

Paper presented by Jorge Salgado Correia, Gilvano Dalagna, Helen Julia Minors and Stefan Östersjö

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

30th March 2023, EPARM. European Platform for Artistic Research in Music



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Synopsis

REACT_ Rethinking Music Performance in European Higher Education Institutions is a strategic partnership funded by ERASMUS+ that mobilises a knowledge-creating international cooperative network to develop a new pedagogical model for HEIs.

The main objective is to offer alternatives that will link artistic research, artistic training, personal development, and career management.

Consortium

UNIVERSIDADE DE AVEIRO (PORTUGAL)

LEADING ORGANIZATION

Jorge Salgado Correia, Gilvano Dalagna, Clarissa Gomes Foletto, Paulo Maria Rodrigues and Helder Caixinha



EDEX – EDUCATIONAL EXCELLENCE CORPORATION LIMITED (CYPRUS)

Ioulia Pappageorgi, Natassa Economidou-Stavrou and Nicolas Constantinou



LULEÅ TEKNISKA UNIVERSITET (SWEDEN)

Stefan Östersjö, Åsa Unander-Scharin, Carl Holmgren, Helen Julia Minors and Åsa Unander-Scharin and Federico Visi



TAIDEYLIOPISTO (FINLAND)

Mieko Kanno, Heidi Westerlund and Guadalupe Lopez-Iniguez



UNIVERSITETET I AGDER (NORWAY)

Randi Eidsaa, Tanja Orning, Jørn Eivind Schau and Rolf Lislevand



Expected results

Intellectual outputs

Stakeholder's requirements report

Virtual academy of music performance

Toolkit

Edited book

Teaching and learning activities

REACT training school 1 (Norway)

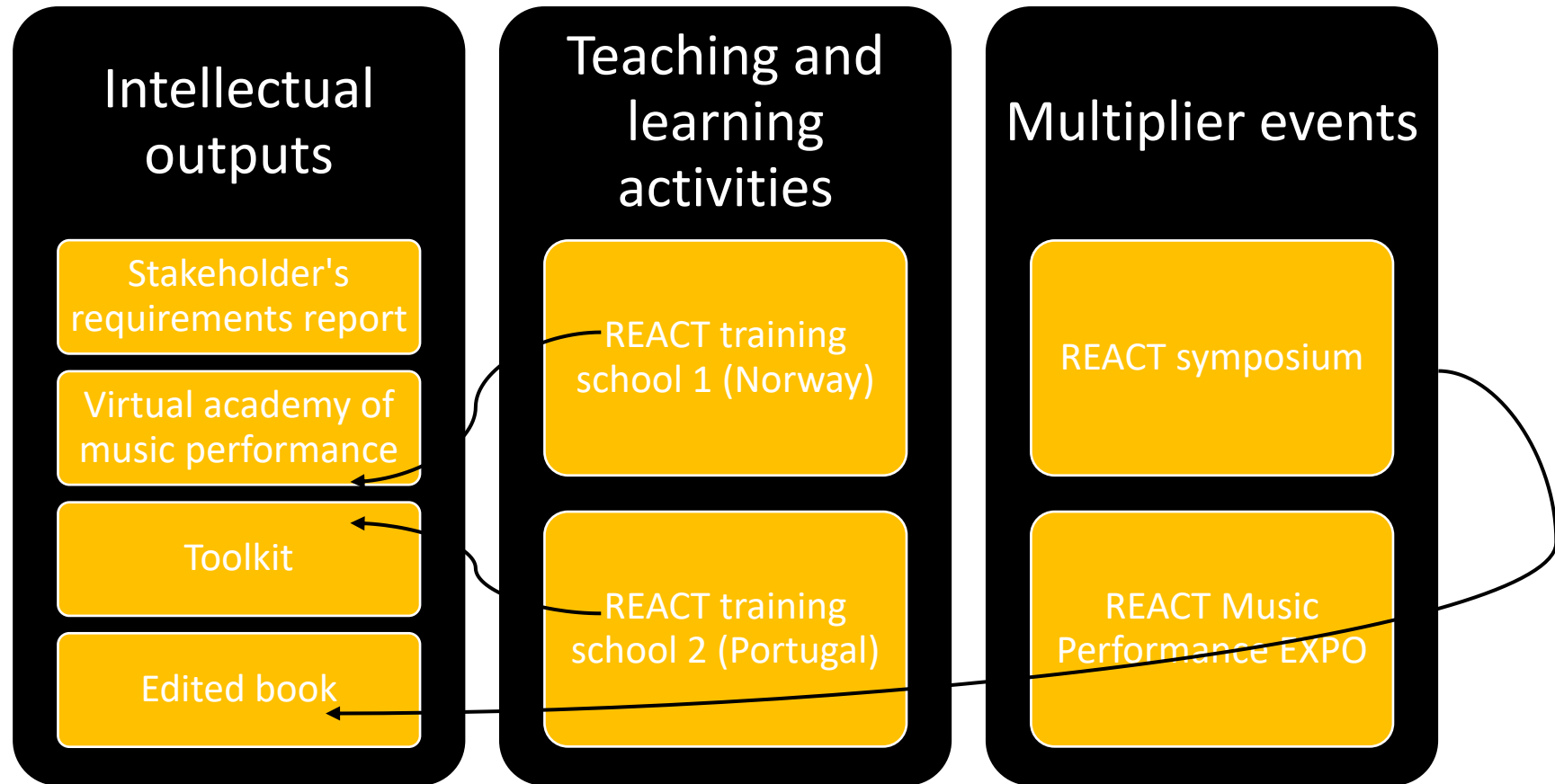
REACT training school 2 (Portugal)

