

**CEMPE**

Centre for Excellence in  
Music Performance Education



Association Européenne des  
Conservatoires, Académies de  
Musique et Musikhochschulen

# Digitising Learning and Performing Through Low Latency Technology

46th AEC ANNUAL CONGRESS and GENERAL ASSEMBLY  
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Learning And Teaching Working Group - SMS Project

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# We are....LATIMPE

platform for Learning And Teaching In Music Performance Education

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# Our Task: studying and evaluating Lola pedagogical implication



# Our first data: Trieste, Tartini Conservatory

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## Instruments

Accordeon 6

Saxophone 4

Singing 3

## People

Bachelor 3

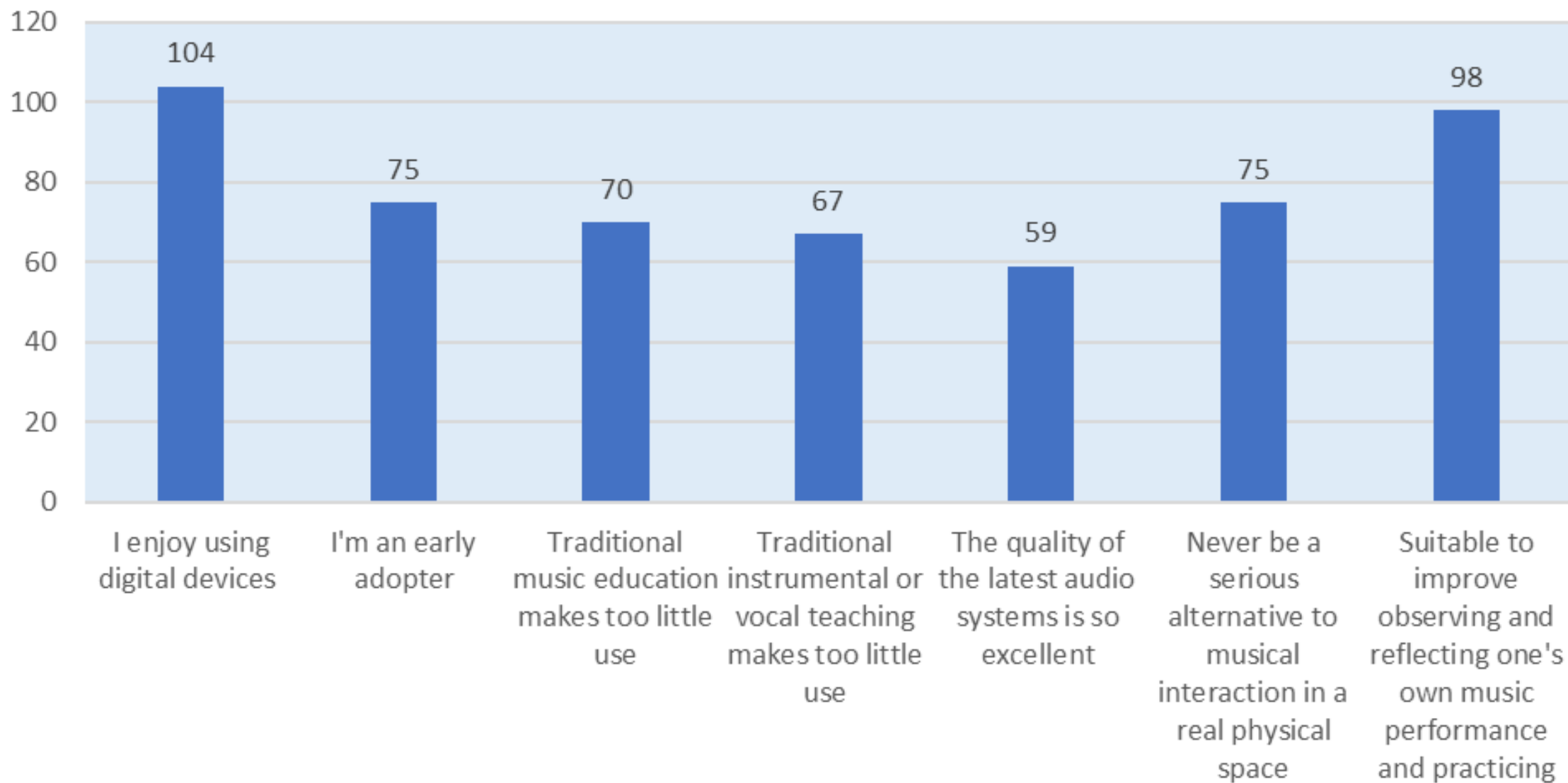
Master 4

Preparatory course 1

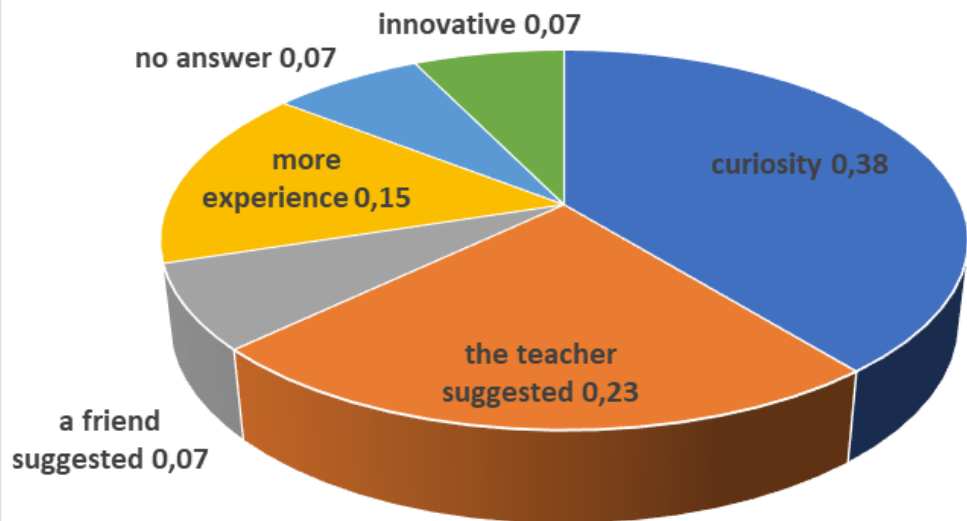
Teacher 3



## Section B: total scores on the use of technology

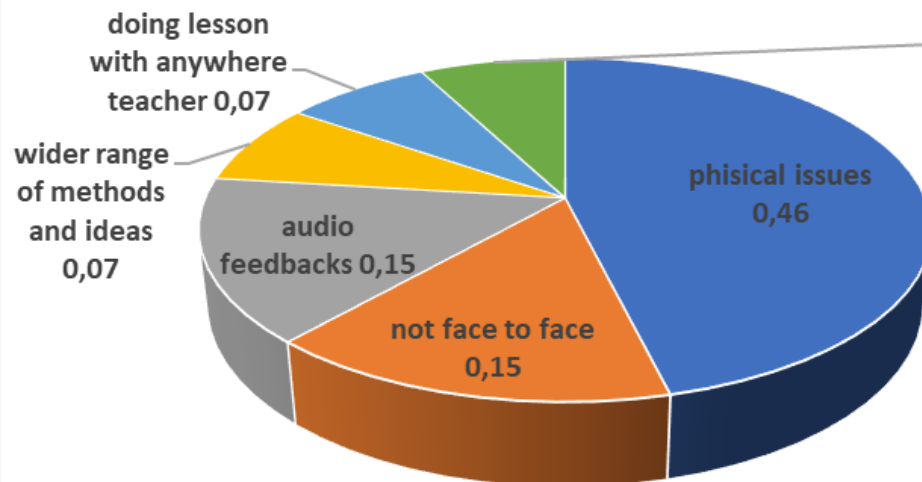


