50TH ANNIVERSARY

CEPROM

COMMISSION FOR THE EDUCATION OF THE PROFESSIONAL MUSICIAN

Advocacy and Sustainability in Higher Music Education

Proceedings of the 25th International Seminar of the ISME Commission for the Education of the Professional Musician
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ISME
INTERNATIONAL SOCIETY FOR MUSIC EDUCATION

ESTONIAN ACADEMY OF MUSIC AND THEATRE

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CEPROM Mission Statement
and Acknowledgements

The 25th CEPROM Pre-Conference Seminar was hosted by the Estonian Academy of Music and Theatre EAMT in Tallinn, Estonia, from July 23rd to 26th, 2024. Contributions of delegates from 15 countries were presented in the form of spoken papers, posters, workshops, symposia, and Pecha-Kucha. Two keynote speakers to open and close the meeting, and specially invited EAMT faculty members enriched the academic offering. At the same time, visits to Tallin's heritage sites, and a piano recital with an all-Estonian music program completed a meaningful experience for all participants.

About CEPROM

The Commission for the Education of the Professional Musician brings together music educators from around the world devoted to the comprehensive training of future musical art professionals in their various fields of action. The context is higher education institutions and the various educational resources offered by different cultures for the professionalization of their musicians.

Vision

The CEPROM Commission's vision is grounded in the belief that any discussion or action pertaining to the education and training of professional musicians must be sensitive to the roles and status that musicians have in various societies and cultures. Of equal importance is the attention to the value systems in those societies and cultures that drive the choices concerning music, education and the arts in a broader sense.

Mission

The mission of the CEPROM Commission is to engage in and promote a variety of activities in international and local settings that:
→ Focus on the professional musician as one who accepts responsibility for advancing and disseminating music as an integral part of life, and whose engagement with music reflects

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perception, understanding, appreciation and mastery in a manner that conveys meaning to people;

→ Foster the recognition of the many modes of educating and training musicians as practiced by various societies and cultures around the world;

→ Emphasize renewed strategies through which educators can prepare musicians for the continually changing role of the musician in various contexts, societies and cultures;

→ Raise awareness and develop an appreciation of matters relating to the general health and welfare of musicians for a life-long career span;

→ Strengthen the advocacy of music education and its sustainability in the context of higher education;

→ Promote the accessibility of music careers for a broader population as a path to equity.

Acknowledgments

Preface: Proceedings of the 25th International Seminar of the Commission on the Education of the Professional Musician

Alejandra García-Trabucco

Guadalupe López-Íñiguez

Judith Brown

Resonating with the ISME 36th World Conference theme, *Advocacy and Sustainability in Music Education,* CEPROM 2024 focused on the continuous advocacy that higher music education needs to ensure its sustainability and relevance for society. The CEPROM Pre-Conference Seminar explored how advocacy in its multiple forms is essential to the promotion of higher music education in all fields, to support access to the varied array of professional music paths that are available around the world.

This edition marked the 50th anniversary of CEPROM, one of the earliest commissions to be created in the ISME realm. Within the frame of ISME's 70th Anniversary milestone, we celebrated the advocacy of CEPROM members who since 1974 have strived to nourish and preserve a space for reflection and discussion around higher music education's key issues.

New challenges and opportunities resulting from the recent COVID-19 lockdown situation, the evolving economic/ecological global crisis, as well as on-going threats to peace around the world, call for a creative effort to put music in its place as a much-needed resource for human development. We honor the enthusiastic advocates who have sustained the CEPROM lifespan of half a century while we strive to create space for the younger generation of musicians and educators through activities tailored for them.

Theme and Topics

The title of the 25th edition was "Advocacy and Sustainability in Higher Music Education: Nurturing professional musicians' ever-expanding pathways and roles in changing societies". We invited musicians involved in tertiary level education, as well as students, educators and researchers of

all fields of music professionalism, to come and share their research, observations, experiences, and inspiring practices through presentations in six different formats. Furthermore, the seminar allowed space across the entire event for informal discussions between delegates, building knowledge and understanding that transcended international boundaries. CEPROM believes in the power of collaboration, so it is our wish to learn from the particular experience of the delegates as active art advocates shaping the future of music professionalism.

Topics included:

→ Advocacy and sustainability in Higher Music Education systems around the world
→ Advocacy for change: Innovative pedagogical approaches in tertiary level music studies
→ Post-pandemic outcomes that affect/reshape the sustainability of music occupational niches
→ New opportunities for the sustainability of higher music education through technology: The lessons of lockdown
→ Advocacy in building collegiality: Collaborative options that come to question regular teaching practices in higher music education
→ Forming tertiary music students as advocates for relevant engagement with their communities: Innovative experiences, strategic proposals, meaningful actions
→ Transformative impacts and creative music practice alternatives in higher music education to tackle the multi-faceted crisis of our time: Music for ecology, peace, and respect.
→ Making new space/s for tertiary music education and music making, identifying new educational opportunities as society changes and develops.

Special Guest Presenters

The seminar opened with the keynote speech "Music school teachers' professional position in Estonian society: Finding the balance between traditions and sustainable innovation" presented by Kaisa Vähi, Estonian native and doctoral candidate at the Sibelius Academy, Uniarts Helsinki. Through an incisive analysis of the reality of her country, Vähi introduced us to the tensions that emerge from political and social changes that are reflected in the pedagogical approaches to music education in Estonia. It was an interesting way to come close to the spirit of the host country, from the insights of this brilliant young researcher.

Continuing with the intention of connecting with the educational and artistic offerings of our host institution, we invited three outstanding EAMT professors who introduced us to some of their academic work. Anne-Liis Poll and Anto Pett invited us out of our chairs and expertly led us through contemporary vocal improvisation, generating an unforgettable moment of group creativity. In turn, pianist Kristi Kapten presented the paper "Creating flexibility and integration in the curriculum at EAMT by encouraging self-directed learning", a topic of central interest to our seminar attendees.

On the closing day, we were honored by the visit of internationally renowned researcher Michaela Hahn (University of Music and Performing Arts, Vienna). Her keynote speech "How collaboration can enhance professionalism and transform music education" urged us to find ways

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of collaboration at the institutional level, which go beyond the commendable but sometimes insufficient individual faculty initiatives and have the power to profoundly transform careers in music education. It was a perfect closing for a seminar where the topic of collaboration, so closely linked to advocacy and sustainability, was one of the most addressed from different perspectives.

Overview of ISME activities

Two moments were dedicated to the dissemination of ISME activities. On the one hand, Jody Kerchner and Hayden Mitt informed us about the mission and activities of the ISME Student Chapter, a powerful space that is gathering young delegates from all over the world and motivating them to participate in various ways in ISME, helping to increase dramatically the membership numbers in the society. On the other hand, the ISME liaison person for CEPROM, Julie Ballantyne, explained the significance of the eight-commission scheme that forms ISME and its articulated work with the society. It was a necessary talk since this seminar had a majority of attendees who were approaching ISME and CEPROM for the first time.

