shellac and vinyl records from the archive. This will increase the resources and material available for local, national and international performers and scholars. The centre is located together with the Institute of Journalism and Communication Research (IJK) outside the city centre.

## PLAYFAIR – RESPECT MUSIC

*PlayFair* is a project based in the Institute of Music Education Research (ifmpf). It represents a collaboration of the HMTMH and the Organisation of Music Teachers, with funding by the German music industry, *Bundesverband der Musikindustrie* (BVMI), which faces serious economic constraints due to illegal downloading and copying of music. Thus, pointing back to its title, one of PlayFair's main aims is to encourage the public to value music and those who make, produce and record it. The project investigates how young people from 14 years and older receive and access music in everyday life, and thus, how they deal with creative products provided by the music industry.

The study of children surveyed approximately 950 young people between the ages of 13 and 16. The main findings show that the individual's budget is not the decisive factor for determining whether music is paid for or not. Instead, the research shows that peer pressure has a significant influence on willingness to buy music. One interesting insight is that many are not able to distinguish legal from illegal supply channels, which highlights the main problem of the creative industries: technological progress and copyright law are not synchronized.

Another PlayFair study focused on music teachers and their perceived ability and willingness to teach the cultural value of music, regarding professional role models, working conditions, and teaching experience. This study will be conducted in autumn 2010, and the main findings will be published in 2011.

## HANNOVER MUSIC LAB (HML)

An innovative approach to establish a close relationship between research and practice is the recently founded Hannover Music Lab (HML). This multi-media lab is an interdisciplinary platform for empirical music research. It offers a research environment for students already at an early level of education. Seminar exercises as well as research on a graduate level is conducted and supervised in this experimental setting, which houses state-of-the-art computers, sound systems, projectors and a wide range of research software. Some examples from most recent studies, conducted by students of musicology or music education, include:

- the influence of style-specific listening expertise on the perception of timing deviations in rhythmic patterns;
- transfer effects of instrumental expertise on social cognition;
- neurobiological foundations of music making: handedness as an (dis)advantageous factor in music performance;
- social influences on the cognitive elaboration of music in adolescents.

## NEW RESEARCH AT HMTMH

Although music research at the HMTMH has already reached a high level and international reputation, it also faces new challenges for its future development. Thus, the institution has identified three fields as priorities for future development:

- *Music education in a media society*

The everyday use of music is not only limited to the auditory modality but is embedded into multi-media contexts. For example, the physical appearance of musicians or bands is seen as an important pre-condition for commercial success. This applies to classical music as well as to popular music, and so forthcoming research will explore the impact of image (both sight and sound) on audience's evaluations of music and of performance.

- *The audience of the future*

In Western societies, concert life is confronted with its greatest challenge in decades: the aging audience. Currently, it remains an open question as how new groups of listeners can be supported to find their way into concert halls and opera houses.

- *The role of music making in an ageing society*

Most of the Western societies face the challenge to develop models of successful ageing. It is assumed that music can contribute to the prevention of an age-related decline of cognitive skills. For example, the development and evaluation of concepts for the special conditions of instrumental "late bloomers" remains a task for future research. It is felt that longitudinal studies would be particularly valuable in this endeavour.

# UNIVERSITÄT FÜR MUSIK UND DARSTELLENDEN KUNST GRAZ GRAZ, AUSTRIA

www.kug.ac.at

- offers a *Dr. artium*: a discipline specific doctoral trajectory focused on artistic research<sup>11</sup>;
- has a strong research history with a considerable number of research centres;
- demonstrates attractive osmosis between artistic and scholarly curricula.

With some 2,230 students (1,488 degree students, 357 students concurrently enrolled in interuniversity degree programmes, 319 non degree students, 66 other students concurrently enrolled), the Kunstuniversität Graz, the University of Music and Performing Arts Graz – KUG for short - combines high-quality education for artistic and academic professions with artistic/musical research (“Entwicklung und Erschließung der Künste”) and scientific research. Parallel to its regional mission as an Austrian cultural institution with a traditional orientation to east and southeast Europe, the KUG sees itself as a quintessentially European university.

The KUG became an independent music university in 2002. Staff includes 100 professors, 281 academic non-professorial teaching staff and 189 general university employees. 13 of the professors are researchers eligible for appointment as university professors. 87 of them are qualified on a comparable level, but in the artistic field.

Since September 2009, KUG has offered two new doctoral programmes. These are organised in two doctoral schools: artistic and scientific, and each offers a full-time curriculum over six semesters. Artistic doctoral study leads to the title *Dr. artium*, and is aimed at highly talented artists with a substantial musical career who would like to enrich their musical practice by undertaking an artistic research trajectory. Scholarly doctoral study is offered through a PhD programme. This has replaced an earlier inter-university doctoral programme which was run in collaboration with the Karl-Franzens-Universität Graz.

## DR. ARTIUM

The KUG is the first institution within the Austrian academic context to implement a doctoral programme for musical artists. Starting the *Dr. artium* was a challenge, not least from a psychological point of view within the institution. A key issue was to inform and convince colleagues about the relevance of this endeavour for higher music education. The KUG, however, had excellent potential to undertake such a programme: amongst the faculty there are a significant number of established researchers, with expertise in for example musicology, jazz and popular music research, aesthetics, ethnomusicology, music pedagogy, sound and music computing (Sound and Music Computing [SMC]). This meant that research could approach the world of sound and music

<sup>11</sup> For a definition of artistic research, see Chapter 1, p.9.

communication from a multidisciplinary point of view. By combining scientific, technological and artistic methodologies it aims at understanding, modelling and generating sound and music through computational approaches. There is also a strong network of different research centres in the KUG, and the university boasts of an impressive technological infrastructure, evident for example in the MUMUTH (Music Theatre of the University of Music and Performing Arts Graz) which has outstanding architectural and acoustic features.

As Wolfgang Hattinger (Professor of Music Theory) recounts, a small group of colleagues from the KUG prepared the artistic doctorate over two years. Initially, a team of musicians from the KUG collected ideas from across Europe. They then created an ideological framework and designed the curriculum. The underlying premise of the *Dr. artium* is that artistic activity generates knowledge, and that expansion and development of the arts takes place through the interaction between artistic interpretation and scholarly reflection.

The artistic doctoral school received approximately 30 applications for 2009-2010. The entrance jury of 5-6 members invited 9 musicians for presentations, and 3 were accepted. Because of a lack of conceptual understanding of artistic research and what is entailed within it, many candidates did not understand the precise meaning of the programme. Of those accepted onto the programme, some are former students of Graz, other are from Switzerland. All have excellent careers as musicians, and they seem to fulfil some emerging criteria for selection: "unique people with unique ideas".

The director of the artistic doctoral school, Ulf Bästlein, explained that the idea of artistic research has existed for a very long time, through the work for example of Michelangelo, Bach, Goethe and Humboldt. It is only now, however, that it is coming into the academic sphere, where it should rightfully belong. He also mentioned that the standards to enter the programme should be very high, taking as an example the case of Nikolaus Harnoncourt, conducting, researching, and writing about music. The purpose of this *Dr. artium* degree should therefore also be extremely high, focusing on students with outstanding musical careers and also with the ability to reflect. In addition, the high costs of the programme also point in a similar direction of having relatively few students.

Each doctoral student has two supervisors from the KUG, one artistic and one scientific. Doctoral students are given some teaching assignments, and a "Doktorandenforum" is organised: this includes a new series of concerts and colloquia, with external reviewers invited, and internationalisation much encouraged.

The University aims to give training for those teaching on this new programme, especially those who are asked to supervise students. An immediate impact seems to be that instrumental teachers



are now more interested in research – in reading, reflecting etc. There is an intention that the new doctoral programme will help to change the culture within the KUG. However, as the programme is only just beginning, the results are not yet clear.

## CASE STUDY

Bertl Mütter (trombonist, doctoral student in the programme of *Dr. artium*) explained his research as a jazz musician, along with his supervisor Gerd Kühn (Composer). Bertl graduated 20 years ago, in Vienna. His research focuses on improvisation and creativity, and the ways in which jazz composition generates knowledge. The process of the research will involve both exploration through artistic practice and the development of theoretical understanding of this practice. The outputs will include the performance of his own compositions in 2011, and following this the production of a thesis after passing through a phase of reflection and writing. He has two scientific supervisors, two artistic supervisors (from inside and outside the institution) and he is also supervised by the coordinator of the doctoral school, Ulf Bästlein.

## PhD

Until recently, scholarly doctoral study (PhD) was organised in cooperation with the Karl-Franzens-University, Graz. However, when the *Dr. artium* was implemented in September 2009, the KUG also initiated its own PhD. The main difference between these two doctoral trajectories is that a doctoral candidate entering the KUG doctoral school does not need to have a MA degree in a *scholarly* field as a prerequisite. This is an exception to the general rule for doctoral programmes in German-speaking countries.

Professor Gerd Grupe (coordinator of the scientific doctoral school) explained the features of the new PhD which began in September 2009. It has a cycle of 6 semesters, whereas the old system had only 4 semesters, and it is more closely managed, with strict follow-up of supervision and stronger evaluation models including external review. The newly conceived PhD programme is based on the recommendations of the Council of Austrian Universities (Universities Austria) and implements the principle of internal public in the form of progress reports, the involvement of external advisors and reviewers, and the implementation of quality assurance measures already during the admission process as well as during the studies<sup>12</sup>.

Where the former PhD programme had approximately 100 students on the list, with not all of them finishing their degree, the new PhD programme currently has approximately 10 students, all of whom are expected to complete. The domains of study are:

<sup>12</sup> For more details see: [http://www.kug.ac.at/fileadmin/media/studienabteilung/documents/Studienplaene/STPL\\_PhD\\_e.pdf](http://www.kug.ac.at/fileadmin/media/studienabteilung/documents/Studienplaene/STPL_PhD_e.pdf).

- Historical Musicology, Music Theory, Church Music
- Jazz and Popular Research
- Music Aesthetics
- Ethnomusicology
- Theater Studies/Dramaturgy
- Music Pedagogy/Instrumental and Voice Pedagogy
- Sound and Music Computing

## RESEARCH IN ALL CYCLES

Students are required to write academic papers at Bachelor and Master level. This inevitably creates substantial work for the teachers in guiding students through processes of using sources, accessing material through the library, generating arguments and learning how to write.

Research is specifically included in the Master degree of the KUG, which is shaped in two categories: artistic or scientific ("künstlerischer oder wissenschaftlicher Schwerpunkt"). The music theory classes for 50 students – performers and composers, master level – try to create a useful frame for practical musicians. Students learn to think, to ask questions, and to use different approaches to analysing music (interpretative as well as structural). Every student in an artistic programme has to participate in theory classes, with the aim of connecting the arts with scientific research. The KUG-research agenda is in all points closely connected to the artistic work, as a proof of concept. This is why all young artists are involved in scientific works and projects. For the scientific work this has the major advantage that the artists' view on the work interacts with the areas of research in a very enriching way.

There is currently no policy relating to staff undertaking research, or using research as a form of professional development. If teachers choose to do research, this is on their own initiative. Resulting publications or other outputs occur, but are not specifically supported through the institutional context.

## COMBINING SCIENTIFIC AND ARTISTIC RESEARCH

One of the leitmotifs emerging from the KUG is the extent of cooperation between musicologists, performers and composers. A meeting with three students (Bachelor – musicology; Master – guitar; Master – pedagogy and musicology) provided important evidence of individual experiences with research: for young musicologists, Graz is the only opportunity in the German speaking area to study within a high-level performance context, a *Hochschule*. They appreciate the nature of classes which combine musicology with practical music-making, the opportunities of playing in ensembles and studying an instrument. Similarly, a "Forschungskolloquium" (research colloquium) brings together Bachelor and Master students, musicologists and performers. It is clear that the influence of practical music making on musicologists can be significant and may have a direct impact on the research questions posed and the ways in which they are addressed.

The **Institute for Electronic Music (IEM)**, directed by Gerhard Eckel, Professor of Computermusic and Multimedia, provides tools for students of all cycles in KUG. The IEM has expanded considerably in the last 10 years, taking up its role as an interface between arts and science, musical practice and new technology. Curricula are developed within the Graz University of Technology and the Karl-Franzens-University Graz which focuses on musicology, as well as within the KUG.

The IEM is involved in research in acoustics, computer music in composition and performance. In particular it supports the development of artistic research through bridging composition (art) and technology (science). Current projects include: *Embodied Generative Music* (an example of a mixed project, combining aesthetics and composition, and exploring the interdisciplinary space of dance and music) and *Algorithmic Composition, Choreography of Sound*. Research funding comes from national (Austrian Science Fund, Ministry of Science and Research) and European sources (for projects that include aspects of artistic research).

Dissemination of the research outcomes is considered important, and tends to be through conferences and journal papers. For example, the institute members have organised an international symposium, with accompanying publications (2009, 2011). They have also made presentations in Bergen, Zürich, Forum Alpbach and Ghent, relating to artistic research. International Relations are developed through a Fellowship at the Orpheus Research Centre in Music, Ghent, through membership of the Editorial Board of Journal of Artistic Research, and through cooperation with IRCAM, Paris, and with McGill University, Montreal.

## FUTURE CHALLENGES

Some challenges the KUG will take up for the future are:

- establishing artistic research as a new central task of the KUG within the community, and achieving an increased awareness about the fact that a university for music and performing arts can go beyond artistic practice on its own;
- developing a research agenda which is centred on specific themes in comparison with following the individual interests of particular scientists/artists, as things are now;
- establishing the *Dr. artium* as the outstanding stage for the discourses of Artistic Research;
- financing as many doctoral students as possible by integrating them in larger research projects.

## ORPHEUS INSTITUTE GHENT, BELGIUM

[www.orpheusinstituut.be](http://www.orpheusinstituut.be)

- is an international, inter-university doctoral school for musicians (since 2004; 29 doctoral students);
- includes a research centre acting as an international hub for artistic research (since 2008, around 15 artist researchers);
- has developed high-quality research into music conducted by musicians, expressing the richness of knowledge that is embedded in music.

“I don’t know what you are exactly but I know what you are not: not a university, not a conservatoire”. So said the minister of education at the start of the Orpheus Institute in Ghent in 1996. His words marked an extraordinary political moment, where a free space was created in which to develop something really new, instead of dictating an approach of trying to define, control, manage and regulate it before it could take shape. It was as if the politician rephrased the famous quote of Miles Davis ‘I’ll play it first and tell you what it is later’ inviting exploration and a more organic process of development. This was extremely valuable in the context of the inevitably unpredictable development of art itself, and more recently the innovative ideas emerging about research through musical practice.

How then did the Orpheus Institute grow to become an international hub for artistic research? How did it start serving and making connections between music institutions in Flanders? How did it build up an international inter-university doctoral school, unique of its kind in Europe? How and why did the Orpheus Institute create its own research centre (ORCiM, Orpheus Research Centre in Music) with its own focused research agenda?

### A UNIQUE COLLABORATION BETWEEN FLEMISH HIGHER MUSIC EDUCATION INSTITUTES

It began with funding from the Flemish government to invest in extra attention for postgraduate music education. Instead of an unseemly competition for the funding, Paul Schollaert of the Lemmens Institute proposed the idea of collaboration between the four Flemish Higher Music Education Institutions. The heads of the institutions met informally to identify their needs and formulate a strategy which would be mutually beneficial.

This open conversation addressed fundamental questions: what do we really need in postgraduate higher music education, and what will best complement existing provision? In answering these questions, thoughts moved away from specialised training for individual virtuosos, to an idea of bringing diverse individual talents together to explore thinking, researching and reflecting on music in new ways directly connected to the musical practices themselves. It was felt that there was a wide gap between traditional musicological approaches and rapid innovations in musical

practice. This gap seemed to be worth exploring. As a result of this conversation, the Orpheus Institute was formed.

From the start, director Peter Dejans (alumnus from the Royal Conservatoire Brussels and the Lemmensinstituut Leuven) began to outline the strategic and operational aims and objectives, combining the development of the institute's own unique profile with a responsibility to ensure sound collaboration between the Flemish partners. Negotiating potential clashes of interest and guiding the process diplomatically were key.

A first programme of the Orpheus Institute started in 1996 as a 'Laureate Programme', offering postgraduate students possibilities to bring in individual projects in a shared context to deepen the relation between artistic practice and reflection - a kind of artistic research 'avant la lettre'.

