

Parallel Session

**Empathic Speculation: A 4E Cognitive Approach to Jazz Interaction**

This paper details the planning and preparation of a set of upcoming improvised performances that will explore Empathic Speculation and ask the question: how might a 4E approach to cognition help us to better understand group interaction? As a means to elevate musical attunement in live performance based on an atmosphere of musical trust that ‘allows for creative risk-taking, which can result in the production of spontaneous musical utterances’ (Seddon, 2005: 58), Empathic Speculation (Bain, 2021) attempts to describe the act of encouraging another member of the ensemble beyond their perceived musical boundaries.

A 4E approach to the living mind is represented by four categories (embodied; embedded; enacted; and extended) and has been used extensively in recent times to explain various approaches to music cognition (Clarke, 2005; Krueger, 2014; van der Schyff et al., 2018). As a performer in this ensemble documenting the issues from the inside, this practice-led artistic research project extends my work into Empathic Interaction and interrogates to what extent a 4E approach to analysis might illuminate the peer-to-peer musical transactions inherent in performance, and how they might help us to more clearly understand music scaffolding and the processes that must occur in order to facilitate Empathic Speculation.

Currently planned for June 2023, the performances for this artistic research project will use original music composition with a clear aim to elevate the musical attunement of the group and further explore the boundaries of Empathic Speculation in an improvised jazz setting. Alongside the documentation of the individual reflections of each ensemble member, this project will critically evaluate a 4E method in both live and studio settings with an aim to commercially release the music, publish the findings via the Research Catalogue, and to develop this critical approach further with key partner institutions in music psychology in the near future.



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Andrew Bain is one of the leading performers and educators in Europe having performed with luminaries such as Wynton Marsalis, Natalie Cole, Kenny Wheeler, Randy Brecker, John Taylor, NDR

Big Band, Dave Liebman and Bob Mintzer.

Andrew has a trio of his own projects in action at the moment: *Player Piano* with Mike Walker, Gwilym Simcock, Iain Dixon, and Steve Watts; *Embodied Hope* (Whirlwind Recordings, 2017) with George Colligan, Jon Irabagon, and Michael Janisch; and his latest project – *(no)boundaries* (Whirlwind Recordings, 2020) – a free improv exploration featuring Peter Evans, Alex Bonney, and John O’Gallagher released in March 2020.

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Andrew is Deputy Head of Jazz at the Royal Birmingham Conservatoire, Director of Jazz for the National Youth Orchestras of Scotland, and sits on the steering committee for the *International Network for Artistic Research in Jazz*.