

*The European Platform for Artistic
Research in Music*

EPARM 2018

Porto, 22-24 March



***“Playing” as a common ground for
artistic research and teaching arts -
reflection, knowledge and knowledge
transfer***



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The AEC would like to express deep gratitude to the Escola Superior de Música e Artes do Espectáculo in Porto for hosting and co-organizing the EPARM Conference 2018. The AEC team would also like to express special thanks to the members of the EPARM preparatory working group for their tremendous support in organizing the platform programme.

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INTRODUCTION

EPARM Conference, Porto, 22-24 March 2018

***“Playing” as a common ground for artistic research and teaching arts -
reflection, knowledge and knowledge transfer***

The sixth EPARM conference welcomes music researchers, educators and/or performers to a three day exploration of the bonds between artistic research and higher music education.

As the field of artistic research in music is beginning to mature, the manifold possibilities of this particular research practice is beginning to surface. Last year's EPARM approached the question of the relation between the academy and the field of music production. This year we turn our gaze towards the academy and one of its core activities: the teaching of music.

On a general level it is clear that research and teaching should benefit from each other, intimately connected. However, as may be observed also in other disciplines this is not always self-evident: research is sometimes more of a satellite orbiting the institution rather than informing it with knowledge from within. In music we have the benefit of a common ground between teaching and research: the playing of music is at the centre of attention for both and may be seen as a common ground.

The obvious benefit of looking at playing as common ground for research and teaching is that it puts artistic practice at the centre of the activity. The topic will be approached from many angles and questions will relate both to the ways in which artistic research results can be used in teaching, and how pedagogical practice can be incorporated in artistic research.

Lectures at EPARM 2018 will relate any of the following questions (In the questions below teaching refers to teaching in HME):

- How can playing serve as a method for (artistic) research?
- How can playing serve as a method for teaching?
- In what ways may the practice of teaching be incorporated in the practice of artistic research?
- How can the output of artistic research be used as input in teaching activities?
- Can we have HME without artistic research?
- Can teaching and learning activities be developed as collaborative research activities?
- How can artistic research improve higher music education?
- To play in the context of artistic research can be seen as a synonym for both experimentation and artistic practice. What may be the role of teaching in this context?
- How may methodologies of artistic research inform the practice of teaching?
- To what extent may students be involved in artistic research practices, and to what purposes?
- Teaching the art of music making is not possible without playing. Conducting artistic research is not possible without playing. How do these concepts of playing relate to each other?

EPARM 2018 will present cases in which there is a manifest relation between artistic research and higher music education - in particular examples where such a relation is not only present but is properly documented and shared as good practice.

CONFERENCE PROGRAMME

Thursday, 22 nd of March		
Time	Activity	Location
13.30 - 14.00	REGISTRATION Informal Networking - Coffee available	THSC Foyer
16.00 - 16.30	Opening Event <i>Musical Introduction</i> <i>Clarinet & Electronics - Diogo Taveira</i> Official Welcome by: <ul style="list-style-type: none"> - Marco Conceição vice-president of ESMAE Porto and the Head of Research - Stefan Gies, CEO of the AEC - Peter Dejans, EPARM Chair 	THSC (Helena Sá e Costa Theatre)
16.30 - 17.30	Plenary Session I - First Keynote Prof. Dr. Ursula Brandstätter - Head of University in Linz, Austria	THSC
17.30 - 19.00	Reception followed by Concert	Café-Concerto Francisco Beja
19:00	Concert	THSC

Friday, 23 rd of March		
Time	Activity	Location
09.30 - 10.00	Informal Networking with Refreshments	Café-concerto Francisco Beja
10.00 - 11.15	<p><i>Musical Introduction by Gustavo Costa</i></p> <p>Plenary Session II - Second Keynote</p> <p>Round table discussion moderated by Mário Azevedo, ESMAE Porto</p> <ul style="list-style-type: none"> - Gustavo Costa - Rui Penha, FEUP - Jorge Salgado Correia, INET-md - Luís Costa, Binaural Nodar - Nuno Pinto, ESMAE 	THSC
11.30 - 12.00	<p>Parallel Sessions I A</p> <p><i>Artistic Research and 'Play' in Jazz Education: Influential Precursors and Current Institutional Perspectives</i>, Michael Kahr, University of Music and Performing Arts, Graz, Austria</p>	THSC
	<p>Parallel Sessions I B</p> <p><i>Improvisation as a teaching-researching pathway in violin lessons</i>, Anna Maria Freschi and Marco Gallenga, Conservatorio di Musica "Luigi Cherubini", Florence, Italy</p>	Pavilhão 1
	<p>Parallel Sessions I C</p> <p><i>Song and Lullabies: From commissioning to recording to teaching studio</i>, Robert Irvine, Royal Conservatoire of Scotland, Glasgow, Scotland</p>	Pavilhão 2
12.00 - 12.30	Informal Networking with Refreshments	Café-concerto Francisco Beja
12.30 - 13.00	<p>Parallel Sessions II A</p> <p><i>The Importance of Rhythm in Jazz Phrasing and Improvisation</i>, Anka Koziel, The Royal Conservatory The Hague, The Netherlands</p>	THSC
	<p>Parallel Sessions II B</p> <p><i>Play and have people play: "Practice-inquiry", a new concept of musical practical research in Cefedem Auvergne Rhône-Alpes</i>, Sandrine Desmurs,</p>	Pavilhão 1

	Cefedem Auvergne Rhône-Alpes, Lyon, France	
	Parallel Sessions II C <i>When is research artistic research?</i> , Jorge Salgado Correia et al. , University of Aveiro, INET-md, Aveiro, Portugal	Pavilhão 2
13.00 - 13.30	Parallel Session III A <i>Playing and Composing: Tuning the Gestures by Psychophysical Insight into Music</i> , Giorgio Tedde , Conservatorio Giuseppe Verdi, Milan, Italy	THSC
	Parallel Sessions III B <i>How to help composers' ideas survive</i> , Matthias Hermann , HMDK Stuttgart, Stuttgart, Germany	Pavilhão 1
	Continuation of <i>When is research artistic research?</i> , Jorge Salgado Correia et al. , University of Aveiro, INET-md, Aveiro, Portugal	Pavilhão 2
13.30 - 15.00	Lunch	Room 210
15.00 - 15.45	Flash Information Forum	THSC
16.00 - 16.30	Parallel Sessions IV A <i>Mapping the Impossible: Incongruent Transposition as a Method of Playing</i> , Katt Hernandez , Lund University, Music School, Malmö, Sweden	THSC
	Parallel Sessions IV B <i>The hidden Language - an ongoing artistic research project involving students at RDAM</i> , Eva Hess Thaysen , The Royal Danish Academy of Music, Copenhagen, Denmark	Pavilhão 1
	Parallel Sessions IV C <i>Just listen! (Or can I also look at my chamber music partners?)</i> , Sarah Vandemoortele , LUCA School of Arts, Leuven, Belgium	Pavilhão 2
16.30 - 17.00	Informal Networking with Refreshments	Café Concerto Francisco Beja
17.00 - 17.30	Parallel Sessions V A <i>Symphonies Reframed-Exploring and developing the artistic and educational potential of mid-sized chamber groups</i> , Sigstein Folgero and Gjertrud Pedersen , Norwegian Academy of Music, Oslo, Norway	THSC
	Parallel Sessions V B <i>Trickle down and grow - implanting research issues onto student practices</i> , Oeyvind Brandtsegg and Trond Engum , Norwegian University	Pavilhão 1

	of Science and Technology, Trondheim, Norway	
	Parallel Sessions V C <i>Graphic scores as tools for learning and playing through some form of artistic research, Jean-Charles Francois, PaaLabRes collective, Lyon, France</i>	Pavilhão 2
17.30 - 18.00	Parallel Sessions VI A <i>The MPEi project. Designing an artistic research and teaching ecosystem around the latest digital musical instruments in the context of the new Université Côte d'Azur, Navard Gael and Jean Francois Trubert, Université Côte d'Azur, Nice, France</i>	THSC
	Parallel Sessions VI B <i>New brass playing - New sound for composing, Raffaele Marsicano, Conservatorio Giuseppe Verdi, Milan, Italy</i>	Pavilhão 1
	Parallel Sessions VI C <i>From Potential to Performance - An innovative way to share musical knowledge in conservatoires, Gabriela Mayer, CIT Cork School of Music, Ireland</i>	Pavilhão 2
20.15	Dinner	Grande Hotel do Porto



Saturday, 24 th of March		
Time	Activity	Location/Remarks
09.00 - 9.30	Informal Networking with Refreshments	Café concerto Francisco Beja
09.30 - 11.00	Plenary Session IV The Learning and Teaching Platform - Discussing about the link between education and research Presentation of good practices by <ul style="list-style-type: none"> • DAPHME Project • CEMPE, Oslo, Norway • <i>From the Sound to the Sign, from the Sign to the Sound. The musical composition as an interactive tool in the music education and as an impulse for an "alternative" teaching-method</i>, Irene Malizia, JAM MUSIC LAB Private University for Jazz and Popular Music and JAM MUSIC LAB Conservatory, Vienna, Austria • <i>Pop 4: Developing Songwriting Teaching and Learning Activities as Collaborative Research</i>, Andrew West, Leeds College of Music, Leeds, United Kingdom • 	THSC
11.00 - 11.30	Informal Networking with Refreshments	Café-concerto Francisco Beja
11.30 - 12.00	Parallel Sessions VII A <i>Playing with History, the intrinsic motivation to explore</i> , Johannes Boer , Royal Conservatoire The Hague, The Netherlands	THSC
	Parallel Sessions VII B <i>Critical thinking through music: artistic research methods in the creation of bachelor and masters theses</i> , Stefan Ostersjo , Malmö Academy of Music, Malmö, Sweden	Pavilhão 1
	Parallel Sessions VII C <i>Teaching - Playing - Researching: No Boundaries</i> , Andrew Bain , Royal Birmingham Conservatoire, Birmingham, England	Pavilhão 2
12.00 - 12.30	Parallel Sessions VIII A <i>Teaching and playing contemporary harpsichord music. How do students accept new music and how do they overcome it's difficulties</i> , Imbi Tarum , Estonian Academy of Music and Theatre, Tallinn, Estonia	THSC
	Parallel Sessions VIII B <i>Living Scores Live: It's the score, stupid!?</i> , Vincent Caers , LUCA School of Arts, Leuven, Belgium	Pavilhão 1

	Parallel Sessions VIII C <i>Overcoming Challenge Through Creativity, Oliver Searle</i> , Royal Conservatoire of Scotland, Glasgow, Scotland	Pavilhão 2
12.30 - 13.00	Closing Session By Eirik Birkeland , AEC President	THSC
13.00	Free Lunch arrangements	

THURSDAY, 22nd OF MARCH

Music Performances

Clarinet & Eletronics - Diogo Taveira

16.00-16.30, THSC (Helena Sá e Costa Theatre)

Diogo Taveira

Born in Vila Real he start his musical studies by the influence of his father Carlos Taveira. Student of Luís Filipe Santos, Pedro Ladeira, Carlos Alves and Nuno Pinto. Got his Degree in Music - Clarinet at ESART, in 2017 got his Master in Artistic Interpretation - Clarinet at ESMAE in the class and supervision of Professor Nuno Pinto. Diogo is member of Clarinetes Ligature, Vice President of the Portuguese Clarinet Association and Product Specialist for D'Addario. Diogo play with Thick Blank Unfiled reeds and X25E mouthpiece, by D'Addario.

Program

Clavistar 2 - Lino Pinto (207)

"Clavistar 2 for clarinet and electronic is a piece that got his origin in a first version composed in 1998 for a electroacoustic class led by Prof. Virgílio Melo. The first version got his premier in 1998 July 25th at ESMAE and late it was presented at the International Electroacoustic Festival Música Viva in 1999. The first version consist in an overlapping of a scratch that stimulated a clarinet improvisation by my brother Nuno Pinto and another part also improvised by in a synthetizer and this is where the electronic part came from. The essential elements from the scratch have two origins, one objective that are the 2nd Major and 5th perfect, and another that is subjective and rely on imaginary feelings from the cosmos... The Clavistar 2 version is the result of all this with the parts of clarinet and electronics review and more complex." Pinto, Lino
This piece was written at my request for my Master final project and have a strong emotional value because is dedicated to my father Carlos Taveira and my professor Nuno Pinto.

Looking-Glass Changes - Sarah Horick

"Looking-Glass Changes was commissioned by clarinetist Jeffrey Brooks. The work simulates the effect of live-processing in the way in which the performer interacts with the stereo playback, frequently presenting material that is subsequently picked up in the fixed media. The work also includes an optional improvisatory passage in the closing section that allows the performer expanded freedom to interact with the texture created by the layering of previous material. All samples in the stereo playback, both pitched and nonpitched, were performed by Jeffrey Brooks and recorded in the studios at Florida State University. The playback consists exclusively of sounds produced by the clarinet." Horick, Sarah

Plenary Session I - First Keynote

THSC, 16.30 - 17.30

Knowledge in Motion. On Aesthetic and Other Ways of Thinking

Prof. Dr. Ursula Brandstätter- Head of University in Linz, Austria

What role do reflection and research play in the context of an institution for higher music education? What does it mean to reflect upon music? How can reflection - as the basis of research - be transformed into research?

The lecture addresses basic philosophical questions about how we think and how we generate knowledge. It aims to differentiate between verbal and non-verbal ways of thinking, to analyze specific features of aesthetic thinking, and to show how different ways of thinking work together.

In this context, aesthetic thinking and artistic research can be regarded as innovation drivers.



Dr. Ursula Brandstätter, Professor, Anton Bruckner Private University

Ursula Brandstätter is currently Rector of Anton Bruckner University (music, dance and theatre) in Linz, Austria. Previously she was a Professor of music education at the University of Fine Arts Berlin (Universität der Künste). In addition to working as a lecturer at conservatories and music academies in Austria and Germany, she was a cultural educator in Museums of Modern Art in Vienna. Ursula studied piano, music education, musicology and French. She holds a PhD from the University of Fine Arts Berlin, Germany and a Masters of Advanced Studies in Organisational Development from the University of Klagenfurt, Vienna, Austria.

Her many book publications include *Musik im Spiegel der Sprache* (Stuttgart 1990), *Bildende Kunst und Musik im Dialog* (Augsburg 2004, 3rd edition 2014); *Grundfragen der Ästhetik. Bild - Musik - Sprache - Körper* (Köln 2008, 2nd edition 2011), *Erkenntnis durch Kunst. Theorie und Praxis der ästhetischen Transformation* (Köln 2013). She has also edited several publications: Ursula Brandstätter, Martin Losert, Christoph Richter, Andrea Welte (Ed.): *Darstellen und Mitteilen. Ein Handbuch der musikalischen Interpretation* (Mainz 2010); Ursula Brandstätter, Ana Dimke, Ulrike Hentschel (Ed.): *Szenenwechsel. Vermittlung von Bildender Kunst, Musik und Theater* (Berlin 2010). Ursula Brandstätter et al. (Ed.): *In Fluss sein. Die Anton Bruckner Privatuniversität*. (Linz 2015).

19.00, THSC - HARMOS festival concert

HARMOS is a unique concept in Europe, which brings together the best artists of some of the most prestigious Music schools in Europe and in the world.

HARMOS festival 2018 fully dedicated to Chamber Music celebrates its 12th anniversary with several concerts at Casa da Música, several other venues in Porto and in the **HARMOS** cities. This year we will have concerts in Barcelos, Braga and Santa Maria da Feira which helps us to achieve the important objective of reaching a wider and more diverse territory.

HARMOS is also a place for masterclasses, concerts commented and for the promotion of the creation and musical edition. Also the reflection around chamber music is made during the International Chamber Music Conference - ICMuC 2018.

The healthy coexistence between what has already been done and what is still to be done, the confrontation between tradition and contemporaneity, confers an identity to the project making **HARMOS** concept a cultural engine in all contexts in which is present.

HARMOS aims to be always an open and flexible project to become even more appealing to its public promoting chamber music as an intimate and exciting art form.

With a solid and sustained path, it has been recognized as a reference festival, nationally and internationally, and is supported by an important consortium of partners. It holds the EFFE label for remarkable European festivals.

HARMOS is organized by **ESMAE** from the Porto's Polytechnic and has the support of a wide network of Artistic higher education institutions worldwide.

Max Klinger Trio

Hochschule für Musik und Theatre Leipzig

Emilija Kortus, violin

Timothy Hopkins, cello

Hyelee Kang, piano

Ludwig van Beethoven, Piano trio E-flat major, n° 2, op. 70

- I. Poco sostenuto - Allegro ma non troppo
- II. Allegretto
- III. Allegretto ma non troppo
- IV. Finale - Allegro

Maurice Ravel, Piano trio A minor

- I. Modéré
- II. Pantoum. Assez vif
- III. Passacaille. Très large
- IV. Final. Animé

FRIDAY, 23rd OF MARCH

Musical Introduction by Gustavo Costa

Plenary Session II - Second Keynote

THSC, 10.00 - 11.15

"Improving musical play through research - academic and non-academic approaches", keynote speech by **Gustavo Costa**, Sonoscopia, Portugal

Round table discussion moderated by **Mário Azevedo**, ESMAE Porto

- **Gustavo Costa**
- **Rui Penha**, FEUP
- **Jorge Correia Salgado**, INET-md
- **Luis Costa**, Binauralmedia
- **Nuno Pinto**, ESMAE performer/researcher

Keynote Summary

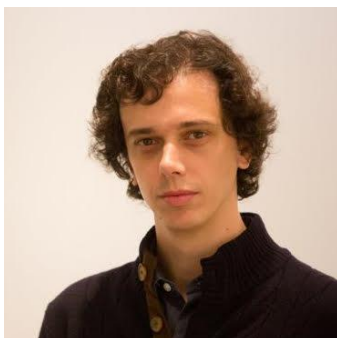
Artistic research is utterly dependent on artistic practice. Contrary to other scientific areas, significant and relevant information can be observed in the output from academic and non-academic methodologies. At Sonoscopia, an association and music collective focused in the areas of experimental music, establishing connections between both approaches has always been one of its main functioning principles. This collective is composed by academic researchers and musicians that have built their career based on DIY ethics, and most of the creative output is presented at institutions, universities or autonomous spaces, providing broad results that can be studied and discussed by a wider and better informed musical community.