#### docARTES: AN INTERNATIONAL DOCTORAL PROGRAMME IN ARTISTIC RESEARCH

In 2002 negotiations began between the Orpheus Institute and the University of Leiden, where a new Faculty of Creative and Performing Arts had been founded in collaboration with the Royal Conservatoire of The Hague. Connecting a (Dutch) university framework with degree awarding powers with a (Flemish) institute with artistic research experience resulted in a common doctoral programme 'docARTES', run at Orpheus Institute but sitting on the fringes of the conservatoire and university. The Conservatorium van Amsterdam immediately joined this partnership. As Peter Dejans observed, this inevitably changed the dynamics of the partnership, with tension becoming focused in the interactions between the two larger institutions, rather than in a single large institution overshadowing a small one. This created a better balance, as did the Orpheus Institute's collaboration with influential international partners. The Institute developed a more stable, more autonomous role within the quartet of Flemish institutions, and ensured that the network was empowered through external impetus.

DocArtes began in 2004. Alongside the three founding partners of Amsterdam, Leiden/The Hague and Ghent, a fourth partner joined the collaboration in 2008: Leuven University/Lemmensinstituut. In building this doctoral programme, fundamental questions were addressed: what was the purpose of artistic research? What could be understood as research? What kind of teachers and supervisors would meet the needs of these students and the approach of the programme? The whole enterprise grew from ideals and dreams to reality. The process required constant trust between the partners and a creative approach, which did not obsess about the financial dimensions.

DocArtes continues to depend on mutual trust. For example, doctoral candidates are offered a place in one of the institutions, but the entrance examination involves representatives from each of the partner institutions, who make a collective decision.

At the heart of the programme is a two year shared curriculum, which includes a monthly seminar

lasting two and a half days. As Peter Dejans explains, this programme is vital in enabling the researchers to make connections between their highly specialised individual projects, and so to break through the walls of too much specialisation in our musical culture: “with us they get exactly that what they think they don’t need”. The two year curriculum invests in a broad shared body of knowledge, fertile shared ground, mutual challenge and opening of horizons. It explores, for example, improvisation alongside notation, and invites students to re-evaluate their most fundamental artistic and intellectual convictions within the context of the group. In addition the ambition is that DocArtes should also play a critical role in demonstrating the larger narrative of music as vital cultural phenomenon.

#### ORPHEUS RESEARCH CENTRE IN MUSIC (ORCiM)

In addition to the doctoral school, it was clear that another ‘humus layer’ was needed in order to build a dynamic research discourse around artistic research, and generate discipline-specific methods and outputs. The limitation of doctoral students alone was that research content and research outputs depended entirely on the research questions and topics the students brought with them. The advantages of developing a research centre to complement the doctoral programme seemed considerable: linking senior and junior researchers, extending research objectives and aspirations (for example larger scale research projects, multidisciplinary and multifaceted research projects, etc.), and developing new connections with other research institutes.

The first thoughts for a research centre (2006) mapped out the importance of post-doctoral research focusing on the processes of music making and our understanding of them. Researchers taking this on needed to be talented musicians highly skilled in research. The Orpheus Research Centre in Music [ORCiM] officially opened in February 2009. With a small budget (from the Flemish Ministry of Research), this small research environment was born outside the walls of universities, and outside the confines of traditional disciplines. Fifteen musician researchers from eleven nationalities became the first ORCiM fellows.

More recently a systematic approach has been considered necessary, and a more focused agenda for research has been set. ORCiM is guided by three inter-related research approaches rooted in the practical work and experiences of musical artists:

- *what do I think about music making?* – Exploring how theory and practice interrelate and how artistic practice can benefit from, and contribute to, a broader field of conceptual enquiry.  
[Thoughts & concepts]
- *what do I do about music making?* – Bringing artists’ bodily experiences to the foreground in order to articulate significant aspects of tacit knowledge.  
[Embodied Understandings]

- how do I engage with materials in music making? – Exploring materials and interactions in order to generate innovative musical practices.  
[Material interactions]

It is interesting to see how these three perspectives resonate with the original spirit of the fundamental question underpinning the Orpheus Institute: what do we need to know more about and explore further in our musical practice?

Essentially what continues is that musical practice is both the source and the aim of ORCiM. Research activity originates from musical practice and returns to it. Through the process, which might contain analysing, listening, sound-making, reflecting, rehearsing,..... the direction is always towards the production of music, underpinned by shared explicit (theoretical) and implicit (embodied) understandings.

## REFLECTIVE QUESTIONS

These are questions currently articulated by ORCiM itself:

1. how can we develop widely applicable criteria for research grounded in artistic practice, which can also be tailored to be relevant to individual projects (criteria related to what counts as artistic research, to research assessment, research methods etc.)?
2. how can we make and sustain strong connections most effectively between internal expertise and interest, and larger frameworks and future agendas?
3. how can we develop sustainable distinctiveness and visibility within a growing network of partners, fellows and collaborations?

“An expert is one who knows more and more about less and less until he knows absolutely everything about nothing.” Nicholas Butler, 1862-1947

“Basic research is like shooting an arrow into the air and, where it lands, painting a target.” Homer Adkins (1892-1949), American chemist

## CHAPTER 4 - RESEARCH EXAMPLES

### DIVERSITY

Diversity, one of the key features that have emerged in exploring the nature of researching conservatoires, is immediately evident in this chapter which presents 21 examples of specific research projects. In addition, concepts of collaboration and community serve as dialectical counterparts.

In the first place, the research fields represented here are diverse: performance, composition, teaching and learning, history, ethnomusicology, music philosophy, technology etc. Alongside this, the examples demonstrate a growing awareness of the benefits of collaboration: between disciplines, organisations and individuals. What becomes clear is the extent to which this can create an environment rich with dialogue and unexpected outcomes.

Research methods are also varied. The established fields of musicology, ethnomusicology and music pedagogy already use different approaches to constructing and sharing knowledge. The younger field of artistic research borrows methods from its research sisters, as well as developing its own. The examples chosen here show how these different methods underpin the common quest of a better understanding of music as an important cultural activity.

Equally, there are many different kinds of outcomes from research. In addition to typical outputs such as books, theses or peer-reviewed articles, music research increasingly results in concerts, installations, CD recordings, music publishing, instrument building, software programming, and so on. In many countries there is currently hot debate as to how this variety of outputs fits within a classical academic research framework, and there is no doubt that this discussion has the potential to make a vitalising contribution to the community of higher education as a whole.

Research is generating diversity through destabilising traditional hierarchies in conservatoires. Students are clearly engaging more and more in research all over Europe. Teachers are also getting involved, both as part of their own development process and in contributing to institutional change. As a research culture grows, so often it breaks through fixed roles of teacher and student to empower a more shared approach. Our examples presented here cover many different research levels and contexts: student research (Masters and Doctoral), post-doctoral research, research directed by senior research staff and research network projects.



Lastly, there is plenty of geographical diversity. To give a balanced picture, eleven countries are represented in the examples that follow: Belgium, Bosnia and Herzegovina, Estonia, Finland, Iceland, the Netherlands, Norway, Portugal, Romania, Sweden, France and the United Kingdom. These offer just one possible selection of research activity, and there are clearly many more equally interesting examples that could have been presented here.

## THE PRACTICE OF THE ARTIST - WAYS OF DOING

All this diversity converges on one focal point: the growing link between artistic practice and research. This link can be elaborated in several directions; research on artistic practice, such as musicology and traditional pedagogical research; research for artistic practice, epitomised in many types of developmental work; research through artistic practice, commonly defined as artistic research. This last pathway is still (and will hopefully remain) in a process of growth, continually defining its own methodologies and outputs (process and outcomes) through practice. Not only do the research questions arise from the artistic practice, but they also depend on being solved through it, the practice/reflecting feedback loop playing an important role in the methodological approach.

Our research examples have been ordered in a way that will illustrate some of these methodological approaches.

The very first example points towards an important epistemological insight. A major source of knowledge about music must be found in the experiences, thoughts and opinions of the musicians and composers themselves. In her **Biographical research into musicians as lifelong learners**, Rineke Smilde shows that this knowledge is there, that it can be configured narratively, can be reflected upon and serve for change. The voice of the musician is a natural starting point. And how this voice can be made manifest alongside the music is clearly shown in Graham Johnson's book **Gabriel Fauré: the songs and their poets**, an example of how research can grow out of artistic reflective practice.

The voice of the musician, however, raises a problem. In artistic research the musician is both the researching subject and the researched object. How can the artist research inhabit both places and research his/her own experience? The word reflection is much in use and its etymology indicates some kind of mirror. But the metaphor of a mirror sits awkwardly with narcissistic artists, nor is it charged with the aspirational or directional energy that usually motivate research. In many ways resistance might be a better metaphor for the mechanism that artists tend to use to create a necessary distance between their practice and their - reflection! Processes of reflecting present a central axis in artistic research, and the search for rigour within it, balancing subjective and objective perspectives, honouring artistic production and bringing its many tacit dimensions to the surface, will continue to be the source of much debate. Different approaches are exemplified below.

In his **The piano sonata in contemporary music: a practical and analytical study**, pianist Alessandro Cervino gives us an evident and simple recipe. Alternating between practising and reflecting creates “distance in time”. It is a classic method but Alessandro Cervino makes us aware of its benefits. Adina Sibiianu, composer, in **Coordination and subordination in harmonic relations**, also uses a kind of introspection, but in her case it is a chosen theory that serves as the mechanism for creating distance and enabling her to understand her own process of creation.

Guitar player Stefan Östersjö, in **SHUT UP 'N' PLAY!**, gives a simple and efficient example of how modern technology can be of use to the artistic researcher. He videotapes his working sessions with the composers, then analyses the material. Luk Vaes, author of **Extended piano techniques**, makes historical and systematic investigation - classical scientific procedures - into his artistic practice. Close to this approach is the detailed philological and philosophical scrutiny of the score, as described by Paulo de Assis in his artistically informed project **Music editions and performance practice: a dynamic conception**.

The impossibility of “touching” the music, its immaterialism, has promoted an idealistic philosophical understanding of the musical phenomena. Taking the material aspects of music as a point of departure can then create the necessary psychological distance needed for the opening of new doors. Anthony Lo Papa, in **Vocal art after PARSIFAL - perspectives and issues for student-singers**, advocates a close study of text materiality in order to achieve the phonetic adequacy which functions as a short-cut to the particular style of a vocal piece of music.

The material side of music making is also evident, for example, in organological research (research into musical instruments and their classification) and in developmental work often described as ‘research for the arts’. The computer has been the object of many such projects. **PWGL** is one of them, taking computer composition from the domains of engineering and mathematics into the world of tactility and sensual perception.

If these research methods are mainly located in the relationship between the artist and his material, other methods explore the relation between the music maker and the listener. Musical hermeneutics is one such method and is used by Santiago Lascurain in his **‘Nocturnal’ by Benjamin Britten - a hermeneutic analysis**. Interpreting the music as part of a cultural and psychological context can create meaning both for the musician and the listener.

In **The Listening Gallery**, Aaron Williamon, Ashley Solomon and Giulia Nuti make a deliberate attempt to understand and construct musical meaning for a specific audience, in this case in the context of a museum or art and design. Musicological research is also showing an increasing interest in the role of audiences. In **The reception of 19<sup>th</sup> century opera and implications for today’s performers**, Massimo Zicari pinpoints the wealth of valuable information on performance practice that can be found in criticisms and reviews from the 19<sup>th</sup> Century.

## PROCESS AND CHANGE

The researching conservatoire is also an innovative conservatoire. Research is a vehicle for change. A great number of the research examples have a clear focus on examining changing processes and developing tools for change.

In the choir the polarity between musician and listener is partially dissolved as the choral singer participates in both roles, rather than either just making music or only listening to it. In creating a network for choral research, Karin Johansson's and Ursula Geisler's **Choir in focus** could then be said to be a transposition of this idea of participation into the world of research methodology.

The idea of participation as a method of learning is clearly articulated in Heidi Westerlund's **Mapping the common ground - philosophical perspectives on Finnish music education**. In this project an ideology of learning by doing is coupled with a strong egalitarian approach.

A very non-egalitarian situation is problematised and examined by Helena Gaunt and others in **Masterclass research**. In masterclasses, student musicians often voluntarily give away their control to the master in order to gain new insights. In **From guided practice to self-imposed learning activities**, Siw Graabræk Nielsen examines how this control takes the form of a self-regulating mechanism in the solitude of the practising room. In contrast to her earlier research on Church musicians, this project examines the way jazz and folk musicians work individually.

Improvisation is increasingly seen as a necessary way of changing the classical music polarisation between composer and musician, but also between interpreter and audience. Anto Pett's **An improvisation teaching method** is pedagogical developmental work that has had great success. In **Improvisation-interaction-composition**, composer Peter Tornquist uses the improvisation of the musician as a tool for his own compositional work and in this reconfigures the relations of composer and performer or composer and improviser. José Luis Ferreira examines another relationship, the one between digital music technology and the human agents of the composer and the performer, in his **Mixed music and dynamic relation systems**.

Placing two examples of ethnomusicological research at the end of this chapter has a pedagogical point. The innovative conservatoire, focusing on change and developing new forms of research and learning practices, benefits from the presence of classical methods of musicological research and its focus on history and common roots. **Revitalisation of the legacy of Cvjetko Rihtman**, Tamara Karaca-Beljak's and Jasmina Talam's large-scale investigation and documentation of the folk music of Bosnia Herzegovina can be seen in this light.

Examining individual roots and translating the results into an artistic future, the idea of Andres Ramon in his **Colombian folk music in an international context**, is a message well worth considering, a creative way of elaborating an artistic practice, and an interesting way of pursuing change which embraces and celebrates diversity.

## BIOGRAPHICAL RESEARCH INTO MUSICIANS AS LIFELONG LEARNERS

RINEKE SMILDE, THE NETHERLANDS

Finished PhD Research at the Georg August University in Goettingen (Germany)

Today musicians face major changes in professional life, confronted with questions of how to function flexibly and exploit opportunities in rapidly changing cultural contexts. To this end, lifelong learning, seen as a dynamic concept that responds to needs generated by continuing change, was investigated within a study underpinned by biographical research.

Key developments in the professional lives of 32 musicians were examined, focusing on the relationship between their life, education and career span. This resulted in a collection of learning biographies of musicians from different age groups and career types, in which critical incidents and educational interventions were explored. The main questions related to what knowledge, skills, attitudes and values musicians need in order to function effectively and creatively as contemporary musicians, how they learn and in what domains, and what this means for the definition of lifelong learning in music.

Through the analysis of the biographies three interrelated areas emerged: musicians' artistic, generic and educational leadership; their varied learning styles; and their need for an adaptive, responsive learning environment within a reflective institutional culture. Within the area of artistic leadership, tacit understanding in the context of artistic laboratories was key, requiring a lot of trust between musicians. Within generic leadership, musicians often suffered from physical and psychological problems which were profession-related, the latter mostly consisting of performance anxiety, often connected to low self-esteem. Creative coping strategies were frequently developed by the musicians, showing their use of metacognitive skills.

Strong informal learning processes were observed within formal settings. These strengthened the musicians' sense of ownership of their learning as well as their sense of belonging. Opportunities for experiential learning in formal settings were often created through educational interventions by the musicians themselves.

Musicians functioned best when they encountered an adaptive and responsive learning environment in the conservatoire, giving them space to develop (professional) identities through their own artistic laboratories. This included having supportive, knowledgeable and coaching teachers.

Recommendations for educational interventions generating new models of adaptive learning environments were given, including those for continuing professional development. Future musicians would thus have the opportunity to acquire a reflective attitude in their response to cultural change and develop into true 'lifelong learners'.

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GABRIEL FAURÉ: THE SONGS AND THEIR POETS

GRAHAM JOHNSON, UNITED KINGDOM

Book published by Ashgate & the Guildhall School in 2009, ISBN: 9780754659600 (hbk)

Finished artistic research

This publication arose from a concert series at the Guildhall School in 2005, directed by Graham Johnson, which placed the complete songs of Fauré alongside a selection of his piano works.

From his earliest days with the Songmakers' Almanac, an ensemble founded in 1976 and dedicated to programming song alongside spoken word, Johnson has explored different programming models, and his research into the repertoire and lives of both the composers and poets has changed the landscape of song recitals. His complete recordings of Schubert songs for Hyperion are celebrated as much for the extensive commentaries on each song (entailing the design of new CD boxes) as for inspired performances.

When Johnson devised a concert series on Britten songs at the Guildhall School in 2001, he wrote lectures to accompany the programmes, each focusing on a different facet of Britten's writing. The School, aiming to capture the insight Johnson brought to a composer he had worked closely with, recorded these lectures and asked Johnson to expand them into a book. The Fauré series seemed set to follow a similar pattern, but the prospect of a full study of this intensely private composer's songs gave added impetus to Johnson's research and led him to consult Fauré experts Jean-Michel Nectoux in France and Mimi Daitz in New York as well as numerous colleagues, both performers and academics.