Multiplier events

REACT symposium

REACT Music Performance EXPO

Expected results



Stakeholder's Requirements Report



Perspectives concerning the requirements for an artistic career in music performance

INTRODUCTION

The teaching of western art music performance still relies on 19th-century values and standards, which promote the reification of the score by concentrating on realising the composer's intentions, while often ignoring the performer's innovativeness and potential for interprofessional collaboration (Dalagna, Carvalho & Welch, 2021; Ford & Sloboda, 2013; Westerlund & Gaunt, 2021). They also ignore the audience and importance of the performance context (Sloboda has refs on this) but continue to inform most music performance guides, critical editions of scores and, crucially, the siloed practices in higher music education (HEIs). Therefore, they neither prepare today's musicians for fast changing societies, nor support students' development of agency to cross boundaries of traditions and create their own careers (López-Iñiguez & Bennett, 2020). Such crossings of artistic boundaries take place on an individual level in HEIs (Stepniak & Sirotni, 2020), but rarely on the collective level of these institutions (see Carey & Couits, 2021). Currently, there is substantial research evidence that the career imagined by students is vastly different to the career realised as emerging professionals in music industries (López-Iñiguez & Bennett, 2020, 2021; Bennett & Bridgstock, 2015). Since careers in music are unpredictable (Weller, 2012), very few music students are employed in a full-time performance role (Beeching, 2004; Bennett, 2008; Perkins, 2012).

In this stakeholders' requirement report we present a transnational (i.e., pan-European) perspective concerning the requirements for an artistic career in music

¹ A Career in music has been conceptualized here as "a" something that people use to organize their behaviour over the long term and that offers a form of meaning making in individual lives" (Perkins, 2012, p. 10). The author defines career as a way of life that allows people to account for effort, plans, goals and consequences and to frame internal cognitions and emotions. Perkins (2012) presents two dimensions in a musical career: objective and subjective. Objective dimension includes: (i) the time spent on different activities, and (ii) the proportion of income generated from these activities (recognising that these may well be different). Subjective dimension includes: (i) how a person identifies themselves (how they see themselves), and (ii) their vision for the future. According to the author, musicians who can align the subjective and objective factors of their career are those who are potentially successful (Perkins, 2012).