Gustavo Costa

Born in Porto, 1976. Studied percussion, music technology, sonology, composition and music theory and is currently attending a PhD in Digital Media at FEUP, Porto on the subject of expressiveness and interactivity in computer music. His work as a musician and composer is based around underground counterculture, improvised and electroacoustic music. He has played and recorded extensively around Europe, United States, Japan, Tunisia, Brazil and Lebanon with John Zorn's Cobra, Mark Stewart, Fritz Hauser, Alfred Harth, Arthur Doyle, Jamie Saft, Damo Suzuki or Steve Mackay, among many others. He is currently assistant professor at Aveiro University, Portugal.

www.gustavocosta.pt



Rui Penha

Composer, media artist and performer of electroacoustic music, Rui Penha was born in Porto in 1981. He completed his PhD in Music (Composition) at the University of Aveiro. His music is regularly recorded and played in festivals and concert halls around Europe and North America, by musicians such as Arditti Quartet, Peter Evans, Remix Ensemble or the Gulbenkian Orchestra. He was a founder and curator of Digitópia ([Casa da Música](#)) and has a deep interest on the

relationship between music And its technology. His recent production includes interfaces for musical expression, sound spatialization software, interactive installations, musical robots, autonomous improvisers and educational software. He taught at several Portuguese Institutions ([DeCA - UA](#), [ESMAE - IPP](#), [ESART - IPCB](#), [ULP](#)), and is currently an invited assistant professor at [FEUP](#) and researcher at [INESC TEC](#).



Nuno Pinto

Professor and Director of the Masters in Performance degree at ESMAE. Doctorate in Science and Arts Technologies by the Catholic University of Porto, Portugal. Featured Artist of the brands Buffet Crampon and Rico, Nuno Pinto is described by the press as a "genius clarinetist" (Daniel Bailoni), "brilliant" (Nicholas Cox) and "at the level of the great international virtuosos of the instrument" (Bernard Mariano).

He studied clarinet with Saul Silva, António Saiote, Arrignon Michel and Alain Damiens in Portugal and France and has dedicated a large part of his work to chamber music and contemporary music, being a founding member of chamber groups "Camerata Senza Misura", "Trivm de Palhetas e Clarinetes" and "Ad Libitum", also having played with some of the best musicians of today. He is also member of "OrchestrUtopica", the "Grupo Música Nova" and "Sond'Ar-te Electric Ensemble", in addition to playing in a duo with pianist Elsa Silva.

As soloist and part of chamber ensembles, Nuno Pinto attended the premieres of more than 120 works by 60 composers and is dedicatee of several works.

Played as soloist with several orchestras and has participated in International Music Festivals in Europe, America and Asia.

His discography includes recordings in areas as diverse as contemporary music, chamber ensemble, jazz and world music.

He is Professor of Clarinet and Chamber Music at the Escola Superior de Música e das Artes do Espetáculo of Porto.



Luís Costa

Luís Costa was born in 1968. He is Curator of Contemporary Artistic Practices, sound investigator, educator and cultural animator in rural contexts. In addition to this, he is President of Binaural - Cultural Association on Nodar (São Pedro do Sul, Portugal). In 2006, he decided to go back to his roots in Dão Lafões (Viseu) to develop projects of documentation, reflection and contemporary expression, with an emphasis on the sound arts and media, crossing

everyday experiences, artistic creation and territorial research. Coordinator of the Lafões Cult Lab, a concept of artistic multimedia research in Lafões, he has already hosted more than 150 sound/media artists and social and environmental researchers from more than 20 countries. Luís Costa is also Coordinator of the Binaural/Nodar Digital Archive, a project where research, cataloging and sound and audiovisual mapping are developed. The focus is on the collective memory of the rural areas of intervention of the association, together with the Tramontana European network of memory archives of mountain area. In 2011, Luís Costa co-edited the catalog and double CD "Three Years in Nodar - Artistic Practices in a Specific Context in Rural Portugal". In 2012, he published the book of essays and interviews "Living an Ancient World: Texts of Art and Territory (2012-2008)". In 2014 he co-edited the book and the DVD "Il Senso del Dolore: Due Opere di Manuela Barile", which was published jointly by the Editions Nodar and the Italian publisher La Parete della Caverna. In 2015, Luís Costa published two books + CD, resulting from the sound

education projects "Sound Memory of Cork" with the participation of children from primary schools of Santa Maria da Feira. This publication results from a partnership with companies from the cork sector. "São Pedro do Sul: New Rural Tapping" emerges out of recordings made by young people from São Pedro do Sul in the rural villages of the region. Since 2015 Luís Costa is also Coordinator of Viseu Rural 2.0 project - an integrated project of ethnographic and landscape documentation, heritage education and audio and visual creativity in rural area of Viseu. So far, this project was generated more than 400 data gathering processes and 100 musical/sound electroacoustic creations, soundscapes and radio art.



Jorge Correia Salgado

With a background in Philosophy and Music, Jorge has studied in Portugal, Holland and England. His specialist performance area is contemporary music, and he has given many world premieres and has had works specially commissioned for him. He has performed throughout Europe, USA and in South America, has made broadcasts for TV and radio and recorded several CDs. In addition to a busy performing career as a soloist and chamber

player, Jorge is Associate Professor at the Universidade de Aveiro, Portugal.

Jorge completed his Ph.D. studies at the University of Sheffield in 2003 and his publications include articles in Psychology of Music, 'Estudios de Psicología', 'El Oído Pensante' and others and he has written and co-written a number of book chapters, which were published by Oxford University Press. Jorge is Director of the Music Doctoral Program of the Aveiro University, Coordinator of the research group 'Creation, Performance and Artistic Research' from INET-MD and is also President of the Portuguese Flute Association. Jorge is founder and editor of ÍMPAR-Online Journal for Artistic Research.



Mario Azevedo (moderator)

Mário Azevedo(1957). Diploma of the Stichting Orffwerkgroep Delft (Netherlands). He worked in the Paula Frassinetti ESE between 1984 and 1996. Since 1996 he is teaching at SMAE/IPP where he is, currently, vice-president.

Co-founder of the Orquestra Orff and of the Oporto Orff Institute.

He is a PhD student in Art Education in FBAUP and member of NIMAE/i2ADS where cultivates a deep attention through Arts Education, Aesthetics and Philosophy. The key-words of his work - silence, world and birth, reified-ear and ear-in- transit, open and indeterminacy - shows ruptures of sense in the contemporary world.

He loves is family, plays lute covertly and, particularly likes Hildegard of Bingen and Josquin Desprez, Hans Memling and Thomas Hirschhorn, Gustav Mahler and John Cage, Steve Reich and Toumani Diabaté, Vergilio Ferreira and Paul Celan, orchids and old vines.

Friday, 23rd of March

Parallel Sessions I - 11:30 - 12:00

Parallel Session IA - THSC

Artistic Research and 'Play' in Jazz Education: Influential Precursors and Current Institutional Perspectives, by Michael Kahr, University of Music and Performing Arts, Graz, Austria

When jazz became an academic field of artistic practice and research (in Europe first established at the current University of Music and Performing Arts in Graz, Austria in 1965), the availability of literature on pedagogical, theoretical and analytical models in jazz was limited. The pioneering jazz lecturers, who were primarily self-taught jazz practitioners, were required to improvise some of their academic teaching strategies; part of it was the development of experimental and collaborative playing situations in order to share artistic expertise with students – in the classroom, in private sessions, as well as in public concerts.

In parallel, the tacit knowledge of professional jazz musicians was gradually explicated and distributed in the form of speculative and pedagogical jazz theories. The first landmark publication in the field appeared in 1953 with Georg Russell's *The Lydian Chromatic Concept for Tonal Organisation*. Subsequent publications of jazz theories by authors such as John Mehegan (1959), Jerry Coker (1964), David Baker (1969/1974), and Bill Dobbins (1986) had a significant impact on the development of academic jazz education and entailed a growing body of related literature. All of these influential publications are based on the authors' reflection of their own artistic practices, their positions within the collective practices of the jazz scene, as well as on theoretical concepts derived from the European tradition in music theory.

This paper discusses influential precursors of artistic research in the history of academic jazz and explores the epistemological dimension of 'playing' in the teaching of and research on the jazz tradition. The study draws from a larger artistic research project on identity in the history of jazz in the city of Graz and considers the context of current institutional frameworks in a speculative outlook on potential future research. In a short artistic performance on piano, the presenter demonstrates results from his exploration of embodied knowledge in the artistic practice of the pioneering jazz lecturers in Graz and their impact on the current improvisatory practice.

The paper discusses influential speculative and pedagogical jazz theories as precursors of artistic research, which have informed the development of jazz education. By doing so, the paper proposes arguments for the historical interrelation of various modes of artistic research and the teaching of jazz at institutions of Higher Music Education such as the Institute for Jazz in Graz. The paper presents historical examples of 'playing' as a synonym for both, the experimentation and artistic practice in relation to the development of educational perspectives in jazz. By presenting results of the artistic research project "Jazz & the City: Identity of a Capital of Jazz" (2011-2013, funded by the Austrian Science Fund FWF), the presenter's piano performance represents a case study of interrelated aspects in playing, teaching, historic jazz research and artistic research.



Mag. Art. Michael Kahr, M.Mus., Ph.D.
University of Music and Performing Arts in Graz, Austria
michael.kahr@kug.ac.at

Michael Kahr is a jazz pianist, composer/arranger, musicologist and artistic researcher, currently employed as Senior Lecturer and postdoctoral researcher at the Institute for Jazz and the Institute for Jazz Research University of Music and Performing Arts in Graz, Austria. He has also lectured at universities in Vienna, Salzburg and Sydney. His publications comprise the recently published monograph *Jazz & the City: Jazz in Graz von 1965 bis 2015*, various book chapters, articles, CDs and musical scores. He is currently preparing the edited volume *Artistic Practice as Research in Jazz and Popular Music – Positions, Theories, Methods*. He composed for big band, string ensembles, choir and jazz groups and performed at festivals and in jazz clubs across the globe.

Parallel Session IB - Pavilhão 1: 11:30 - 12:00**B - Improvisation as a teaching-researching pathway in violin lessons, by Anna Maria Freschi and Marco Gallenga, Conservatorio di Musica “Luigi Cherubini”, Florence, Italy**

Our proposal focuses on a project originated from a teaching-learning context - the Course of Music Education at the Conservatory of Florence (Italy) - in which we met as a student (Marco Gallenga) and as a professor (Anna Maria Freschi). In Marco's musical biography, classical violin training is combined with the practice of improvisation in different musical genres and styles (popular music, jazz, blues, electronic music). The study of teaching-learning problems related to music education and his first experiences as a violin teacher gave us the idea of investigating the role of improvisation as a teaching-researching pathway in violin lessons. The project was selected a few months ago as part of a program of Artistic Research Workshops activated in collaboration with the Gent Orpheus Institute.

We started from some questions connecting the practice of improvisation to the practice of teaching. What role can improvisation play in the development of technical skills and postural awareness? Which kind of improvisation activities can be more useful? How is this practice connected with other activities during the lesson? Can improvisation change the methodological paradigm of instrument lessons, encouraging students and teachers to formulate new questions and to develop new answers? Can it stimulate experimentation with new performing situations?

In music education the role of improvisation has been supported by active methods (E. Jaques-Dalcroze, C. Orff, Z. Kodaly, etc.) and more recently by teaching proposals inspired by contemporary music (L. Friedemann, G. Meyer-Denkman, H. C. Schaper, B. Dennis, G. Self, J. Paynter, V. Hemsy De Gainza). Fewer studies deal with the relationship between improvisation and instrument teaching-learning. There has been an interesting development in this field in Italy, which we think worth continuing. Furthermore some authors attest a strong relationship between improvisation and artistic research (A. Douglas, N. Sajjani, K. Nerven, A. Bain, S. Trump, S. Emerson).

Presenting the first step of our ongoing project, we suggest that improvisation can not only support specific playing abilities, but also throw light on the relationship between artistic research and teaching.

Improvisation and artistic research have procedural and epistemological analogies: both develop new knowledge moving between freedom and limits, between open-ended critical questions and boundary conditions; both try to avoid chaos, both want to go beyond what is already known. We want to show how, thanks to these deep similarities, methodologies of artistic research may inform teaching through the practice of improvisation and how this can be devised in violin training. In other words, we investigate if and how the use of improvisation may encourage an approach based on strategies of problem solving rather than of giving instructions, bringing teacher and student to share an artistic research. Since in this project artistic research is oriented by educational aims, its development may show ways of incorporating the practice of teaching in the practice of artistic research.

Anna Maria Freschi
Conservatorio “Luigi Cherubini”, Florence, Italy
annafreschi@fastwebnet.it





Anna Maria Freschi is graduated in Literature and Philosophy, Piano, Drums and Music Education and teaches Music Pedagogy at Florence Conservatory “L. Cherubini”. As a percussionist, he performed in orchestras and chamber groups (ancient music, contemporary music, cross-cultural music). She has been member of the editorial board of *Musica Domani*, journal of SIEM (Italian Society of Music Education). She currently holds training and upgrading courses for school teachers and instrument teachers and presents lectures in Conferences about music education. She published books about music education, rhythmic training and instrumental teaching methodology: *Big Bang (Texbook of Music Education for secondary school - Giunti-Ricordi 1994)*, *Insegnare uno strumento (Teaching an instrument - 2002)*, *Movimento e misura. Esperienza e didattica del ritmo (Movement and measure. Rhythmic experience and teaching - 2006)*, *Metodologia dell’insegnamento strumentale (Methodology of instrumental teaching - 2012)*, *Insegnare la musica (Teaching music - 2012)*.

Ricordi 1994), *Insegnare uno strumento (Teaching an instrument - 2002)*, *Movimento e misura. Esperienza e didattica del ritmo (Movement and measure. Rhythmic experience and teaching - 2006)*, *Metodologia dell’insegnamento strumentale (Methodology of instrumental teaching - 2012)*, *Insegnare la musica (Teaching music - 2012)*.



Marco Gallenga
Conservatorio “Luigi Cherubini”, Florence, Italy
marcogallenga@gmail.com

Marco Gallenga is a violinist with classic and jazz training. He began his music studies at Florence Conservatory “L. Cherubini” and at Fiesole Music School. Later he studied jazz and blues, and explored improvisation also using electronic effects. He plays in classic orchestra, in trio for chamber music and with some rock and blues bands. Now he teaches violin in two music schools in Florence, and he is studying in the Course of Music

Education at Florence Conservatory. In 2015 he got a master degree in artistic disciplines at the University of Florence, with a musicological thesis on the music by Castelnuovo-Tedesco of the René Claire film: *And Then There Were None*. He has been working with the Orchestra Regionale Toscana as musicologist for three years, in the project of music listening in the high schools of Florence.

Parallel Session IC - Pavilhão 2: 11.30 - 12.-00**C - Song and Lullabies: From commissioning to recording to teaching studio, by Robert Irvine, Royal Conservatoire of Scotland, Glasgow, Scotland**

The Royal Conservatoire of Scotland (RCS) aims to enhance performance/teaching links by bringing reflection and knowledge from the external professional practice of staff into the teaching environment. Research active staff share their knowledge, innovation, performance and educational expertise through numerous projects and consultancies with partners in the community and the commercial sector.

In one of these knowledge exchange projects, nineteen new works for solo cello were commissioned by myself from a variety of composers I have worked with over my career. I asked the composers to write pieces that raised awareness of children's suffering around the world, and all proceeds from the recording and performances were donated to UNICEF. The recording was released to critical acclaim by Delphian in November 2015. In order to complete this project I was given a trimester's sabbatical through the Athenaeum Awards, from the RCS. This allowed me to bring my playing up to the highest level, as well as giving me time to deal with the administrative aspects of coordinating the compositions and recording.

The impact on my teaching activities from this project was multi-faceted. The most important aspect to me was the effect on social awareness and the conversations this opened up with students: it highlighted the relevance of what we do as musicians, and facilitated important conversations in the teaching/learning relationship, both about the role of musicians in society and as individuals. The extra-musical aspects of the project, such as time management, focus, physical and mental stamina, recording studio skills, and liaising with composers, are all skills that conservatoire students will require in their professional careers, and as a result of the high profile of the project (numerous national radio broadcasts, as well as magazine and newspaper articles) students have specifically requested help and advice in these areas. In addition, the majority of the works are within the reach of most conservatoire level students, and therefore these pieces enhance the repertoire of shorter contemporary solo works available for students, and the recording is particularly valuable for students performing these pieces.

This presentation focuses on how the output of artistic research can be used as input in teaching activities, by examining the outputs from a recording research project and how this has affected my teaching. This project resulted in a physical recording as well as a number of broadcasts and performances, but the outputs were wider-ranging than these tangible pieces: the theme of the works was children's suffering around the world so the reactions to the work were more than about the musical content. In this presentation I hope to demonstrate, with specific examples, how this project changed my approach teaching, and how my students approach learning, particularly in regard to the wider roles of musicians in society, and the discussions around this.



Robert Irvine
Royal Conservatoire of Scotland, Glasgow, UK
irvinebert@btinternet.com

Robert studied with some of the finest cellists in the world and has held principal positions in the Philharmonia, Scottish Opera and the Academy of St Martin in the Fields. He was a founding member of the Brindisi Quartet, the Chamber Group of Scotland, the Da Vinci Trio and is currently Artistic Co-Director of Red Note Ensemble. Robert has recorded extensively including Complete Cello Works of Sally Beamish, Cello Works of Giles Swayne, 'Tree o' licht' Solo Cello Works by William Sweeney, Rachmaninov/Shostakovich: Sonatas For Cello And Piano with Graeme McNaught on piano, The Cellist of Sarajevo by David Wilde. He plays on a fine cello, a copy of a 1695 Rugeri made in 2014 by Melvyn Goldsmith and a fine bow by the Scottish maker Howard Green. Robert is senior tutor of cello and chamber music at the Royal Conservatoire of Scotland.