CEPROM Sessions

Oral Presentations Overview

The full papers in the first section of this proceedings address the problem of the sustainability of musical careers and show possible and concrete ways to achieve it. The works of Pike, Rowley, and Blom, set in the context of higher education, explore resources that can be implemented to help students at different levels develop their professional paths and identities. Through in-depth interviews, Pike investigates the expectations, concerns, and perceived obstacles of a group of doctoral students, in a labor field described as changing and unpredictable. Her conclusion encourages institutions to strengthen mentoring schemes to help these young professionals identify their specific training needs and better plan their careers. These searches are better directed when based on a growth mindset which, as Rowley explains, enables students to adapt better and faster to new challenges and capitalize on their experiences more efficiently. Rowley's study is located at the undergraduate level, and is framed in social identity theory to investigate the positive impact that being involved in work experiences produces at the identity level, in the particular case of her research, in the form of internships at the University of Sydney.

One of the activities that can also enhance an attitude of advocacy towards the future profession is to get involved as a research student collaborator, as Blom illustrates in her work. The research arena puts students and teachers in a common place of learning (although in distinctive roles) where collaboration is essential, thus leading to the recognition of their own abilities and the vision of possible professional paths that can derive from them. At the same time, the benefit that the researchers report in contact with the fresh approach of the young people involved

in the project is highlighted, and how much this contributes to the sustainability of the entire system.

The two works that complete this section step out of the educational field to place us in social reality and how music is present in everyday life, in very contrasting circumstances. Watson makes a comprehensive picture of the different resources that Australian symphonic organizations have implemented to cement their sustainability and strengthen ties with their communities at various levels. Her work provides commendable examples of creativity and social commitment of symphony orchestras in partnership with associations, ranging from promoting the development of employability skills of young musicians (performers, composers, and conductors) to the creation of varied workspaces associated with the entertainment industry, including attending to the particular needs of orchestral professional musicians. On the other hand, Mitchell leads us to reflect on what happens when catastrophic situations beyond our control, such as the pandemic or climate disasters, dislocate the life of a community and that of its artists. Music here appears with all its potential as a backbone of social ties, and we learn how solidarity and advocacy come together to refound the work, dreams, and hopes of musicians and music students of Lismore, Australia, thus generating new sustainability for art.

Moving to the second section of the proceedings, we find a group of papers that address the advocacy for change in higher music education pedagogical approaches. It opens with a work from the REACT consortium, presented by Dalagna, which proposes an interesting paradigm shift in the teaching of performance at the university level. Through the incorporation of values and principles of artistic research at the early stages of performance careers, the aim is to guide students towards a deep exploration of their aspirations and possibilities, in dialogue with the art world, resulting in a contextualization of themselves and their performance practices. Critical thinking and creativity are at the core of this valuable pedagogical proposal.

In line with the need to accompany students in the exploration of new spaces and opportunities for music in today's society and prepare for its growing and changing demands, the following three works aim to strengthen the acquisition of specific skills, from renewed perspectives. Zhukov raises the importance of sight reading, as a skill that opens up opportunities in different job fields and must be trained from the first stages of one's career, though currently overlooked by most performance programs. Brown and Thomson warn about the internationalization of the space of musical productions in Australia, previously dominated by the English language, and the consequent importance of incorporating the study of foreign languages in singing and musical theatre careers, for better global job insertion. Ilomäki focuses on the aural skills that benefit musicians in any professional area, and the pillars on which their permanent development is based. Having this skill, which is an asset to any of the different musical professional niches, can help to quickly adapt to different job proposals, in an ever-shifting labor scenario.

Closing this section, we find two works that provide new options for the assessment of performance in the context of a student-centered teaching scope. The first study is applied to chamber music and the second one to popular music ensemble performing, but they could be extendable to other performance genres. Boucher describes the positive difference in the self-assessment that chamber groups make after a performance, when based on the systematic observation of videos, and highlights the potential video feedback has for the development of self-regulated music practice. Sharing a similar line of thought, Mesiä stresses the necessity to reconfigure

the evaluation instances of performative careers to align with the view that puts the students at the centre of their own professional development. Her 360-degree assessment model puts together an evaluative device that articulates the opinions of a diverse group of actors (including the performer him/herself), who with their diverse perspectives, can take into consideration a greater number of aspects in the performance, thus generating a rich and broad feedback for the evaluated student.

The third part presents a series of works where creativity is the main driving force for both research initiatives and pedagogical and social interventions. The first two papers report community actions where music and its creative manipulation emerge as an unparalleled resource for inclusion and equity. Feichas and Gregory describe a series of improvisation and music creation workshops for young people carried out in Belo Horizonte, Brazil, with the purpose of bringing what is usually perceived as marginal to the centre of the scene. Kerchner, in turn, reports on a musical creation initiative housed at the Grafton Correctional Institution, where the inmates of the prison choir experimented with songwriting through the DocSong program. Both papers open up the question of where and when music education occurs, and show possible paths towards a better quality of life through the creative exploration of music in every possible social scenario. The advocacy of these presenters is something to celebrate.

The two papers that follow return us to the academic environment to explore paths of creativity in materials and practices. Burrows analyzes a scarcely-studied subject, as it is the composition of pedagogical works for piano designed specifically for adolescent students in their first year of study, framed in the creative practice research methodology. Sikk, in turn, investigates the processes of improvisation and collective creation in the classroom and proposes a strategy that helps to focus the work more efficiently and free the imagination within pre-established guidelines and group dynamics: the evoking teleodynamic system.

The section closes with two works that promote creativity and participation in the concert hall realm, aiming to create deeper ties with audiences. Vuolteenaho gives an account of her personal experience performing participatory concerts and shares the highly positive feedback collected, which she analyzed through a theoretical framework that articulates the main approaches to audience engagement. Then we turn to the involvement of adolescent audiences through the work of Casas-Mas and Rusinek. The researchers introduce us to Zarza, a Madrid-based project to produce zarzuelas (Spanish operettas) by a cast of young singers and actors, specially designed for a teenage audience. The authors approached the Zarza project from an autoethnographic standpoint that implies a deep immersion in the field. The results were analyzed within the theoretical framework of 4E cognition (embodied, enactive, embedded, and extended mind), which allows for visualizing and articulating the multiple aspects of the creative process as a whole.

In addition to the 18 full papers that were presented orally during the seminar and that make up these proceedings, we enjoyed presentations in other formats, allowing the delegates different forms of participation.