² Music industries have been recognized as a set of companies and individuals that generate revenues by creating and selling music (Dromey & Harkerem, 2018; Kraslovsky et al., 2007). Due to the difficulty to conceptualize it as a single industry, some authors have asserted the expression "the music industries" in the plural (Williamson & Cloonan, 2007). The rationale is based on six reasons related to history (i.e., the term "the music industry" has been used as synonymous to the recording industry, which has been facing a considerable decline in recent years), geography (i.e., the paradigm of the music industries differ among countries), inequality (i.e., the lack of participation of small companies and lesser-known artists in the debate about a single music industry), conflict (i.e., there are conflicts concerning this sector due to the inequality of the companies), plurality (i.e., the variety of courses concerning music industries suggests that, in educational terms, this sector is not being approached in a homogeneous way) and policies (i.e., the existing notion of a one single industry constrains the development of policies due to the lack of understanding and recognition of this plural sector).

METHODS

Sampling

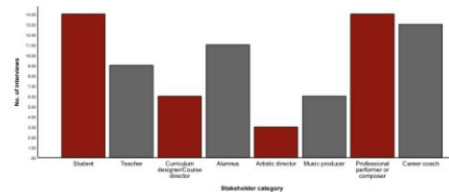
The five teams comprising the Consortium of the project each interviewed individuals representing several stakeholder groups in their country. In total, 76 number of interviews were conducted (see figure 1)

Interviews

Data were generated via semi-structured interviews. An interview schedule was created per each stakeholder group, which touched upon matters pertaining to their expertise and reflected their experiences and

interests. The interviews touched upon matters such as the challenges in the contemporary music performance industry for a performer, strengths, and weaknesses of HEI curricula in preparing performers for the demands of the profession, how well-prepared performers are upon entering the contemporary performance industry and suggestions for changes in the model of performers' training in HEIs. The full interview guidelines can be found in Appendix A.

Figure 1: Number of interviews conducted by stakeholder category



RESEARCH ETHICS

Professional and personal contacts (i.e., conducted mostly online and each interview was a one-to-one case, prior to the interview, an online questionnaire requesting age, qualifications, professional role, etc., was sent to participants. Participants were informed about their rights, such as their right to withdraw at any time, and their right to refuse to answer specific questions. Pseudonyms were used to ensure the anonymity of each participant.

The study followed the national protocol in obtaining approval from the national policy in Norway and the national policy in Finland. The basis of protocols approved by the national approval was required.

Cyprus

Approval for conducting the research was obtained by the Cyprus National Bioethics Committee (Approval No. EEBK/ET/2021.01.89). Participants provided consent for participating in the study through an online demographics form that was completed prior to conducting the interview. Participants responded to the statement "I have read and have been informed about the research. The researcher has offered to answer any questions I may have concerning the study. I hereby consent to participate in the study".

Finland

The sub-study in Finland was reviewed by the Research Ethics Committee at the University of the Arts Helsinki. The participants provided their written informed consent to participate in this study that followed the guidelines of the Finnish

Advisory Board on Research Integrity (TENK). The sub-study attended to the voluntary nature of participation of all participants, including their right to discontinue participation. The participants were not compensated for their time. The official documents can be requested from the Uniarts team.

from the audio and video recordings were transcribed and stored in an online folder which was accessed by the researchers and a representative for the Research Dean at the Faculty. All interviews were anonymized.

Sweden

According to Swedish legislation (SFS 2003:460), the study was not found to demand official approval. Participants were invited to take part in this research voluntarily. The participants provided written informed consent to participate in the study. Moreover, they were promised confidentiality and that the created data was to be stored on servers at LTU and handled in collaboration with the unit for Archive and Registry at LTU.

Data analyses

Each interview was transcribed verbatim in a Word document. Each country team conducted thematic analysis of the transcripts obtained from the interviews they conducted, through a process of reading, re-reading, and coding the information provided by the interviewees and organising them into themes and thematic categories. The analysis followed an iterative process of categorisation into themes according to a seven-stage process (Cooper & McIntyre, 1993):

1. Reading a representative selection of interview transcripts.
2. Identifying points of similarity and difference among these transcripts in relation to the research questions.
3. Generating conceptual bases from step 2, describing emergent preliminary-hypothetical interpretations for the research questions.
4. Theoretical reading analysis (Jackson & Mazzei, 2012) of interview transcripts.