Parallel Sessions II - 12.30 - 13.00

Parallel Session IIA - THSC

A - The Importance of Rhythm in Jazz Phrasing and Improvisation, by *Anka Koziel, The Royal Conservatory The Hague, The Netherlands*

Timing and good sense of rhythm are the crucial elements of a package that completes an evolved and well-rounded jazz vocalist. The ability of weaving spontaneous melody in an unpretentious, free manner, changing timing to different grooves and 'feels' is an art in itself and it is believed to be a gift of nature, something unobtainable by practising.

The rhythm aspects have not been emphasised enough in educating vocalists. Many of them put lots of stress on 'singing the right notes', and not the fact if they feel comfortable and grounded in certain groove, or on how the notes are distributed rhythmically throughout the improvisation. It happens simply because they do not realise it, but also because they have difficulty perceiving the rhythm on different levels. The educative sources in the subject of rhythm for vocalists are scarce and methodology in the curricula of the music institutions is non-existent.

Observing behaviour of my students of various levels, I started noticing that all those, who are used to play music in irregular metres, or listening to broader range of styles, which often means variety of rhythms and grooves, have much more freedom in phrasing melody line and creating interesting rhythmical patterns in their improvisation in 4/4 time signature.

Gradually I started developing a method of teaching timing and 'jazz feel' through using irregular time signatures and engaging the body to feel the pulse and subdivisions on different levels. That led to a research on how playing odd meters influenced me and my sense of rhythm, but also in developing a clear methodology on practising and improving timing. In my research, I look at my own path in improving sense of timing, the significance of the odd against the even within the time signature and subdivisions, but also the concept of pearls, diamonds and 'pearlmonds' - a system of dividing musicians by their sense of timing. In the presentation, I would elaborate on the subjects mentioned above.

How can the output of artistic research be used as input in teaching activities?

My artistic choices have been always determined by the music I listened and various projects I chose to perform in. That's how I gained freedom in phrasing and rhythm and it grossly improved my timing. It happened somewhat subconsciously but I realised it while teaching. As an educator, I have an urge to explain the 'how', not only the 'what'. And to explain something clearly, we have to understand the subject on the best possible level. Writing the research on timing helped me to organise, not only mentally, but practically, all the information and systemise it to be more concrete and effective in my teaching. That will hopefully result in publishing a method book for students on how to practise timing to improve it. It would not be possible without the research, and the other way around: there would be no research, without the need for methodology in that particular subject.



Anka Koziel

Royal Conservatoire, The Hague, The Netherlands

ankakoziel@gmail.com

Anka Koziel is a versatile vocalist and educator based in the Netherlands. In her singing she combines jazz improvisation, world music, extensive vocal techniques and any sound that she can produce with her voice to create interesting soundscapes. She teaches jazz voice at the Royal Conservatory of The Hague (NL) and specialises in Complete Vocal Technique (CVT).

Her main interest lies in writing her own compositions, rearranging and re-interpreting songs from all over the world, and looking for inspiration in everything that surrounds her. She treats her voice very instrumentally, and loves to explore all its possibilities and challenges. She completed Bachelor and Master degree at the Royal Conservatory of The Hague.

Through her career, she collaborated with many great jazz musicians (e.g. Kenny Wheeler or Norma Winstone), and has been singing in stylistically diverse projects from contemporary music, through gospel, blues, country, salsa or fusion of world music and jazz.

Parallel Session IIB - Pavilhão 1: 12.30 - 13.00**B - Play and have people play: “Practice-inquiry”, a new concept of musical practical research in Cefedem Auvergne Rhône-Alpes, by *Sandrine Desmurs, Cefedem Auvergne Rhône-Alpes, Lyon, France***

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



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).

Parallel Session IIC - Pavilhão 2: 12.30 - 13.30**C- When is research artistic research?, by Jorge Salgado Correia et al.,
University of Aveiro, INET-md, Aveiro, Portugal**

The juxtaposition of two immiscible but complementary modes of knowing, alongside their particular interdependence, seems to be a distinctive trait of Artistic Research (AR). This juxtaposition cannot, however, be mistaken for a fusion, as the epistemological divergence between these two modes of knowing results in an inevitable divide. One mode is declarative - frequently supported by verbal, propositional language from analytical and reflective description to logical-conceptual elaboration - whilst the other is 'embodied'. Whether the focus of a specific AR project is more in the declarative or the embodied mode, the main objective of AR remains the same for all academic research - to produce knowledge. In fact, without research, both art and science would threaten jeopardizing their balance between tradition and innovation. Due to the importance given to artistic practice, AR has been seen as a possible solution for the new demands arising from the Bologna process. However, a key issue behind this process is how institutions that have been shaped according to a set of values that were established with the Paris Conservatoire as role model - which empowered a discourse that positioned the performer as a transmitter of the ideas notated in a score - could, in turn, meet the demands of AR. This apparent difficulty has stimulated authors to develop methodological perspectives in order to assist students and to inform institutions. Consequently, a considerable amount of AR projects have been shaped by the pressure of 'methodolatry' or dominated by self-centered perspectives. In this paper, we are going to discuss and deconstruct some of these misconceptions, which have been conditioning pedagogical practices in European Higher Education, including those underlying the questions proposed by this conference: (i) "playing" is taken as performance, composition and improvisation; (ii) "teaching" is distinct from "learning"; (iii) artistic research is understood as a method; (iv) artistic research is linked exclusively to playing; (v) artistic research is a common ground between teaching and practice. The five authors of this abstract are proposing a panel (1h duration) with at least three papers to discuss all the above topics, although this format was not foreseen in the call.

Departing from the issues described in the abstract and arising from the questions proposed by the conference call, the authors will show how each group of questions corresponds to misconceptions, and will discuss them: (i) Performing and creating music is not a method, but a crucial goal in itself for all musicians; (ii) The purpose of higher education music institutions is to promote learning. In music, there are different approaches to teaching beyond the traditional master-apprentice model, whereby learning encourages the development of students' autonomy, supported by other musicians; (iii) AR, just like Historical Research, is not in itself a method: both are fields of research and knowledge. They may involve many different methods, depending on the specificities of each research project; (iv) AR and artistic education are different layers of knowledge. They are not mutually exclusive and will certainly benefit from their coexistence but each has its own methods.



Jorge Salgado Correia
University of Aveiro, INET-md, Aveiro, Portugal
jcorreia@ua.pt

Graduated both in Philosophy and Music, Jorge obtained the soloist diploma in Holland, specializing in Contemporary Music (Flute). In parallel, he studied Aesthetics and Philosophy of Music at the University of Amsterdam, concluded a doctorate at the University of Sheffield, UK. He is currently Associate

Professor at the University of Aveiro, coordinator of the group 'Creation, Performance and Artistic Research' of the research unit INET-md and his research has been published in Oxford University Press, Journal of Aesthetic Education, Research Studies in Music Education, Psychology of Music, among others. As flutist, he has participated in International Music Festivals where he did the première of many works that were dedicated to him. He is a founding member of PERFORMA ENSEMBLE having recorded several CDs at Numérica and other labels. He is editor and founder of the ÍMPAR-Online Journal for Artistic Research and president of the Portuguese Flute Association - APF.



Francisco Monteiro
INET-md, Aveiro, Portugal
franciscomonteir@gmail.com

Pianist, composer, musicologist, teacher. Ba.Mus. Piano, Conservatory of Porto (Portugal); Dipl.Mus. Piano, University of Music and Performing Arts Vienna (Austria); M.A. Musicology, University of Coimbra (Portugal); Ph.D. Contemporary Music, University of Sheffield (UK). Coordinator Professor: Superior School of Education - Polytechnic Institute of Porto.

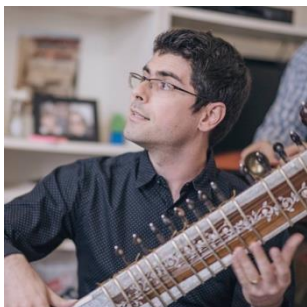
Ongoing research projects:

- Artistic research: epistemological and methodologies issues and practices in different creative projects on composition, media creation, performance and improvisation.
- "Euterpe unveiled": Women in Portuguese musical creation and interpretation during the 20th and 21st centuries.

Interests:

- 20th century music.
- Contemporary music: creation and performance; new contexts of performance.
- Mesomusic and music of different origins, contexts and aesthetics: comparative view.

<http://franciscomonteiro.org/>



Gilvano Dalagna
University of Aveiro, INET-md, Aveiro, Portugal
gilvano.d@ua.pt

Gilvano Dalagna is performer, researcher and mentor. He has a European PhD in Music (Performance Studies) at the University of Aveiro. He has been invited to give lectures on several topics regarding music and research. His artistic and research outputs have been disseminated in countries like Portugal, Brazil, United Kingdom, Spain, Austria and Japan. Gilvano has also pursued an active career as performer and songwriter through his group *Atma Kirtana*. In this artistic research project he has explored the fusion between music practices from north India, western art music and folk music. Currently, Gilvano is Postdoctoral researcher at the University of Aveiro/INET-MD and Invited lecture at the School of Music and

Performing Arts/Polytechnic Institute of Oporto. Since 2017 Gilvano is member of the editorial board of IMPAR: Online Journal of Artistic Research and member of the founder committee of IMPAR platform - Initiatives, Meetings and Publications for Artistic Research.



Alfonso Benetti
University of Aveiro, INET-md, Aveiro, Portugal
alfonsobenetti@ua.pt

Alfonso Benetti is a professional pianist and Post-Doctoral researcher at University of Aveiro and INET-md. As a pianist, Dr. Benetti has appeared in concerts as a soloist in Brazil, Portugal, Germany, England, Austria and Poland; and as a researcher, has developed an extended study on expressivity in music performance, improvised music, experimentation and artistic research. In this sense, Dr. Benetti has published articles in international music journals (Canada, Germany, Brazil, Portugal and England); and participated in conferences in Germany, England, Spain, Brazil, Belgium and Portugal. Alfonso Benetti concluded his PhD in Music in 2013 at University of Aveiro (Portugal) and is also the co-author and editor of the book *Fashion, Music and Feelings* (2016). Since 2017 Dr. Benetti is member of the founder committee of the IMPAR platform - Initiatives, Meetings and Publications on Artistic Research and associate editor and founder of the ÍMPAR-Online Journal for Artistic Research.



Clarissa Foletto
University of Aveiro, INET-md, Aveiro, Portugal
clarissafoletto@ua.pt

Clarissa Foletto is violin teacher, researcher and performer. She holds a European PhD in Music (Instrumental teaching) from University of Aveiro. Her research focus is on innovative approaches to instrumental teaching and learning, strings pedagogy, and artistic research. During the last 6 years, her research and artistic activity have been disseminated in conferences, articles, book chapters and concerts in countries like United Kingdom, Austria, Portugal, Iceland, Brazil, Slovenia, Australia, Spain, and Japan. She was invited lecturer of Music psychology at ESMAE, Porto Polytechnic Institute. In addition, she was member of the founder committee of ESTA Portugal (European String Teachers Association) and member of the founder committee of the IMPAR platform - Initiatives, Meetings and Publications on Artistic Research. Currently, she is a post-doctoral researcher at University of Aveiro and INET-md, editor of the online journal CORDAS and associate editor and founder of the ÍMPAR-Online Journal for Artistic Research. <https://clarissafoletto.wordpress.com>

Parallel Sessions III - 13.00 - 13.30

Parallel Session IIIA - THSC

A - Playing and Composing: Tuning the Gestures by Psychophysical Insight into Music, by Giorgio Tedde, Conservatorio Giuseppe Verdi, Milan, Italy

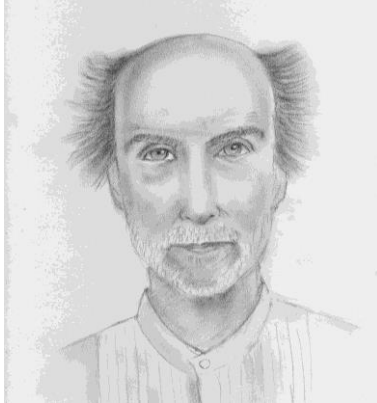
Teaching of music is addressed to both aspects of music production such as composition and performance. A common element of those two fields is the understanding of music potential through its real capability to modify the psycho-physiological asset of the recipient. The student that knows the relation between music and its action will be able to compose/perform music according his desired artistic intentions. An important branch of the latest scientific research seeks the music effectiveness through the analysis of its physical, psychophysical, informational, communicative, neurological features and conceives models about the music perception. The most of musicians and musicologists are normally detached from these studies, which have provided important knowledge about the musical processes. I think that HME teaching must understand the effectiveness of music also within the meaning brought to light by natural science research.

During my long-standing practice in conservatories and universities, I am developing a teaching method based on the analysis of some physical informational features of the music that aims to bring new awareness of the compositional and performative gestures. The central point of this research experience is to inquire how, how much and which acoustical stimulus, produced by defined gestures, generates interest/attention. The analysis is therefore aimed at the knowledge of the relationship generated by composed/performed music among musicians and listeners, and at the consequent awareness of music expressive potential.

In a multi-purpose approach different methodologies are used in a combined way, based mainly on parametrical, semiological and informational analysis. The hearth of the research is focussed on the evaluation/interpretation (mathematical, physical, heuristical) of the dynamic content of musical information of the different systems of signs (score, sound) that gives hints about the potential reactions of the listener to the corresponding different performative/compositional gestures. The goal is to offer students new tools to modulate their expression towards defined objectives through aware suited musical gestures.

The presentation will include the theoretical ground of this approach, some evidences of its application in music literature examples and practical analytical experiences realized by the students.

HME without artistic research has no sense and is out of the reality in a world constantly shaped by the research. In my proposal I point out that teaching and learning activities are the objective of research that aims to promote an aware practice of playing and composing music. The students must relate their activity to the real artistic progress suggested by the artistic research. New outlooks of the concept of art (music, sound art, performance) should arise from new visions of the relation between sound and human perception that the research can highlight. Teaching the art of music in its two essential form of performing and composing is in my project deep related to the acoustical sign and to the gestural expression. The research must start from the investigation of the playing practice and it must produce answers for the players and composers in order to favourite an awarer manifestation of their artistic musical intention.



Giorgio Tedde
Conservatorio Giuseppe Verdi, Milan, Italy
giorgio.tedde@consmilano.it
Universität der Künste, Berlin, Germany
giorgio@udk-berlin.de

Giorgio Tedde pursues this research project through doctoral studies at the Universität der Künste in Berlin supported by his scientific and musical education (physics doctor / composition graduation) and by the feedback of his teaching experience. He is head of the Composition and Theory Department at the Conservatory of Milan

and teaches Physics of Music at the Lucerne's Musikhochschule. His music has been performed at significant festivals in Europe and Asia. His interest in psychoacoustical and musical listening processes stems from his curiosity as composer and teacher and his ideas have been exposed in international conferences in Europe.

His music, charged with multiethnic experiences and experimental elements, provokes interest in both vanguard and academic circles but his message is also directed towards children and music students. Coming from investigation into new sounds, new forms, and new performing techniques, his art is born and evolved through the contact with new generations.

Parallel Session IIIB - Pavilhão 1: 13.00 - 13.30

B - How to help composers' ideas survive, by Matthias Hermann, HMDK Stuttgart, Stuttgart, Germany

Referring to the meeting with Chaya Czernowin at the EPARM conference in Antwerp 2017, where especially the question of the correct interpretation of special contemporary techniques was a topic in the discussion, I'd like to engross these questions. Chaya Czernowin was asked, what might happen with her music when she wouldn't be able to attend rehearsals herself. In my presentation I'd like to start with an interaction with students to discuss their questions and problems being asked to play unusual signs of notation in a piece. The first part of the presentation is focused on the practical work with students (two students from Porto, playing either a string instrument or piano) - as a situation of discovering and teaching. It will be a presentation of quarrelling with special symbols of notation, and the problems resulting from it. In the second part there will be presented a tool / a concept that includes research aspects as well as an assistance system for interpretation and teaching. The main question tends to the topic, how the knowledge of a special playing technique can be transferred, and how it may represent a methodological focus.

The presentation refers especially to an "unanswered question" from the conference, that took place in Antwerp in 2017. The presentation is connected to the questions:

- In what ways may the practice of teaching be incorporated in the practice of artistic research?
- How can the output of artistic research be used as input in teaching activities?

because the main issue of the research is focussed on the practical experience of instrumental playing, the situation of instrumentalists and their (very well understandable) questions.

In the same time the results of the research can serve as an assistance system in teaching.

In addition to this the research results form a platform that can be used as an initial point or reference tool for further research projects.



Matthias Hermann

HMDK Stuttgart, Germany

matthias.hermann@hmdk-stuttgart.de

Born in 1960. Studies of music, German language and conducting. Student of Helmut Lachenmann.

Teaching music theory since 1987 at HMDK Stuttgart, since 1991 as a professor. Since 2007 vicepresident.

2013 graduation (doctorate) on "composers' strategies in contemporary music between 1975 and 2003" (Boulez, Feldman, Hidalgo, Kurtág, Lachenmann, Nono).

Main focuses in teaching and research are: composition techniques in contemporary music, the development of didactical models as in introduction into contemporary music, methodical research discussions on the topic of analysis of contemporary music, teaching analysis by writing music.

Artistic work as a composer (festivals, ensembles, theatre).

Artistic work as a guest conductor at Opera Zürich, Opera Frankfurt, Deutschen Oper Berlin, RSO Stuttgart, RSB Berlin, ORTVE Madrid, Orchestra Sinfonica Nazionale della RAI Torino, RSO Wien, SWR-Sinfonieorchester Freiburg und Baden-Baden, Lucerne Festival Academy Orchestra.