## Why attending Swing?

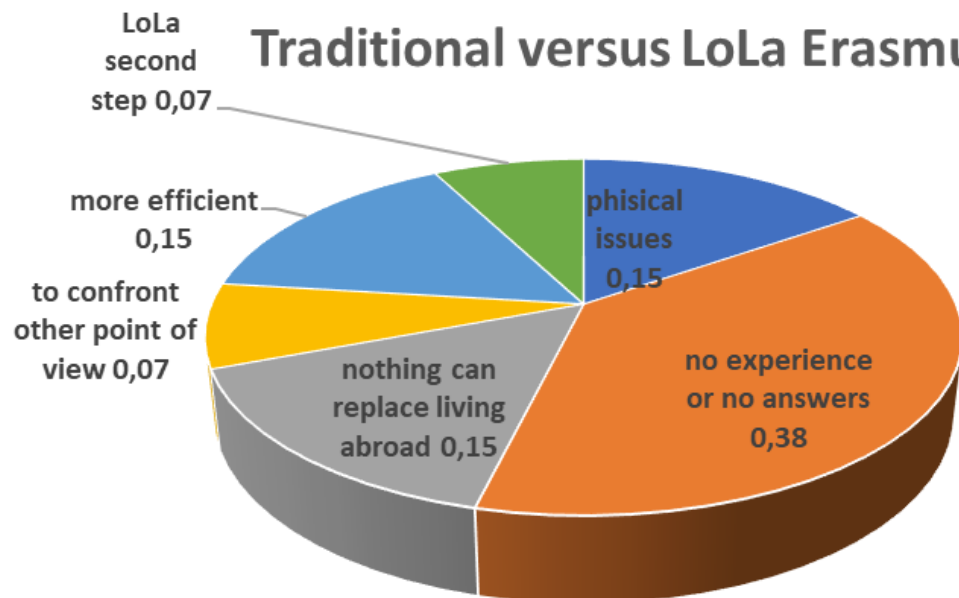


## Traditional versus LoLa Lesson

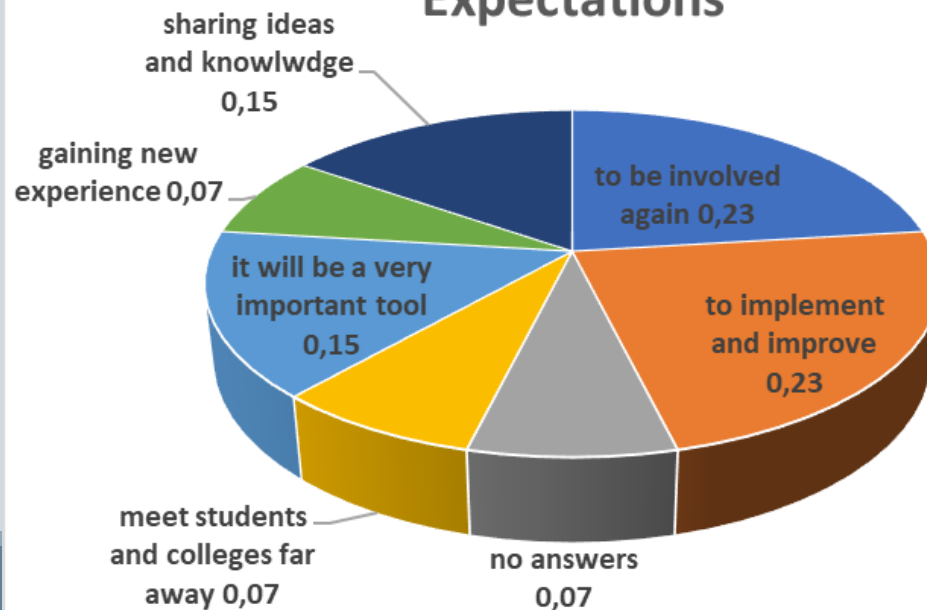
after adapting it is the same 0,07



## Traditional versus LoLa Erasmus



## Expectations



# Lola's pedagogical implementation

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Can the LoLa's framework

**support**

**replace**

**complete**

the Erasmus experience?

Can the obvious strategic and political  
benefit correspond to a real pedagogical  
gain?