How may HME develop teaching approaches that more efficiently further student's professional career opportunities?



In direct collaboration between a university and a professional music institution, LTU and RSPO develop critical perspectives on symphony orchestra traditions and situate the training of young musicians in the very heart of the professional practice.

Royal Stockholm Philharmonic Orchestra Academy



- A one year master offered on site at Konserthuset Stockholm in collaboration with the Piteå School of Music at the Luleå University of Technology
- Between 2016 and 2022, 30 out of 59 students have to date been hired by professional orchestras

REACT

PROGRAM - PRECENCIAL ACTIVITIES

TRAINING SCHOOL 1

29 NOV - 11 DEC 2021

VENUE UNIVERSITY OF AGDER, NORWAY
Faculty of Fine Arts, Department of Classical Music and Music Education

FACULTORS

Gilvano Dalagna
(University of Aveiro)
Jorge Salgado Correia
(University of Aveiro)
Randi Eidsaa
(University of Agder)
Stefan Östersjö
(Luleå University of Technology)
Tanja Örnig
(University of Agder)

MONDAY - 29 NOV	
10:00 - 11:00	MEET AND GREET. Welcome by Research Dean Anne H. Balsnes and piano solo by Adrian-Leander Nes. Introduction to REACT by Jorge Correia and Gilvano Dalagna
11:15 - 12:15	1 st Part: Artistic research: Bridging practices and theory. Lecture/workshop/lab (public)
12:15 - 13:00	LUNCH and welcome by Faculty Dean Marit Wergeland
13:00 - 15:00	2 nd Part: Artistic research: Challenging stereotypes. Lecture/workshop/lab (public)
15:00 - 16:00	Students work on their own
TUESDAY - 30 NOV	
10:00 - 11:00	Check in. Reflections from yesterday?
11:15 - 12:15	1 st Part: Artistic research: Creativity. Lecture/workshop/lab (public)
12:15 - 13:00	Lunch and Music: UIA Plate Quintet 2021 (15 min)
13:00 - 15:00	2 nd Part: Artistic Research: Improvising. Music Performance. Lecture/workshop/lab
15:00 - 16:00	Students work on their own
WEDNESDAY - 1 DEC	
10:00 - 11:00	Check in. Reflections from yesterday?
11:15 - 12:15	1 st Part: Artistic research and the Laboratory. Lecture/workshop/lab
12:15 - 13:00	Lunch and music by Adrian McCallister
13:00 - 15:00	2 nd Part: Artistic research and the Laboratory. Lecture/workshop/lab
15:00 - 16:00	Students work on their own
THURSDAY - 2 DEC	
10:00 - 11:00	Check in. Reflections from yesterday?
11:15 - 12:15	1 st Part: Artistic research - Documentation. Laboratory. Lecture/workshop/lab
12:15 - 13:00	Lunch and music by Tanja & students
13:00 - 15:00	2 nd Part: Artistic research and writing. Lecture/workshop/lab
15:00 - 16:00	Students work on their own
FRIDAY - 3 DEC NOV	
10:00 - 10:15	Check in. Reflections from yesterday?
10:15 - 12:15	1 st Part: Musicians as citizens, music in society (audience, relevance, outreach). Lecture/workshop/lab
12:15 - 13:00	Lunch. Mini-presentation: Artistic research and Armenian music examples. By Mariam Kharatyan
13:00 - 14:30	Evaluation review. Roundtable discussions with students and interviews
14:30 - 14:45	Closing session