Parallel Sessions IV - 16.00 - 16.30

Parallel Session IVA - THSC

A - Mapping the Impossible: Incongruent Transposition as a Method of Playing, by Katt Hernandez, Lund University, Music School, Malmö, Sweden

I propose a two-part presentation of a non-traditional transposition and improvisation technique, first demonstrating the transposition practice itself, as I have developed it to date, then demonstrating how I have employed it both in research and in teaching. Transposition of non-musical sources, especially field recordings and incongruent real world sounds from a variety of environments, is a part of my artistic practice which is rooted in both improvisation and electroacoustic composition. I have also used it extensively in the teaching of both improvisation and composition for many years, both in Sweden and the U.S. The most basic version of this practice is to procure recordings of real world sounds, or physically play in environments such as in parks or industrial basements, on shipping docks, roadways or street corners, under bridges and so on, “transposing” the sounds of those places, in the somewhat the same way one would transpose a solo or tune from a record. This way of playing yields new ways of approaching both the instrument at hand and the production of sound on a more general level. Utilizing this method offers questions about the differences between imitation and allegory, and helps the player(s) to explore the territory between the concrete and the imagined, affording the opportunity to experience the interplay between the source and the artifacts or extrapolations that come from the impossible attempt to “play” it. It can be explored on a spectrum ranging from the most intuitive sort of playing to the most meticulous sort of re-construction and analysis, and applied in musical practices ranging from the entirely spontaneous to the carefully composed. It is also a method for learning to listen to sound-generating sources other than humans. Most sounds one finds in the inanimate or even animal environment cannot or do not react in the way another musician would, nor even offer the familiar cues for listening and processing information while playing found on a recording of music. These sounds are, in a way, defenseless, and thus demand attention to afford their sonic details to a would-be learner of their ways

This playing-based method dwells outside the types most often found in higher education contexts. It is part of my practice in improvisation, a field that only exists in its own right at a fraction of music institutions. It is cousin to a broader of an array of idiosyncratic methods which, while a mainstay of alternative and underground music scenes the world over, have had little true entry into institutions of higher learning. Yet the lion’s share of development and teaching in these improvised music genres is based entirely on playing. By turning outwards from the environment of higher education to visceral methods such as these, new materials are brought back inwards for use and consideration by researchers, instructors and students. It is one of many possible examples of coming upon and disseminating methods not otherwise available to musicians pursuing work in improvisational practices and techniques in a higher education environment.



Katt Hernandez
Lund University, Music School, Malmö, Sweden
katthernandez@gmail.com

Katt Hernandez moved to Stockholm in 2010, and rapidly began working with many artists. In addition to solo violin work, she co-founded The Schematics and Deuterium Quartet, and has worked with a host of artists. Before leaving the U.S., Katt was a veteran of experimental music scenes on the east coast, where she worked with a vast array of musicians, dancers, visual artists, puppeteers, film makers and performance artists, in venues ranging from underground urban art spaces to Ivy League halls. Katt earned a Master's degree in Electroacoustic Composition from the Royal Music Academy of Sweden in 2014. In 2015, she began a PhD program in Music at Lund University, and is also employed at the Royal Music Academy as part of the "Music in Disorder" research project. Her work has been featured on the Swedish Radio, and on many festivals including Norberg, Stockholm Music and Arts, Svenskmusikvår and Intonal.

Parallel Session IVB - Pavilhão 1: 16.00 - 16.30**B - The hidden Language - an ongoing artistic research project involving students at RDM, by Eva Hess Thaysen, The Royal Danish Academy of Music, Copenhagen, Denmark**

Many Danish singers find it difficult to sing in their mother tongue. They claim that the Danish language is impossible to combine with classical singing. However, if we go back five decades this was not the case. At that time all operas and most songs were translated and performed in Danish, and, judging from recordings, the singers had not only beautiful but also extremely intelligible text. Today almost all vocal repertoire is done in the original language, and singers have to work diligently to master the pronunciation of numerous languages. So maybe the problems that Danish singers have singing in their own language simply stem from a lack of routine or maybe the reason is that the spoken language has developed very far away from the diction in singing?

The project addresses these issues by investigating the tradition and applying its best practise to current vocal performance as it is being taught at The Royal Danish Academy of Music (RDM). The voice faculty will be involved in the stipulation of a norm for contemporary pronunciation of Danish in classical singing, and this pronunciation will be transcribed into the International Phonetic Alphabet (IPA) as a means of communicating the inherent knowledge of this community of practise. The objective of the transcription is to reflect the numerous articulatory adjustments of the Danish language in classical singing.

The method at the core of the project is to go from sound to phonetic notation and back to sound. The purpose of this exercise is manifold:

- to facilitate the implementation of an increased awareness of articulation in the mother tongue for Danish singers
- to investigate the role of this increased awareness in the identity of the young Danish singer
- to create a tool by which foreign singers can access and perform Danish vocal literature
- to document the RDM norm for pronunciation of the Danish language in classical singing anno 2017.

The validity of the tools that are being developed in the project will be tested on three groups of voice students at RDM: 1. Danish singers 2. Singers with Danish as a second language 3. Singers with no knowledge of the Danish language. In all three cases recordings are made before and after the introduction to the material in order to test its impact. The investigation also addresses the influence of the material, if any, on the artistic identity of the singers.

The results of the project will be published in a database consisting of a number of articles, written in both Danish and English, which describe the development of the Danish song IPA and document the reflections on the process. At the core of the database will be a comprehensive list of Danish vocal repertoire consisting of scores, texts, translations, IPA-transcriptions, sound files with the texts recited as poems as well as in the rhythm of the songs. Finally the database will also consist of video recordings of these songs with students from RDM.



Eva Hess Thaysen, associate professor of voice
The Royal Danish Academy of Music, Copenhagen, Denmark
Eva-hess.thaysen@dkdm.dk

Eva Hess Thaysen has been a member of the voice faculty at The Royal Danish Academy of Music since 2008. Since 2006 she has also been teaching voice at The Bel Canto Institute in Florence, Italy. As an operasinger, Eva Hess Thaysen has sung more than 40 roles on stage, mainly as a principal soloist with The Danish National Opera. She has performed with all Danish Symphony Orchestras and with The Polish National Radio S.O., Royal Liverpool Philharmonic and Malmo S.O. She has performed at festivals all over Europe and has recorded extensively, including songs by Carl Nielsen (Rondo), Charlotte in "The Sleeping Draught" with the Danish Radio Sinfonietta (Dacapo), songs by Dan Marmorstein (Classico), and numerous recordings of contemporary Danish music. EHT is President of the Board of The Danish Lied Society and President of the Board of Egnsteatret Undergrunden. She is also a member of the board of The Music Confucius Institute at RDAM.

Parallel Session IVC - Pavilhão 2: 16.00 - 16.30**C- Just listen! (Or can I also look at my chamber music partners?), by Sarah Vandemoortele, LUCA School of Arts, Leuven, Belgium**

The idea that music can and should only be heard is a persistent one in western culture. To devote an entire research project to the topic of eye gaze might therefore seem an exercise in futility at first. Yet, verbalisations regarding gazing at the partner as a means of communication in ensemble playing are not uncommon and can be difficult to interpret. Three master students recently complained to me about a comment they received by their teacher in ensemble didactics. On the one hand they were told that looking at the partner was 'unprofessional'. On the other, they were advised to make their intentions 'visible'. Currently, the literature provides us with only little evidence of how gazing at the partner in ensembles usually takes place and how it impacts on the performance. Similarly, only few studies have inquired into the meanings musicians give themselves to the use of gaze as a communication channel.

Just listen! is a doctoral project whereby I, as the artistic researcher, investigate my own chamber music practice focussing on the aspect of gaze behaviour. In a first cycle I aim at uncovering my beliefs regarding gaze in ensemble playing and at becoming critically aware of particularly my views on communicating with the partner via gaze. This is achieved, first, by reflecting on 'fresh' incidents in my own chamber music practice and by exposing tensions between the written utterances during analysis. Second, my beliefs are challenged by data on my actual gaze behaviour, recorded with mobile eye-tracking glasses. Third, my gaze behaviour in my own trio is compared with that of others in other trios. The process, during data collection as well as analysis (which is still ongoing), is one of continuous negotiation: between own beliefs, utterances by other musicians, theoretical ideas in the scientific literature and newly gained eye-tracking data. In a second cycle, I intend to develop a personal view on how my gaze behaviour could, should or might function in my own chamber music practice (i.e. a 'personal Theory of Practice' (Argyris & Schön, 1974)) in accordance with my views on chamber music playing more generally.

The presentation will offer a peek inside the self-reflections and the analytical treatment of them. Additionally, it will be argued that the outcome of this artistic research project, a highly personal view on how gaze behaviour could, should or might function in ensemble playing, will be of direct relevance to chamber music teachers given the intention of the musician-researcher to deliver an account of her own practice that is recognisable and interpretable to other practitioners. Moreover, this type of research can be generally useful to bring together students and teachers in higher music institutions and can help them to discover and demystify some of the issues they encounter in the classroom. Although this is not the explicit aim of the current research design and although projects in this vein undoubtedly already exist, I hope that the presentation will trigger ideas for future research, particularly in the area of ensemble playing and teaching.

Supervisor: Prof. dr. Thomas De Baets (Music & Drama, LUCA School of Arts)

Co-supervisors: Prof. dr. Kurt Feyaerts (Department of Linguistics, KU Leuven - University), Prof. dr. Mark Reybrouck (Department of Musicology, KU Leuven - University), Geert De Bièvre (Music & Drama, LUCA School of Arts)

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Sarah Vandemoortele
LUCA School of Arts, Leuven, Belgium
sarah.vandemoortele@luca-arts.be

Sarah Vandemoortele received musical training as a violinist at the Royal Academy of Music (London) under the guidance of Remus Azoitei and Mayumi Fujikawa, and studied musicology at KU Leuven - University. As a research assistant at LUCA School of Arts (Leuven) she contributed to the pilot project 'Into the Wild: Musical communication in ensemble playing. From multidisciplinary to interdisciplinary research strategies.' The study inquired into the gazing behaviour of musicians during ensemble playing and occurred in close collaboration with researchers from KU Leuven - University. Currently, Sarah is doing her PhD in the Arts, which follows up on the pilot study and integrates her own chamber music practice into the research. Sarah is also a board member of Euterpe, a nonprofit organisation in Kortrijk (Belgium) that promotes young musicians, ensembles and composers during five chamber music concerts each season.

Parallel Sessions V - 17.00 - 17.30

Parallel Session VA - THSC

A - Trickle down and grow - implanting research issues onto student practices, by Oeyvind Brandtsegg and Trond Engum, Norwegian University of Science and Technology, Trondheim, Norway

The presentation will focus on how artistic research projects at our home institution engages with the wider teaching activities, permeating student activities and art practice in a variety of contexts and on many levels of the music education. The specific teaching environment for this permeation of practices spans music technology, jazz performance, and fine arts. For the lower levels (first year students) this relates to introduction of tools and concepts, and a general awareness of the issues currently being researched. For higher levels (third and fourth year students) it includes hands-on sessions, practical assignments, and more in-depth study of tools and techniques. Many of the students as a consequence also choose a related topic as their specialization in the master project. As an example, studio sessions of practical exploration integral to the artistic research have been done in the context of ensemble teaching for the jazz department. The gains of this approach have been manifold: for the students to explore hitherto uncharted performance territory, the meeting point between novel practices and established traditions, iteratively meeting these challenges at different points in their studies, for the researchers to get feedback on practical, artistic and reflexive issues from a variety of performers, and so on. When focus areas for new research projects have been under planning, it has not been uncommon that students have started active exploration before the institutional formal and economic framework for a proper project has been established. The *trickling down and grow* strategy, in our view, enriches the education, informs the research, and makes the turnaround time for exploring new initiatives shorter.

The strategy has been explored in two artistic research projects (2013 and 2018) for the larger research environment around music technology at NTNU. Each of the authors also has done their doctorate studies as research fellows in the Norwegian Programme for Artistic Research (2008 and 2012).

(2008, Brandtsegg) *New creative possibilities through improvisational use of compositional techniques, - a new computer instrument for the performing musician*

(2012, Engum) *Beat the Distance - musictechnological strategies for Composition and production*

(2013) *T-EMP: Trondheim Electroacoustic Music Performance. Communication and interplay in an electronically based ensemble.* 2013.

(2018) *Cross-adaptive audio processing as musical intervention*

Our artistic research projects have explored new modes of music performance and new modes of musical interplay. Thus, an integral part of the work has naturally been practical exploration, *playing*, and *playing around* with the methods under investigation. The teaching activities e.g. in ensemble sessions has fed directly back to the research project both as research data, empirical investigation and reflexive input. The performative concepts under investigation have been used to nourish the teaching, and provide a contemporary and acute perspective on subjects for the courses taught. This bilateral exchange between research and teaching has in our experience proved very fruitful. The student's input has been extremely valuable as research data. The assumed gain for the students has been both in the form of being exposed to radical performance methods, but also to be exposed to a playful context where teaching and research are closely integrated.

Øyvind Brandtsegg and Trond Engum, Norwegian University of Science and Technology

oyvind.brandtsegg@ntnu.no



Øyvind Brandtsegg is a professor of music technology at NTNU, Trondheim, Norway. He also works as a composer and performer in the fields of algorithmic improvisation, live processing, and sound installations. One of his custom instruments is the Hadron Particle Synthesizer, an extremely flexible realtime granular synthesizer. Hadron is widely used within experimental sound design with over 200.000 downloads of the VST/AU version. Brandtsegg has collaborated with well-known artists like Motorpsycho, Maja Ratkje, Arne Nordheim, Christian Eggen, and he runs the ensemble Trondheim Electroacoustic Performance (T-EMP). Currently he is doing research into cross-adaptive processing for live performance,

collaborating with an international team of researchers from the UK, USA, Holland and Norway. Recent writings include Csound: A Sound and Music Computing System (Springer, 2016, with J. ffitch, S. Yi, J. Heintz, O. Brandtsegg, and I. McCurdy).

trond.engum@ntnu.no



Trond Engum is a professor of music technology at NTNU, Norway. He also works as a composer and performer within the field of music technology. His main instrument is guitar and electronics. Engum has a background from bands like The 3rd and The Mortal and The Soundbyte, and have released numerous international recognized albums, played concerts and festivals since the mid 90`s. He has composed music for several theatrical performances and television programs. Engum is also a part of the ensemble Trondheim Electroacoustic Performance (T-EMP).

Parallel Session VB - Pavilhão 1: 17.00 - 17.30**B - Symphonies Reframed-Exploring and developing the artistic and educational potential of mid-sized chamber groups, by Sigstein Folgero and Gjertrud Pedersen, Norwegian Academy of Music, Oslo, Norway**

Residing in the tradition of music transcription, this project recreates works of the classical and romantic era as chamber music. What artistic novelties and educational qualities emerge from orchestral music and sonatas, when it is arranged for, and performed by a chamber ensemble?

Sigstein Folgerø's transcriptions are scored for ensembles restricted to 7-9 musicians, with a particular setup, defined as triharmonic ensemble.¹ Chamber music of this format carries a structure and size approaching the complexity of orchestral sound, but still maintains individual parts, transparency and the possibility of non-conducted interplay.

Over the course of 4 years, our project has generated some interesting findings and holds a promise for a new and exciting path forward carrying a rich and historically relevant tradition. The main tenet of our project is to re-create/-frame/-score music for chamber ensemble. Out of this endeavor, emerge multiple aspects, worthy of research. In our presentation, we will shed light on the following perspectives:

1. Artistic eigenvalue²: We are conducting research on the artistic value of a work of music, when interpreted and performed as chamber music in comparison to the original version.
2. Roles: When comparing an orchestra project with a chamber music project, we are looking into the experienced difference from a musician's and listener's point of view. The musician's initiative and choice of sound differ depending on the ensemble format (solo/duo/chamber/orchestra). A musician's sense of ownership to a particular piece seems to differ depending on ensemble format. Sticking to the same choice of repertoire and stylistic framework enables a focus on particular questions and eliminates the influence of other variables.
3. Educational value: For students, orchestra projects might occur infrequently and be limited in resources and professionalism. This project offers students an opportunity to gain concrete ensemble experience in repertoire that is relevant for their future career. In our performances, we have chosen to mix students and teachers, thus facilitating group teaching and peer learning. This chamber format, which is far more "handy" compared to a full orchestra, enables new performing arenas - and new audiences.

Our presentation will include a live performance of excerpts and video recording of previous concerts.

In addition to our presentation, we would like to invite conference participants to join in an informal reading session of one of our arrangements. This might result in a lunch break concert or similar. Our suggestion would be Mozart's Piano Concerto No. 20, 2nd movement - for piano, violin, viola, cello, flute, clarinet and bassoon. (We cover the piano and clarinet parts.)

¹ Triharmonic ensemble consists of equally sized string and wind groups, in addition to piano. It requires individual parts. The maximum number possible is 9: 4 strings, 4 winds and piano and has come to use in works by Brahms and Schumann. Another option are 3 strings, 3 winds and piano which has served in music by Mozart.

² Term borrowed from mathematics/linear algebra. In this context taken to mean emergent artistic value generated by the transformation from large orchestra (or alternatively sonata format) to mid-sized chamber group. Reference to linear algebra chosen due to the maintenance of stylistic properties.

Symphonies Reframed connects to the EPARM-questions considering both perspectives on artistic research and teaching/learning perspectives. The project has so far included performances of music by Brahms, Schumann and Mozart, core composers in the European tradition of classical music, and the project covers a wide variety of formats (symphony, opera, solo concerto and sonata).³ Through Symphonies Reframed, we have “reduced” orchestral works to chamber ensemble, “expanded” a sonata for two instruments to eight, included the piano in the symphonic repertoire (and excluded it from the sonata) and adapted opera scores to make the instrumental ensemble constitute a suitable support for young singers.