Poster Sessions

In this edition, we had seven posters, covering a variety of topics:

Ardila-Mantilla, N. & Berilo, I. *Collaboration as a driving force for change: A case example from North Rhein-Westfalia.* Hochschule für Musik und Tanz Köln, Germany

Fujimoto, M. *Qualitatively different faith? Controlled or autonomous internalization of Werkreue in classical musicians: Cause and effects.* The University of Tokyo, Japan

García-Trabucco, A. *Music identity development among college students. Shared experiences of a group of performance teachers.* Universidad Nacional de Cuyo, Argentina

Hanson, J. *Preparing for the "Age Wave": Andragogical and heutagogical perspectives of adult popular music learning.* U niversity of Memphis, USA

Lorenzino, L. *The Global Leaders Institute: A brief history of an online social entrepreneurship program for musicians.* McGill University, Canada

Matei, R. *Principles and values in Western Classical Music (WCM): A survey-based study.* Johns Hopkins University, USA

Mitt, H. *Rural Queensland music scenes: Phenomenography and the 'regional problem' in Australian music.* University of Queensland, Australia

Workshop Sessions

Each of the three days closed with a workshop. These were:

Canham, N. *The creative career constellation.* Monash University, Australia

López-Íñiguez, G. *Caring for gifted children who study in higher education and work as professional musicians.* Sibelius Academy, Finland

Tomatz, M. & Brody, J. *Wellness lessons learned and shared: Taking care of yourself, your students, and the music.* University of Colorado, USA

Pecha-Kucha Sessions

Rescuing one of the positive aspects of virtuality, which is the possibility of granting participation to people who cannot attend the meeting in person, a Pecha-Kucha space was created, exclusively for advanced students. The six pre-recorded presentations, representing contributions from young researchers from Paraguay (2), Argentina, Norway (2), and Finland were screened in a single session, attending to the brief and predominantly visual nature of this format. These were:

Carmona, D. *Improvisation in the Paraguayan polka: Analysis of Paraguayan musicians' performances.* Universidad Nacional de Asunción, Paraguay

DUE, V. *The boundary-work of ever-expanding pathways and professional roles.* Norwegian Academy of Music, Norway

FUNES, N. *Musical research in Paraguay from the final degree projects in music at UNA.* Universidad Nacional de Asunción, Paraguay

KESKINEN, K. *Fostering singers' professional sustainability through expanding professionalism of voice teachers.* Sibelius Academy, Finland

SKI-BERG, V. *Podcasting for a sustainable higher music education: Expanding pathways with new professional roles and audiences.* Norwegian Academy of Music, Norway

SOSA, F. *Mapping the scene of virtual live performance. A resource with potentialities for the instrument studio.* Universidad Nacional de Cuyo, Argentina

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The academic offering was completed by the symposium *Exploring aspects of Higher Education Music (HME) study that influence career pathways*, which included the following papers:

BLOM, D. *The music doctorate as career path*. Western Sydney University, Australia

PIKE, P. *Preparing for career through graduate teaching, research and service.* Louisiana State University, USA

ROWLEY, J. *Documenting aspirations as a way to encourage career pathways.* The University of Sydney, Australia

I | Careers and Sustainability

1 Fueling a sustainable career: Mentoring in graduate school to recharge throughout livelihoods

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ABSTRACT   Much has been written about preparing tertiary music students for portfolio careers (Bennett & Burnard, 2016) and about actual activities undertaken by professional artists (Bennett & Bridgstock, 2015). Evidence suggests that internships, mentoring, communities of practice, and portfolio projects (i.e., Carey & Coutts, 2021; Daloz, 2012; Rowley, 2021) are among the activities that can help students to develop the identities and diverse skills needed after graduation. Doctoral students generally have some professional experience and enter terminal programs to develop skills needed for specific anticipated careers (i.e., working in higher education). The purpose of this study, part of a larger ongoing project, was to explore perceived career possibilities, obstacles to current and long-term growth and sustainability, and professional development opportunities among doctoral students at a traditional higher education institution in the United States. This multiple case study reports on common themes from in-depth interviews with four doctoral students enrolled in PhD or DMA programs in piano and pedagogy at an American university. Each case was analyzed individually for emergent themes (Creswell, 1998), then cases were compared (Stake, 2005). Themes common across the cases include strong identities as performers, teachers, and lifelong learners; performance as creative outlet;

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growth mindset and adaptability amidst professional obstacles; the expectation that their careers would take multiple paths with changes through the years; reluctance to discuss long-term career goals due to current perceived instability in the profession beyond their control; and the importance of practical training and mentoring to prepare them for unforeseen career opportunities. While case studies are not generalizable, it is suspected that these themes could resonate with doctoral students and early-career professionals throughout the United States and beyond.

Context for exploring doctoral students' experiences, concerns, and postdoc expectations

In the United States, accredited music curricula are governed by the National Association of Schools of Music (NASM). The NASM *Handbook 2023-24* suggests that objectives for graduate degrees "vary widely among institutions", though terminal degrees (such as the DMA in performance or performance and pedagogy, and the PhD in music education, pedagogy, theory, musicology, or music technology) include work where students must demonstrate high levels of professional competence, either practice-oriented or research-oriented, in the subdiscipline of music being studied (NASM, 2023, 182). NASM allows faculty flexibility in interpreting "high levels of professional competence", however lacking clear guidelines, many institutions have not made significant curricular changes to their graduate music programs in decades even though the professional landscape has changed, and students expect to find gainful employment upon graduation (López-Íñiguez & Bennett, 2022).

Scholars recognize that professional musicians in the 21st century undertake increasingly complex music careers, where continued learning across the lifespan is necessary for professional productivity and sustainability (Bennett & Bridgstock, 2015; López-Íñiguez & Bennett, 2020).

Music educators acknowledge that people wish to engage in organized music-making activities throughout the lifespan and with less access to formal music education programs during childhood, beginning music instruction for adults is becoming increasingly common, requiring new skillsets in the studio, classroom, and rehearsal space (Bugos, 2014; Pike, 2022). In settings where graduate curricula remain stagnant, individual faculty have found success by including meaningful activities within music education, pedagogy, performance, and other core music coursework that can help students develop multiple identities and skills needed to function as productive musicians. Evidence suggests that internships, mentoring, communities of practice, and portfolio projects (i.e., Carey & Coutts, 2021; Daloz, 2012; López-Íñiguez & Bennett, 2020; Rowley, 2021) are among the activities that can help students to develop the valuable musical identities and diverse skills needed after graduation.

Within this complex context, the researcher, who works with doctoral students at a traditional university in the United States, wished to learn more about the career realities, expectations, and concerns of individual students pursuing their terminal degree in piano. She was curious about how students' perceptions of the following intersect with observed realities.

- → How coursework prepares them for future employment and allows them to develop (or disregard/neglect) important skills.
- → How they fulfill needs not met through coursework.
- → How their unique skillset might help to sustain careers over the coming decades.
- → How their goals for a satisfying musical career intersect with observed realities.

The project explored perceived career possibilities, obstacles to current and long-term growth and sustainability, individual strengths, and anticipated professional development opportunities.