The result is a substantial volume, adding to the research on this composer and providing the first detailed guide to his repertoire for voice and piano. The book highlights the context of the songs within Fauré's life and the rich culture of the period, as well as providing revealing detail about the poetry and poets he set. Each song is discussed separately and final chapters consider matters of performance practice, and particularly Fauré's piano writing.

This is perhaps why Johnson's work fits so perfectly into the life of a conservatoire. Apart from his scholarly credentials, his understanding also clearly comes from practical experience of the music itself, from countless performances, lessons and classes. These chapters on performance and interpretation emphasise that this is a book not just for music-lovers and academics, but also for performers, with practical implications for the way we perform this uniquely subtle repertoire.

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THE PIANO SONATA IN CONTEMPORARY MUSIC: A PRACTICAL AND ANALYTICAL STUDY  
ALESSANDRO CERVINO, ITALY

Ongoing doctoral research at the Orpheus Institute Ghent (docARTES Programme)/Lemmensinstituut Leuven/Katholieke Universiteit Leuven

This doctoral project aims to show how the specific knowledge of a performer can be employed in a research process, and how the results of such an enquiry can be situated in a context broader than that of instrumental practice. It focuses on piano sonatas written by composers working mainly after 1945, and more specifically on those by Berio, Boulez, Carter, Rautavaara and Sciarrino.

At first sight, the performance of these contemporary scores does not present particular interpretative problems. Music notation is often very precise and the conventions for translating signs into sound are those generally taught at conservatoires. However, even when all composers' indications are meticulously followed, many matters under-determined by the score have to be settled: performers continuously need to imagine and experiment infinite performance solutions. If this quest happened randomly, it could lead to indecisiveness. Therefore, it may be useful to find criteria which clarify the options.

The research questions to which I will develop appropriate answers in a written text are: 'what criteria do performers need in order to get their bearings through the aspects of a composition under-determined by the score?' and 'by focusing on this particular field of a musical work, is it possible to find relationships between the different sonatas?' Further interrelated research questions concern the way a score can be translated into sound. These can only be answered musically, through a performance of the sonatas.

This research is mainly conducted through practising. My method consists in playing, reflecting, articulating, reflecting and playing. Initial awareness of the issues each score presents is obtained by playing. Reflection produces an articulation of all possible solutions to the problems encountered. Further consideration of the articulated material trigger several small- and large-scale performance choices which are eventually tested by playing. Moreover, this process generates accounts of the compositions' structures rooted in the individual experience of practising them. It is on the basis of these accounts that comparisons between the different sonatas will be made.

Besides proposing a performer's point of view on a set of compositions, this research will result in a deeper understanding of piano playing. Furthermore, insights will constitute a wealth of information to be shared with younger generations of performers.

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## COORDINATION AND SUBORDINATION IN HARMONIC RELATIONS

ADINA SIBIANU, ROMANIA

Ongoing doctoral research at the National University of Music, Bucharest

For me, as a composer, harmony represents the parameter that gives coherence to a musical discourse and generates the form of a musical piece. Contemporary classical music is often characterised by terms such as abstract, dissonant, hermetic, and is perceived negatively with attendant expression of emotions such as anger, hostility, fear, sadness or apathy. My initial hunch is that this is due to the lack of pitch organisation and to the frequent use of the dissonances.

One of my composition aims is to write music accessible to a wide public, without it becoming “commercial”. I want my music to be genuine and original. For this reason I have been trying to find my own harmonic language, consonant and coherent, by using two different compositional techniques: 1. diatonic scales, from which I extract different non-tertian chords and 2. chromatic/non-diatonic scales, from which I construct tertian chords.

In his book *Studies on the Origin of Harmonic Tonality* the German musicologist Carl Dahlhaus explains the concepts of harmony and tonality, and contrasts the widely-known premises of chordal composition with principles of interval composition, which were the basis for polyphonic modal music in the late Middle Ages and Renaissance. This suggests two types of harmony: 1. hierarchic, when the chords are subordinated to each other and 2. coordinated, when the chords result from the “horizontal” or “linear” relationships between the successive pitches of simultaneously moving parts or voices, between successive intervals or successive chords.

In my research, I set out to explore a practical application of Dahlhaus’ theory, combining two types of approaching and organising a musical scale. Starting from a diatonic scale (either major or minor) I will constantly try to find new methods of organising the pitches, departing from expected functional structures. Inevitably hierarchies between sounds or chords may occur, but these will appear incidentally, established through sheer repetition rather than through dominant to tonic resolution. Harmony will result in the main from horizontal/temporal evolution of pitch. Sounds will be linked one after the other outside of a frame of expected tonal hierarchy and subordination. Every musical scale will be individualised by frequent use of particular intervals, figures or melodic motifs. Furthermore, harmonic coordination will be also realised through superimposing different musical layers, made up of different groups of instruments.

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SHUT UP 'N' PLAY!

STEFAN ÖSTERSJÖ, SWEDEN

Finished doctoral research at the Malmö Academy of Music

'SHUT UP 'N' PLAY!' is a piece of artistic research that brings artistic practice, qualitative research methods and critical analysis together in a project concerned with contemporary performance practices, and specifically how these practices are created and transmitted in the interaction between composer and performer.

After having worked as a freelance performer for many years in the field of contemporary art music, I had become more and more aware of the lack of shared knowledge relative to tacit agreements behind notation and the contemporary performance practices that make up a composer's "native dialect". In my work as a performer I was continuously taking part in negotiations with composers and I felt a strong need to further reflect and develop my own awareness of these artistic processes and this body of artistic knowledge. A principal question was: how does a performance practice emerge in the collaboration between composer and performer?

A point of departure was that my artistic practice should function as a primary methodological tool. To me, another important aspect of the project was the way in which my theoretical writing affected my practice as a performer and vice versa.

Six case studies were carried out, each one documented on video. This material was coded and analysed using the software Hyper Research, a common tool for qualitative research.

For the analysis of the case studies, a conceptual framework was developed that resulted in a model called The Field of the Musical Work. The usefulness of this model lies in the way in which it displays the dynamics of the interaction between performer and composer. By discussing cultural tools as agents in this field I attempted to visualise the scope for artistic choice that is at hand for the individuals taking part in the artistic work. The work I did when developing the model of the field of the musical work, became an important tool in my analysis of the case studies, but this in turn became a vehicle for re-thinking my own practice as a performer.

The main artistic results are two CD's: Kent Olofsson's Corde for guitarist and orchestra, recorded with the Gothenburg symphony and Mario Venzago on Phono Suecia and Tales From the North, the complete guitar works of Per Nørgård released on Caprice records.

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EXTENDED PIANO TECHNIQUES - IN THEORY, HISTORY AND PERFORMANCE PRACTICE  
LUK VAES, BELGIUM

Finished doctoral research - researcher at the Orpheus Research Centre in Music [OR-CiM], Ghent

Beyond conventional piano technique, there are numerous examples of what are commonly described as extended techniques, such as glissando, clusters of keys hit with fists or forearms, plucking the strings inside the piano, etc. They are usually associated with experimental 20<sup>th</sup> century music, but also have deep historical roots. This project aimed at exploring these extended techniques, both historically and systematically in terms of performance. The research question was: what do we really know about the theory and the historical use (by composers and pianists) of extended piano techniques?

First, terminology was scrutinised and (re-)defined where necessary, paying attention to the performer's perspective, i.e. the acoustic and embodied properties. Then, more than 16,000 compositions were considered. Manuscripts were compared with first and subsequent editions of solo and chamber and concerto music, original compositions as well as transcriptions. In addition to traditional types of source material, practical ones were examined, for example the original preparations collected by John Cage and the measurements of the internal layout of common present-day grand pianos.

As a performer, this research yielded insights into definitions of extended techniques, whereas the historical survey shed light on relevant but forgotten works, for example pieces by 18<sup>th</sup> century composers like Balbastre, Rust and Wernicke or 20<sup>th</sup> century composers like Curtis-Smith. Careful ergonomic considerations enabled the identity of certain extended techniques (for example the glissando) to be determined in scores where present-day performance practice does not usually implement them.

A result of the practical performance orientation of this research has been the identification of the possible combinations of different extended techniques and different piano models. Similarly, a thorough investigation of the prepared piano music by John Cage has clarified some of the problematic issues around the preparation of materials that are indicated in scores, and has also revealed that the preparation materials for the early pieces were not always inserted into the piano in the same ways that are now generally accepted in relation to the indications in the published score.

Furthermore, examining the insides of common concert pianos showed which piano models allow for direct playing on the string as required in certain compositions. Alternatives were proposed for those cases in which pianos are not compatible with the demands of a certain score.

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## MUSIC EDITIONS AND PERFORMANCE PRACTICE: A DYNAMIC CONCEPTION

PAULO DE ASSIS, PORTUGAL

Ongoing project started in 2008<sup>13</sup> - senior researcher at the Orpheus Research Centre in Music [ORCiM], Ghent, and at CESEM - University Nova Lisbon

A fundamental feature of the Western music tradition is the existence of a two-stroke communicative system: on the one hand there is the composer, who engenders a structure, which he encodes according to certain rules and, on the other, the performer, who decodes the message of the composer, rendering the structure that was given to him. The first approach deals with *writing*, the second with *reading*. Writing and reading converge in the score – the most decisive communication artefact between composer and performer. Thus, before considering immaterial elements such as “tradition” or “intuition”, or meta-musical “analytical” approaches, a thorough discussion of the “edition” of music is essential.

This research project aims to bring the complex issue of music editing into the foreground, emphasising and deconstructing its historical rooted essence. Considering that no edition – existing or future – can pretend to be definitive, this project endeavours to place music editing in a historical framework, pointing to a dynamic conception of it, and arguing that printed scores are historically bound and therefore have limited validity.

Furthermore, a particular kind of edition is scrutinised in detail – the so-called “Urtext-Edition”: editions that responded both to a utilitarian concept (for performers, who wanted an easy readable text), as well as to scientific demands (where musicologists imposed high standards on critical apparatus and comments). Nowadays however, when an Urtext-Edition is replaced by another Urtext-Edition, it has become obvious that Urtext-Editions cannot present what they originally purported to. In this context five research questions will be addressed:

- to what extent has the concept of “Urtext” become an “epistemological obstacle” for performances?
- to what extent is the field of music editing facing a “paradigm shift”?
- what is beyond “Urtext”?
- what might future editions look like?
- what is the role of diligent performers in a new concept of music editing?

In order to provide an overview of collected data concerning these matters a «Survey on the use of diverse editions in musical practice», as well as an Online-Forum on the same issue will be done. In addition to that, some prototypes of “critical editions” will be prepared and offered for publication.

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<sup>13</sup> Intermediate output: ‘Beyond Urtext: a dynamic conception of musical editing’, in: Dynamics of Constraints (Paulo de Assis, ed.), Collected Writings of the Orpheus Institute - Subseries Orpheus Research Centre in Music [ORCiM] 03, Leuven University Press, 2009. See: <http://www.orpheusinstituut.be/en/publications/subseries>.

VOCAL ART AFTER PARSIFAL - PERSPECTIVES AND ISSUES FOR STUDENT-SINGERS  
("L'ART VOCAL APRÈS PARSIFAL: PERSPECTIVES ET ENJEUX POUR L'APPRENTI CHANTEUR")  
ANTHONY LO PAPA, FRANCE

Finished masters level research at the Conservatoire National Supérieur de Musique, Paris

Text and music are often regarded as two opposing poles. Whereas Wagner attempted a more conscious synthesis than his predecessors, later composers searched to find more innovative responses. The present study, centred around Debussy and Mahler, takes the following hypothesis into consideration: by studying the text materiality and its phonetic aspects in depth, the student-singer can reach the inner musical style itself.

Proceeding from general considerations about declamation, phrasing and theatrical illusion, to an examination of the extent to which music is conditioned by the supporting text, the study considers how the composer's setting - which provides a subjective way of hearing and having the text declaimed - might dispense with the need for the performer to reflect on musical style. The rationale for this is that attention to the detailed setting of the text inevitably reveals the phrasing according to the composer's conceptions. The notion of *vocality*, in which text and sound are united, constitutes the essence of the composer's style and of the interpreter's role.

As *vocality* can only be correctly assimilated by the singer through phonological adequacy, the lyrical diction is the most important element in the understanding of the score and its aesthetics. Moreover, it is clear that, even within contexts that are *a priori* little centred on language - for example *bel canto* -, the singer should surpass *accurate* pronunciation in favour of *idiomatic* diction, including spoken or sung phonetic particularities, such as disjunctions, legato, phonemic tensions, accentuation and rhythm.

In addition to an analysis of the role of Pelléas in *Pelléas et Mélisande* and of *Der Abschied* in *Das Lied von der Erde*, this study provides considerations on using the International Phonetic Alphabet for singers, and on the main specificities of German and French phonological systems. This *phonological solfeggio*, based upon didactic tools related to speech, which are directly relevant to teaching and to role study, invites the reader to regard text and music as two superimposed strata, together serving the work's meaning. This allows the student-singer to deduce musical phrasing from linguistic practice instead of reproducing it through description, with obvious learning benefits, resulting in an immediate aesthetic and dramatic understanding of the works at hand.

For further information, contact Anthony Lo Papa: [alopapa@cnsmdp.fr](mailto:alopapa@cnsmdp.fr).

## PWGL

MIKAEL LAURSON & OTHERS<sup>14</sup>, FINLAND

Ongoing research & development project at the Centre for Music & Technology - Sibelius Academy, Finland

With the emergence of Computer Assisted Composition environments, which typically combine both visual programming and graphical data editing, composers unfamiliar to computer science can actually build programmes of great complexity tailored to solve specific musical problems. On the one hand, the programming language is made available in a much simpler way - instead of typing code, the user connects boxes in a graphic interface -, on the other hand, the results are provided in a way that a musician can immediately perceive: musical notation and audio playback.

At the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), a series of tools of this kind were designed, experimented with, and used in music production throughout the 80's. One of these, Patchwork, was a visual programming language focused mainly on the formal structuring of music.

The question posed by the research team of the Centre for Music & Technology at Sibelius Academy was how to integrate several programming paradigms (functional, object-oriented, and constraint-based) with high-level visual representation of data in a programming environment for computer-aided composition, music analysis, and sound synthesis.

Their solution was PWGL, software that is used by many composers and composition students in many institutions around the world. Like Patchwork, from which PWGL takes many concepts and ideas, PWGL contains a library of basic boxes (for example arithmetic, Lisp functions, list handling, loops, abstractions, and conversion). Additionally PWGL adds a set of large-scale applications, such as the Expressive Notation Package or ENP, PWGLSynth, and PWGLConstraints.

ENP, the music notation front-end of PWGL provides:

- a representation of a wide range of notational styles;
- a mouse-driven user interface that relies on direct editing;
- access to the PWGL/ENP notational data structures, allowing them to be controlled algorithmically;
- a rich library of standard and user-definable expressions.

PWGLSynth is an attempt to make a bridge between non-real-time computer assisted composition environments and real-time synthesis systems, traditionally seen as separate entities.

PWGLConstraints is a general purpose constraint-based language. Instead of formulating stepwise algorithms, a search-space is defined in order to systematically produce potential results from it. Filters (or, rather, constraints) are then used to find a limited number of acceptable solutions.

See: [www2.siba.fi/soundingscore/](http://www2.siba.fi/soundingscore/), [www2.siba.fi/PWGL](http://www2.siba.fi/PWGL).

<sup>14</sup> PWGL: Mikael Laurson, Mika Kuuskankare and Kilian Sprotte // ENP: Mika Kuuskankare // PWGLSynth: Vesa Norilo (C++ code), Mikael Laurson (PWGL interface) | Programming tools and CAPI interface: Mika Kuuskankare

## 'NOCTURNAL' BY BENJAMIN BRITTEN-A HERMENEUTIC ANALYSIS

SANTIAGO LASCURAIN, MEXICO

Finished masters level research at the Royal Conservatoire, The Hague

In his book "Metaphor and Musical Thought" Michael Spitzer explains the function that metaphor plays in the conceptualisation of music: a phenomenon that is abstract in essence is rendered concrete by means of associations to more palpable concepts. These have varied through history and resulted in many different ways of understanding music. Understanding how much metaphor determines the way we understand music allows us, as performers, to connect more deeply with possible meanings in our process of interpretation, and to embrace imaginative dimensions of the composer.