**HOW?**

# Erasmus Project



The Erasmus experience is

# changing

1. country and town
2. institution
3. peers
4. professors
5. habits and culture



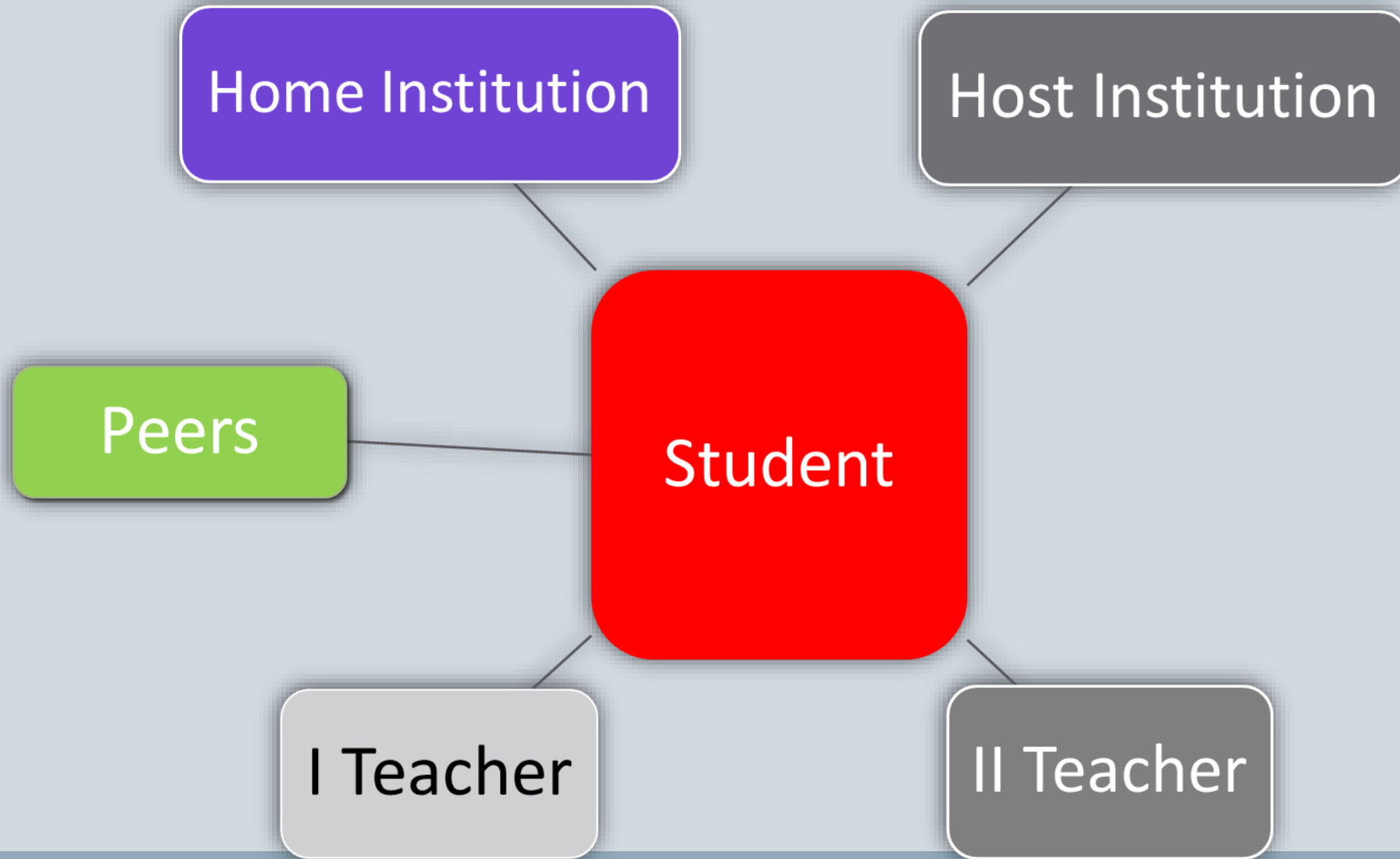
# LoLa's pedagogical context



LoLa's context implies:

1. same country and town,
2. **to attend two Institutions,**
3. **potentially have two teachers available at the same time, even for long periods,**
4. same peers,
5. same habits and culture,