Methodology

The study took place at the researcher's institution, a large comprehensive School of Music (SOM) within the flagship university of the state. Four doctoral students were chosen using purposeful sampling since they were enrolled in terminal degrees (PhD or DMA) and were pursuing minor studies in piano pedagogy, suggesting that they expected to teach as part of their future professional lives. The students hailed from Asia, South America, Central America, and North America and represented a typical cross-section of graduate nationalities in the SOM. Three of the students received their undergraduate degrees in the United States and all earned MM degrees in the U.S. Data were identified, coded, and triangulated from a written questionnaire, transcripts of in-depth interviews, and member checks for each student (Creswell, 1998). Then, a cross-case analysis was conducted to identify similar themes amongst the students (Stake, 2005). A brief vignette of each student is presented, followed by the themes common across the cases. Students are referred to as GS (graduate student) and a number to maintain their anonymity and satisfy

institutional IRB protocol. The data analyzed for this paper represents stage 1 of a larger longitudinal project.

Findings: Study participants and common themes

The graduate students

GS1 was in the first year of a PhD program in music education/piano pedagogy. Previous degrees included a performance diploma, BMus, and MM in performance and pedagogy, and she identified as a solo performer and teacher. She taught precollege and university-level piano throughout the MM degree, for four years after completing the MM and concurrent to PhD studies. She recognizes that learning continues throughout the lifespan and although she would like a traditional academic career, she remains flexible regarding how her postdoctoral career might look.

GS2 was also in the first year of her PhD program (music education/piano pedagogy). Her BMus degree was in performance and the MM was in pedagogy. She pursued both Classical and jazz studies during her programs. She also taught precollege and college-level piano while pursuing graduate studies and had thirteen years of university teaching experience after the MM degree. GS2 identified as a teacher, researcher, professional leader, and to a lesser extent collaborative performer. She had adapted considerably throughout her professional life.

GS3 was a second-year DMA student in piano performance/pedagogy. BMus and MM degrees were in classical and jazz studies, and he taught precollege and university-level students concurrent with the MM and DMA programs. He did not take time to work fulltime following these degrees and he identified as a performer (solo/

chamber), teacher, business entrepreneur, and lifelong learner.

GS4 was a fourth-year PhD student (music education/piano pedagogy) whose BMus and MM degrees had been in performance and pedagogy respectively. She taught university-level students while pursuing PhD studies and taught precollege and university-level students fulltime for six years between graduate degrees. She identified as a teacher, chamber performer, researcher, and leader. She expects that she will continue learning once formal education ends and knows that her career will need to be adaptable.

Common themes

Common themes that emerged across the four cases included strong musical identities; creative satisfaction derived from playing the piano; a propensity toward a growth mindset, multiple career paths, engaging in entrepreneurial activities (though these were not recognized or part of their professional identities); reluctance to consider long-term career goals; and recognition of the importance of practical training and mentee experiences.

Discussion of common themes

Musical identity and creativity

All four students held strong musical/career identities (Ballantyne & Grootenbauer, 2012; Bennett, Wright, & Blom, 2009) as performers, teachers, and lifelong learners. They were reflective and thoughtful about the role of music in their lives and their current (and past) roles in the profession. Since a larger percentage of students currently move directly from master's into doctoral degrees in American music programs than in years past, the purposeful sampling (choosing students who had teaching and

performing experience outside of formal degree programs) likely contributed to the strong sense of individual musical identity. Without strong professional identities, thoughtful exploration of the value of skills, goals, training experiences, and mentoring opportunities might not have occurred during this research.

As found in previous studies (Gotsi et al., 2010; Rowley, 2021), the students all spoke of needing to play piano for creative satisfaction, though this was to a lesser extent for GS2 who had been engaged in professional fulltime teaching the longest. None derived creative fulfillment from teaching. Yet, they expected or wanted to spend most of their professional time engaged in teaching and related activities.

The students displayed a growth mindset (Dweck, 2006, 2016) regarding improving specific skillsets related to their programs of study: performing and teaching. Discussion revealed that they were lifelong learners who were curious about music and academic ideas, and they expected there would be a need to keep learning as the profession changes. This anticipated "need" aligned with their individual passion for learning, thus it excited them. They believed that they were highly flexible to career obstacles, citing how they adapted during the coronavirus pandemic, though they were unable to provide specific examples of flexibility beyond pivots linked to pandemic-related teaching and performing. That three of the students adapted well to American culture, far different from their upbringing and early schooling, were examples of general adaptability.

Long-term career goals and skills

None of the students identified as entrepreneurial musicians, though one (GS3) self-identified as an entrepreneur outside of music. Although they each discussed entrepreneurial activities associated with teaching and performing (outside

of higher education), they didn't consider these to be "entrepreneurial", which likely speaks to the American cultural association of business/finance and entrepreneurship. Musician entrepreneurship has become prevalent in American music education at many institutions and is a skillset recommended for development by the national music accrediting body (NASM, 2023), though these students had not connected the skillsets that they were developing with the label of entrepreneurship.

All students had altered their career goals since starting their doctoral degrees, even those in the first year of their program. In this career facet they revealed remarkable pragmatism and evolution in thinking due to their doctoral experiences. As a result of work with mentors, participation in professional organizations and conferences, and exploration of possible portfolio options during internships or practical training experiences, the students had expanded their understanding of activities that could make up their postdoctoral professional lives. They also recognized that the elusive academic position may not be available upon graduation, or it may not be aligned with the activities that they hoped to pursue as professional musicians in the future. Like previous research findings (Rowley, 2021), these students expected that they would pursue multiple career paths to fulfill needs either through a portfolio career or shorter-term professional engagements (i.e., teaching at an institution for several years, then opening a private studio and taking on a church musician position). They no longer expected one single, long-term career path.

Surprisingly, the students were unable or unwilling to discuss long-term career goals (Deci & Ryan, 2000) with the researcher. While this could have been due to the numerous career possibilities noted above, their body language, written comments, and interview explorations regarding their future lives implied a sense of

resignation due to lack of personal agency or control regarding possibilities and instability within the music profession. Additionally, they didn't recognize the lack of personal agency as a global problem, but rather viewed it from individual and personal lenses. While their unique personal circumstances, such as being married to a non-musician, partnered with another musician, or having young children, contributed to their personal/professional obstacles they didn't recognize that their mentors had experienced similar challenges. They exhibited typical Gen Z individualized mindsets in this regard (Katz et al., 2021). They knew that their career paths would not look like the researcher's or their mentors' paths but failed to recognize that their mentors, too, made choices and experienced personal circumstances that impacted professional possibilities. They believed that they are the first generation to experience these realities as musicians.

Practical training experiences and mentoring

Each student believed that practical training and mentoring opportunities are crucial to help prepare for unforeseen future career opportunities, corroborating research by Rowley and colleagues (2021) in Australia. Each identified specific experiences in teaching and performing, created through coursework, external opportunities outside of the university, and short but meaningful internships that provided useful training for their professional lives as meaningful and useful. In addition to the informal mentor roles assumed by their faculty advisors or major professors, they each had at least one close mentor, generally someone they sought out, who provided regular guidance and served as a sounding board for professional exploration and reflection; sometimes this was an early-career professional. Each student valued highly the per-

sonal and professional relationship shared with their mentors.