In my analysis I show how, through the reinterpretation of the music in the song "Come, Heavy Sleep" by John Dowland, Benjamin Britten creates a musical discourse that progresses from distress to peace. He deforms the original song and structures it in a way that expresses both the meaning inherent in the very text and issues that were personally relevant to him. I show how Britten's *reinterpretation* is possible through metaphorical thought and how Britten is able to convey the sense of the text by choosing a determined structure and by means of musical idioms and gestures. In the end Britten composes a piece of music that expresses what the text of Dowland expressed with words, and I make a point that we can relate to it because we have experienced what the text expresses, a deep yearning to go from suffering to peace.

Knowing that the direct inspiration of the piece is the song by Dowland, the first step in my analysis was to examine the words and the way Dowland 'painted' them. Already here I found valuable information that showed what kinds of musical gestures were chosen for the poetic images suggested by the words. After that, I undertook a straightforward scrutiny of all the sections in the Nocturnal, exploring how each related motivically and gesturally to the piece as a whole and to the original song. I then moved on to *interpreting*, to creating metaphors in order to explain what was happening in the music and how it related to the original song. In a way I was seeing the song as a metaphor for a human experience, and I was establishing, through my analysis and my own words, a bridge between them all, which is what I showed as a final result.

For further information, contact Santiago Lascurain: [slascurain@yahoo.com](mailto:slascurain@yahoo.com).

## THE LISTENING GALLERY:

INTEGRATING MUSIC WITH EXHIBITIONS AND GALLERY DISPLAYS, MEDIEVAL TO BAROQUE  
AARON WILLIAMON, ASHLEY SOLOMON & GIULIA NUTI, UNITED KINGDOM

Finished research project at The Royal College of Music and the Victoria and Albert Museum, funded by the UK's Arts and Humanities Research Council.

The Listening Gallery was a knowledge transfer collaboration between the Royal College of Music (RCM) and the Victoria and Albert Museum (V&A), the UK's National Museum of Art and Design. Stemming from recent research in music, art, design, and technology, the project connected objects in the V&A's collections with music that shares their rich and distinctive pasts.

New and existing recordings of music were integrated into the V&A's Spring 2009 exhibition, *Baroque 1620-1800* (4 April to 19 July 2009), and into the Museum's *Medieval and Renaissance Galleries*, which re-opened after renovation in December 2009.

### **Music at the V&A**

The music employed for this project – much of which was especially recorded by RCM students and staff, using instruments from the RCM Museum and manuscripts from the RCM Library – comes from precisely those years, those cities, those spectacles represented by objects in the V&A's galleries. The music and the artefacts on display were typically commissioned by the same patrons, and to experience them reunited enhances understanding of the periods, places, and people represented.

### **An example from the *Medieval and Renaissance Galleries***

Giorgio Vasari's splendid Ages of Man tapestry now hangs in Gallery 62 at the V&A; the tapestry was commissioned by Cosimo de' Medici and used to hang in Cosimo's private rooms in the Palazzo Vecchio in Florence. Research was undertaken to identify the composer that worked for Cosimo during those years, and the music that would have been composed for performance in the private rooms of the Palazzo. Francesco Corteccia's *Amanti, io vo' pur dir* was selected as the madrigal to record; it is scored for soprano, alto, tenor and bass, and was recorded to the accompaniment of the lute, illustrating the most usual performance practice of the time. The intimate nature of the sound, and the words, imply that this piece would have been performed to a select audience close to the Grand Duke, rather than a larger audience in a bigger room, where greater numbers would need to have been employed.

For further information, contact Aaron Williamon: [awilliamon@rcm.ac.uk](mailto:awilliamon@rcm.ac.uk).

See: [www.rcm.ac.uk/ListeningGallery](http://www.rcm.ac.uk/ListeningGallery) and [www.vam.ac.uk](http://www.vam.ac.uk) (downloadable music from the project).

THE RECEPTION OF 19<sup>TH</sup> CENTURY OPERA AND IMPLICATIONS FOR TODAY'S PERFORMERS  
MASSIMO ZICARI, SWITZERLAND

Ongoing research at the Conservatorio della Svizzera italiana

Not only the production of a musical work (by composers, performers, directors) but also its reception can provide valuable information for training student musicians. Changes in vocal technique, dramatic skills, and stage settings are well documented in criticisms and reviews from the 19<sup>th</sup> Century, and provide both the scholar and the practitioner with valuable information that can be instrumental in the reconstruction of a historically informed musical, as well as dramatic, praxis.

For instance, despite the vast research on Verdi's compositional and dramatic achievements, little or no attention seems to have been paid to the early reception of his works in London, and to the way British columnists contributed to the general discussion relating to Italian opera in the 19<sup>th</sup> Century. A review of such periodicals as *The Times*, *The Musical Times*, *The Athenaeum*, and *The Musical World* has drawn attention to three aspects of particular relevance: Verdi's first operas were an infringement of the model represented by Rossini's light-spirited melodiousness, and provoked a sense of general bewilderment. Even when opera fans began to show signs of appreciation and to crowd the theatres to attend the performances of his operas, the critics continued to object to their value and to ascribe their success to the singers' vocal and dramatic skills. Finally, in the 1870's a more appreciative attitude began to spread, as soon as the production of Wagner's works in London provoked reactions of open hostility.

Work on this and other related projects is ongoing. Thus far, research outcomes include a book, and a series of peer-reviewed articles are in preparation. The research is also being used to inform the training of singers and historical performance specialists at the Conservatorio. A course has been planned for next academic year that will focus on the comprehension, understanding and interpretation of opera librettos from the 19<sup>th</sup> century. Issues concerning the changes in vocal style and technique which occurred during the 1850's will be explored through the lens of critical reviews that accompanied their first appearance.

For further information, contact Massimo Zicari: [massimo.zicari@conservatorio.ch](mailto:massimo.zicari@conservatorio.ch).  
See: [www.artisticresearch.ch](http://www.artisticresearch.ch).

## CHOIR IN FOCUS

KARIN JOHANSSON & URSULA GEISLER, SWEDEN

Ongoing research network organised by The Malmö Academy of Music

Singing in groups is one of the most widely spread cultural phenomena and could probably be considered culturally universal. Choral singing was one of the most important vehicles for the development of Western music. Today, choirs form an important part of both amateur and professional music worlds.

Choral music has been much researched, choral singing much less. A response to this was the creation of the K rcentrum Syd, the Lund University Centre for Choral Studies and Activities, which unites the choral resources and ambitions of the Malmö Academy of Music, The Lund University department of Musicology as well as its Centre for student music making, the Odeum. In 2007, researchers Ursula Geisler and Karin Johansson, based at the centre, took the initiative to establish a cross-disciplinary and transnational network for choral research.

This network aims to:

- gather European researchers doing research related to choir singing, choral practice and common singing;
- create a European platform for the development of choir research in theory and practice;
- investigate the need and scope for cross-disciplinary studies in this field;
- develop profiled research questions and common projects in this area.

One starting point for recent choir-related research is the development of theoretical and methodological frameworks in cultural and social sciences. Another starting point is historical musicology. The development of joint approaches through combining aspects of different research traditions and methodologies from diverse traditions constitutes a scientific challenge, and the aim of the network is first and foremost to facilitate discussion, stimulate fruitful connections, and facilitate coordinated research projects.

The network hosts 17 participants from 14 universities and music academies in Sweden, Denmark, Norway, Germany, France and the UK. With "choir" as an overarching umbrella concept, the network provides the scope for co-operation across national and discipline boundaries, for example, between musicology based in humanities, artistic research in the area of music performance, and social science-oriented research in music education. The network is also used to support debates focusing on the musical and social function of choirs in modern society.

For further information, contact Karin Johansson: [karin.johansson@mhm.lu.se](mailto:karin.johansson@mhm.lu.se), or Ursula Geisler: [ursula.geisler@kultur.lu.se](mailto:ursula.geisler@kultur.lu.se).



MAPPING THE COMMON GROUND - PHILOSOPHICAL PERSPECTIVES ON FINNISH MUSIC EDUCATION - HEIDI WESTERLUND, FINLAND

Finished project for doctoral students at the Sibelius Academy

Doctoral studies in music naturally follow the historically rooted master-novice model for learning that characterises the whole profession. Researchers have found, however, that students experience such learning as a solitary process. The model of coupling coursework with research under the supervision of an established scientist provides insufficient preparation for successful transition to a professional environment characterised by rapid change. This has also been observed at the Sibelius Academy Department of Music Education, and has provoked rethinking the kind of learning trajectories the university offers its doctoral students.

In order to address this new challenge, the university agreed to fund a project in which doctoral students were expected to publish a book of philosophical writing on music education - a pedagogical experiment towards creating a community of practice with shared histories of learning. The book project aimed to:

- be central to a more student-centred programme; students were largely responsible for creating a working community through face-to-face discussion and online tools;
- underpin the development of transferable skills beyond writing a thesis: setting tasks for oneself, keeping schedules and deadlines, giving and receiving critique, writing in teams, communicating in a foreign language to an international audience and managing a publishing project – skills that are seen as crucial in order for the students to be able to continue research at postdoctoral level;
- provide a needs-based course in philosophy of music education, philosophical writing and academic writing in English.

One student was chosen to lead the project, which lasted altogether 1½ years, and culminated in the publication of a book in January 2010 (I. Rikandi (Ed.) *Mapping the Common Ground. Philosophical Perspectives on Finnish Music Education*. Helsinki: BTJ.) The project involved a one-week seminar in Athens, Greece, towards the end of the process. This seminar was attended by the students, professors and a guest teacher. In the course evaluations, this seminar in Greece was described as a high point in the life of the student community.

Initially, students found being supervised by several teachers, who came with different suggestions, confusing. Eventually, however, this came to be experienced as a way of strengthening their own voices and views of the research field. They became more proactive, and consequently the seminar became more student-driven. It was recognised that further similar efforts would be important in enabling the continuation of the community.

For further information, contact Heidi Westerlund: [heidi.westerlund@siba.fi](mailto:heidi.westerlund@siba.fi).

## MASTERCLASS RESEARCH

Dr Marion Long, Institute of Education, University of London, Guildhall School of Music & Drama; Dr Helena Gaunt, Guildhall School of Music & Drama; Prof. Susan Hallam, Institute of Education, University of London; Dr Andrea Creech, Institute of Education, University of London; Linnhe Roberston, Guildhall School of Music & Drama

Masterclasses offer strong formats for knowledge exchange in music and are used in conservatoires worldwide. Students, however, report varying outcomes, including both excellent and negative experiences. Challenging ethical and educational implications arise in this form of learning, and masterclasses require considerable institutional resources. We regard this research to be vitally important in understanding more about the value and impact of masterclasses on professional musical training, the problematic variation in students' experiences of masterclasses, and the wider application of masterclasses in diverse communities of practice.

The project links with parallel research led by Dr. Ingrid Hanken, Norwegian Academy of Music, focusing on masterclasses from masters' points of view.

The first phase of this research investigated the value, purpose and impact of masterclasses from the perspectives of audience, performer and master, with the aim of strategically facilitating teaching and learning for performers and those listening. Findings of a questionnaire survey of 373 students at the Guildhall School showed that prior experiences of masterclasses facilitated learning, yet many students had not experienced masterclasses before entering the School. A key aim of performing in masterclasses was to be accepted into a professional community of practice. However, findings indicated individual differences in experience of masterclasses. These were explained by different expectations amongst principal study instrument groups and according to gender.

In phase two of this research, we will create a framework of practice from a taxonomy of types and features of masterclasses. Rich data from observations of masterclasses will intersect with quantitative and qualitative findings relating to participant perceptions, thus triangulating the research. Types of masterclass to be studied include:

- public masterclass with international visiting artist;
- public masterclass followed by individual follow-up lessons;
- internal masterclass given by a School professor;
- immersion masterclass with a single teacher over a week;
- immersion masterclass focused on a particular area of repertoire, where students interact with several different masters, each for a period of a few days;
- a week long masterclass focused on particular aspects of professional practice, such as
- mastering orchestral auditions, or professional skills for launching a career.

For further information contact Dr Marion Long: [m.long@ioe.ac.uk](mailto:m.long@ioe.ac.uk).

## FROM GUIDED PRACTICE TO SELF-IMPOSED LEARNING ACTIVITIES

SIW GRAABRÆK NIELSEN, NORWAY

Ongoing senior research at the Norwegian Academy of Music, Oslo

While the main instrument lesson involves periodic interaction between the teacher and the student, student progress is facilitated by individual practising: learning activities – alone or in a group – that occur between lesson meetings. It is expected that when students engage in such learning activities, these have an impact on the instruction and achievement on their main instruments.

Studies of the learning activities and practising of vocal and instrumental learning conducted in the last 80 years have mostly been done in the classical music genre. Consequently, there is a need to elaborate our knowledge of practice and learning activities in other genres such as jazz and folk music. Further, only a few studies have explored the relationships between instrumental lessons and more private, individual practice.

The overall aim of the present study is to stimulate reflective practice in both students and teachers about vocal and instrumental learning activities in relation to jazz and folk music. It will contribute to knowledge about how musical expertise is developed by exploring the relationships between the instrumental lessons as a form of guided practice and the student's self-imposed learning activities.

The results will be based on interviews with teachers and students, during which video recordings of one-to-one instrument lessons and the student's practice sessions will be used to stimulate recall. The interviews will be conducted both with individual students alone, and with groups consisting of a student and his/her teacher. By involving both students and teachers in reflecting on these matters, the study aims to stimulate reflective practice.

The project's results will be documented through articles in journals, paper presentations at international conferences, and through seminars focusing on practising in cooperation with the teachers involved. Thus, the documentation and use of results are directed both at teachers, students and researchers.

The project aims to establish student-teacher groups within jazz and folk music at the NMH. For the teachers the involvement in this project could form part of their academic development at the NMH as they are planned not only to engage as informants but as participants in the project.

For further information, contact Siw Graabræk Nielsen: [sgn@nmh.no](mailto:sgn@nmh.no).

## AN IMPROVISATION TEACHING METHOD

ANTO PETT, ESTONIA

Finished pedagogic development work at the Estonian Academy of Music and Theatre

The interest in improvisation is growing in conservatoires. It is also gradually seen from a more general perspective than that of specific musical style, like jazz or classical cadenza extemporisation. The development of the personal 'voice', the preparation of change in professional practice, the deepened relation with the instrument, the development of presence in performance and the flexibility to deal with the unexpected - all can be helped with improvisation. But this broader view of improvisation demands the development of a new methodical approach in teaching and learning.

*'How can I develop a non-idiomatic approach in a conservatoire context for highly skilled players who are beginners in improvisation, to allow them to play freely?' This question has directed the developmental research of Anto Pett for the last twenty years. He sees three different difficulties in his work with classical players.*

The first problem is cognitive. Classical musicians, doing exactly what is notated in scores, are not used to exploring long improvised thinking lines. Their musical memory is short and their thinking-speed slow. This makes it difficult to shape an improvisation and give it a satisfying form.

The second problem is the habits of the classically trained musician: the need for repeated basics like scales, chords and rhythmic patterns. This tends to create a fixed disposition that needs a breakthrough before it will allow a musician to improvise freely.

The third problem is one of expression. Who or what is really challenging the beginner improviser to deepen his/her expressive side? Going into unknown territory of improvisation is a risk and a danger, and in the initial stages often actually means a player withholds strong expression.

Anto Pett designed a set of exercises to train the mind, break through mechanical habits and patterns, and challenge expressiveness. He is also a teacher in martial arts, and has incorporated this in his work with musicians. His method of improvisation, contained in a small book with sixteen exercises and an accompanying CD, is meeting an increasing interest in conservatoires around Europe.

Source: "Anto Pett`s Teaching System", 2007, Edition Fuzeau Classique.

[www.editions-classique.com](http://www.editions-classique.com)

For further information, contact Anto Pett: [antopett@hotmail.com](mailto:antopett@hotmail.com).

## IMPROVISATION-INTERACTION-COMPOSITION: EXPLORING FEEDBACK-SYSTEMS AS A COMPOSITIONAL MODEL

PETER TORNQUIST, NORWAY

Finished doctoral research at the Norwegian Academy of Music, Oslo

Why are improvisation and composition so often described as complementary but also opposed forms of musical creativity? Can this duality be explored artistically? Is there something to be gained from the use of improvisation as a compositional model?

This project investigates these questions in three stages. The first involves searching for conceptual models of interaction between improvisers and composers. Models like *filtering*, *modulation* and *feedback*, taken from the field of signal processing, stand as metaphors for the artistic processes. They describe the cyclical exchange and processing of ideas between composer and performer.