# LoLa's pedagogical framework: a true student-centred model



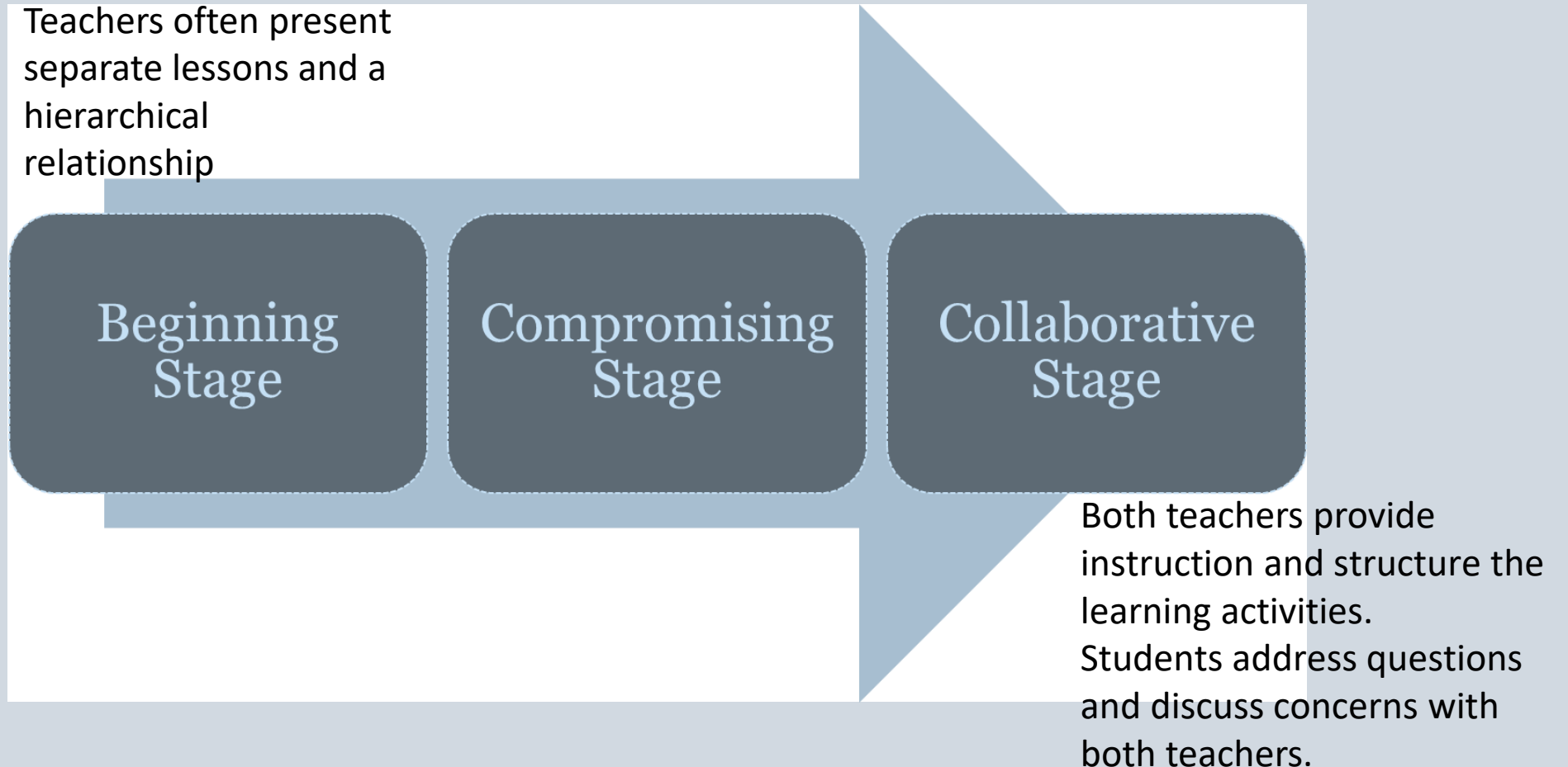
# Collaborative Teaching

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- Each person both teaches and learns.
- Mutual respect for the role of each individual is implied and demonstrated.
- A strong degree of reciprocity underlies each of these relationships.
- A joint goal helps to serve as a roadmap to collaborative work.

# Collaborative Teaching Development

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# New perspectives

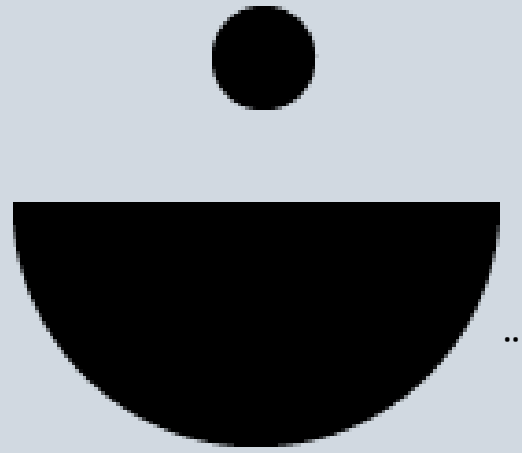
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- to promote student centered learning and teaching activities;
- to build a pedagogical and performative music agency;
- to improve assessment and self-assessment skills;
- to work toward a shared third level creating the best *humus* for a new generation of musicians-researchers.

# References

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Two Groups

Four questions to deal with,

A 30-minute discussion