From a career sustainability standpoint, mentoring may provide benefits for faculty mentors, not just to mentees. In a quickly changing world, where professional expectations shift rapidly, established professionals have much to learn from junior colleagues. Viewing mentorship as an activity that is experienced across the lifespan may be one path forward, providing groups of professionals with support and growth throughout one's career. Seeing mentorship as a shared endeavor in a communal space, where colleagues move in and out of mentor/mentee roles, negotiating and learning as they navigate the liminality of shifting positions of knowledge distribution and acquisition may support sustainability throughout the musical career. Such programs could create opportunities for communities of learners to collaborate while performing, teaching, and researching, explore new and changing professional experiences, and support musicians' "careers as learners" (Osborne, Houston, & Toman, 2007).

Summary, implications for higher educators and suggestions for future research

The doctoral students who participated in this research had many attributes associated with positive career sustainability including strong identities aligned with the profession, growth mindsets and lifelong learning expectations, a belief that they were highly adaptable amidst professional obstacles, and an understanding that the practical training experiences provided during graduate studies were extremely beneficial for future career success. Surprisingly, the graduate students did not derive creative satisfaction from teaching, nor did they perceive teaching to be a creative activity. They were reluctant to discuss long-term professional goals due to instability in the job market and a per-

ceived lack of agency over the situation. Finally, they recognized the importance of mentoring from experienced colleagues and sought out relationships with mentors. In particular, they identified mentors beyond the traditional performance or academic realms, including professionals closer in age and career stage to themselves even if these models had yet to prove sustainability across a long career.

Providing formal and informal opportunities for doctoral students to interact and network with a broad cross-section of professional musicians within our communities might create new pathways for mentoring and collaborating with those beyond the SOM. In addition to exploring non-traditional professional possibilities, new lifelong learning communities might be facilitated. Even traditional academic researchers and performers in the 21st-century need tools to navigate complex work, home, and social environments. Mentoring and engaging in communities of learning across the career lifespan could enhance long-term sustainability and prevent burnout (Maslach & Leitner, 2022). Future professional development that is pursued and nurtured in community might be facilitated by mentors and colleagues.

Pedagogy professors should provide space and activities in the curriculum that allow doctoral students, especially those enrolled in music education and pedagogy programs, to explore the creativity of teaching. Recognizing and experiencing teaching as a creative activity may help to sustain musicians when they have little time to make music at their instruments. This topic could be investigated throughout doctoral studies in coursework, graduate seminars, and informal discussion groups. Doctoral students also need opportunities to develop and experience personal agency in various aspects of their professional lives and become aware of the many ways they already have or might exercise agency in the future. One of the benefits of a portfolio

career is personal choice and freedom to choose the activities that are pursued daily, weekly, and in the longer range. Students are already developing entrepreneurial skills in their coursework and professional lives; naming and valuing these skills may provide a sense of individual security over career aspects that cannot be controlled. Cultural norms and expectations may contribute to how doctoral students define "success"; exposing them to many examples of current successful musicians should be included in coursework and seminars to highlight professional achievement and satisfaction.

Overall, the four students who participated in this case study were well-adjusted young professionals who had strong professional identities and ideas about activities and mindsets required of professional musicians. Despite self-perceived adaptability, there was room for exploration and development of personal agency. Evidence suggests that these students would benefit from participating in meaningful learning communities. Tertiary music educators can fill some of these gaps through coursework, internships, graduate seminars, and long-term mentoring to provide resources that will sustain nascent careers across a lifetime.

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2 Belonging to the performing arts fraternity: Focus on social identity theory, growth mindset and "future self"

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ABSTRACT   This paper explores the growth mindset of five individual under-graduate music students through the lens of social identity theory as they engage in meaningful work as part of an internship program at the Sydney Conservatorium of Music, Australia. Prior studies have demonstrated that appropriate social behaviours during professional practice enhance performance quality (Kawasi, 2015). Social psychology has established a general theory of 'self' that encompasses aspects of musical identity. With a growth mindset, you know that you can change over time, and therefore you are more open to reflect, learn and grow from challenges presented to you and because failure is less threatening, you are more willing to embrace life's challenges, take feedback as a learning opportunity and continue to learn and grow throughout life (Dweck, 2017). Our investigation revealed through self-reported reflective narratives that a growth mindset emerged when students participated in work experience (either individually in an organisation or together toward a performance inside a limited time frame). Aspects such as risk-taking, collaboration, leadership and a deeper understanding of their artistic/musical craft were identified through a thematic analysis of the written narratives using Clarke and Braun's (2017) Six Step data analysis process that in this case has guided the researcher to collate qualitative

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data to expose possible educational future directions. The results shown through this process has the potential for curriculum renewal and greater understanding of the education of the professional musician. Further discussion and exploration of the impact of growth mindset and social identity can improve outcomes for higher music education as a field of research and practice.

Introduction

In social identity theory, a social identity refers to an individual's awareness of belonging to a specific social group or category. This theory emphasises that individuals form their identity based on their social identification and view themselves as members of the same group (Stet & Burke, 2000). Self-categorisation plays a crucial role in identity formation, as individuals categorise themselves based on the named and classified world they are exposed to. Within a culture, certain class terms and symbols are learned to designate positions or roles, which are relatively stable components of social structure. Identity theory, similar to social identity theory, focuses on the elements that make up a structured society. In this context, individuals within a social structure name and recognize each other based on their positions or roles, invoking expectations about others' behaviours and their own (Stet & Burke, 2000).

This paper explores the ways in which the psychological dimensions of professional practice cultures facilitate personal development during an internship program and proposes that dimensions of collaboration, risk taking as an opportunity for learning, and social and musical identity are identifiers of participation for pre-professionals who are tertiary music students in Sydney, Australia. The impact on individual's personal, psychological, and musical development emerged through individuals' self-report through written narratives and data

shows a development of career motivation and confidence with a clear sense of belonging and personal meaning, and an enriched sense of self (Yeo & Rowley, 2019).

Background and context

A social identity is a person's knowledge that he or she belongs to a social category or group within the internship program's context. Often a social group is a set of individuals who hold a common social identification or view themselves as members of the same social category (Stet & Burke, 2000). According to social identity theory, social behaviour is influenced by both individual characteristics and motivations (e.g., interpersonal behaviour) as well as group membership (e.g., intergroup behaviour). Individuals are motivated to maintain a positive image of the groups they belong to. This preference for a positive group image can influence how individuals behave within their own group and in interactions with members of other groups. In early work, social identity included the emotional, evaluative, and other psychological correlates of in-group classification and later, researchers often separated the self-categorisation component from the self-esteem (evaluative) and commitment (psychological) components to empirically investigate the relationships among them (Stet & Burke, 2000).