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PROJECT 212019/21212



COORDINATOR



PARTNER



REACT

TRAINING SCHOOL 2

9-13 MAY 2022

VENUE UNIVERSITY OF AVEIRO, PORTUGAL

FACULTORS

Carl Holmgren (Luleå University of Technology)
Gilvano Dalagna (University of Aveiro)
Guadalupe López-Iñiguez (Uniarts Helsinki/Sibelius Academy)
Ioulia Papageorgi (University of Nicosia)
Jorge Salgado Correia (University of Aveiro)
Mariam Kharatyan (University of Agder)
Nicola Constantinou (University of Nicosia)
Natassa Economidou Stavrou (University of Nicosia)
Paulo Maria Rodrigues (University of Aveiro)
Randi Eidsaa (University of Agder)
Stefan Östersjö (Luleå University of Technology)

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PROJECT 212019/212019/21



COORDINATOR



PARTNER



REACT training school

- Introduction to artistic research, bridging theory and practice
- Dialogical teaching methods
- Provides feedback on the development of intellectual outputs



REACT

TRAINING SCHOOL 2

9-13 MAY 2022
VENUE UNIVERSITY OF AVEIRO, PORTUGAL

FACILITATORS

Carl Holmgren (Luleå University of Technology)
Gilvano Dalagna (University of Aveiro)
Guadalupe López-Iñiguez (Uniarts Helsinki/Sibelius Academy)
Ioulia Papageorgi (University of Nicosia)
Jorge Salgado Correia (University of Aveiro)
Mariam Kharatyan (University of Agder)
Nicola Constantinou (University of Nicosia)
Natassa Economidou Stavrou (University of Nicosia)
Paulo Maria Rodrigues (University of Aveiro)
Randi Eidsaa (University of Agder)
Stefan Östersjö (Luleå University of Technology)

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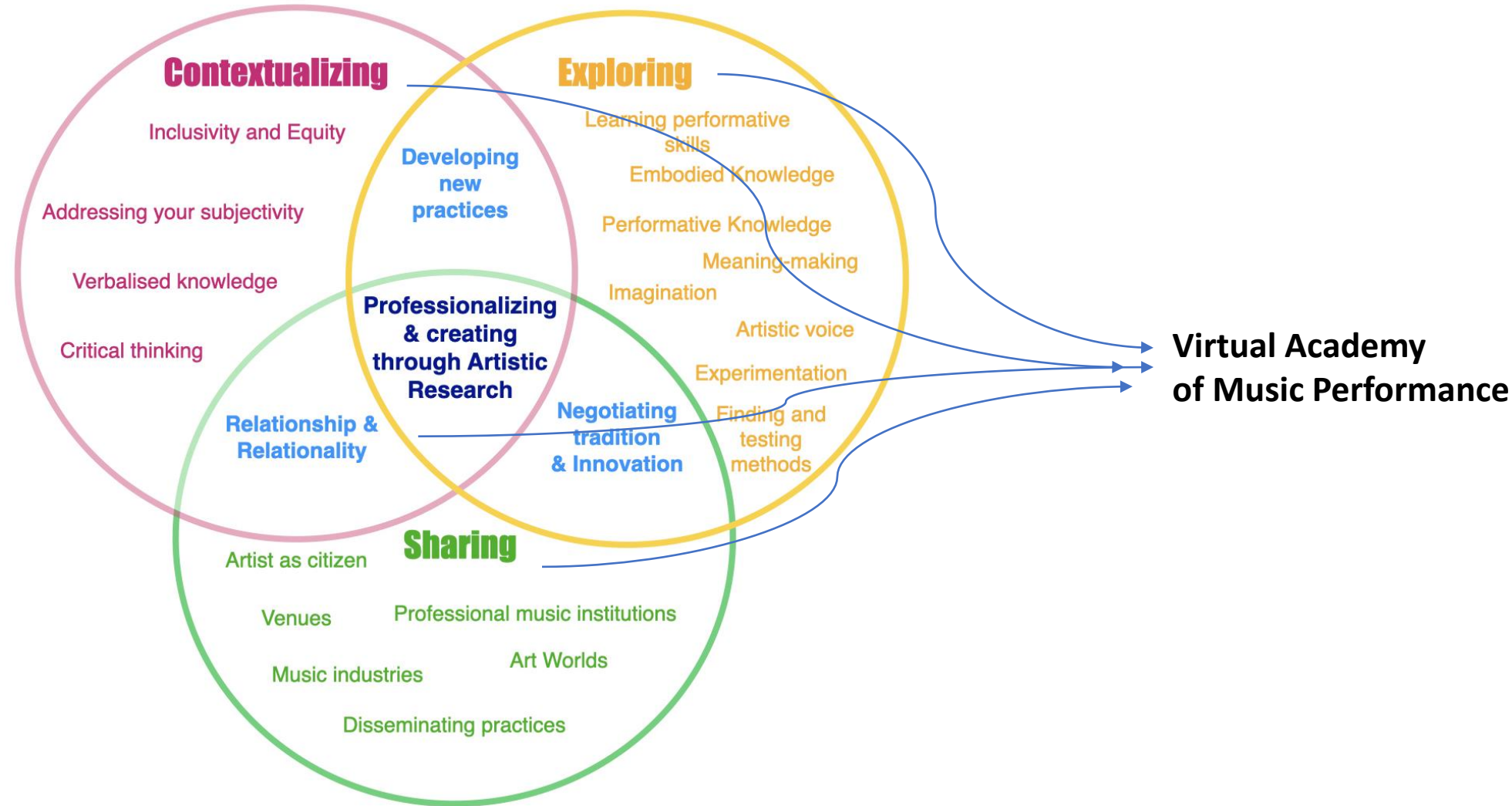
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UJA University of Agder