The second stage explores the cyclical models compositionally. This involves *translating* initial ideas into musical form (sounds, sketches, open scores), recording the performers' spontaneous *reaction* (typically an improvisation) facilitating a suitable *response* from the composer, either in real-time or as a new compositional idea, and so on. The cyclical nature of this process allows the performer direct influence on the materials being developed, gradually imparting his/her creative fingerprints on the final work.

The third stage involves exploring the results of cyclical exchange in real musical situations. This typically involves working with different degrees of complexity in the notation of scores, occasionally avoiding scores altogether, experimenting with different combinations of performers, and collecting insights along the way about how the interactive process is affected by the logistics of the situation. One methodological choice has been to vary at what level improvisation is allowed into the loop. Working with skilled improvisers as opposed to skilled score-readers calls for different approaches. Another choice has been to cast the composer as performer, be it conducting, improvising or live-processing on stage.

At the micro level, this project explores improvisation in generative compositional models. From a wider perspective, it concerns issues of production and perception of art, challenging the boundaries between creativity and performance, and the role of improvisation and (re) interpretation in music. Findings point towards re-establishing improvisation as an interpretative tool for classical musicians – connecting back to the collaborative origins of the tradition. Other findings concern expanding the palette of interactive methods available to composers, including the development of graphic notation and the use of audio-prototypes to exchange ideas and communicate with performers.

For further information, contact Peter Tornquist: [pt@nmh.no](mailto:pt@nmh.no).

## MIXED MUSIC AND DYNAMIC RELATION SYSTEMS

JOSÉ LUÍS FERREIRA, PORTUGAL

Ongoing doctoral research at CITAR/ Escola das Artes, Universidade Católica Portuguesa

Mixed music is a musical genre which combines sound from instrumental and electroacoustical sources. Broadly, there are two categories, "tape" and "live electronics". The first one leaves the musician to follow and react to the fixed electroacoustic sounds of a tape, often using a click track device. In the second one the electroacoustic material is produced as a live transformation of the acoustic sounds produced by the instrumentalist.

Since the late 1970s, with the technological advances and the introduction of digital technology, live electronics have evolved towards what is commonly known as "real-time electronics" – the digital transformation of sound is now as immediate as the ear can perceive. This creates a performing freedom which has never previously been possible.

Nevertheless, there are still limitations. There is a cause-effect linearity that inevitably occurs in most real-time electronics pieces – something has to be played first in order to be transformed, whether this is then heard "afterwards" or in "real-time". This easily turns the electronic part of the composition into an "extra layer", instead of achieving a real integration between the instrumental part and the electronic sounds.

In this context, the compositional constraints which need to be solved, and the research questions of this project can thus be formulated as:

- how can the linear (cause - effect) dependency between the medias be avoided;
- which strategies/procedures can be used to reach stronger mutual interdependency in the creation of mixed music?

Our contribution in this field is to propose a concept of "dynamic relation systems". This implies re-thinking compositional strategies since they must include not only the algorithm and resulting code (score), but also the performance duality - sound processing and the performer. Its development should promote artistic merging of different media, strategies and expression through genuine interdependency between composer, algorithm, machine and performer. By doing so, we will be enabling instrumental writing and device programming to complement each other more closely.

This research project will include an analysis of a body of musical and theoretical works by several composers, thus reflecting different approaches towards mixed music (Philippe Manoury, Marco Stroppa, Jean-Claude Risset and Cort Lippe), and it will include an important work in the field of music writing. The works composed in this context embody a major contribution through the artistic and practical application.

For further information, see: [www.artes.ucp.pt/citar/](http://www.artes.ucp.pt/citar/).

## REVITALISATION OF THE LEGACY OF CVJETKO RIHTMAN

TAMARA KARACA-BELJAK & JASMINA TALAM, BOSNIA AND HERZEGOVINA

Ongoing ethnomusicological research at the Academy of Music in Sarajevo, Bosnia and Herzegovina

Founded in 1955, the Department of Musicology and Ethnomusicology at the Academy of Music in Sarajevo has a long tradition. Since then, the students in the department have undertaken substantial fieldwork research and have assembled a very important collection of examples of traditional folk music in Bosnia and Herzegovina.

The first Bosnian ethnomusicologists studied rural musical traditions, especially the older vocal forms. From 1970 onwards, research has broadened into the context and function of music, bringing ethnomusicology closer to other scientific disciplines such as cultural anthropology and the sociology of music.

Since 1999, the Academy of Music in Sarajevo has been in possession of the legacy of the academician Cvjetko Rihtman. Built up from 444 magnetic tapes and 3 lists of the tracks, and containing recorded music of Muslims, Croats, Serbs and various minority ethnic groups in Bosnia and Herzegovina, the collection is the result of Cvjetko Rihtman's systematic fieldwork starting in 1947 and conducted until 1974.

Many of the soundscapes of the collection do no longer exist in today's Bosnia and Herzegovina. It was therefore urgent to secure and research the Rihtman collection. A project was designed with the aims to:

- make a systematic archive;
- digitise the tapes;
- make transcriptions of the tapes;
- make a new catalogue;
- make a monograph as well as printed versions of the collections;
- organise new fieldwork in which today's image of traditional musical praxis will be identified.

Because of the extent of the project and the relatively few people working on it, it was divided in several phases. The methodology of the fieldwork has also been adapted to suit the specific context.

Principal researchers are Tamara Karača-Beljak and Jasmina Talam. After their second year of study, the students of ethnomusicology participate in the project, becoming responsible for segments of digitisation, transcription of digitised tapes and the creation of a new catalogue. By working on the project, students recognise possibilities for different independent and group fieldwork in areas of historical, comparative and applicative ethnomusicology.

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## COLOMBIAN FOLK MUSIC IN AN INTERNATIONAL CONTEXT

ANDRES RAMON, ICELAND

Finished Masters level research at the Iceland Academy of the Arts

I am a composer with a double nationality, born Colombian and brought up in Iceland. My objective with this research project was to identify the historical, cultural and musical factors that have determined the development and the tri-ethnic (native Amerindian, European and African) character of South American folk music, particularly of Colombian folk music. I also wanted to recognise and understand the particular musical traits that distinguish the various Colombian musical genres/styles from one another and from other South American musical styles.

My method was twofold. First I did an ethnomusicological study of the research topic, which included a theoretical investigation of academic papers and musical recordings by specialist academics and musicians such as George List, John Harvey, Egberto Bermúdez, Guillermo Abadía Morales, and William Gradante. It also included field research based on interviews and recordings of musicians in Colombia as well as private music lessons with them.

The second part of my study was musical composition and performance, inspired and nourished by the knowledge acquired and the conclusions reached through the theoretical investigations and the fieldwork.

One of the discoveries in my study were the autochthonous instruments, and their use in musical styles and rhythms from Colombia's folk musical tradition. These instruments show the cultural heritage from where they come (i.e. native Amerindian, European or African) and are used within specific musical styles, very different in character according to the geographical regions where they are produced.

I employed a considerable number of both autochthonous instruments and musical styles in the composition of eleven different pieces that have been performed as a suite at the Iceland Academy of the Arts. The compositional process further increased my understanding of the folk music I first studied ethnomusicologically.

The material has also been used in arenas of ethnomusicology and world music outside the Iceland Academy of the Arts, both at a theoretical level and through performance of new music. The project can be seen as an example of the musician/composer as a cultural ambassador with the capacity to build bridges of understanding, friendship and partnership between peoples of different cultures through music.

For further information, contact Andres Ramon: [andres@lhi.is](mailto:andres@lhi.is).



“He who says it cannot be done should not interrupt a man doing it.”  
(Chinese Proverb)

## CHAPTER 5 – 21 POINTS TOWARDS A VIBRANT RESEARCH CULTURE

### INTRODUCTION

Having surveyed the diversity and reach of research in conservatoires, this chapter takes up the perspective of practical implementation strategies. It was already clear for the Polifonia Third Cycle Working Group (2004 - 2007) that these involved multi-layered issues. A research environment was characterfully described using the metaphor of a computer with its hard and soft elements: hard elements relating to core structural dimensions such as governance, finance, staffing and human resource management; soft elements dealing with cultural attitudes to research, channels of communication, staff and students’ understanding of the conceptual landscape and their approach to reflective learning and a Socratic disposition (2007:28-9). Their analysis also indicated that assembling the hard elements was generally easier to accomplish within an institution, not least because they tend to be “at the top of quality control agendas and are more amenable to verification” (2007:28).

From this starting point, the current chapter focuses in on detailed components of the hard and soft elements, and proposes a range of possible steps to help to establish and develop a research environment within the conservatoire for the 21<sup>st</sup> century. The steps are presented in five clusters, which move steadily from the hard to soft ends of the spectrum, and conclude with the challenge of creating a context for music research in wider society:

- structural headlines of an institutional research framework;
- tools, approaches and working forms underpinning the conceptual landscape and its implementation;
- cultural attitudes to research, and communication channels within the institution;
- a reflective and Socratic approach to teaching and learning;
- creating a context for practice in wider society.

With each point, a key question is posed, followed by possible actions. The ideas are offered as possible tools, and will inevitably require careful selection and crafting to meet the demands of different contexts.

### STRUCTURAL HEADLINES OF AN INSTITUTIONAL RESEARCH FRAMEWORK

The image of large volumes gathering dust on library shelves is only too familiar in some contexts. For conservatoires, however, with research so clearly embedded in performance and artistic

practice, there is strong potential to design research differently, and make immediate connections with knowledge exchange.

**1. *Staff development - how many and what kind of staff are needed for your plans?***

- develop research capacity through employing qualified research staff;
- develop research capacity through training existing staff;
- ensure development of research management (including capacity for full economic costings) in line with overall research development;
- embed research within the structures of human resource management;
- embed reflective practice and research competencies within job descriptions.

**2. *Research governance – where does research fit in the mission, strategic planning, formal management and academic governance structures of the institution?***

- embed research within the mission statement and strategic plans;
- agree the place of research within the management and academic governance of the institution;
- determine reporting lines and quality assurance procedures, including research ethics.

**3. *Supporting infrastructure - what space, tools, resources can be made available to support research?***

- create research laboratories with specialized equipment, acoustics etc.;
- enhance library resources, for example providing access to digital materials and database search engines;
- provide technology (for example video and audio recording) and technical support for capturing research data;
- provide IT equipment and research software such as bibliographic, statistics and qualitative data analysis tools;
- identify a physical 'home' for research, and appropriate spaces for research-led events.

**4. *Positioning the institution - how will your research identity be recognised and embedded within wider contexts?***

- look for opportunities to connect with diverse external partners within Higher Education, the creative and cultural industries, and business in undertaking and disseminating research;
- encourage collaborative projects and funding bids between institutions - for instance work with a university, arts centre and broadcasting corporation to build a research centre in electronic music;
- connect researchers to outside sponsors/advisers, who can help guide early career researchers, give research a platform outside the school, and raise the level of activity;
- generate a focused narrative about research in the institution, building on clusters of activity and collaborations, evidence of impacts, affiliations to professional organisations, awards etc.

**5. *Communication interfaces - what are the best ways to communicate your research outcomes?***

- capture research embedded in artistic practice and performance (including for example creating a searchable digital archive of performance);
- host research festivals, research-led performances, conferences and symposia;
- host an electronic journal;
- establish a partnership with a publishing house;
- provide a digital repository or online radio station.

**TOOLS, APPROACHES AND WORKING FORMS UNDERPINNING THE CONCEPTUAL LANDSCAPE AND ITS IMPLEMENTATION**

These points concern the development and embedding of the conceptual landscape of research, described by the Polifonia Third Cycle Working Group as: “a cluster of ideas, questions, debates, theories, methods, and research designs.” (2007: 28)

**6. *Setting an agenda - how can you identify viable and distinctive research themes?***

- determine specific areas of research activity and interest with key players, avoiding obsolete themes. Bring teachers and/or students together to share their artistic and teaching/learning practice as the basis for identifying interesting and relevant research questions and areas of exploration;
- draw up a research agenda for a specified period of time. Formulate this agenda in terms of research grant proposals;
- explore ways in which new media can catalyze access to knowledge, networks and interactive communication, and enable new research questions to be addressed.

**7. *Strategy of excellence - how can you stimulate high quality results at every stage so that these match expected levels of quality in performance?***

- visit institutions which offer high quality examples of research centres and practices;
- mix aspirational plans with clear short- and medium-term targets and performance indicators;
- support specialist pathways for those with particular talents in research;
- seed fund new research, connecting this to professional development and support for early career researchers;
- invite peer review of research in the institution at all stages, from proposals to final outcomes and impact;
- create reward systems for staff and students engaging in research.

**8. *Procedures - how can you develop simple, clear and stimulating formal procedures?***

- produce short, practical guidelines for staff and students about how to get involved with research in the institution, for example, how to apply for research seed funding, criteria used in selecting projects;

- clarify details such as how a Masters student is supported in choosing a research topic - is this to be dictated by the professor, freely chosen by the student, or established by mutual understanding?
9. *Sources and contextual material - how can researchers pursue a path of quality within the complexities of the contemporary information society?*
- instigate debates about the quality of sources: books, scores, online resources etc.;
  - champion the development of a critical attitude to sources;
  - encourage knowledge of foreign languages;
  - stimulate discussion about research ethics, intellectual property and plagiarism.
10. *Research approaches - how can you stimulate varied approaches to research and the use of appropriate research methodologies?*
- map research approaches and techniques used in other institutions and disciplines; raise awareness of possibilities;
  - interrogate research methodologies used in existing high quality research, and their relationship to the research questions and outputs;
  - provide training in research design and methodologies, in collaboration with other institutions where appropriate.

## CULTURAL ATTITUDES AND COMMUNICATION WITHIN THE INSTITUTION

The Third Cycle Working Group identified the ambition of “mutual exchange between research, music making and teaching” (2007:28). The following points are concerned with enabling a dynamic process of exchanging ideas, stimulating teachers and students to discuss and follow their artistic ideas, and generating open channels of communication.

11. *Strategy - how can you design, embed and develop strategy in ways which engage a wide constituency within the conservatoire, and open up creative dialogue?*
- audit existing research already in the institution – formal and informal research, explicit and tacit, bearing in mind that stakeholders may have very different concepts of research and its place within the institution. Build on existing examples during institutional dialogue;
  - orchestrate dialogue between management, teachers, and students - what might excellent research look like and how it might impact on the institution?
12. *Interaction between specialists - how do you encourage new explorative connections?*
- encourage collaborative projects (including interdisciplinary research - increasingly research funding is oriented towards such work);
  - facilitate communication between “scientific” and “artistic” boundaries, for example between musicologists/music theoreticians, composers, performers;
  - find informal brainstorming and networking opportunities to support the development of collaboration and sharing of expertise.

**13. *Informal exchange - how can you “organise” the informal?***

- create physical spaces where informal discussions teacher to teacher, teacher to student, or student to student can flourish;
- bring interested teachers and students together at lunchtimes to work on a particular theme or question.

**14. *Capitalising on existing activity - how can you make more use of existing events, meetings, points of exchange?***

- explore the research potential of existing frameworks such as masterclasses, workshops, platforms, conferences, festivals;
- create space within these for specific research discussion, or exploration of a particular question/interest.

**15. *A reflective and curious attitude - how can you use the existing curriculum to deepen this?***

- use the development of curiosity and a reflective attitude within teaching and learning as stepping stones towards practice-based and artistic research. Ensure that there is a continuum between reflective practice and research;
- use assessment processes such as oral exams, lecture recitals, and paper presentations to encourage research-based enquiry; choose topics for written assessments where questions naturally invite individual reflection upon musical issues as well as the demonstration of acquired information;
- integrate for example analysis of repertoire being performed within each student’s learning experience.

**16. *Teacher commitment - how can you get a growing commitment of the teaching staff to support research development?***

- find ways to involve one-to-one teachers in student research activity, for example challenge students to connect research to the repertoire they are preparing or to particular aspects of their performances; create an award for the most outstanding example of research underpinning a final recital;
- emphasise one-to-one tuition (in performance, composition, conducting, musicology) as an environment for collaborative exploration; ask teachers to help students sharpen their approaches to reflection and critical awareness in relation to their principal study work.

## A REFLECTIVE AND SOCRATIC APPROACH TO TEACHING AND LEARNING

For students to express and develop their own ideas, artistic and professional voice, is a fundamental goal of teaching. The process of research can be a powerful enabling tool. Choosing a research topic, adopting a critical approach to sources, identifying appropriate methods and outputs, analysing and reflecting on findings and sharing these with others all contribute. Supporting these processes for students requires a reflective and Socratic approach from teachers.