Through this practice, we are establishing a new arena not just for artistic research, but also for teaching and learning. We work in ensembles including both students and teachers - a praxis that lays the foundation for both group teaching and peer learning. We aim at a flat, non-hierarchical ensemble structure, which we believe is supportive for fruitful learning processes. Through Symphonies Reframed the students get “inside experience” of repertoire from the classical and romantic tradition. They also get the opportunity to try out different musical roles. Through group interviews, we give the students the possibility to reflect verbally on both their own musical practice and their learning experiences. Data from the interviews will in turn constitute the empirical basis for dissemination and further research.

Sigstein Folgerø
Gjertrud Pedersen

The Norwegian Academy of Music, Oslo, Norway
sigstein.folgero@nmh.no
gjertrud.pedersen@nmh.no

Sigstein Folgerø is associate professor in accompaniment at the Norwegian Academy of Music and Barratt Due Institute of Music. His pianistic career spans soloist engagements, chamber music- and orchestra jobs. He performs frequently with the Oslo Philharmonic Orchestra and the Norwegian Radio Orchestra. From his particular interest in the transcription literature for solo piano, arose in 2014 the artistic research project “Symphonies Reframed”.

Gjertrud Pedersen is associate professor in music history at the Norwegian Academy of Music. As a clarinet player, she combines academic work with musical performance, specializing in contemporary music. In Duo Parula she has commissioned and first performed works by several contemporary composers together with the soprano Astrid Kvalbein. Pedersen finished her doctoral thesis “Play and reflection” in 2009 on interpretation of contemporary music for voice and clarinet.

³ Since the project had its debut in 2014, we have produced and performed six major works within this framework: Brahms: Symphony No. 4 for nonet (piano, 4 string, 4 winds, no conductor), Schumann: Symphony No. 2 for nonet (piano, 4 string, 4 winds, no conductor), Brahms: Ein deutsches Requiem for nonet + voices (piano, 4 string, 4 winds, with conductor, choir and soloists), Mozart: Der Schauspieldirektor and excerpts from Idomeneo, The Magic Flute, The Marriage of Figaro & Requiem for septet + voices (piano, 3 strings, 3 winds, with conductor, choir and soloists), Mozart: Piano Concerto No. 20 for septet (piano solo, 3 strings, 3 winds, no conductor) and Brahms: Clarinet Sonata in f minor Op. 120 for octet (clarinet solo, 3 winds, 4 strings, no conductor).

Parallel Session VC - Pavilhão 2: 17.00 - 17.30

C- Graphic scores as tools for learning and playing through some form of artistic research, by Jean-Charles Francois, PaaLabRes collective, Lyon,

France

The PaaLabRes collective, based in Lyon, France, has been in existence since 2011. One of its aims is to redefine artistic research as an important realm for many artists existing outside the academic world, who in their artistic productions carry out (often informally) some kind of research in the form of processes mingling social, political, pedagogical and artistic practices.⁴ One important aspect of this position - developed in practical terms at the Cefedem AuRA since 1990⁵ - is the idea of "learning by research" in which students are given experimental tasks to realize on their own (often in collective forms), leading to productions (playing) integrating specific forms of knowledge or know how. In 2017, the PaaLabRes collective developed an Internet publication centered on the question of "Graphic Scores" mixing performances (videos or audio tracks) with textual explanations, formal reference articles, interviews, and documentation.⁶ Part of that edition was devoted to *Treatise* (1963-67) by Cornelius Cardew, a graphic score considered by many as a major reference. A rich material for study has been gathered: 7 *Treatise* performances (2 by local music school children, 1 by Cefedem AuRA students, 1 by Lausanne HEMU students with musicians and actors, 2 by contemporary music ensembles, 1 by a free jazz collective), a collage of texts on *Treatise* with special attention to the realization processes, 1 interview of one of the players of the Ishtar collective, and texts or oral debates by all of the performers concerning their approaches to making decisions as to how to interpret the graphic materials. Graphic scores with no predefined code are a good example of putting the performers in experimental or research situations as they have to invent a sound world, which is subject to the constraints of the visual characteristics of the graphic material.

Students (as well as professional musicians) involved in the realization of graphic scores can be considered as being involved in a research practice through playing, which concerns issues of timbre elaboration, co-construction of sounds, interpretation of scores with the added task of being a secondary composer of the piece. The process of building a meaningful rendering of written signs into sounds can give the participants access to a deep understanding of sound representation and the importance of scores as the kernels of sound concepts storage over time. In analyzing the collected data on Cardew's *Treatise* interpretations, three questions will be explored:

1. What is learned exactly in the process of realizing the piece?
2. What is the real musical content, if any type of interpretation will do? What are the conditions for building meaningful learning and artistic experiences?
3. How can different musicians with divergent backgrounds build something together, avoiding the imposition of one cultural/artistic practice or tradition over another one?

⁴ See www.paalabres.org Editorial of the first 2016 Edition, and the station « Débat » (a debate on the question of « artistic research » organized jointly by Cefedem-AuRA and PaalabRes collective).

⁵ See Jean-Charles François, Eddy Schepens, Karine Hahn et Dominique Clément, « Processus contractuels dans les projets de réalisation musicale des étudiants au Cefedem Rhône-Alpes », *Enseigner la Musique* N° 9/10, Cefedem AuRA, Lyon.

⁶ See www.paalabres.org Second Edition (2017).



Jean-Charles François

PaaLabRes collective, Lyon, France
jeancharles.francois@orange.fr

Jean-Charles François, percussionist, composer, member of PaaLabRes, of the improvisation trio PFL Traject (Lyon) and of l'Ensemble Aleph (Paris). Retired director of Cefedem RA (1990-2007). Ex faculty member of UC San Diego, Music Department (1972-1990).

Gilles Laval, musician, member of PaaLabRes, of the improvisation trio PFL Traject (Lyon), director of the Rock Department at the National Music School of Villeurbanne.
[gilleslaval\[at\]free.fr](mailto:gilleslaval[at]free.fr)

Pascal Pariaud, musician, clarinettist, singer and et choral director, improvisator, professor at the national Music School of Villeurbanne, member of PaaLabRes, ofde PFL-Traject, of a duo of Sound Poetry and of diverse ensembles playing early clarinets..
[pascalpariaud\[ché\]gmail.com](mailto:pascalpariaud[ché]gmail.com)

Nicolas Sidoroff, musician, militant, researcher, member of PaaLabRes, teaches at the Cefedem AuRA.

Gérald Venturi, musician, member of PaaLabRes, teaches at the National Music School of Villeurbanne.
[gerald.venturi\[chez\]gmail.com](mailto:gerald.venturi[chez]gmail.com)

Parallel Sessions VI - 17.30 - 18.00

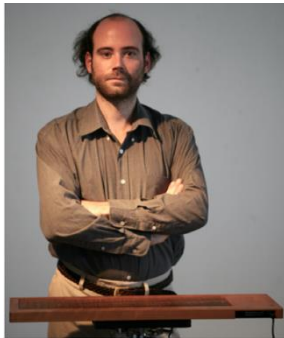
Parallel Session VIA - THSC

A - The MPEi project. Designing an artistic research and teaching ecosystem around the latest digital musical instruments in the context of the new Université Côte d'Azur, by Navard Gael and Jean Francois Trubert, Université Côte d'Azur, Nice, France

In 2015, a consortium of companies (Apple, Roli, KMI, Moog...) worked on an extension of the widely used MIDI (Musical Instrument Digital Interface) protocol that was called MPE (Multidimensional Polyphonic Expression). By extension, this name was kept for an emerging class of digital instruments based on fingers 3D continuous pressure to produce sounds. Pressure wasn't really used in traditional acoustic instruments as a primary gesture to produce sounds, and past acoustic and electronic instruments generally use gestures with only one or rarely two spatial dimensions. This new class of instruments uses full 3D gestures in a polyphonic way, by far more accurate than before, thanks to the latest sensors and embedded DSP technologies. These instruments seem very promising and several companies have already invested in their development (Haken Audio *Continuum* in 2002, Eigenlabs *Eigenharp* in 2009, Madrona Labs *Soundplane* in 2009, RLDesign *LinnStrument* in 2015, Roli *Seaboard* in 2015, KMI *K-Board4* and *BopPad* in 2016...). But there is a huge gap between the releases of such high-end instruments and the digital musical creation and practice in general, since all categories of instruments need a specific environment to be massively deployed, such as having sets of new compositions, trained performers and new pedagogical tools for large groups initial learning.

The *Université Côte d'Azur* is a new association of universities and higher education institutions (*ComUE*) created in 2015 and labelled IDEX (*Initiative d'Excellence*) by the French government in 2016. It regroups 13 institutions including art schools. In this context, the MPEi research project was launch in September 2017 by the Conservatory of Nice within the core program "Art and Sciences". This project brings together several institutions: Conservatory of Nice, University of Nice, CIRM National Center for Musical Creation, CNRS National Center for Scientific Research, *PolyTechNice*... with the ambition to integrate musical schools (middle and high schools, conservatory) and research centers from different fields (composition, musicology, electronic, computer science, pedagogy) in a complete environment for developing new digital instruments music creation (historical analysis, researches on repertoire and performance, gesture studies, development and experimentation of new pedagogical tools and instruments, sensors, RF communications, DSP...).

The aim of this communication is to present how we have built a research and teaching ecosystem around a practical musical field on new digital instruments. The two central questions at the origin of the project were "what we can play with these new expressive instruments?" and "how we can learn to play these new gestures?". It's really the second question which influences the most the way that we build the program, because training new performers on new instruments is really a challenge that takes a long time and implies a lot of researches on different fields, from performance studies to technological development of adapted tools for pedagogy. For this, we will show two practical examples of didactical experimentations: with a small group of master students, and with a large group of middle school student.



Navard Gaël / Jean-François Trubert

Université Côte d'Azur, Nice, France

gael.navard@unice.fr / jean-francois.trubert@unice.fr



Gaël Navard is the coordinator of the MPEi research project (*Multidimensional Polyphonic Expression Digital Music Interfaces. From high-end soloist ensembles to large pedagogical orchestras. Theoretical, practical studies and developments on a new class of musical instruments.*). Composer and musician, he is Assistant Professor in Electroacoustic Music at the Conservatory of Nice and member of the Scientific Council of the Academy of Excellence "Human societies, Ideas and Environments" in the *Université Côte d'Azur*.

Jean-François Trubert is Professor in Musicology and Director of the Art Department of the *Université de Nice Sophia-Antipolis*. He's part on the MPEi research project with a specialization on gesture analysis on contemporary music. He's also in charge for the *Université Côte d'Azur* to build a new graduate school of arts and humanities that bring

together theoretical and practical researches with master and doctorate teaching programs.

Parallel Session VIB - Pavilhão 1: 17.30 - 18.00**B - New brass playing - New sound for composing, by Raffaele Marsicano,
*Conservatorio Giuseppe Verdi, Milan, Italy***

The focus of my research is built on three aspects: a) the creation of a new pedagogical way for the brasses based on extended techniques and interdisciplinarity; b) the classification of new sounds according to three well-defined principles; c) the use of the classified material for the composition. A new didactics for brass based on the practice of playing-experimenting with the purpose of exploring and making awareness in the student about everything related to the instrument: the body posture, the mouth setting, the physics of the instrument, the different types of writing used in the last century, the spectral analysis of sounds, the perception etc ... The pedagogical path goes through the technique of playing from the 19th century to the last experimentations. With the purpose of maximizing the use of the results obtained, the research is focused on three very specific categories-questions about the act of playing:

- how do you do it? In which way the instrumentalist can have the information about how to study and then how to play that sound.
- how is it done? To show, by the spectral analysis, the intrinsic nature of sound.
- How is it perceived? Following specific tests, the research creates a perceptual description of the sound.

The practice of playing it will be available to composers and instrumentalists through a multimedia schedule with audio-video recording and all the information related to the new sounds treated. The focus of my artistic research project is to use all this pedagogical material, to be developed, in order to create new compositions. The link between didactic research and artistic research is in the triple description of the act of playing, that will be found in the descriptive schedule that, in turn, provide all the material necessary for the composition. In this context, studying new ways of playing the instrument through this interdisciplinary methodology also means having new sound material, from which you can start to organize the compositional thinking.

My pedagogical research wants to promote the awareness of playing.

Each way of sound is considered in its own specific characteristic, so it's impossible that exists a "right" or a "wrong" way to play, but only a "different" way of playing.

The teacher makes experiments and obtains results always characterized by the diversity of each student.

The student and the practice of play-experimentation are at the core of this double research; and then, all the results, will increase the material that will be reused to create new compositions. The sounds, the playing and their descriptions, should generate a "form" and much more in the field of compositional artistic research.



Raffaele Marsicano
Conservatorio Giuseppe Verdi di Milano, Italy
raffaelemarsicano@gmail.com

He is graduated in Trombone, Orchestration for Wind Orchestra and Composition. His compositions span various genres, from wind orchestra, where he has won prizes in various competitions, to contemporary music, where lately he is interested in the experimentation of new sounds for brass applied to composition (developing project in partnership with Conservatory of Milan, Florence and the Orpheus Institute of Ghent). In addition to the interest about composition, he works as a trombone teacher in music high schools for two years. In 2017, in collaboration with the brass department of the Milan Conservatory, he carried out a research about the “brass’ new didactics” with the tutor Giorgio Tedde, that concern the creation of pedagogical ways using extended techniques.

He is currently attending the two-year composition course at the Milan Conservatory with maestro Gabriele Manca, carrying out his compositional and pedagogical research projects.

Parallel Session VIC - Pavilhão 2: 17.30 - 18.00

C - From Potential to Performance - An innovative way to share musical knowledge in conservatoires, by *Gabriela Mayer, CIT Cork School of Music, Ireland*

From Potential to Performance - a collaborative teaching and learning project focusing on performance skills, was developed by:

- **Dr. Päivi Arjas**, cello, Sibelius Academy, Helsinki, Finland
- **Erja Joukamo-Ampuja**, French Horn, Sibelius Academy, Helsinki, Finland
- **Wieke Karsten**, flute, Royal Conservatoire, the Hague, Netherlands
- **Dr. Gabriela Mayer**, piano, CIT Cork School of Music, Cork, Ireland
- **Eve Newsome**, oboe, Queensland Conservatorium, Griffith University, Australia
- **Susan Williams**, Baroque trumpet, University of the Arts Bremen, Germany and Royal Conservatory, the Hague, Netherlands

From Potential to Performance is the title adopted by an international group of six Conservatoire lecturers and performers from Finland, The Netherlands, Ireland, Germany and Australia for a collaborative project centered on innovative ways of improving practice and performance skills. The six lecturers continue to be active as players, as well as teachers. Within their own institutions, they also promote an increased awareness of musicians' well-being, thorough workshops and courses relating to these themes.

The chosen title symbolizes the journey each musician takes from the start of preparing a work to its resultant performance. In recognition of the important nature of accessing relevant information for practice and performance preparation, the group decided to share their approaches and created an innovative website with practical information and effective strategies for students, music teachers and professional musicians.

The website was conceived as a 'pool of information' where musicians, students and teachers alike, could dip in to gain diverse information.

It is structured as an accessible tool that can be used in multiple ways:

1. Themes range from Focus and Motivation, to Health and Well-being, Practicing, Planning, and Performance
2. A timeline view corresponds to the sequence a project normally takes
3. An interconnected middle layer guides the user to related sections
4. A resource collection offering full articles, exercises and diagrams

The website materials have been shared with the staff and students in each conservatoire and represent an example of the connections between teaching, performing and practical artistic research with immediate applications to pedagogy in higher music institutions.

Website address:

<http://web.uniarts.fi/practicingtipsformusicians/>

The relation to the questions listed in the Call:

This presentation will focus on a collaborative project, which fits well into the theme of the EPARM conference, particularly the following question:

- Can teaching and learning activities be developed as collaborative research activities?

This project started in 2009, when a small group of music lecturers and performers from The Netherlands, Ireland and Australia were invited by staff from the Sibelius Academy, Finland to come together to share and discuss teaching and research work. What united the group was a passion and focus on practical strategies for musicians, and the belief that playing is intrinsically related to teaching and learning. For this reason, we feel that this project fits in perfectly with the



theme of the EPARM Conference 2018 - Play - A Common Ground for Artistic Research and Teaching the Arts.

Most importantly, we felt that our experience as performers blended with the insights gained from years of teaching. We wanted to keep learning and discovering other ways of approaching practicing and performing. Sharing knowledge became a way to enrich our own performing and teaching as we tried new ideas in the studio and on the stage.

With the support of our institutions, we organised to meet over several years at Symposia at our respective Universities under the banner 'From Potential to Performance', and this in turn created an opportunity to share ideas with other lecturers as well as students. These events were a combination of practical workshops and lectures on the practical research areas covered.

The website 'From Potential to Performance' represents the natural evolution and culmination of the group's work. It has developed out of our united desire to share and develop practical ideas for all musicians and music teachers in order to inspire each person on their journey towards achieving their own potential.

Dr Gabriela Mayer
CIT Cork School of Music, Cork, Ireland
Gabriela.mayer@cit.ie

Dr Gabriela Mayer is currently the Head of the Department of Keyboard Studies at the CIT Cork School of Music. Since moving to Ireland, she has engaged in teaching as well as performing, both in Ireland and abroad. She is also involved in activities of the Association of European Conservatoires (AEC) in seminars and conferences, and as an international member on institutional review panels. Her students have been successful in securing professional careers and winning awards. Gabriela has given concerts and masterclasses as part of the Erasmus programme at European partner institutions. As a performer, she continues to be actively involved in concerts and regularly collaborates in chamber music projects with colleagues from the Irish Chamber Orchestra and the CIT Cork School of Music. In addition, she has given concerts and masterclasses as part of the Erasmus programme at European partner institutions.