Artistic research practices in HME



Artistic research practices in HME



Third strand: Circulation

REACT Symposium

- An opportunity to share the discussion beyond the scope of the consortium
- Start building a network of researchers interested in innovative teaching practices in higher music education institutions

REACT Music Performance EXPO
Helsinki, 7-9 June 2022



Presentation Formats

Instrumental teaching in an ensemble setting

Hagström, A. Hällis, B. & Svensson, R.

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



- Paper
- Performative presentations
- Poster presentation
- Panel



Outcomes

The symposium was dedicated to the development of reflective and critical approaches to the teaching and learning of music performance in Higher Music Education (HME). It hosted presentations that advocate change with regard to diversity, equity and inclusivity, exploring new formats and concepts, such as the potential of artistic research to innovate in HME; dialogic teaching models; as well as pedagogical strategies in tandem with the music industries.



Selected authors were invited to develop chapters in **Teaching Music Performance in Higher Education: exploring the potential of artistic research**, a peer-reviewed book publication, edited by Jorge Salgado Correia, Gilvano Dalagna, Helen Julia Minors and Stefan Östersjö.



Novel approaches to teaching Interpretation and Performance

- Richard Fay, & Daniel J. Mawson: Intercultural musicking: Reflection in, on, and for situated klezmer ensemble performance
- Robert Sholl: Reconnecting theory: pedagogy, improvisation and composition

Fay & Mawson: Intercultural musicking: Reflection in, on, and for situated klezmer ensemble performance

This chapter focuses on the reflective performer practices embedded in the Klezmer Ensemble Performance (KEP) module at The University of Manchester, UK. To set these reflective performer practices in context, we first outline how, as non-Jewish music educators, we understand - and seek to develop our students' understandings of - the cultural, historical, and other complexities of the music culture (or set of cultures) now referred to as *klezmer*. The module is situated by these understandings through which we seek to encourage a respectful and informed cultural appreciation of klezmer whilst remaining attentive to the risks of cultural appropriation. We introduce the reflective performer frame we promote with our klezmer ensemblists. and examine their performance of reflection through the texts they generated to accompany their actual assessed performance, i.e. the texts through which they situate their informed performance intentions. Finally, we conclude with our emerging thinking regarding the value of reflective performer practices in music education.