A growth mindset is the belief, within the context of the internship program, that students

can develop their intellectual, social, emotional and musical abilities through hard work, good learning strategies, and lots of help from others through lots of support and opportunities. Mindset proposes that different cognitive procedures are activated when people tackle the task of choosing goals versus implementing them (Dweck, 2017). For example, taking on challenges and learning from mistakes during the professional practice internship become ways to develop students' their employability and, those with a growth mindset, believe that achievement can be cultivated and developed with effort and experience, despite differences in aptitude, interest, or personality (Dweck, 2017).

The elective professional practice internship program is an elective for undergraduate and post graduate music students at the Sydney Con and, is an innovative teaching and learning opportunity that offers authentic industry-based experience in a closely monitored, work-integrated earning (WIL) placement setting. Participants (n=5) undertaking a semester long elective, reported their experience through writing narratives online in an ePortfolio. A qualitative analysis using Clarke and Braun's (2017) six steps of thematic analysis indicated a direct benefit for student's career readiness as creative artists (Yeo & Rowley, 2020).

Method

This paper has selected five students self-reported responses to their experience through a thematic analysis lens. A qualitative and exploratory study that used self-reported ethnographic and auto-ethnographic observations of students whilst enrolled in the elective internship unit of study in 2023. Self-reflection narrative responses of five students post their WIL placement experience were analysed using Clarke and Braun's (2017) Six Step data analysis process which is as follows: familiarisation of data; generation of codes through open and selective coding; combining codes into themes; reviewing themes; determining significance of themes; and reporting of findings.

Participant sample profile

S1–final year vocal student training to be a music teacher in schools who was placed in a student opera performance working with two professional singers.

S2–final year composing major student assisting director of regional con with her weekly activities of administration, teaching, staffing, budgets, school liaison.

S3–penultimate opera vocal student

S4–final year woodwind player in pit orchestra for opera performance

S5–final year classical violin student

Findings

Evidence from student self-reported narratives show that the following three themes emerged: growth mindset, social identity (and musical identity); future employability were apparent in the thematic analysis using the above detailed Clarke and Braun's (2017) Six Steps. Below are some student comments.

Growth mindset

"I have seen a decided growth of self-confidence, musicality, leadership, and social experience as I believe I can do anything within the correct environment and with support. Working closer with the professionals was a great mentoring moment for me, especially performing alongside and learning from her in an open working experience" (S1).

"I learnt the value of being flexible and adaptive in challenging situations" (S2).

"I felt that I had many assets in taking part in this internship. I am adaptable, I enjoy the challenge of

thinking quickly in performances to solve problems. I find the changes that happen on a stage from performance to performance lends itself to opportunities to improvise imaginatively" (S3).

The student comments provide evidence of their musical growth as they journey toward professional practice outside of the boundaries imposed by being a student (Spychiger, 2017).

Social identity (and musical identity)

When considering the opportunity music students are afforded to performer, it is often reported they lack a sense of 'self' which can led to identity confusion (Burland, 2021). The following student comments provide some context for the strengthening of their social and musical identity.

> "My self-confidence as a singer has developed from this experience- taking on the performing role required a mixed voice of a musical theatre tone and a classical sound, and the character required high energy and lively acting. Going into this internship as a final year student allowed for times of leadership and sharing of advice and experiences amongst the group by encouraging some first- and second-year students to form groups when they get back to the Con" (S1).

> "This was an eye-opening moment for many...realising that this experience is more than just a performance but a cross-generational mentoring experience where I am part of a group learning and working together" (S2).

> "There are also many areas that I wanted to work on in being involved ...one of my habits is enjoying being alone and I sometimes tend to be on the periphery of social groups. In joining this internship, I aimed to continue challenging my fear of belonging and authenticity. These can become weaknesses if not managed, alongside time management, and anticipating future events. I feel I managed this; however, I also know that these are ongoing challenges in being a successful performer and I need to keep developing methods of minimising the negative impacts of these traits" (S3).

> "I was impressed with how everyone came together as a group and pulled off an admirable rendition of the work. I believe that such endeavours did really assist me in my musical and professional growth, I have certainly developed as a performer, and I understand better how working together as a group is beneficial to all" (S4).

Future employability

Here we see reported specific evidence in these student comments of collaboration, risk taking as an opportunity for learning, career motivation, confidence and a sense of 'future self' that sees employability thinking as a tool for growth (Rowley, Bennett & Reid, 2021).

> "Talking to first- and second-year Con students about where music can take you in a career was definitely a highlight. Reflecting on my time at the Sydney con and taking part in this project has inspired me to continue using music as a way of mentoring and practical learning. Combining elements of performance and music mentoring from professionals to young, aspiring music students is something I am so passionate about, especially studying voice and education at the con. I hope to continue to be involved with Opera Carnivale beyond my time as a student and continue to see the development of opera in live performance and the next generation of music students" (S1).

> "This experience did teach me that the world is not a perfect place where everything is aligned to your benefit. Sometimes you must be patient and understand that you are not necessarily the most important person there. From this, I did go out and try contract musician work to sit into pits such as "Willy Wonka and the Chocolate Factory" or "West Side Story" as I wanted to see the level and standard of real session players. Their work ethic and attention to detail was far beyond incredible and showed me that you do have the time where you are waiting around for things to start yet you are always ready to play" (S5).

CONCLUDING THOUGHTS

Participant narratives reported in this paper revealed that they understood the challenges and diversity of a musical career. Those with growth mindsets embraced challenges, demonstrated persistence through obstacles, learnt from criticism, and were inspired by the success of others in the group confirming their alliance with a social identity theory. As a belief that individuals can develop and improve their abilities through dedication and hard work, rather than seeing their skills and talents as fixed traits, these individuals embraced failures as opportunities

for learning and found inspiration to continuously improve. This perspective fosters a love for learning and cultivates resilience, which are crucial for achieving great accomplishments. By recognising that our abilities can be developed, we are motivated to persevere and strive for personal growth… "A growth mind-set leads to an increased likelihood of learning from mistakes" (Yeager & Dweck, 2020, p.67).

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3 The student as research collaborator: Advocacy and sustainability for professional musicians

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ABSTRACT   This paper investigates the student and academic collaborative research environment through the views of students at upper secondary school, higher education undergraduate, postgraduate levels, an alumnus, plus the academic, when undertaking research on topics of interest to all collaborators. The literature offers many positive outcomes ranging from advocacy for the collaborative student/academic research relationship, specific aspects of the research process itself, and sustainable effects on future work and practice which have a resonance with collaborative professionalism. Each research project underlying this paper had a different social agenda within the discipline of music, however, the aim here was to explore what each researcher gained from the research experience.

The study adopted what we called a practice-led case study approach with all researchers/authors responding to questions about what was learnt/hoped to be learnt from the process and experience of collaborative research.

