

Teaching Music Performance in Higher Education: exploring the potential of artistic research

This paper addresses the potential of artistic research in music to innovate the teaching and learning of music performance in Higher Music Education (HME) in Europe. Across the past twenty years, method development in artistic research has introduced experimental approaches (De Assis, 2019; Spatz, 2020; Östersjö, 2020) and reflexive methods (Crispin, 2019, 2021) in Higher Education Institutions (HEI's). As a response to the Bologna process (from 1999), such practices have become part of developing student-centred approaches, employability skills and greater student autonomy. This has entailed a development of teaching models that would promote student self-determination, capacity to autonomously identify needs for further knowledge and competencies, and also an emphasis on lifelong learning.

Some of the challenges that HME has been seeking to address are related to the questioning of the conservatoire model. Practices associated with the teaching and learning of music performance historically focus on values and expectations established in the 19th century Western conservatory context and its master-apprentice pedagogical model (Jørgensen, 2014). This results in a predominantly mono-directional teaching and learning environment that emphasises the development of technical skills rather than critical and creative faculties (Eidsaa, 2018). Furthermore, this model does not sufficiently prepare the student to meet the current professional demands of an artistic career in music industries and to envision alternatives beyond traditional institutional settings for musical performance (López-Iñiguez & Bennett, 2020).

The paper addresses the increasing need for HME to reassess their relation to other professional music institutions, and thereby create closer collaborative encounters with music industries. How does HME develop teaching approaches that more efficiently further student's professional career opportunities? Drawing on data collected within the REACT Erasmus+ project, we share diverse examples of working within HME ranging from artistic researchers, who are also often professional performers, lecturers, performance tutors, heads of department and senior managers. By pairing critical reflection with artistic insight through performance these approaches have been increasingly integrated into HME curricula.

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Parallel Session

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Parallel Session



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