SATURDAY, 24th OF MARCH

9.30-10.30, THSC

Plenary Session IV - Third Keynote: Lecture Performance on the music of Paolo Litta (1871-1931)

The Learning and Teaching Platform - Discussing about the link between education and research
Presentation of good practices by
- DAPHME Project
- CEMPE, Oslo, Norway
- From the Sound to the Sign, from the Sign to the Sound. The musical composition as an interactive tool in the music education and as an impulse for an "alternative" teaching-method, Irene Malizia, JAM MUSIC LAB Private University for Jazz and Popular Music and JAM MUSIC LAB Conservatory, Vienna, Austria
- Pop 4: Developing Songwriting Teaching and Learning Activities as Collaborative Research, Andrew West, Leeds College of Music, Leeds, United Kingdom

Discourses of Academization and the Music Profession in Higher Music Education (DAPHME)

Øivind Varkøy (Norwegian Academy of Music)

The overall purpose of the DAPHME project is to investigate how processes of academization affect higher music education (in this case, performing musician programmes) across Europe. The study focuses on discourses in higher music education, based on written documents and interviews with leaders and teachers in Sweden, Norway and Germany. The main theoretical framework is discourse theory and professional studies. In order to explain discourses of academization and the music profession in higher music education, the project will adopt a comparative perspective.

In this presentation, I will focus on some preliminary findings from Norway, and elaborates on identified notions about *Knowledge* and *Research* among leaders and teachers in higher music education. Four notions about knowledge and two notions about research were identified. All these imply ideas about the mandate for classical music education and classical musicians today. The four notions identified about knowledge are (1) *the handicraft discourse*, (2) *the entrepreneurship discourse*, (3) *the critical reflection discourse* and (4) *the bildung-discourse*. Main notions about research are (1) *the collaborative discourse*, that supports academics and performers to collaborate about research, and (2) *the artistic "perforesearch" discourse*, that builds on artistic research as a tradition crossing the boundaries of performance and research, therefore: "perforesearch". The presentation includes a first attempt to relate the Norwegian findings to those from Sweden and Germany.

CEMPE, Oslo, Norway

Jon Helge Saetre

Research-Based Higher Music Education: Exploring different approaches



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This presentation discusses the notion of research-based education - or research and development-based education - in the particular context of higher music performance education. Examples are drawn from the work of CEMPE (Centre of Excellence in Music Performance Education). One way of conceptualizing R&D-based education is to base educational practices and programmes on premises taken from research. As an example, a number of CEMPE projects build upon the theoretical premise that student-active and student-centred learning is a means of enhancing the outcomes of the students' learning. A second model is the one where staff (and students) initiate developmental projects, in and through which participants are given the opportunity of employing R&D-based tools in the exploration and questioning of their teaching and learning practices. Third, and the one highlighted in the EPARM context, R&D-based education can entail collaboration between students and teachers based on artistic research insights and processes.



**Jon Helge Sætre (PhD), Associate Professor in Music Education
Director of Centre of Excellence in Music Performance Education (CEMPE)
Norwegian Academy of Music**

Jon Helge Saetre is Associate Professor of music education (PhD) and Director of the Centre of Excellence in Music Performance Education (CEMPE) at the Norwegian Academy of Music, Oslo. Author and editor of several scholarly articles and books on music education topics, published nationally and internationally. Saetre's research interests are music education in schools, creative music making, assessment in music education, and higher music education studies, including both specialist education and teacher education. Saetre's teaching experience includes teaching music in compulsory schooling, in general teacher education and in higher music education (NMH, UiO). Saetre is the EAS national coordinator for Norway, former leader of the Norwegian National Academic Council for Music. Former performing pianist, with several performances and recordings of contemporary chamber music.

"From the Sound to the Sign, from the Sign to the Sound". The musical composition as an interactive tool in the music education and as an impulse for an "alternative" teaching-method

Mag. Irene Malizia

I would like to present one of my artistic and didactic research projects as example, providing a starting point for reflection about **the role of artistic research in music education**. The foundation of this project is formed by three elements:

- The **Sound**, as a unique and autonomous musical element, represents the first aspect in the spontaneous and impulsive approach to music.
- The **Analysis** as a tool of a didactic approach constitutes the most important path for the "understanding" and is therefore a basic element in the artistic research.
- The **Composition** as a creative element is intended as a representation and re-creation (at various levels) of a musical thought and concept.

The correlation between these elements accounts for the application of music composition as a multifunctional element of artistic research in the musical education.

The initial point of my concept is the sound, but not musical notation, thereupon it leads to research and to create a sort of "personal notation" and to combine many sounds in one way, finally to return from the sign to the initial sound, passing through different "notations" and different sounds, with the possibility to create (or to "compose") different and personal combinations of sounds. The target is to turn away from the notation, focusing only on the inherent language of music.



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This project is just an example how to organize a creative educational path that allows teacher and students of diverse proficiency to activate a process of artistic research. It is possible to arrange the project modularly and to adapt this idea to different learning situations, changing musical elements but maintaining the learning method through creative composition processes, at various levels.

It is my argument that artistic research is in the first instance a kind of laboratory, in combination with observation and analysis. In this framework, teaching is research (which is action & reflection) and creation, everything is connected. My project tries to incorporate these aspects in a “teaching-researching laboratory”. Originally developed for children and young adults, it incorporates in the meanwhile also students of music pedagogy in order to widen their didactic and methodic competence.

Each lesson represents a moment of exchange between teacher and student. Exchange means experience, which means laboratory, which means research. In a 360-degree exchange activity, each input becomes output for a new input at different levels. A group lesson with various competence levels (from children to advanced students) can represent a wonderful research platform with infinite inputs and outputs that can be received and reused in thousand different ways. Playing means analysing; analysing means artistic research; research means understanding; understanding means creating. There is no teaching without research; no research without reflection; no reflection and no creation without observation. If we try to teach our students to think by researching and to research by creating, we will be able to train “artists” and not just “performers”.



Mag. IRENE MALIZIA

JAM MUSIC LAB Private University for Jazz and Popular Music and JAM MUSIC LAB Conservatory, for Classic Music, Music Theatre, Jazz and Popular Music. Vienna, Austria.

malizia@jammusiclab.com

www.variandomusica.net

Musician with italian origin, Irene Malizia works in Vienna as violinist, composer and teacher. She got the Master's Degree in Violin, in Composition, in Instrumental didactic and pedagogy, the

Postgraduate in electroacoustic composition and the diploma for the Orff-Schulwerk Method. She has been awarded in numerous violin and composition competitions. She plays as soloist, in ensembles and in symphony orchestras. As composer she has a lot of performances and she work for the Doblinger publishing house (last work “*Colori e multiforme*”). She is study coordinator of Jam Music Lab Classic Conservatory where she also teaches Harmony and Music Theory. She is also assistant teacher of Violin in Joseph Haydn Conservatory. She founded, together with the guitarist Angelo Tatone, the musical brand “*Variando Musica*”. She is very involved with educational projects for violin and composition with children and students, as well in musical and didactic research.

Pop 4: Developing Songwriting Teaching and Learning Activities as Collaborative Research

Pop 4 is an ongoing collaborative venture between partner higher education institutions based in Manheim (Popakademie), Copenhagen (RMC), Rotterdam (Codarts) and Leeds College of Music that



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seeks to provide opportunities for students and staff to explore and share creative methodologies in relation to songwriting. Twice yearly, around 25 participants travel to one of the four institutions to work on collaborative tasks designed to reflect the ethos of the host institution. To date, the project has led to the creation of over 100 new works, some written, performed and produced by teams of students and others written for guest artists to perform. Many of those involved continue to work together on separate projects that have arisen as a consequence of POP 4 collaborations.

Using the verbal and written impressions of students and staff who have been involved in Pop 4 since its inception in September 2015, Prof West will discuss the developmental events that have characterised the ongoing shaping of the project. Each of the tutors involved is motivated by a desire to enable learners to develop skills of team working, criticality and adaptability that will allow them to make progress throughout their lives as musicians; the presentation will partly focus on challenges and discoveries experienced in seeking to realise these aims. By examining the nature of project tasks and the students' responses to being engaged with them, the presentation seeks to draw temporal conclusions on how European songwriting tutors facilitate learning and how their students learn.

The intended audience are those with an interest in: collaborative learning paradigms, developing collaborative international partnerships and the development of songwriting pedagogy at HE level. It is hoped that the session will have impact as a sharing of ideas for consideration, evaluation, and possible adaptation; by examining these findings within the context of their own practice, colleagues may find ways for potential application within their own disciplines.

The proposal links to the overall theme of the conference in that it offers an example of how Leeds College of Music seeks to engage in collaborative research as a means of developing its approach to teaching and learning. Acknowledging the increasing scope for musicians to practice outside of their initial territory of study, the Strategic Plan of Leeds College of Music emphasises our intention to prepare students for life as a professional in a European context. As such, we aim to learn from international partners as we seek to ensure accuracy and currency in providing a research-informed taught environment that exists at the forefront of music practice and discussion. The student experience is at the core of this endeavour, and this presentation uses qualitative evidence to give voice to students involved in the project.



Professor Andrew West
Leeds College of Music
Leeds,
England
a.west@lcm.ac.uk

Professor Andrew West has been a professional musician since 1990, when he joined Hugh Cornwell (The Stranglers) and Roger Cook (Blue Mink) to form the eclectic trio Cornwell, Cook and West. Over 350 of Andy's songs have been published, with some featuring in the Grammy award winning shows 'Heroes', 'Lost' and 'True Blood'. Whilst resident in Nashville between 1997 and 2003, Andy released a solo album 'Sundays and Birthdays' on the US based Infinity Cat label and produced numerous sessions in Nashville including Julie Lee's album 'Stillhouse Road' featuring Grammy award winning vocalists Alison Krauss and Vince Gill. Prior to joining Leeds College of Music in 2011, Andy designed and course directed the world's first Masters degree in Songwriting at Bath Spa University. Having completed an MA and PhD specialising in the Teaching and Learning of Songwriting in Higher Education, his book 'The Art of Songwriting', was published by Bloomsbury in July 2016.

Parallel Sessions VII - 11.30 - 12.00

Parallel Session VIIA - THSC

A- *Playing with History, the intrinsic motivation to explore*, Johannes Boer, Royal Conservatoire The Hague, The Netherlands

Being in the position of artistic PhD researcher as well as head of the Early Music department of The Hague the topics of this conference are in the focus of my attention on a daily basis. Coaching master students towards a personal knowledge in their art, autonomy and creativity in the profession convinced me that research is apart from a set of skills mainly an attitude. The important skill is the ability to play, as in 'homo ludens.' In this paper I will explain how my own research shows me the way by writing and producing an opera with the tacit or implicit knowledge that is needed to achieve these goals as guiding principle. Embodied musicology or narrative enquiry are two strategies that are directly applicable in the field of education by inviting students to ignite their imagination while working in a more creative manner than the usual strictness of professional discipline. Taking responsibility for one's own development is more likely to happen when the searching is confronting the students with their own intuition and bringing genuine convictions to the surface. That is one of the vital arguments for research as a means to stimulate independence into the artistic training.

To make certain points clear I use my own research as a case study, showing how the collective work on a libretto I wrote is leading to a fully staged opera about Claudio Monteverdi. The group consists of alumni, young professionals and students. The creation takes place by interaction and experiment. My goal is to understand how we can approach historical music or music history in such a way that it bypasses historicism and avoids the crippling tendency towards frozen musical monuments.

Research leads to authority and if done properly to self-confidence. Playing in this process will pave the way to flexibility and open-mindedness, a quality that is essential for the musician of today.

How can artistic research improve higher music education?

The conservatoire is still very much based on the traditional model of an academy where skills are trained towards a standardized ideal. A personal input is very much appreciated from the very gifted and talented students but even they often adapt to a system that makes them predisposed to satisfy expectations. When artistic research as a phenomenon succeeds to flow from the third cycle down into the first two, and thus changes the mentality of music education, it will be likely that creativity in the performance of music will grow remarkably.



Johannes Boer
Royal Conservatoire The Hague, The Netherlands
j.boer@koncon.nl

Johannes Boer studied viola da gamba and musicology and the dual career afterwards led him in 2006 to the position of head of the Early Music department of The Royal Conservatoire The Hague. In 2014 he was accepted for a PhD trajectory in artistic research in the docARTES program of Leiden University. His subject is the use of knowledges and particularly tacit knowledge in historical performance. The production of an opera *La Tragedia di Claudio M*

or one year in the life of Claudio Monteverdi is a substantial element of the output of this PhD research. It will be performed in June 2018.



Parallel Session VIIB - Pavilhão 1: 11.30 - 12.00

B - Critical thinking through music: artistic research methods in the creation of bachelor and masters theses, by *Stefan Östersjö, Malmö Academy of Music, Malmö, Sweden*

Over the past couple of years I have been teaching a course in artistic research methods to bachelor and masters students at the Malmö Academy of Music, with the immediate aim of instructing the students how to make their theses. The core assignment for them is to develop aims, research questions and methods that will allow them to carry out an inquiry which is directly related to their main subject in performance or composition. The presentation will outline the main content of the course with examples from student projects, including short audio and video excerpts from documentation of process as well as representation of final productions. Through these finished individual student projects, I will argue that the development of artistic research methods - that integrate documentation, reflection, analysis with artistic production - constitutes a major contribution to higher music education. The field of artistic research in music has come to maturity and is at the verge of creating substantial change in the transmission of musical traditions in western culture. Hereby, more dynamic relations between student and teacher will emerge, grounded in an equally dynamic understanding of the musician in society.

The presentation addresses several of the questions found in the call, in particular how "the output of artistic research be used as input in teaching activities?" and outlining how artistic research indeed can improve higher music education. I will outline how method development in artistic research allows students on the bachelor and masters level to acquire new tools for a critical and individual approach to musical problems. By opening up to a wider contextual understanding of musical practice, reflective musicians can be educated within the conservatory: a development which is the direct impact of the presence of artistic research practices.



Stefan Östersjö
Malmö Academy of Music, Malmö, Sweden
Stefan.ostersjo@mhm.lu.se

Stefan Östersjö is a leading classical guitarist specialized in the performance of contemporary music. Since his debut CD (Swedish Grammy in 1997) he has released 20 CDs and toured Europe, the US and Asia. He has been part of numerous collaborations with composers, but also in the creation of works involving choreography, film, video, performance art and music theatre. Since 2006 he has been developing inter-cultural artistic practices with the Vietnamese/Swedish group The Six Tones as a platform. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Pierre André Valade, Mario Venzago and Andrew Manze. He received his doctorate in 2008, became a research fellow at the Orpheus Institute in 2009 and is today associate professor and head of doctoral studies in artistic research at the Malmö Academy of music.

Parallel Session VIIC - Pavilhão 2: 11.30 - 12.00

C - Teaching - Playing - Researching: No Boundaries, by Andrew Bain, Royal Birmingham Conservatoire, Birmingham, England

'Playing and listening to music together provides a cultural space and a cognitive means through which individuals and social groups can coordinate their actions and behaviours'. (Borgo, 2005: 5)

As David Borgo (Sync or Swarm) alludes to above, the very act of 'playing' is a coordination of actions and behaviours, and I ask to what extent is the simple act of 'playing' in a group improvised context informed by a reservoir of improvisational knowledge alongside a keen awareness of intelligent transactions? My third and final PhD case study asked these very questions. Completed in December 2017, the project featured improvising musicians Peter Evans (trumpet), John O'Gallagher (saxophone) and Alex Bonney (electronics) in a free improv setting with no music, no rehearsal and no pre-conceived ideas. We simply played. But what does it mean to 'simply play'? And is it even possible to have no boundaries within improvised group performance?

As a lecturer, jazz drummer/composer and emerging researcher I have been dealing with the confluence of all three modes for some time and at the heart of my playing and research is the cultivation of an active connection with my undergraduate jazz students with an aim to maintaining an open dialogue about my mode of working and its relevance to their personal evolutions. At the core of each of my research projects is the space to perform in workshop for the students, to perform in a concert setting, and to have them engage in pre/post-concert talks and/or in-class discussion to realise and question what they observed in each context, what they learned from these observations, and how they might use this concept themselves. I see this conference as an opportunity to share good practice with colleagues with an aim to improving the connection between the two.

As a strong supporter of the intimate and active connection between artistic research and artistic practice in an improvised jazz context, specifically as it relates to higher music education in a conservatoire, my paper interacts with many, if not all, of the questions listed in the Call. In fact, I would put it to you that jazz musicians have always been engaging with artistic research since the inception of the music and that great jazz musicians are also great thinkers and conceptual theorists: John Coltrane, Ornette Coleman, Miles Davis and Steve Coleman being some obvious examples.

I am interested in how we recognise and encourage this behaviour from within the conservatoire, my personal experience being that students respond in the positive as soon as they realise how useful methodology, situated knowledge and research context are in helping shape their musical expression.



Andrew Bain
Royal Birmingham Conservatoire, England
andrew.bain@bcu.ac.uk

Andrew Bain is one of the leading performers and educators in the UK. A graduate of the Guildhall School of Music & Drama, London and Manhattan School of Music, NYC, he has performed with many luminaries of the jazz world, and in many major

festivals, on both sides of the Atlantic.

His latest research-based project - *No Boundaries* - featured Peter Evans (trumpet), John O'Gallagher (saxophone) and Alex Bonney (electronics) and explored the landscape of free improvisation with no pre-conceived ideas. His second case study, *Embodied Hope* featuring pianist

George Colligan, saxophonist Jon Irabagon and bassist Michael Janisch - explored the evolution of co-generative music over a 14-date tour of the UK. The album is available on Whirlwind Recordings. Andrew is Senior Lecturer in Jazz at the Birmingham Conservatoire and Artistic Director of Jazz for the National Youth Orchestras of Scotland.