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Across the range of researcher responses was an understanding that research skill knowledge deepens with years of education and employment. There was a move from interest in the self, one's own artistic practice and one's own research process, to wider thinking about research skills in future work. Researchers wrote of their short term and long-term thinking about using research skills, indicating they were growing into a research identity. This was also about sustainability in relation to chosen career goals for professional musicians plus the transferability of some of the research skills into senior undergraduate work, into future performance teaching and assessment, secondary school level teaching pedagogy, academic research and one's own arts practice. The academic had a nurturing role, plus learning, enjoyment and refreshed research thinking. This can be an innovative learning and teaching practice for all with potential for advocacy of the professional development of student musicians across a range of levels with connections to lifelong learning and careers.

Introduction

This paper investigates the student and academic collaborative research environment through the views of students at upper secondary school, higher education undergraduate, postgraduate, and alumnus, and the academic, when undertaking research on topics of interest to all collaborators. The research question underlying this project is: what have students and faculty learnt and gained from the research process itself and the collaboration?

Literature review

In a student as partners relationship both "students and staff possess different but comparable forms of expertise" (Matthews, Dwyer, Hine & Turner, 2018, p. 957), with the "student-faculty partnership as [a] collaborative, reciprocal process through which all participants have the opportunity to contribute equally, although not necessarily in the same ways" (Cook-Sather et al, 2014, p. 6-7). Here, a "partnership... positions both students and faculty as learners as well as teachers" (p. 7).

Outlining a community-based learning research model (CBLR), Stahl and King (2021) write "that students...have ethical and participatory rights...[and] opportunities to participate in a constructivist-oriented experience that employs fundamental communicative and analytical competencies to create new knowledge, all the while promoting a broadly defined social justice agenda" (p. 32). Despite a different research focus, the process they outline is similar to that employed by the co-researchers in this paper – "identifying both resources and supports, reporting key successes and accomplishments, detailing challenges, and providing reflections of the participants" (p. 32-33).

Writing some 18 years ago, Brew found that "the phenomenon of undergraduate students engaging in...real research projects in the junior years" (2006, p. 91) to be commonplace in US universities but rare elsewhere. Western Sydney University offers a Summer Scholarship Program and around 500 undergraduate students have been through the program. Two of the

co-researchers, Withnall and Gunawickrima, came through that program, researching with Blom. Benefits from these programs, noted by Brew (2006), include increased confidence in the ability to research, intellectual development including "improved ability to apply knowledge and skills" (p. 92), clarification of career goals, "the opportunity to work in a collegial way... [with an academic]" (p. 92), and have one's work taken seriously. Brew also notes to be alert to exploitation of students. This idea of student/ alumni academic collaboration resonates with Westerlund et al's (2024) discussion of collaborative professionalism. While these authors are discussing collaboration between institutions and within institutions, our paper focuses on one specific approach, collaborative research.

Conducting collaborative research "in which students are understood as co-producers of knowledge and understanding", Curtis et al (2012, p. 2) identify key aims from the literature. These included Fielding's (2011) notion of student and staff collaborative work as "person-centred education for democratic fellowship" (p. 74) with three patterns of partnership – students as co-enquirers, students as knowledge creators and students as joint authors – all of relevance to this paper. And Bahou's (2011) aim is to "address issues that matter to students ... [and] enhance the conditions and processes of learning and teaching" (p. 7). Curtis et al (2012) found that disagreement resulted in "a deeper appreciation of the difficulties associated with including a plurality of views democratically within collaborative enquiry" (p. 6) and noted how "students gained an insight into 'hidden worlds'" (p. 7) about the topic being researched (in their project, assessment feedback processes) and the research process itself. One of the student researchers is listed as an author, a factor in common with this paper. The literature, therefore, has offered many positive outcomes ranging from advocacy for the collaborative student/aca-

demic research relationship, specific aspects of the research process itself, to sustainable effects on future work and practice, plus a warning.

Each research project in this paper had a different social agenda within the discipline of music. Withnall and Blom were investigating how music has meaning in Australian popular songs of the Vietnam War. Gunawickrema and Blom were in a larger collaborative research team investigating how music has meaning in the online COVID music videos released during 2020. Long, a PhD candidate, and Blom taught together then conducted research seeking students' responses to a workshop, modelled on the Critical Response Process model, in which students evaluated stylistically diverse performing groups, their own and those of their peers. Four composer-in-school workshops, co-run by Blom, were reviewed and researched by Blom, Lewis, an alumnus and music teacher, and Raga and Huang, senior secondary music students. While each project had its own agenda, the aim of this paper was to explore what each researcher gained from the research experience. The research experiences underpinning this paper are all near completion, with data collected, analysis well underway, papers presented and joint authorship planned.

Methodology

When students and faculty engage in research together, as is discussed in this paper, especially when there are several different research projects being undertaken, the review of literature and methodology could be woven together, because all are both researchers and participants. There is a similarity between researching the collaborative research process and practice-led research. Both are drawing on information directly from the experience of the researchers themselves. One example where an academic has co-re-

searched and co-written with an undergraduate student is Blom and Strickland (2020) investigating the response of undergraduate music student and teacher to avant-garde music of the 1960s to early 70s through performing Lockwood's *Piano Burning* and rethinking what we call music. Here a "practice-led research and student-teacher dialogue" (p. 12) approach was adopted. Perhaps this paper takes a case study approach but we are co-researchers as well as research objects so does case study apply? We think the paper is taking what we will call a practice-led case study approach. All researchers/authors responded to one two-part question:

What do you hope to learn/have you learnt from the process and experience of collaborative research in relation to:

a. the process and experience of collaborative research;
b. the individual research topics?

Findings

There was a strong link between responses and the points raised by the literature (see Table 1). Raga, a year 11 student at a Catholic high school, was interested in the benefits of working on collaborative research and "…the extent these benefits may have in the long run". He expressed interest in "how music composition in itself as a concept may provide various kinds of benefits for the composer regarding many things like self-expression, practice-led research, and more". Raga noted how feedback on composition can aid refinement, growth and self-assessment of one's work and was intrigued to learn how people apply feedback "across their work and general self-assessment as to growth and refinement surrounding composition skills".

Huang, a year 12 (final year) student at the same school, and a pianist, recently submitted a substantial composition for her final-year school

exam. She intends to "conduct my research through a number of methods including referring back to my own school compositions and process journals…[in doing so seeking an] understanding how I compose and overcoming obstacles that I may struggle with often". Through the composition workshop, Huang found "atonal music was such a new and exciting genre for me". She intends "to refer to my own musical background growing up as it relates to my past perspective on music before taking music at school and the style of my compositions" and hopes that "others will benefit from my student perspective" in this collaborative partnership.

Lewis, an alumnus, recently completed a PhD and was one of the music teachers at the school attended by Raga and Huang. He reflected Raga's interest in feedback asking how it "contributes to the development of students' compositions and …the effect that different types of feedback have on the students' composition process and understanding of composition techniques, aesthetics, score conventions and idiomatic writing". As a teacher, Lewis is interested in how project-based learning involving professional musicians and composers can authenticate accountability and evaluation of composition and student composing including the "introduction of new teaching strategies and repertoire, demonstration of techniques, and collaborative planning and delivery of project-based learning to provide meaningful points of accountability and formative assessment".