**17. Reflective, Socratic teaching - how can you stimulate and create space for the student voice in balanced two way teacher-student interaction?**

- invest in staff research linked to professional development;
- implement a programme of mentoring development<sup>15</sup> (this will clarify aspects of a Socratic approach and build self-awareness of teaching style);
- organise an Innovative Conservatoire seminar series (see Chapter 6).

**18. Peer learning and communities of practice: how to maximize peer learning and exchange?**

- encourage teaching initiatives which maximize peer learning and support communities of practice;
- support debates and exchange where participants have to argue and sustain their ideas;
- set up a research forum with opportunities for small-scale internal events and larger events inviting external participation.

## CREATING A CONTEXT FOR PRACTICE

The 21st century presents growing challenges to create contexts relevant to diverse societies as well as simply presenting artistic work, teaching, or research. Being a musician is no longer self-evident in terms of value. The business of connecting to fast changing society has to become a structural element in how we create, how we teach and how we research. Dialogue and conversation are inevitably a critical feature in this process, and this has some practical implications for creating a research environment.

**19. Musical language - how can music, our central source, extend its resonance within the verbal and written language of reflection and research?**

- explore musical features as metaphors in speech and writing;
- keep as close as possible to original musical experience in descriptions;
- explore the contribution which more artistic approaches to writing can make to knowledge.

**20. Isolation - how can we as musicians break through habits of isolation?**

- explore similarities, differences and possible connections in the process of 'making' between different artistic disciplines;

<sup>15</sup> "Mentoring is a more developmental process, including elements of coaching, facilitating and counseling, aimed at sharing knowledge and encouraging individual development. It has a longer-term focus designed to foster personal growth and to help an individual place their creative, personal and professional development in a wider cultural, social and educational context (for example, Why am I doing what I do? How do I perceive my identity? In what ways does this impact on my professional life and work? Where am I going? What determines my long-term goals?)." From: Renshaw, P. (2009). *Lifelong Learning for Musicians: The Place of Mentoring*. [www.lifelonglearninginmusic.org](http://www.lifelonglearninginmusic.org).

- invite professionals from different disciplines to participate in and reflect on artistic projects in order to open up different approaches and perspectives;
- integrate strong working forms from other disciplines to enrich working processes.

*21. Professional conversation – how can music contribute to wider professional conversations in society?*

- integrate elements of music within conversations;
- investigate what may be shared references for all professionals in 21<sup>st</sup> century;
- explore what highly specialised topics may have to offer when brought into a different context.

## REFERENCES

Polifonia Third Cycle Working Group (2007). *Guide to Third Cycle Studies in Higher Music Education*. Utrecht, the Netherlands, European Association of Conservatoires. [www.polifonia-tn.org/thirdcycle](http://www.polifonia-tn.org/thirdcycle).

“There is nothing like looking, if you want to find something. You certainly usually find something, if you look, but it is not always quite the something you were looking for.” J.R. Tolkien (1892 - 1973), novelist

“Study without thought is vain: thought without study is dangerous.” Confucius

## **CHAPTER 6 - INNOVATIVE CONSERVATOIRE: CREATING A MODEL OF CONTINUING PROFESSIONAL DEVELOPMENT FOR CONSERVATOIRE TEACHERS**

The mapping overview of research in conservatoires, reported in Chapter 2, highlighted the importance placed by conservatoires on enabling their staff to undertake research. More than 50% of the responding institutions either directly fund staff research, or offer staff research leave. Continuing professional development is therefore an important factor which underpins the development of a flourishing research environment. Giving attention to continuing professional development strengthens teachers' critical reflection, awareness of and engagement with their own interests, enquiry and reflexivity. Last but not least, continuing professional development provides a powerful context in which to unpack the potential of research and the fact that it can encompass more than one might assume at first sight.

For these reasons the Research Working Group decided to pilot a series of international professional development seminars for conservatoire teachers. Aims were to create an appropriate model of professional development which would:

- create teams of reflective teachers, engaging with the potential of research, as champions within each participating institution;
- build a network of reflective teachers across the participating conservatoires;
- provide approaches and techniques easily transferable to further continuing professional development;
- contribute to the individual professional development of the participants, including research where appropriate.

### **1. INTRODUCTION**

Three seminars focusing on the professional development of conservatoire teachers took place between April 2009 and April 2010, and are evaluated in this chapter. The first seminar took place from 20-23 April 2009, hosted by the Académie Musicale de Villecroze (France), the second from 28 September until 1 October 2009, hosted by the Sibelius Academy at Kallio-Kuninkala (Finland). The third seminar was planned to take place from 19-22 April 2010 in Oostkapelle (the Netherlands) but had to be cancelled due to the Icelandic volcano eruption which made travel in most cases impossible. This means that this evaluation draws on two of the three planned seminars. Three members of the working group were involved in the seminars: Helena Gaunt (Guildhall School of Music &



Drama, London and chair of the working group) and Bart van Rosmalen (Royal Conservatoire, The Hague) devised and led the seminars, and Rineke Smilde (Prince Claus Conservatoire, Groningen and Royal Conservatoire, The Hague) was the seminar's external evaluator. 25 participants from 10 countries took part in the seminars.

#### BACKGROUND, AIMS AND OBJECTIVES

The programme was designed to connect and build on the expertise and experience of musicians who teach in music academies and conservatoires, first and foremost instrumental, vocal and composition principal study teachers. It set out to provide opportunities to debate key issues, reflect on practice, engage with research, and develop innovative projects and collaborative research. This would help institutions to address critical aims in relation to their teachers by:

- stimulating dialogue, reflection, critical thinking, research-led teaching;
- deepening understanding about one-to-one tuition, its potential and pitfalls; maximizing the potential of the musicians employed by institutions;
- building expertise in generating dialogue and collaboration within and between institutions.

By the end it was hoped that participants would be able to formulate and undertake development of their work as musicians/teachers, drawing on appropriate research tools, funding, and collaborative skills. In addition they would be able to integrate the results of this programme within their own institution, for example initiating dialogue and professional development with other colleagues.

Twelve institutions were represented in the seminars:

- Cork School of Music, Ireland
- Escola Superior de Música de Catalunya, Spain
- Jazeps Vitols Latvian Academy of Music, Latvia
- Estonian Academy of Music, Estonia
- Lithuanian Academy of Music and Theatre, Lithuania
- Prince Claus Conservatoire, the Netherlands
- Royal Conservatoire, the Netherlands
- Göteborg University-Academy of Music and Drama, Sweden
- Guildhall School of Music & Drama, United Kingdom
- Metropolia University of Applied Sciences, Finland
- Oulu University of Applied Sciences, Finland
- Norwegian Academy of Music, Norway

Some schools sent three participants, others two. In two cases a partnership of schools sent a collaborative group of participants. In the first seminar 25 teachers participated, in the second 24 teachers. For a number of different reasons not all teachers returned to the second seminar, in which case they were replaced by colleagues.

## 2. THE SEMINARS IN FRANCE AND FINLAND

### CONTENT

The seminars in France (April 2009) and Finland (September 2009) addressed the following topics:

- Masterclasses
- Health and well-being
- Practising
- Presence in performance
- One-to-one and small group tuition
- Assessment
- Creativity in learning, improvisation and innovation
- Extending one's own development and working as a research team
- Optional chamber music and improvisation sessions

The second seminar responded to the evaluations that were received from the participants after the first seminar. It addressed most of the same topics as the first one, but at a deeper level, requiring more reading from the participants, and including experts on certain topics. The programme of the third (cancelled) seminar was geared towards participants taking stronger ownership of individual and shared developmental projects.

### FORMAT AND WORKING FORMS

Participants were required to do some preparation in advance, including small information-gathering tasks from their institution, and reading some key texts sent prior to the seminars. Participants were encouraged to bring or prepare examples of their own practice to share with colleagues.

Several different working forms were introduced, key to establishing dynamic exchange between participants and to facilitating reflective practice. Examples included 'walk talks' in pairs or groups of three, 'contemplative dialogue' (close reading a text and considering its implications for practice) and 'team talks' (focused discussion on 'claims, concerns and issues', an important triangle when working on personal and professional development and its sustainability).

Practical workshops were also a vital part of the programme, enabling experiential learning in a 'laboratory' setting. 'Presence in Performance', led by Dinah Stabb, actor and theatre director at the Guildhall School of Music & Drama, focused on 'our whole selves in performance' and 'presence' as a performer but also as a teacher, in conversation and in innovation within the institution.

A connecting thread throughout the seminars was the role of improvisation. It was introduced during the first seminar under the heading 'Creativity in Learning, Improvisation and Innovation'. One of the questions which underpinned this session was 'how can we use improvisation to help develop the artistic, personal and professional potential of students?' It was clear before the seminars that some of the participants were already familiar with improvising; the majority however was not. The seminar leaders tried to build understanding of the potential of improvisation by having participants observe their peers during improvisation sessions and by encouraging participants to reflect on themes of the seminar through improvisation. Where the lead on improvisation during the first seminar was primarily in the hands of the seminar leaders, during the second seminar the work on improvisation was extended, including some participants working with groups on different approaches to improvisation.

A complete description of the format and working forms of the seminars is given in Table 2.

#### WEBSITE AND INTEREST GROUPS

During the first seminar an interactive website was launched as an online tool for collaboration among the participants<sup>16</sup>. It became more and more important throughout the process. Statements of participants were posted, small films were made and through a login for participants a lot of extra information could be obtained.

As one of the aims of the second seminar was to deepen shared knowledge and understanding of the topics, one of the results was that interest groups started to take shape amongst participants. This included for example the creation of an 'international network of improvisers'; a group that shared work and interest on one-to-one tuition and mentoring approaches and, third, a group working on assessment.

#### A TRANSFERABLE MODEL OF PROFESSIONAL DEVELOPMENT

The Innovative Conservatoire seminars aimed to result in a '*model*' of professional development, which might usefully be transferred and adapted elsewhere. A detailed outline of this model is therefore presented in Table 2 at the end of the chapter. Key aspects of the seminars - structure, content, working forms and facilitation - are included. These can be used flexibly to model professional development both within single institutions and across networks.

### 3. QUESTIONS AND APPROACH TO THE RESEARCH EVALUATION

The aim of this evaluation was to observe these seminars and explore the ways in which they might serve as a model of continuing professional development, empowering teachers as individuals and in their own institutions to create and respond to change.

The underpinning questions were:

<sup>16</sup> [www.innovativeconservatoire.eu](http://www.innovativeconservatoire.eu)

- What constitutes a relevant model of continuing professional development for conservatoire teachers?
- How best can the outcomes of these seminars (what has been learnt) be implemented and developed in conservatoires?

Sub questions were:

- How did participants perceive the seminars and what did they get out of them for themselves?
- How did participants approach spreading such development, creating a 'ripple in the pond' in their institutions?

Data for the evaluation consisted of:

- An interview with each participant preceding the three seminars;
- Evaluative questionnaires with open questions, sent out to each participant after each seminar. These are shown in Table 1;
- A number of personal testimonies, in some cases drawing on participants' reflective journals; Evaluative observations of the seminar leaders.

TABLE 1

EVALUATIVE QUESTIONS SENT TO PARTICIPANTS AFTER SEMINARS 1 AND 2

SEMINAR 1

1. How did you perceive the content of the programme?
2. How did you perceive the working forms of the programme?
3. Which of the topics addressed at the seminar are of particular interest for your institution?  
Why is that?
4. What can you bring back from these days to your institution?
5. How will you extend the work you were doing at the seminar in your institution?
6. How can you relate the issues discussed and learnt at the seminar about teaching to your own performing?
7. What did participating in improvisation (or observing the process) mean for you?
8. What particular areas would you like to explore further in the forthcoming seminars, and why?
9. What constitutes research for you in your own daily practice?
10. What else would you like to share in this evaluation?

## SEMINAR 2

1. What did the seminar mean for the sense of your own development both as a teacher and as a musician? What interactions are there between these two roles to reflect upon?
2. What did the seminar mean for you in the sense of developing your own leadership and the tools for exercising that leadership?
3. What have the deepening networks with your colleagues brought you?
4. What do the reflective conversations with your colleagues mean for the context of your own role within your own institution?
5. How did you perceive the engagement with texts? Please include the reading of texts in advance, the creation of texts for the website, and the texts emerging of critical thinking during the discussions.
6. How did this seminar contribute to your sense of significance of your (professional) identity? Please relate this to both your musicianship and your teaching practice.
7. How did you work on your reflective journal in the period between the first and second seminar? What do you get out of it?
8. In case you do (or did) not keep a reflective journal: what are the barriers which keep you from engaging in it?
9. Please share here anything that matters according to you and which has not been addressed.

## SEMINAR 3

Cancelled due to volcanic ash cloud.

The majority of the participants responded to the questions which were sent out after each seminar. Thirteen participants visited both seminars and also returned the questionnaire afterwards. I will draw on these questionnaires mostly, also in order to try and capture the developmental process of these teachers.

## PERCEPTIONS OF THE PARTICIPANTS - WHAT WAS LEARNT?

How did the participants perceive the seminars and what did the seminars contribute to their professional practice? Outcomes presented here synthesise the answers from the questionnaires sent out after each seminar, the interviews with the participants preceding the seminars, observations during the seminars and some personal testimonies of participants.

Before the start of the programme, interest in the topics offered was already substantial. The teachers were eager to share knowledge and experience of different aspects of teaching. The topics of one-to-one teaching and assessment were particularly mentioned. Expectations included the creation of dialogue and the possibility of learning from each other and with each other. The majority of the participants had no experience with improvisation but were fully aware of its relevance and importance. Some teachers admitted that they were a bit 'scared' of improvisation.

From the questionnaires following each seminar, four major areas emerged as important considerations: content and working forms; dissemination; personal and professional development; and the role of improvisation.

#### CONTENT AND WORKING FORMS

"Finally we started sharing our knowledge and questions, why didn't we start 100 years ago?" one of the participants wrote. This represented a general feeling amongst the participants. They were happy that content covered a whole range of topics critical to a conservatoire teacher of today. Most participants found it "inspiring to share with skilful people" and felt that the programme was well-balanced. The majority of the participants perceived Dinah Stabb's work as very refreshing and eye opening, connecting 'the body and the mind'.

A fair amount of the participants stressed the positive effect of the seminars taking place far from daily stress, in a remote and inspiring environment. This undoubtedly enabled an effective balance between 'formal and non-formal approaches', as one of the participants commented. A number of the teachers remarked on the different stages of development and innovation amongst the participating institutions. Some experienced this as rather problematic.

The teachers were very satisfied and inspired by the working forms. Some of them remarked that the working forms provided concrete tools to use in their own practice and that they had then tried out in their own institutions. Feelings about reading texts were mixed. Some found it beneficial to read in advance and feel well prepared; others were more in favour of 'doing' rather than reading. Language issues also played a role, as not everybody was so well equipped in English. Participants commented on the website as being helpful and interesting, but it did not emerge as a very important tool for learning and developing.

#### DISSEMINATION

In many instances it is clear that much of what was learnt during the seminars is being fed back into participants' own institutions. Examples mentioned were: making use of new working forms and formats to stimulate development, initiating joint problem solving and drawing on the wealth of experience existing between colleagues, exploring improvisation as creative collaborative practice, introducing a pilot scheme of peer assessment. A number of participants set up small groups with colleagues, or took on projects in line with the goals and approaches of the seminar. A project on 'team coaching' was for instance executed in Gothenburg, where shared responsibility and choice making within a group was explored within the context of chamber music lessons. Another teacher planned a professional development seminar in her school; a participant started to work on improvisation with her colleagues.

Participants also remarked on the emergence of a closer relationship with the colleagues of their own institution who also attended the seminar. Some had formal meetings with the management

staff of the school and shared their experiences informally with colleagues. Others realised the need for a system of co-mentoring. One comment made was that it was not easy to transfer the knowledge and experience gained through the seminars back to the local situation of an institution. Furthermore one participant remarked that he has now obtained a group of critical friends across Europe to provide a sounding board and collaborative network.

#### EXAMPLE OF A PROJECT EMERGING FROM THE SEMINAR

Actor/Director Dinah Stabb (Drama Department Guildhall School of Music & Drama - GSMD) joined the weekly Year 1 German Recitative class taught by seminar participant Armin Zanner (Deputy Head of Vocal Studies at GSMD). This resulted in a number of practical changes, including:

- a shift away from conventional 'masterclass' format
- consistent active involvement of whole group
- emphasis on shared learning through 'doing' rather than observing
- new teacher-learner dynamic with two tutors

The results for the students' work in German Recitative class have been immediate, bringing a stronger sense of embodying – and therefore communicating – the text. But more broadly the project has offered the students a direct experience of how they can and should integrate different strands of their course (for example drama, movement, German language and German repertoire). The two tutors have explored new approaches to their own one-to-one and group teaching. And on a larger scale, this pilot project has encouraged other connections to be forged between the Drama and Music sides of the School as a whole, thus benefitting students, staff and the wider institution.