Parallel Sessions VIII - 12.00 - 12.30

Parallel Session VIIA - THSC

A - Teaching and playing contemporary harpsichord music. How do students accept new music and how do they overcome it's difficulties, by *Imbi Tarum, Estonian Academy of Music and Theatre, Tallinn, Estonia*

Contemporary music is usually not a common part of harpsichord curriculum in HME. The focus of learning process lies mainly on baroque and early classic music and the means of expression corresponding to these styles. It comprises production of resonant sound and sensitive touch, fluent execution of ornaments, shaping the motives, finding appropriate movement or swing etc. Learning process also develops student's abilities to make figurations, diminutions and improvise.

All the abovementioned features form the base for good mastery of the instrument. How much do those skills contribute when one tackles contemporary works? What problems come forth playing new music? My artistic research centers on means of expression in the contemporary harpsichord music based on works by Estonian composers. I have critically analysed several compositions and drawn conclusions which might help both players and composers to better understanding and using idiomatic qualities of harpsichord. As a method of my investigation I have made inquiries among players and students about their experiences, difficulties etc.

I have used the results of my research and my playing experiences in teaching activities. In order to get feedback I have made inquiries and documented the learning outcomes of some students. This has confirmed my research results but also given some new insights and thus complemented my prior research.

The presentation consists of performance and summing-up of inquiries and documented learning outcomes. As an example of a contemporary composition it will be performed Variations by Estonian composer Rein Rannap (b 1953) which mixes nicely baroque and rock traits. The textual part of the presentation summarises the inquiries and notes of students studying the same Variations as well as some other contemporary compositions. It comes out that the results of artistic research serve as really good basis for teaching; nevertheless, one still encounters difficulties playing new music. Thus there are never ready-made solutions or models.

My presentation is linked with several questions discussed at the EPARM conference 2018.

It deals with ways of carrying the results of artistic research into practice. I have observed and documented my students' reception of contemporary harpsichord compositions and followed their development in process. I have given them suggestions which have derived from my research. The output of artistic research is thus put into practice: it complements and even improves the higher music education.

My methodology of research which included inquiries of players and composers gave valuable information which I have used in teaching. I have been able to share other musicians' experience and advices, in order to find better solutions for forthcoming problems.

My practices have proved that students, as well as fellow musicians (players, composers) can be involved in artistic research. The results of the research are put into practice through teaching activity, so controlling their reliability. Students can also be objects of study, e.g. I have made inquiries among them and followed the learning processes.



Imbi Tarum

Estonian Academy of Music and Theatre, Tallinn, Estonia
imbitarum@gmail.com

Imbi Tarum graduated as pianist from Tallinn Music Academy and pursued further harpsichord studies attending several master classes. During 1978-1992, Imbi Tarum performed as a harpsichordist with the internationally reputed ensemble Hortus Musicus. She is now highly valued as a soloist and *continuo* player. Her ensemble partners have been Harry van der Kamp, Lucy van Dael, Gloria Banditelli, Ellen Hargis, Aureliusz Golinski, Xiang Gao, Alberto Martini, Stephane Rety, Bolette Roed, Ashley Solomon, Rafael Palacios, Andrea Mion and many others. Among her latest recordings are CD "Vertigo" with French harpsichord music released by Estonian Record Production

(ERP), 13 CD-s with all Vivaldi's violin sonatas (Baltic Baroque, ERP) and recording of Domenico Dall'Oglio's violin sonatas with Maria Krestinskaya (Pan Classics).

Imbi Tarum teaches at the Estonian Academy of Music and Theatre and is in charge of running the early music centre. She is also co-head of the doctoral studies at EAMT and is the artistic director of Estonian Harpsichord Festival.

Parallel Session VIIIB - Pavilhão 1: 12.00 - 12.30**B - Living Scores Live: It's the score, stupid!?, by Vincent Caers, LUCA School of Arts, Leuven, Belgium**

Living Scores Live is a PhD research at LUCA School of Arts which explores new strategies for contemporary percussion performance and their impact on the experience of the audience. It aims at critically evaluating the trajectory from learning a contemporary composition to performing it in an interdisciplinary context. On the one hand, the research seeks to reinforce experiencing the performance of contemporary percussion compositions by creating different multimedia interpretations. On the other hand, the research proposes new formats for contemporary percussion performance based on skills and knowledge learned by studying the repertoire. Therefore LS Live looks at performance practices in both classical-contemporary as well as the non-classical contemporary performance scene and experiments how - elements of - both worlds can be used in a new approach to contemporary percussion performance.

The presentation will discuss the case study 'Loops'. It explains how a composition for solo vibraphone has been the subject for exploring a multimedia interpretation in collaboration with visual artist Sigrid Tanghe and how this resulted in electro-acoustic and audiovisual improvisations. For this, specific performance software (lsl.lpsr) has been created which implements the knowledge and skills learned by studying and playing the repertoire. The presentation will also illustrate how this individual research trajectory has been implemented simultaneously into the curriculum of students at both the department of music and the department of visual arts. Therefore, the author co-conducted the course 'Intermedia', in partnership with the experimental arts centre 'STUK' in Leuven, which also hosted the final concerts. The course stimulated students to co-create interdisciplinary performances and was guided by researchers at both departments, including the author.

The presentation will be illustrated with examples of the artistic practice of the author as well as with illustrations of the results by the students which was presented during two concerts at Stuk. (299)

The proposal illustrates how the author's performance as percussionist and electronic musician is at the core of the research trajectory. It explains how studying and performing contemporary repertoire as well as improvisation is used as a methodology for exploring interdisciplinary collaboration. The course 'Intermedia' not only illustrates the implementation of artistic research in the curriculum of students, but also reveals how teaching has influenced the direction of the research. The author also argues that the partnership with arts center Stuk could only be made because of the interchange between artistic research and HME. It is partly that connection which convinced the curator at Stuk to program the project for two consecutive years and thus creating challenging and professional playing opportunities for the students at LUCA school of arts. (128)



Vincent Caers
LUCA School of Arts, Leuven, Belgium
vincent.caers@me.com
+32478666863

Vincent Caers is percussionist and electronic musician. His main interest lies in interdisciplinary projects combining percussion, live electronics and visual arts. As an artistic researcher, he explores new formats for contemporary percussion performance and their impact on the audience's experience. Vincent obtained master degree's in percussion, chamber music and contemporary music performance before becoming research assistant at the LUCA School of Arts. He obtained degrees in electronic music at Ircam and Berklee College of Music. He regularly performs as percussionist, improviser and freelance musician with different ensembles and orchestras. (89)

Parallel Session VIIC - Pavilhão 2: 12.00 - 12.30**C - Overcoming Challenge Through Creativity, by Oliver Searle, Royal Conservatoire of Scotland, Glasgow, Scotland**

Oliver Searle is a composer and lecturer, recently involved in a number of collaborative projects with Drake Music Scotland (an arts organisation that provides music-making opportunities for people with disabilities).

A number of technologies were utilised in these projects (e.g. Skoog, Soundbeam, Brainfingers), with a view to introducing participants to inclusive musical performance, and to explore the development of digital instruments within a live, acoustic setting. Musicians from Drake Music Scotland's Digital Orchestra have on each occasion been joined by other young musicians with acoustic/electric instruments, giving the opportunity for individuals from a range of backgrounds to perform, learn and interact with their peers.

Since the completion of an initial project, *Technophonia* (the recipient of a PRS 20x12 *New Music Award*, and part of the cultural Olympiad that year), this work has impacted directly upon Oliver's teaching at the Royal Conservatoire of Scotland, with the formation of a new course component (module), available to students from a wide variety of disciplines across the building.

The aim of this module is to allow students to build the skills required to lead workshops and performances when working with individuals with Additional Support Needs, and to incorporate a range of inclusive technologies and music notation methods (including those utilised by Drake Music Scotland) within their practice and their future careers, as well as improving their abilities as musicians when developing new musical materials.

Oliver will discuss the integration of his work as a composer with the creation of this new module, presenting audio and visual examples of student work from the course, showcasing the outcomes of an intensive week of activity, through work with inclusive technologies and musicians with disabilities. These weeks of learning finish with short, informal performances of new work created by the students, with their involvement assessed through their engagement with the process and contributions to group activities.

Oliver has since shared this work with colleagues and students from across the RCS (at internal Learning and Teaching conferences), as well as externally with practitioners across Scotland and further afield, including as part of the ELIA Teachers' Academy in 2015.

How can playing serve as a method for teaching?

Following the module, students have performed within our new-music festival - PLUG - an opportunity to create works for professional performance. This provides a strong learning opportunity for disabled musicians from Drake Music Scotland/RCS students to gain performance experience, learning symbiotically by working and directing new music in rehearsal and performance.

Teaching the art of music making is not possible without playing. Conducting artistic research is not possible without playing. How do these concepts of playing relate to each other?

Improvisation is used as a tool throughout the working process in the module, asking students to respond to musical fragments and setting tasks to aid the creation of new music. I often demonstrate many of the working processes I have utilised and encourage students to engage with these as starting points, to create their own music and facilitate their own learning.

How can the output of artistic research be used as input in teaching activities?

My practice-based research as a composer/collaborator feeds directly into my work within the RCS, setting a clear example of professional practice for students and offering the opportunity to engage with placement-based learning with organisations such as Drake Music Scotland.



Oliver Iredale Searle
Royal Conservatoire of Scotland, Glasgow, Scotland
o.searle@rcs.ac.uk

Oliver studied at the University of Aberdeen, continuing with a Masters degree at the Royal Scottish Academy of Music and Drama and a PhD in composition from the University of St Andrews. He has composed works for many professional, amateur and youth organisations, including the National Youth Choir of Scotland, Hebrides Ensemble, Red Note, Paragon Ensemble, the BBC Scottish Symphony Orchestra, the National Youth Orchestra of Scotland, the New Music Players, the Royal Scottish National Orchestra and Drake Music Scotland. In 2013, he was nominated for a Royal Philharmonic Society Award and a British Composer Award for his piece *Technophonia*. He has spoken about his work at a number of international conferences, is frequently involved in the creation of music for theatre, has worked on a number of music research projects for people with Cochlear Implants and is interested in creating new music for a variety of inclusive settings.

DOCUMENTS

The AEC Council White Paper on Artistic Research



Key Concepts for AEC Members

Artistic Research

An AEC Council ‘White Paper’, 2015

PART ONE: The Basic Concept

Rationale

AEC believes that *research has an important role to play in the life and work of conservatoires* as a means of promoting the understanding and development of the musical arts. At the same time, AEC recognises that *not every conservatoire will necessarily wish to participate in explicit research activities* and not all who do will wish to attach the title ‘artistic research’ to what they do. It also acknowledges that precise definitions are not only difficult to achieve but might prove limiting to the valid research ambitions of some member institutions.

In framing this concept document, *AEC specifically wishes to endorse the freedom of institutions* to decide for themselves what role, if any, research should play in their activities. Equally, though, AEC is acting at this point in recognition of the fact that *more and more of its member institutions are moving towards embracing research* in some shape or form as integral to their missions.

The AEC’s concept of Artistic Research begins from the belief that *it should be viewed inclusively* and not as tied to a particular orthodoxy. It is seen as a virtue that it should be multi-faceted and avail itself of any research discipline or method relevant to its purpose.

Definition

Keeping the above in mind, AEC proposes the following broad definition:

Artistic Research may be defined as ***a form of research that possesses a solid basis embedded in artistic practice and which creates new knowledge and/or insight and perspectives within the arts, contributing both to artistry and to innovation.***

Artistic Research commonly displays all, or most, of the following features:

- It is usually conducted by the artist-researcher or through the collaboration of artists within a research team
- It promotes critical dialogue within the artistic field, with other relevant fields of knowledge and between the scholarly and professional domains
- It is supported by critical reflection on the content and/or context of the research topic
- It articulates and reflects on methods and work processes
- It shares relevant professional knowledge with the wider artistic community and disseminates it in the public sphere to the enrichment of cultural understanding

PART TWO: Developing the Concept

The place of Artistic Research in the wider research context

Research is *a rigorous and formalised seeking after knowledge and understanding*; Artistic Research needs to fit inside this general frame whilst, at the same time, asserting its specific and distinctive character. In order to locate the preceding definition of Artistic Research within the wider picture of research types and traditions, a number of elaborations and qualifications need to be applied to it:

- Although the definition offered of Artistic Research is intended to refer to research **typically conducted in the context of artistic production** (e.g. conservatoires), this does not imply that every type of research conducted in a conservatoire is necessarily Artistic Research; there are types of research that may be well suited to a conservatoire's resources and strategy but which do not have as their main purpose the promotion of the development of the musical arts (e.g. studies on the health benefits of music-making)
- Artistic Research, although strongly application-oriented, does not preclude **pure research**. In fact, in order to make progress, the field of Artistic Research is likely to support a wide range of component activities, some of which may count as pure research, others as applied, and still others as developmental or translational research
- Artistic Research should not be understood as something that is incompatible with **more traditional forms of research**. Artistic Research should aspire to the same procedural standards that apply across the whole research spectrum - replicability (especially of procedures), verifiability, justification of claims by reference to evidence, etc. - even though, especially in areas such as replicability, it must be allowed the freedom to achieve these standards in ways particular to its own nature, and to the individual and subjective nature of artistic practice
- Artistic Research shares with **other research focussing its study on the arts** the aim of promoting the understanding, and thereby the development, of artistic practice; however, it is distinctive in the emphasis it places upon the integral role of the artist in its research processes. Artistic practice is the source from which it draws its questions and also the target towards which it addresses its answers.

Characteristics of Artistic Research in the context of conservatoires

In a similar way, there are a number of further points that need to be made to explain more fully the characteristics that Artistic Research is likely to display in the conservatoire context:

- The Centrality of Artistic Processes and Products
Artistic processes and products - performances, compositions, etc. - are central to the working patterns of conservatoires. It therefore seems both logical and desirable that **they should be similarly central to any research activity** taking place in conservatoires, although how this centrality is reflected must remain something that **individual institutions decide for themselves**.
The growing importance of **technology** should be seen as a field of opportunity for developing artistic and research practice in conjunction with one another
- Artistic Processes or Products in Relation to Other Elements
Although artistic processes or products are essential components of, and in, Artistic Research, there should be **flexibility about how and when they are applied**: at any or all stage(s) of the research process; and either on their own or in conjunction with other research elements.
- Artistic Research as a Collaborative Process
It is possible that an Artistic Research project might be conducted by a single person who not only engages in the artistic processes under investigation but also possesses the necessary research competences. However, given the multi-disciplinary nature of Artistic Research it is

expected that ***much research will be based on collaboration***. Very few single researchers will be expert in all the relevant areas. Consequently, Artistic Research will often be done by teams in which the competences and expertise required are differently distributed amongst team members.

- Students and Teachers

Research in conservatoires may cover both the work engaged in by ***students*** in their programmes of study and that of ***teachers*** as part of their on-going professional development. Students are likely to engage in, and with, research primarily in their 2nd- and, especially, ***3rd-Cycle studies***, but they will also benefit from being introduced to research principles and the ‘research attitude’ as part of their 1st-Cycle study.

Research in the 2nd Cycle may primarily be of benefit to the growth of the individual student; research in the 3rd Cycle and beyond should be capable of having an impact on ***the wider community***.

- Communication of Research Results

The outputs of Artistic Research come in a wide variety of forms and media. Any Artistic Researcher has an obligation to the research community to explain both the process and the outcome of his or her research in ways that conform to the normal standards of comprehensibility among peers that are found in more traditional research. However, he or she is free to explore ***new ways, more closely embedded in the artistic component***, through which this elucidation may take place either partly or entirely, provided that the overriding obligation of clear communication and dissemination is always borne in mind.

- Appropriate Dissemination of Research Results

Research processes and outcomes should be documented and disseminated in an appropriate manner, so that they can be communicated to the research community, the artistic community and the wider public. Dissemination ***need not be confined to the written word***, although other forms of communication will almost invariably be complemented by, and complementary to, some written element.

It is not enough to perform a work and call this a ‘communication of research results’, but Artistic Research, as a discipline, should promote understanding and respect for the difference between simply ***implementing*** research results in artistic processes and products and seeking to ***communicate them directly through such processes and products***.

Features of Artistic Research that confirm it as a fully-established discipline

AEC supports the growing number of its member institutions who have embraced the concept of Artistic Research. It welcomes the progress being made towards the eventual achievement of the full range of institutional conditions typical of any established research discipline, such as:

- Its own national and international associations
- Its own journals
- Its own distinctive discourses (not just one discourse)
- Its own acknowledged leading experts in the field
- Its own regular conferences
- Full-time faculty positions in conservatoires
- Relevant Doctoral training and Post-Doctoral development
- Research funding programmes specific to it
- Funding for graduate students

PART THREE: Summary of AEC's overarching beliefs and policies on Artistic Research

AEC believes:

- that Artistic Research, as a means of promoting the understanding and development of the musical arts, has the potential to play an important role in the life and work of conservatoires
- that those of its member institutions who are, or who wish to be, engaged in Artistic Research should be encouraged in this, whilst respecting those who do not want to go down this route
- that where Artistic Research does take place in conservatoires, it is helpful if, wherever possible, it complements the artistic activity that is these institutions' main focus. This implies seeking out opportunities to explore research questions relating to the most-played repertoire, as well to little-known or newly-created musics

How AEC will support the development of Artistic Research

AEC intends to support its member institutions that engage in Artistic Research, or are considering doing so:

- by providing helpful indications of what it might entail (e.g. through publications such as the AEC Pocketbook "Researching Conservatoires" and the handbook on research in 2nd-Cycle programmes)
- by offering platforms for researchers to present their work and discuss it with their peers (e.g. European Platform for Artistic Research in Music EPARM)
- by the development of web-based resources relating to research (the 'Polifonia' database of student research projects and supervisors; a 'living' online bibliography; perhaps an online journal/published proceedings of EPARM)
- by continuously monitoring and supporting the growth of research and of a 'research approach' in conservatoires, not only in Doctoral and Post-Doctoral activity but also in the earlier cycles
- by encouraging institutions who are seeking to develop Doctoral programmes and engage in research activity to do so according to the following principles:
 - Careful and progressive development
 - Achievement of a critical mass of researchers and resources as a pre-requisite for launching a Doctoral programme
 - An outward-facing approach based on building networks and exchanges with other institutions pursuing similar research approaches
 - Support for students and staff needing to develop and maintain contacts with the wider research community in their specialist area
- by ensuring that the concept of Artistic Research be understood adequately and widely, and that Artistic Research should not be something introduced solely because of external pressures, such as the need to increase the number of staff with Doctoral qualifications working in conservatoires* or to score highly in evaluation processes or funding criteria

** In this respect, AEC is ready to support member institutions being pressured by their national ministries against their own wishes to move to an all-Doctorate faculty. This support does not extend to direct interference in national policy, but includes the writing of formal letters to explain the wider European position.*

PRACTICAL INFORMATION

Relevant Addresses and Numbers

CONFERENCE VENUE

Escola Superior de Música e Artes do Espectáculo, Porto, Portugal

Address: Rua da Alegria 503, 4000-045, Porto

ESMAE's entrance is at Rua da Alegria 503, Porto

It will be possible to enter directly to the THSC (Theatre Helena Sá e Costa) using the R. da Escola Normal 39, which is the side street that descends.

