

## ***Play and have people play: “Practice-inquiry”, a new concept of musical practical research in Cefedem Auvergne Rhône-Alpes***

The Cefedem (higher musical education and resources center) trains musicians by searching, for a Bachelor degree (DE: diplôme d'Etat de professeur de musique), and welcomes all forms of musical practice.

The “practice-inquiry” setting is spread over 3 semesters during the “2 years lifelong learning program” and is accompanied by teacher-researcher.

This setting is based on the premise that any musical practice is undissolubly bound to the context of its development and transmission. So a **musical practice** necessarily mixes two dimensions - **play** and **have people play** - which involve specific procedures within specific contexts (Becker, 1982). The “play” dimension requires the student’s involvement in a musical practice, eg creation, performance, instrument making, recording, production, etc. The “have people play” dimension requires involving others in a musical practice, eg teaching, guiding, coordinating, participating, coaching, supporting, mentoring, etc.

This practice, to be completed, requires an **inquiry** to study its contexts and procedures, history, constitution and interactions. It involves questioning assumptions, checking intuitions, investigating, finding and gathering documents, testimonies, interviews, observations, experiments, etc. It enables collecting and analyzing information that the practice, alone, does not reveal.

At the end, on one hand, students are in charge of organising a public presentation (in the form of a “mixed festival” as a way to show an aspect of their practice-inquiry to a professional community). On the other hand, they submit a report retracing their path and research process, and analyzing how the three dimensions articulate.

Students are thus in a researcher (to inquire), educator (to have people play) and performer (to play) position. These three dimensions are interlocked and interlinked: their articulation determines the “**practice-inquiry**” concept.

Overall, this setting enables pedagogical and artistic creation, and a documented research. With already 2 students’ cohorts, meaning 60 practice-inquiries already carried out and documented, we can see that the articulation of this triple posture (performers, educator and researchers) builds extended, wellshaped, sound musicians.

Becker, Howard S. (1982). *Art worlds*. Berkeley, LA, Londres: University of California Press.

This presentation is based on a collective work in FDCE’s team, in collaboration with Cefedem’s research laboratory.

The DNA of Cefedem’s educational philosophy is “training by searching”. The Higher education training practices developed in our center is indeed based on both John Dewey’s ideas: the theory of inquiry (1938) and the principle of “learning by doing”. For us, research includes several dimensions : conducted in both artistic practices and social sciences fields, and led by trainers (to improve the curriculum) along with students (to learn through it).

We’ve built the practice-inquiry on the Cefedem’s skills and on the outputs of the research led by trainers. For the students, the output of each dimension (play, have people play, inquire) means, through this setting, an input for the other.

Dewey, John. (1938). *Logic: The Theory of Inquiry*. New York : Holt, Rinehart and Winston.



H. Barré, S. Chagnard, S. Desmurs, C. Haranger, N. Sidoroff  
*Cefedem Auvergne Rhône-Alpes, Lyon, France (Cefedem AURA)*  
[sandrine.desmurs@cefedem-aura.org](mailto:sandrine.desmurs@cefedem-aura.org)

The presenters are active musicians, and teachers of the Cefedem AuRA two years lifelong learning program (FDCE):

**Hélène Barré** is pianist and teaches in the district conservatory of Valence.

**Samuel Chagnard** is the training coordinator of the FDCE, PhD student in music sociology (ENS Lyon), and one of the founding members of PaaLabRes (Artistic practices in acts, researchs

laboratory)

**Sandrine Desmurs** is the Information technologies manager in Cefedem AuRA, and currently member of the AEC-SMS Digitization Working Group.

**Claire Haranger**, multi-instrumentist and composer, teaches in the local conservatory of Miribel.

**Nicolas Sidoroff**, another founding member of PaaLabRes, starts a PhD program in educational sciences (Université Paris 8).