#### PERSONAL AND PROFESSIONAL DEVELOPMENT

The evaluation explored what the seminars meant for the leadership, identity and development of the participants. We also tried to capture the relationship between teaching and performing, 'research' and reflective practice. When processing the responses it became obvious that the concept of leadership was not generally understood. Most of the conservatoire teachers considered leadership rather as formal leadership, for example whilst heading an institution. Leadership understood as including personal empowerment was hardly addressed. Most participants therefore mentioned that leadership was not important for them. Nevertheless some teachers recognised an increased confidence through the seminars to introduce new topics in their own institution - for instance, to give a presentation - so in fact this suggests that teachers were actually developing leadership skills.

When addressing the relationship between teaching and performing it was interesting to observe the increase in critical reflection amongst participants. After the first seminar most participants responded in a more or less intuitive way, especially relating to the workshops of Dinah Stabb, addressing 'feeling comfortable in the space', 'communicating with integrity' and the connection

between body and mind. After the second seminar many more perceptions and observations came across. The participants commented on the shared creativity and widening perceptions, the realisation that the interconnection between teaching and performing is crucial to their work and in general the balance between the two became clearer. One of the teachers commented on the connection between self-assessment and 'institutional assessment' that emerged for him, and another commented on "the attitude of learning as the 'life blood of music making'".

The definition of research also appeared to be very different for the participants, ranging from 'nothing but scientific research' to 'any creativity is research' and 'research is curiosity'. For most of the teachers however, the concept of research seems closely connected to being a reflective practitioner (Schön, 1983). The participants found it important to reflect on their own artistic practice and teaching, often with colleagues and students. One of the teachers commented that his research includes the "narratives of my own students, close to daily problem-solving."

Despite the fact that critical reflection can be considered core business for most of the teachers, according to their responses, only a small number of the teachers kept a reflective journal throughout the period of the two seminars. Most of the teachers found it too time consuming, or were engaged in a reflective journal in another way, for instance through self assessment procedures in their institution or meditation. Nevertheless there were wonderful examples of reflective practice to be found in the responses of the participants. One person reported learning from the different ways discussion was dealt with during the seminars. Another mentioned the fact that the seminars had changed his self-image and thus his attitude in the school where he felt more confident to play a role in institutional dialogue. Another reported experiencing the seminars as a mirror: "I could see both my strengths and weaknesses."

The issue of self esteem came up more than once. Teachers reported to have become aware of their responsibility in relation to students' self esteem, especially in one-to-one situations. However, self esteem could also diminish, as one of the teachers phrased it: "When I see how far some colleagues are, it can diminish my self esteem."

Through the process of critical reflection, an important holistic theme to emerge concerned the importance of body and mind connection and the balance between one's musicianship and personal development. One teacher summed up a common feeling on the emergence of a 'sense of belonging' through these seminars:

To be able to take the time to discuss, explore and exchange ideas about current subjects of my daily work with my (international) colleagues and combine this with the sessions of music making and body awareness is a very powerful and stimulating experience for me. Sharing (musical) creativity empowers my feeling of identity as a musician. I conclude from this experience that feeding my musical voice is important for the balance between me as a



person, as a musician and as a teacher/programme leader. Creativity connects all roles. The total process brings me the feeling of wholeness.” (Participant reflective journal)

#### THE ROLE OF IMPROVISATION

Despite the fact that the majority of the teachers had never improvised and a number of them had indicated to be quite hesitant to take part in improvisation, the relevance and impact of it became in - general - an eye opener. Most of the participants took part and enjoyed it thoroughly. It was perceived as inspiring and musically rewarding. “It was an unexpected joy”, one teacher commented, and “I could not believe I did it” another said. The impact of the role of improvisation deepened throughout the second seminar and could be seen in the reflections of the participants after the second seminar. Several articulated the connection of improvisation to important components of musicianship, artistically and in relation to health, well being and self-esteem. One teacher commented that improvisation “brings you to your inner self”. In general improvisation was increasingly perceived as an important tool for teaching, one which required listening, responding and self-awareness. Related to this, improvisation as a tool for teaching chamber music was also mentioned.

#### PERSPECTIVES OF THE SEMINAR LEADERS

Helena Gaunt, one of the seminar leaders, described what she saw as the fundamental aim of the seminars: “to create a dynamic international community of conservatoire teachers in order to liberate their potential to contribute to modernising and professionalising Higher Education music teaching and learning”, by:

- catalysing the participants’ own professional development as teachers;
- enabling participants to take a leadership role and further professional development for other teachers in their institution as part of institutional innovation and change;
- stimulating reflective practice and a research attitude, and engagement with existing research and practice.

After the first seminar she observed a lot of commitment, risk-taking, innovation and a start of significant connections amongst participants. She also stressed the attention that needs to be given to the particular contexts of different institutions. There are many differences, for example within the implementation of the Bologna process, and participants should never feel left behind. Building a shared repertoire of developmental methods and knowledge could be an important bridge.

The other seminar leader, Bart van Rosmalen, complemented Helena’s vision by his overall conceptual idea that such a programme could be transformed into a professional development programme at a local institutional level. In the first seminar he observed the difference between teachers ranging from those “on the level of individual inspiration” to group presentations at a more shared conceptual strategic level. Bart felt that the sessions with Dinah Stabb were more

than 'presence in performance', and enabled participants to feel empowered to engage in change and innovation.

Both seminar leaders felt that outcomes had deepened after the second seminar. However, Helena Gaunt also observed: "I have a big question about how this programme fits into the development of each institution and each individual (...) I think this is important to address in terms of the real impact of what we do. I wonder also for the future about having more of a mentoring programme in between the sessions." Helena wondered how to stimulate reflective practice in between the sessions. She stressed once more that "a key part of the success or otherwise of this whole programme lies in whether we can enable our group as individuals and collectively to become proactive in their own development as teachers, and in the development of teaching/learning in their institutions."

Bart van Rosmalen stressed the strong role of the sessions on creativity, identity and improvisation, including those with Dinah Stabb, where theatrical elements had also been brought into play. In particular he was also pleased with the bigger role that the internet (website) started to play.

#### 4. DISCUSSION: A MODEL FOR CONTINUING PROFESSIONAL DEVELOPMENT

The seminars were clearly successful, stimulating fundamental development in relation to contemporary issues in conservatoires and music academies. It was particularly interesting to observe participants' response to Dinah Stabb's 'presence in performance' sessions and their amazement with regard to their own development within improvisation. Both clearly served as a wakeup call!

##### A RELEVANT MODEL

Key to the model of the continuing professional development seminars was the use of artistic and creative processes to generate change and development within participants alongside engagement with a research base. This makes a lot of sense, as artistry and creativity are central to the professional identity of the performers/teachers present and thus invite participants to obtain a sense of ownership for the contents of the seminar.

The different working forms that were used, as described above, clearly appealed to the participants. Different types of learning were involved within these working forms. This may have strengthened the sense of sharing expertise and ownership amongst the participants, so underpinning the sense of 'belonging', referred to by one of the participants. It reminds us of the model of Eugene Wenger's (1998) 'Community of Practice', which brings together four interconnected components: *meaning* (learning through experience), *practice* (learning through doing), *community* (learning through belonging) and *identity* (learning through becoming).

Face-to-face human interaction is clearly what participants needed in the first place; the real

substance emerged through the direct action between participants. The use of the website seemed to serve more for networking than for human interaction. The pressure which all participants felt from their institutions to deliver on a daily basis could be seen in the low response to emails. This pressure was often mentioned in responses to the evaluative questions, and as a reason for not keeping a reflective journal. However, within a successful continuing professional development programme participants might hugely benefit from joint professional and personal dialogue (even using email or the web), which we could also define as co-mentoring:

[offering] a dynamic, collaborative learning process (...) to engage in an equal exchange of knowledge, skills and experience with the aim of developing and sustaining innovative partnership practice and embedding creativity and creative learning in the heart of their organisations (The Sage Gateshead, 2007, p. 4).

The 'team talks on reflecting' used in the second seminar were an excellent means to make participants aware of reflective practice, unpacking 'claims, concerns and issues'. They can be seen as steps taken in order to gain confidence to engage in reflective practice. Clearly the process of embedding reflective practice within people's ongoing practice needs further development. Keeping a reflective journal can be very useful within co-mentoring processes between participants to sustain the learning processes that take place between seminars, but was taken up by few participants. A challenge going forwards will be to address co-mentoring development and ongoing facilitation of conversation, where people are not just listened to, but are really heard. These are key skills for teachers, and also more broadly for the ongoing health of conservatoires as organisations:

The key to ensuring that honest conversation takes place throughout any organisation is in adopting a style of leadership that is genuinely open and facilitatory. This involves drawing on the skills and attitudes at the core of a mentoring process – the ability to make connections, to let go, to ask appropriate questions, to engage in active listening and to use empathy. Through the process of collaborative reflective dialogue an organisation can be challenged to reappraise its distribution of knowledge and control – to consider the shift from mechanistic management structures to greater opportunities for shared leadership and responsibility. Effectively, processes and procedures become more accountable and transparent, and all staff and students have a voice in shaping their own future. This can only be healthy for the life and work of any organisation (Renshaw, 2010, p. 118).

The challenge is in choreographing the conversation. Within the seminars, for example the 'Walk and Talk' working form and improvisation both stimulated such conversation in different ways, enabling the expression of participants' inner self in terms of artistic expressivity, communication and conversation, musical identity, social learning, ownership, sharing ideas and vulnerability (Smilde, 2009).

## HOW TO CREATE A COLLABORATIVE LEARNING ENVIRONMENT IN PARTICIPANTS' OWN INSTITUTIONS?

Due to the cancellation of the third seminar unfortunately there was no opportunity to reflect collectively on the question of what happens once participants return to their own institution, what support is needed to continue development. Knowledge and experience of the seminar are not always easily transferable to the local situation: "This is wonderful, but what can I do about it once I get home?" Often institutions still pay lip service to continuing professional development, whereas it really needs to be at the core of an institution in order to keep pace with developments in musicians' professional practice. Inevitably, handling the non-responsiveness of their institution can be problematic for participants.

A theme which emerged clearly is that, although we cannot easily change institutions, we can try to influence cultural change by empowering ourselves as teachers. It is therefore important to focus on teachers' personal engagement and professional responsibility (perhaps that is a word which is better understood than 'leadership') and the question of how to exercise these qualities. It is important that teachers define their priorities and identify possible constraints that might stand in the way of their personal and professional engagement. The question of how you position yourself in the wider perspective of your job in the conservatoire is a key question for critical reflection as a start of teachers' reflective practice and co-mentoring processes. Teachers may ask themselves what role they could play in the change of culture of their institutions, and reflect on the difference between the 'margin', where they may be listened to, and the 'core', where they are actually *heard*. A collective sense of responsibility can thus be enabled or triggered, and continuing professional development programmes can be regarded as a facilitatory form of leadership.

The community of practice can be of help as an image for this. Eugene Wenger (1998) observes that reflective practice is a result of two 'modes of belonging', being engagement and imagination. Addressing 'mutual engagement' and 'shared repertoire', Wenger observes:

It is that learning - whatever form it takes - changes who we are by changing our ability to participate, to belong, to negotiate meaning. (p. 226)

Continuing questions have risen through these seminars. They deal with:

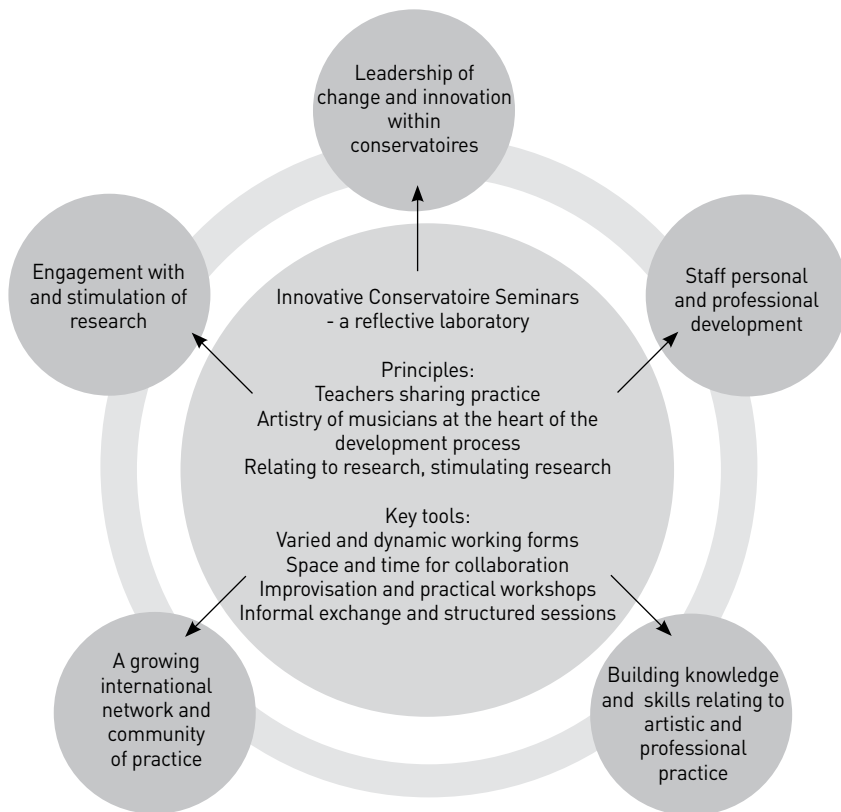
- the potential of continuing professional development of this kind, which sharpens reflective processes, and so helps to shift the culture in institutions;
- the strategic place of co-mentoring development and the nature of a community of practice in institutional change;
- the relationships between reflective learning and practice-based research<sup>17</sup>, and how to negotiate these most fruitfully.

<sup>17</sup> Practice-based research is an original investigation undertaken in order to gain new knowledge/insights partly or wholly through practice itself. It may generate ideas, scores, performances and recordings. It is critical that some of the new knowledge is embodied in artistic outputs.

The use of the website must also be considered. Clearly it can serve as a strong tool for networking within and outside one’s institution and enable participants to join the reflective community. Most conservatoire teachers may not be so much at ease (yet) with using the medium, however new media play a significant role in innovation, and there is no doubt that music students increasingly need sophisticated skills to be able to operate effectively with them. Next questions in the development of continuing professional development seminars are how to make this networking more attractive so that it can play a fuller part in the sustainability of the work, and how can the use of the web be sharpened as a reflective tool during such seminars?

It seems evident that an approach to professional development of this kind can yield significant results both for individual participants and their institutions. The key features of the model and its sustainable outcomes are summarised in Fig. 1. It is hoped that this will provide useful insights into practical ways of addressing one of the central challenges which many conservatoires currently face.

FIG. 1 - KEY FEATURES OF THE INNOVATIVE CONSERVATOIRE SEMINARS AND THEIR IMPACT



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TABLE 2 - A TRANSFERABLE MODEL OF PROFESSIONAL DEVELOPMENT: FEATURES, CONTENT AND WORKING FORMS OF THE INNOVATIVE CONSERVATOIRE SEMINARS

### **STRUCTURAL FEATURES**

*Participants:* at least 10-15 teachers, representing different instruments and departments - the Innovative Conservatoire seminars included approximately 25 teachers.

*Time frame:* a working period of at least 48 hours (two nights included) - Innovative Conservatoire seminars included three nights, arriving in the early evening, and leaving after lunch on the fourth day. For sustainable development, more than one seminar is needed. Three modules divided over a period of one and a half years provides a strong approach, stimulating powerful interaction, self-awareness, development of initiative and collaborative projects.

*Seminar leaders and guest teachers:* one leader for every 10-15 participants; having more than one leader enables a more dynamic approach.

*Agenda of topics:* subjects addressed need to reflect the shared experience of participants, the practice they deal with on a day-to-day basis within the conservatoire, perceived development needs, and particular areas of expertise and interest existing within the group.

*Character of working process:* the schedule works best if designed with a changing pattern of working forms and group sizes. Traditional lectures or long plenary sessions are best avoided. Active participation is essential. Introducing a variety of tasks is challenging and rewarding, and helps to alternate perspectives but maintain focus and engagement. Both within a single seminar, and over a series of seminars, the overall shape of the work is important, and requires careful crafting of the level of intensity of different sessions, just as the line of tension and release characterises a piece of music.