FRIDAY'S DINNER

EPARM's dinner will be at Grande Hotel do Porto

Rua de Santa Catarina, 197 (10 minutes walking from ESMAE)

4000-450 Porto, Portugal

LUNCH

Lunch will be at school in room 210

MOBILE NUMBER Sara Primiterra - AEC Events Manager -0032/496207303

Recommended Restaurants

Porto is filled with restaurants. You know how much we like food and wine. Here you may find some of our suggestions but there too many to list.

Essência Restaurante (Vegetarian restaurant)

<http://www.essenciarestaurantevegetariano.com/>

Rua de Pedro Hispano 1196, Porto 4250-365, Portugal
+351 22 830 1813

Paparico (reservation needed- Portuguese expensive option)

<https://www.opaparico.com/pt/>

Rua de Costa Cabral 2343, Porto 4200 232, Portugal
+351 22 540 0548

Casa Guedes (Tasca alike)

https://www.tripadvisor.pt/Restaurant_Review-g189180-d2093056-Reviews-Casa_Guedes-Porto_Porto_District_Northern_Portugal.html

Praça dos Poveiros, Porto 4000-393, Portugal
+351 22 200 2874

Zé Bota (reservation recommended)

https://www.tripadvisor.pt/Restaurant_Review-g189180-d1206911-Reviews-Ze_Bota-Porto_Porto_District_Northern_Portugal.html

Travessa Carmo 16 20, Porto 4050-165, Portugal
+351 22 205 4697

Terra

<http://www.cafeina.pt/pt/Terra>

Rua Padrao 103, Porto 4150-559, Portugal
+351 22 617 7339

Cruel

<http://www.cruel.pt/#inicio>

Rua Da Picaria 86, Porto 4050-477, Portugal
+351 924 400 259

Antunes (portuguese food)

<http://restantunes.pai.pt/>

Rua do Bonjardim, Porto 4000-126, Portugal
+351 22 205 2406

Cantina 32

<http://www.cantina32.com/>

Rua Das Flores nº 32 | 32nd Flores Street, Porto 4050-262, Portugal
+351 22 203 9069

Recommended Hotels

Please note that hotels in Porto are always fully book due to the high appeal of the city. Therefore, it has been impossible to negotiate with them special rates for EPARM participants. Those below are just some options suggested by ESMAE. You are kindly invited to book the hotel of your choice either directly on the website of the hotel or on hotel booking websites such as Booking.com. Hotel booking and cancellation fees are on participants' charge.

1) Grande Hotel do Porto ***



Playground for the nobility and aristocracy from all around the world, a haven for spies, politicians and exiles, a privileged setting for artists, bohemians and intellectuals, the Grande Hotel do Porto is a charming hotel which maintains a dramatic, nineteenth-century, fin de siècle charm, harmoniously combined with modernity, comfort and timeless design.

Located in Rua Santa Catarina in the historic city centre within walking distance of shops, services, theatres and monuments, the Grande Hotel do Porto has 94 rooms, all recently modernised and equipped.

Restaurant, bar, banquet halls and meeting rooms, a garage, a fitness and wellness room and a terrace overlooking the city.

Address:

Rua de Santa Catarina, 197

4000-450 Porto, Portugal

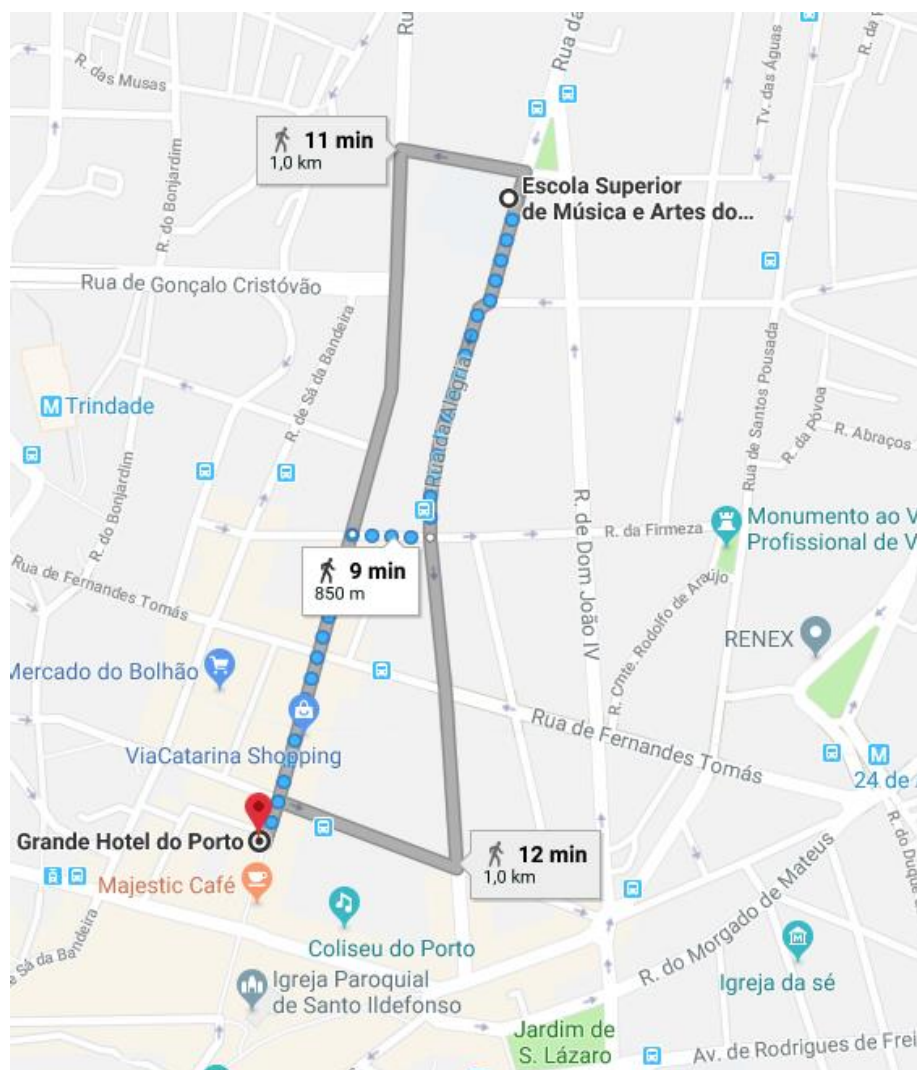
Contacts and reservations

Tel: 22 2076696

Email: reservas@grandehotelporto.com

<http://www.grandehotelporto.com/en/about-the-hotel/>

Distance from Conservatoire: 850 m



2) Hotel Dom Henrique - Downtown ****



In the heart of the city, this hotel has of 112 rooms, with distinct areas and types. Peaceful and intimate settings, where the contemporary design blends with ideals of comfort and functionality. Unique views of Porto from the mid and upper floors.

Room service available from 7:00 a.m. to 2:00 a.m.

Fitness Room open 24 hours a day, free of charge for our guests

Address:

RUA GUEDES DE AZEVEDO, 179
4049-009 PORTO, Portugal

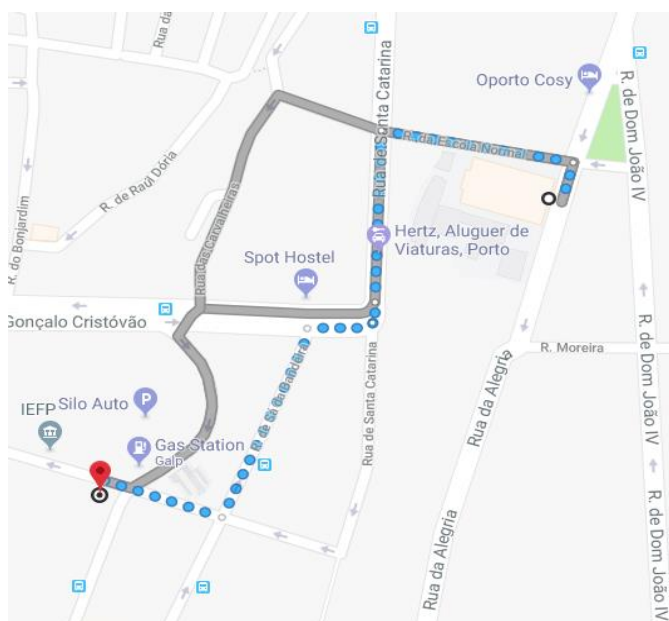
Contacts and reservations

Tel: +351 223 401 611

Email: RESERV@HOTELDOMHENRIQUE.PT

<http://hoteldomhenrique.pt/en/>

Distance from Conservatoire: 600 m



3) Tryp Porto Centro ***



This central hotel is located near Rua de Santa Catarina, just a few minutes away from main points of interest, lively taverns and luxury wine museums. The Airport lies 13 km away and the metro station, Marquês, is right nearby.

Choose from a range of rooms, including family rooms and fitness rooms with exercise equipment. Before starting your day, wake up nice and refreshed to enjoy an excellent buffet breakfast. Free WiFi available.

Address:

Rua da Alegria, 685 - 689
4000-046 Porto, Portugal

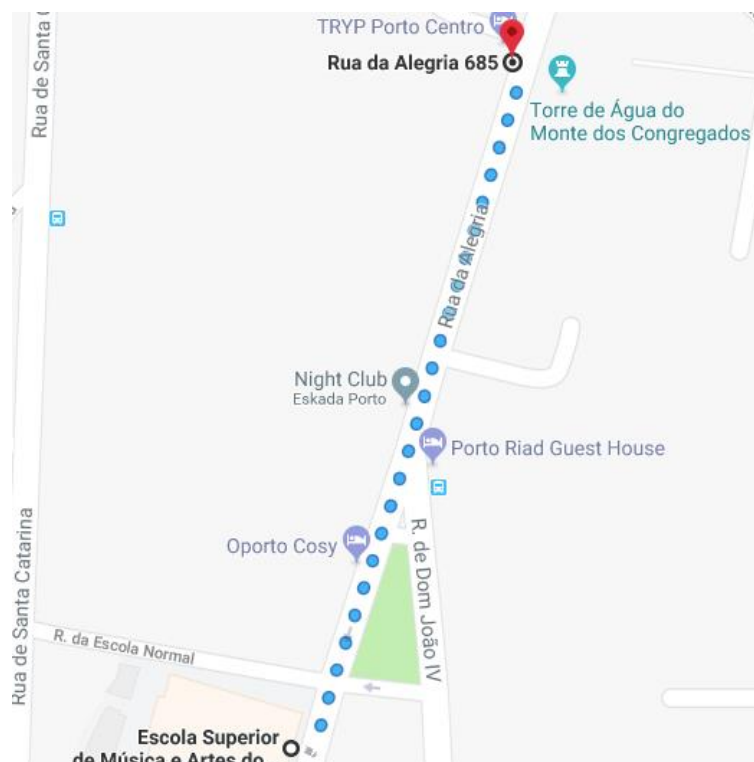
Contacts and reservations

Tel: (351) 225 194 800

Email: tryp.porto.centro@meliaportugal.com

<http://www.trypportocentro.com/en-gb/home.aspx>

Distance from Conservatoire: 300 m



4) Apartamento Alegria (Flats)

Situated 300 m from City Market Bolhao in Porto, Apartamento Alegria is an apartment with a kitchenette. The apartment, set in a building dating from 1950, is 400 m from Oporto Coliseum and an 11-minute walk from Paris Galleries Street.

The apartment comes with a flat-screen TV and 1 bedroom. The bathroom is fitted with a bath or shower and bidet.

Clerigos Tower is 1 km from the apartment. Porto Airport is 11 km away.

União de Freguesias do Centro is a great choice for travellers interested in architecture, wine and city walks.

This is our guests' favourite part of Porto, according to independent reviews.

Couples particularly like the location – they rated it 9.4 for a two-person trip.

This property is also rated for the best value in Porto! Guests are getting more for their money when compared to other properties in this city.

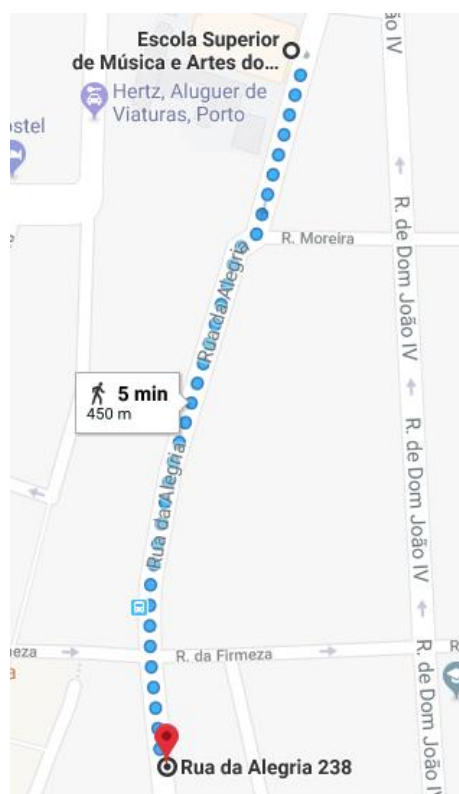
Address:

Rua da Alegria 238, União de Freguesias do Centro,
4000-034 Porto, Portugal

Contacts and reservations

<http://apartamento-alegria.hotels-porto-pt.com/en/#contact>

Distance from Conservatoire: 450 m



Travel Information

How to reach ESMAE from Porto Airport

Website airport: <https://www.aeroportoporto.pt/en/opo/home>

<https://www.aeroportoporto.pt/en/opo/access-parking/airport-directions/location>

METRO

From the airport to ESMAE

E- Purple line Estádio do Dragão - Aeroporto

Ticket Z4, price 2.00 €

Leave at

Estação Bolhão (Linhas Azul, Laranja, Verde, Vermelha, Violeta)

<https://en.metrodoporto.pt/>

TAXI

From the airport to ESMAE

(between 15-20€)

How to reach get around in the city of Porto

Taxi numbers for trips within the city

Taxis Porto

+351 [22 099 7336](tel:+351220997336)

Taxis Invicta

+351 [22 507 6400](tel:+351225076400)

Raditaxis

+351 [22 507 3900](tel:+351225073900)

Information on Fee Payment

Please note that before paying and/or asking for an invoice you must submit your registration form

To receive an invoice please mail events@aec-music.eu

Participation fees can be paid the following ways:

Manual Payment by Bank Transfer before the event (please quote your name or invoice number)

Ideal, Credit Card, Bankcontact Systems Online (in the registration form)

Manual Payment (cash on the spot in Porto)

Manual Payment (by Credit Card in Porto)

Amount of the Registration Fee (per person)

Category	For Registration and Payment made by 24th February	For Registration and Payment made after 24th February
Representative of an AEC member institution	130 euro	170 euro
Representative of a non-AEC member institution	430 euro	470 euro
Student from an AEC member institution	90 euro	110 euro

The participation fee includes:

- Conference documents
- Participation to all plenary and parallel session
- Participation to the networking moments
- Possibility to display information brochures posters and materials about AEC members institutions
- Coffee Breaks
- One organized Reception
- One organized Dinner
- One organized Lunch
- Concerts
- Assistance by the AEC Office Staff

The participation fee will not be reimbursed for cancellations notified after February 24th

Bank details for payments by bank transfer

Bank: BNP Paribas Fortis

Account Holder: AEC-Music

IBAN: BE47 0016 8894 2980

SWIFT/BIC Code: GEBABEBB

When making the transfer, please clearly quote:

- Invoice number

or

- the code of the event (EPARM 2018) and
- the last name of the participant
- the name of your institution (if fitting)

Example: EPARM2018, Smith, Gotham Conservatory

ORGANISATION

EPARM Preparatory Working Group

Peter Dejans - Chair, *Orpheus Instituut, Gent*

Kevin Voets, *AP Hogeschool Antwerpen, Royal Conservatoire, Antwerp*

Henrik Frisk, *Royal College of Music, Stockholm*

Leonella Grasso Caprioli, *Conservatorio di Musica "A. Pedrollo", Vicenza*

Stephen Broad, *Royal Conservatoire of Scotland, Glasgow*

Lina Navickaitė-Martinelli, *Lithuanian Academy of Music and Theatre, Vilnius*

Matthias Hermann, *Musikhochschule Stuttgart*

AEC Office Team

Stefan Gies, *Chief Executive*

Sara Primiterra, *Events Manager*

Maria Luisa Ricci, *Student Intern*

Nina Scholtens, *Student Intern*

Escola Superior de Música e Artes do Espectáculo Porto Team

António Aguiar, *President ESMAE*

Marco Conceição, *Vice President ESMAE*

Mário Azevedo, *Vice President ESMAE*

Daniela Coimbra, *President of the Technical and Scientific Board ESMAE*

Bruno Pereira, *International Coordinator ESMAE*