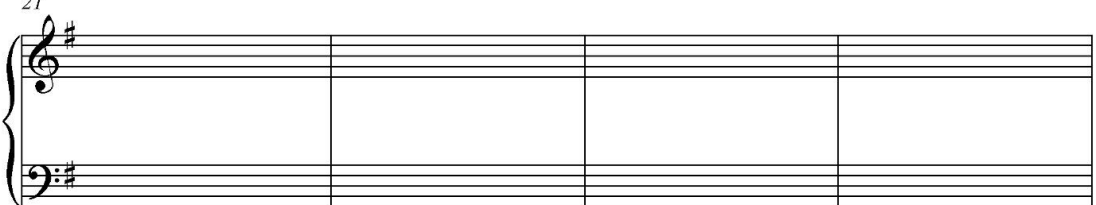
Robert Sholl: Reconnecting theory: pedagogy, improvisation and composition

The exercises [use] the *Goldberg Variations* for a form of embodied learning closely aligned with awareness of technical observations. This is artistic practice in action – a burgeoning awareness of attention and intention, and the critical working through of nuance and differentiation, and of variance. These exercises meld theory and practice and help create ‘knowing’, an ‘integration’ which Thelen and Smith describe as ‘the process of dynamic assembly across multileveled systems in the service of a task’.

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Artistic Research in Higher Music Education

Mikael Bäckman: From Imitation to Creation

Transcriptions

Practicing / Embodying transcriptions



Mikael Bäckman: From Imitation to Creation

The aim of my PhD project is to explore the transformation of a performer's voice through a process of transcribing and practicing solos by an iconic harmonica player. In this chapter, I will focus on how this transformation took place within my own artistic practice, and how I have applied my method in my teaching in HME. I will also briefly touch upon the impact of the affordance of the diatonic harmonica in this specific voice transformation process.

REACT EXPO

- This event aims to stimulate a wider discussion concerning career development for performers from higher education music institutions.
- REACT Expo will mark the conclusion of the project. The event will include a diverse programme of lectures, workshops and demonstrations, allowing space for debate between performance teachers and students and professionals music industries and HEIs. The event will also include an area with special exhibition booths that will be allocated to selected music industry professionals.



A yellow poster for the REACT EXPO. The word "REACT" is written in large, white, bold, sans-serif letters with a horizontal line striking through the middle of the letters. Below it, the word "EXPO" is written in a smaller, white, bold, sans-serif font. The dates "7-9 JUNE 2023" are written in a bold, black, sans-serif font. Below the dates, the location "Helsinki Music Centre, Sibelius Academy, Uniarts Helsinki" is written in a bold, black, sans-serif font. Below the location, the title "RETHINKING MUSIC PERFORMANCE IN HIGHER EDUCATION" is written in a bold, black, sans-serif font. Below the title, the text "PANEL DISCUSSIONS WITH EXPERTS & PRESENTATIONS OF THE OUTPUTS OF THE REACT PROJECT:" is written in a small, black, sans-serif font. Below this, the text "Virtual Academy of Music Performance" is written in a small, black, sans-serif font. Below this, the text "Artistic Research – Based Learning Toolkit for Music Teachers and Students" is written in a small, black, sans-serif font. Below this, the text "Book 'Rethinking the Teaching of Music Performance in Higher Level Institutions'" is written in a small, black, sans-serif font. Below this, the text "Artistic Career in Music: Stakeholder's Requirement Report" is written in a small, black, sans-serif font. Below this, the text "Relevant research publications on musicians' professional learning an careers" is written in a small, black, sans-serif font. At the bottom left, the text "info react.webdup" is written in a small, black, sans-serif font. At the bottom, there are logos for "ERASMUS+", "EUROPEAN COMMISSION", "UNIVERSITY OF HELSINKI", "UNIARTS HELSINKI", "UNIVERSITY OF JYVASKYLÄ", "UNIVERSITY OF NEOMAG", and "UIA".

REACT

The word "REACT" is rendered in a bold, white, sans-serif font against a black background. The letter "E" is replaced by five parallel, slanted yellow dashes. The entire word is slightly tilted upwards from left to right.

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PROJECT 2020-2023

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