*Participant preparation:* a certain amount of preparation is useful, but it is important not to ask too much. The best results usually come from asking for different sorts of preparation: reading a text; finding examples of practice within the conservatoire; bringing in a video fragment; preparing a case study from own practice.

## **CONTENT**

Existing experience of participants is a natural starting point, which is then gradually extended and deepened with a growing research approach.

*As an example, here is a list of the topics addressed during the Innovative Conservatoire seminars with their underlying questions for participants.*

### 1- One-to one tuition and small group work

What learning can I stimulate through one-to-one tuition or small group work? What are the strengths and challenges of each environment?

### 2- Masterclasses

What types of masterclasses are there - visiting artist or internal teacher, with or without audience, specialised or general...? What are the particular benefits and limitation of each type? How best can we plan masterclasses within a conservatoire to deepen learning?

### 3- Practising

What do students need to know about practising? How can we best help them to improve the quality of their practice?

### 4- Health and wellbeing

How can attention to health and wellbeing and the development of knowledge and practical experience, support our own practice as musicians, and help to improve the development of young professionals?

### 5- Assessment

How do feedback and formal assessment processes affect learning? What processes best fit the practical, theoretical and creative needs of students?

### 6- Improvisation and creativity

What roles can improvisation play in teaching and learning across all musical disciplines? How may it help in the development of musical personality? How can teachers put improvisation into practice?

## 7- Presence

What can we learn from theatre as a performing art to strengthen our presence and performance in general, especially on stage?

Each of these topics can be explored several times over a series of seminars. Different approaches are possible:

- participants **reflecting on and sharing** their own **experiences** and concrete examples from their institutions;
- providing interesting existing **pieces of research** to engage with, or **specialised guest teachers** on the topic;
- **exploring through practical group workshops** to stimulate new insights and practice.

A mix of approaches is likely to work well, and can also be strengthened through the choice of working forms. In a first seminar, it may be appropriate to create a relatively easy starting point on a topic, for instance participants starting with their own experiences. A second seminar may focus more on deepening the experiences through engaging with more texts or guest specialists. A third seminar may look to conclude with a focus on designing further development of practice.

*Limited time:* it may well not be easy to address all desired topics separately within a seminar. Some combinations are possible, such as 'practising, health and wellbeing' or 'one-to-one, groups and masterclasses' or 'presence, improvisation and performance'.

### **WORKING FORMS**

In the Innovative Conservatoire seminars, a fundamental aim was to have the participating teachers at the centre of the working process. They were the key players, not the consumers of the programme. It was important that they should take responsibility for themselves, for the interaction with their colleagues and also for the outcomes of the whole process. It was clear that the more they could take the lead in the seminars, the more they would be able to sustain their own development and lead future processes in their home institutions with other colleagues.

*Quick changing perspectives:* the programme made use of and adapted a series of diverse working forms. Quick and adventurous shifts between these working forms were designed to catalyse a strong learning process, and facilitate profound exchange between participants.

*Five dimensions:* the working forms address five different dimensions:

- peer learning, learning from each other on basis of own experiences;
- working with external input of texts and guests;
- integrating the whole body in the learning process;
- using and exploring music and improvisation as part of the process;
- different ways of reflection using new media.



## **PEER LEARNING**

### Intervision

A group of 6-8 participants selects a case brought in by one of the members from their own practice (for example the scenario of working one-to-one with a particular student). The selected participant (the proposer) explains the important aspects of this case (5 min.), and articulates what he/she feels is an essential question which this case raises for him/her. The others then ask questions for about half an hour to explore the case further. Only questions are allowed, not comments! The group ends by rephrasing the essential question which the proposer has articulated. The proposer chooses the rephrased question which he/she feels is the most appropriate. Then all participants are allowed to comment on or give advice in relation to this rephrased question. This advisory round should take about 20mins. In the end, the proposer concludes by choosing the best advice, and considering what he/she is going to do with it.

This working form is useful in enabling participants to explore a particular issue in depth which arises from a concrete scenario, and to get beneath the surface of established or habitual perceptions. The process requires some discipline, and one of the participants has to chair the session and take care of the strict (!) playing rules. It fits very well in sharing experiences of one-to-one tuition. It takes at least one and a half hours to explore one or two cases.

### Walk talk

This working form works well after lunch! With a particular question to address, or topic to discuss, participants take a walk in duos. For the first half of the walk they explore what the question/topic is about, and what their own experiences are. Walking back they may formulate some concrete ideas and proposals. It is also possible to use a variant and form quartets for the second half of the walk. In quartets, participants exchange ideas formed in the duos and support each other's proposals or integrate them into one. This is a 'design' working form, particularly useful in generating new ideas and drawing on participants' own sources and creativity.

### Quotation

As the name of the working form suggests, it is based on participants each bringing a fragment of material relating to a topic. This could be a short video fragment, for example of a masterclass, or a short text, or an example from their own practice of peer learning. This prepared material provides the basis for conversation and exchange, analysing and critiquing the material, considering implications for practice. It works well with smaller groups so that all the quotations can be shared.

### World Café

This method comes from the USA, and the playing rules can be found easily on the internet. It is excellent as a means of circulating knowledge quickly and creating lots of energy. It can be a good way of starting a topic and enabling people to get to know one another.

As in a café, there are only tables for five or six people. At each table a different question relating to a single topic (or indeed a different topic altogether) is addressed. One of the participants remains at each table as the table host. This role is not as a chair of the session, but simply as someone who provides continuity. The others split up and change places to create maximum diversity during three rounds of minimum 20 minutes each. Table cloths are made from white paper so that the key points coming out of each discussion can be written down. At the beginning of each discussion, the table host summarises the previous discussion (1 min. max). There are all kinds of variations possible, including bringing in guest specialists.

### Speed dating

This is a useful icebreaker. There are 4 or 5 rounds of 5 minutes each. Participants talk in duos, and change partner for each round. It is important that within each round, the time is strictly divided between each participant addressing the same question. The question might focus on something light-hearted: a favourite culinary dish or holiday destination. It is usually more appropriate, however, to take a more profound approach. The Innovative Conservatoire seminars used, for example: why do you do what you do, and what do you hope to get out of this seminar? These questions meant that the conversations immediately touched the heart of things and individual motivation, even though they were so brief.

### **EXTERNAL INPUT**

#### Text or contemplative dialogue

Participants are asked to read a text on a topic as preparation for the seminar. During the session in the seminar, participants work in a group of about 8 people, with a moderator. During the session the moderator asks participants to reread the text and make some notes on it (20-30 min.), relating to what strikes them most about it, points which resonate or with which they disagree. The moderator also tells participants that they will then be asked to read out their notes. After this first part of individual work, participants then read out their notes (10mins), without interruption or further conversation. The moderator then asks participants to consider and write down - in silence again - what struck them in one of the contributions from the others (10mins). What was eye-opening or confronting? The participants read their second texts again (10mins). Finally, after almost an hour has passed (!), the moderator asks the participants to discuss the essential points: what is really on the table, what needs to be explored further, what might be concluded? This working form is excellent for deepening critical skills, voicing different perspectives and understanding differences between them.

### Guest teachers

Incorporating guest teachers/presenters with specific expertise is essential for extending knowledge and experience. It is often extremely useful to avoid a regular presentation format. In the Innovative Conservatoire seminars, for example, we explored the subject of peer assessment from own experiences in small groups of three or four, and identified a number of questions to put

to the guest. In a plenary session these questions were then collected and provided the starting point for the guest to work with the group.

### *The Body*

In the Innovative Conservatoire seminars we worked with two seminar leaders and one guest teacher from the world of theatre, who participated in all sessions and led a number of practical workshops. Theatre exercises immediately integrate physical experience in the learning process (keeping a focus on 'embodied knowledge' which is so important in music), support the development of the group, and open up self-awareness and interpersonal interaction from different perspectives. Such contributions from the world of acting can be very valuable, and alternating between talkative, reading, musical and theatrical modes is often effective.

### *The music*

In considering the topic of improvisation, it is important to support participants in actually improvising together and exploring different practical approaches. During the Innovative Conservatoire seminars, it was very helpful that we found we had the excellent improviser-teacher Anto Pett as one of the participants, and that we could draw on his expertise.

### *New media as a reflective tool*

During the Innovative Conservatoire seminars, we started to integrate working with the Innovative Conservatoire website as a tool for reflection in the working process. This website is a very low budget initiative, based on free software from Wordpress. Only one designer was involved in making the site and acting as a technical assistant during the seminars. The basic idea was to make participants themselves responsible for summarising and disseminating important thoughts and outcomes from sessions. Each participant took turns writing some 'headlines' at the end of a session, or being the speaker in a one minute video item to summarise the essential experience of the session. These immediate reflections, using new media, can be helpful in focusing individual responses, and can create a strong sense of urgency around growing development. It is possible, for example, to ask colleagues to start looking at new items from the previous day during breakfast. This helps to make the working process more profound and bring key outcomes to the surface. After the second seminar, 'editors' for the different topics of the seminars were appointed. Their role was to gather relevant further reading and resources for participants to be placed in a library on the website.

## **ARCHITECTURE OF A PROGRAMME**

The overall architecture of a seminar (or series of seminars) requires considerable attention, creating space and time for informal dialogue, chamber music, and generating a satisfying structure.

From the Innovative Conservatoire seminars, the following emerged:

*Arriving* in the late afternoon, it is good to immerse participants straight away in the programme with speed dating or world café. Avoiding long meetings with everyone introducing themselves means that the quality of exchange is immediately more dynamic.

*Mornings and afternoons* can usually encompass one big topic for two hours and a smaller one for an hour.

*Mornings* tend to work well for intensive topics such as one-to-one tuition or assessment. These can be offset effectively with a shorter more physical session, for example sharing and demonstrating approaches to practising, or exploring communication through theatre exercises.

*Afternoons* tend to work well focusing on a big topic through a more creative approach such as improvisation, and on a short more cognitive topic through a short walk talk, or a practical session of exchanging areas of participants' own particular expertise/interest in small groups.

*'After cheese'*: sometimes - depending on the time schedule - it is possible to come together after dinner for a short summary of particular sessions or some short presentations from participants who have taken on a specific task. This can create a new type of more informal and even playfully competitive conversation.

*Last morning*: the final session is likely to focus on making plans, individually and/or in teams, helping each other to do so by reflecting on the seminar and looking forward. This is an important step in putting ideas into practice.

“Research is to see what everybody has seen and to think what nobody else has thought.”

Albert Szent-Gyorgyi (1893 -1986), Hungarian biochemist

“By seeking and blundering we learn.” Goethe

## CHAPTER 7: CONCLUDING REMARKS

Our collaboration in the Research Working Group has confirmed the potential for embedding research in conservatoire contexts, and the significance of what has already been achieved. It can indeed be a dynamic force in our institutions, creating space to experiment and deepen artistic practice, providing a source of innovation and a way of enabling us to connect more strongly to contemporary contexts. The distinctive contribution which our research can make to knowledge in general should also not be underestimated.

The material in this book can only make a start in representing existing work. For those wishing to pursue the subject further there are many more loci of inspiring activity which are worth exploring further. Some immediate suggestions are:

- Centre for Interdisciplinary Research in Music Media and Technology (CIRMTT), based at McGill, Canada: [www.cirmmt.mcgill.ca](http://www.cirmmt.mcgill.ca)
- Lectorate in Lifelong Learning in Music and the Arts: [www.lifelonglearninginmusic.org](http://www.lifelonglearninginmusic.org)
- Norwegian Academy of Music: [www.nmh.no/english/research\\_development](http://www.nmh.no/english/research_development)
- Centre for Performance Science, Royal College of Music, United Kingdom: [www.cps.rcm.ac.uk](http://www.cps.rcm.ac.uk).

There is no doubt that artistic research has marked an important shift in the culture of understanding of what research might look like in our institutions. Increasingly there is evidence that it is playing a growing role in helping us to understand and communicate rich complexities embedded in the tacit knowledge and exchange of music.

As we look ahead, some of the most important challenges concern how the quality of such work can be determined: how do concepts which are generic to all research such as rigour, originality and insights effectively shared, apply in this context? What sorts of process and evidence do we need? There is an urgent need for the community to make progress with frameworks of quality in relation to artistic research, not least because boundaries and the interrelationship between research and creative practice in music are the source of heated debate (Borgdorff, 2006). If this opportunity is missed, we risk losing credibility and becoming inappropriately isolated within wider research communities.

It is hoped that the new initiative of the AEC, the European Platform for Artistic Research in Music (EPARM), will provide a forum for exchange and will play an important role in this task. The first

meeting is planned for spring 2011. The aim of the platform will not only be to support the ongoing debate on the role of research in conservatoires, but especially to provide students in 2<sup>nd</sup> and 3<sup>rd</sup> cycle programmes with a platform to meet, present their research and exchange experiences. Furthermore, the AEC is also a partner in an international project funded by the Dutch government to develop the Artistic Research Catalogue (ARC). ARC will develop a web-based repository, which will serve to expose, document, stage, communicate and disseminate artistic research by students, independent artists and art institutes worldwide. The research catalogue software will provide the backbone for the international Journal for Artistic Research (JAR), which was founded on 5-6 March 2010 in Bern, Switzerland<sup>18</sup>.

The process of embedding research in the heart of conservatoires will also continue to be a challenge for some time. Different beliefs and understanding amongst staff and students, the lack of previous experience of formal research, the time it takes and the fact that the design and methodological approaches of much practice-based research are still young all have an impact. As the Innovative Conservatoire seminars demonstrated, concepts of research in the minds of instrumental/vocal teaching staff range from 'nothing but scientific research' to 'any creativity is research' (see p.94). There is clearly a lot of work still to be done to develop understanding and build research skills. Where are the relevant funding opportunities? How can research be integrated into contracts and promotion structures? How can staff access "laboratories" for open experimentation or research mentoring and specific research skill development? The hard and soft elements of a research culture require imagination and fine-tuning if they are to provide fertile ground. It is only in combination that they will enable research to become a transformational force permeating the conservatoire rather than an island, excellent on its own terms but disconnected.

In current economic, social and cultural climates, this last point is perhaps critical. As suggested in the introduction, future prosperity and well-being in Europe and beyond depend on the ability to make connections outside our immediate contexts. The call for "more intensive, systematic, and wide-ranging collaboration between the arts, academic and scientific institutions" is increasingly heard (European Commission, 2010: 9). For music, building bridges to the worlds of science, business and philosophy is fundamental to realising its potential in the twenty-first century, and to making the most of collective "resources, knowledge and creative talent to spur innovation" (ibid: 2).

Interdisciplinary research teams have become the norm in the wider context of research. Capitalising on diverse expertise, they have the potential to generate insights with far-reaching impact. Examples across the sciences and industry are familiar everywhere, but examples involving the arts are growing rapidly. Safer drinking glasses (UK "pint" glasses), for instance, have been designed not to shatter into loose and dangerous shards. Early research results from InnovationRCA, the business network of the Royal College of Art (RCA), were used to help create

<sup>18</sup> For more information on the research catalogue and the Journal for Artistic Research, please visit [www.jar-online.net](http://www.jar-online.net).

dozens of initial concepts, from which prototypes were selected. These feature high-tech glass with a thin transparent coating of bio-resin on the inside, and offer a preferable alternative to plastic glasses. The significance of the research contributions from the RCA is on the one hand functional: reducing horrific injuries which cost the health service an estimated £2.7 billion each year. On the other hand it is also aesthetic: producing something appealing for consumers and enhancing the quality of their experience: "What the designers have shown here isn't the only solution to the problem – there are other ways to achieve a similar effect – but it's about offering choice." (Design Council, 2010) In music, perhaps, we have only just begun to scratch the surface of interdisciplinary potential, and the contributions this might make to society.

Research clearly has an exciting role to play at this critical time for Higher Education and the creative and cultural industries. Everything is to play for, and we already have tools and some existing gems of practice to work with. There is a challenge of imagination, perhaps not unlike that posed by Italo Calvino in his realisation of Mozart's unfinished opera *Zaide*. Taking the existing fragments of recitative and arias, Calvino wove together a mosaic of possible narratives. Characteristic of his style, this invites the audience into a journey of opening doors, with different dramatic scenarios and possible outcomes behind each one. At every turn, Calvino shapes the pieces into a persuasive narrative, only to dissolve it moments later and reorganise the pieces differently. The spectacle is fluid and exciting. Likewise research in conservatoires is moving fast and in multiple directions. Existing achievements promise plenty of material. There is huge scope for new discovery and for each conservatoire to define its own pattern of activity. It is in this spirit of potential that we launch this book.

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