Gunawickrema was a first year Bachelor of Music undergraduate. He was initially worried "whether I would be able to execute the required tasks successfully". He says, "I honestly did not know what exactly to expect [of the research project], because although I had done research for my musicology units, they generally revolved around ultimately writing an essay on an already existing topic and not necessarily one that was brand new". Gunawickrema identified specific

stages of the research process – division of analytical labour, clear song analysis categories, putting data into a table, findings and literature review reinforcement plus learning from collaborative working with lecturers, and learning about other research and analysis approaches all of which improved his ability to apply knowledge and skills. He highlighted one unexpected outcome of the COVID-19 research which strongly linked data findings and "[literature] reviews that showed it as a recurring phenomenon".

Withnall, a jazz saxophonist, recently completed her Bachelor of Music. She found that "being a mature-aged student is interesting in that on one hand it's going back to school where the teacher is the authority and passes judgement on you via subject marks. Then on the other, I probably have more in common with the lecturers than the fellow students". Her responses were wide-ranging from the partnership itself and sharing knowledge with an academic, tackling practice-led and autoethnographic writing, improving her writing style, and her work being taken seriously which increased confidence, all issues Brew (2006) identified. Withnall expressed how she was "surprised and inspire[ed] by the complexity of these simple popular songs [from the Australian Vietnam War]".

Long had his thesis recently approved for graduation. He co-taught and co-researched with Blom on peer- and self-reviewed responses of second year tertiary music performance and led a presentation on the topic. As a mature-aged student, Long valued the reciprocal collaborative method of the research process and found this process highly collegial. He noted how insights, especially, the importance of visual and corporeal aspects of performance shown in the student responses in the research, "inform my own practice as a popular music lecturer and a performing musician.... [I gained] valuable insight into music practice from the student perspective … but also through my role as an educator...This only

became apparent to me when compiling the data from responses to questionnaires". Long valued the "trading of observations [which] revealed further clarity and insight into the methods adopted. Blom would often confirm my thinking on how a particular approach to teaching may be beneficial – as the less-experienced partner in this relationship, this provided a reassurance that I was on the right path".

There was certainly a nurturing role when researching collaboratively with students of all levels, but Blom, as academic, found the different thinking that emerged when collaborating with students impressive. The use of "fresh language often vividly descriptive and...excellent insights and connections" were invigorating. When there was disagreement, the resolution suited the topic and deepened the findings. Co-authorship is underway and co-presenting has been undertaken with several student partners.

Many of the literature review findings were reflected in the researcher-authors' responses in this paper (see Table 1). Two new findings emerged from the responses. One came from Huang who hoped others would benefit from her student views. The second links to the theme Insights into Hidden Worlds but with the insights taken further. While all of us gained insights into the research process itself, for Lewis, this research project raised deep long-term questions on the larger role of feedback. Raga expressed interest in the whole cycle of his compositional practice and Huang was interested in how her musical background and past perspective, before taking music at school, relates to her compositions. For Long an unexpected finding regarding the importance of the visual and corporeal, influenced his own practice as a performer and his performing.

TABLE 1: Findings from the literature, this research and new findings

Literature and reference	Themes	Participants
Promoting a broadly defined (social justice) agenda (Stahl & King, 2021)	Broadly defined agenda	All projects
Student and staff collaborative work as person-centred education for democratic fellowship (Fielding, 2011); students and faculty as learners as well as teachers (Cook-Sather et al, 2014);	Democratic fellowship – students, faculty as learners and teachers	(Gunawickrema, Long)
Different but comparable forms of expertise (Matthews, Dwyer, Hine & Turner, 2018); collaborative, reciprocal process through which all participants have the opportunity to contribute equally, although not necessarily in the same ways (Cook-Sather et al, 2014); students as co-enquirers (Fielding, 2011); the opportunity to work in a collegial way… [with an academic] (Brew, 2006); students as co-creators (Fielding, 2011);	Co-enquiry with equal but different contributions	Trading of observations (Long) Sharing knowledge with an academic (Withnall)
Students as knowledge creators (Fielding, 2011);	Students as knowledge creators	Different thinking (Blom)
Improved ability to apply knowledge and skills (Brew, 2006); intellectual development (Brew, 2006);	Improve knowledge and skills	Feedback, self-assessment and how others apply it (Raga) Different feedback types and their effect (Lewis) Authentic accountability (Lewis) Learning about other research approaches (Gunawickrema, Withnall) Fresh language often vividly descriptive – (Blom)
Appreciation of difficulties associated with including a plurality of views democratically (Curtis et al, 2012);	Handling disagreement	Impressive and invigorating (Blom)
Identifying resources and supports, reporting key successes and accomplishments, detailing challenges, and providing reflections of the participants (Stahl and King, 2021);	Research process	Stages of the research process (Gunawickrema)
Insights into previously unseen processes of the topic being researched and the research process (Curtis et al, 2012);	Insights into hidden worlds	Benefits of research into composing (Raga) Understanding how to overcome obstacles (Huang) Atonal music a new and exciting genre (Huang) Unexpected finding of the research (Gunawickrema, Withnall)
Increased confidence in the ability to research (Brew, 2006); have one's work taken seriously (Brew, 2006)	Increase confidence	Withnall, Long
Students as joint authors (Fielding, 2011; Curtis et al, 2012)	Joint authorship	All researchers
Clarification of career goals (Brew, 2006)	Career goals	Transfer of research skills to other work (Gunawickrema, Long)
Exploitation of students (Brew, 2006)	Exploitation	
New findings	**New themes**	
How student views would benefit others	How student views would benefit other	Huang
Taking hidden insights deeper	Taking hidden insights deeper	Lewis, Raga, Huang, Long

Conclusions

Across the range of researcher responses is an understanding that research skill knowledge deepens with years of education and employment. For secondary school students entering a very new project there is the idea of research collaboration itself; for undergraduates a link to their essay writing, for the doctoral candidate specific areas of new knowledge identified which influenced his own practice; and for the teacher further enquiry into pedagogical matters. There was a move from interest in the self, one's own artistic practice and one's own research process, to wider thinking about research skills in future work. Researchers at all levels wrote of their short term and long-term thinking including future research, future artistic practice, but also teaching pedagogy improvement. This is about growing into a researcher identity. It is also about sustainability in relation to chosen career goals for professional musicians plus the transferability of some of the research skills into senior undergraduate work, into future performance teaching and assessment, secondary school level teaching pedagogy, academic research and one's own arts practice.

In the learning from the individual collaborative research project topics, there was evidence of eureka moments (Blom, 2014) when insights into hidden worlds made a striking and potentially long-term impact. The deepening of one's interest in the research topic, whether new knowledge about understanding one's own composing process, one's own research skills, the topic being investigated and improving teaching pedagogy in a senior school, is evidence of longer-term music livelihood thinking for the self and for work with others. It envisions research as a sustainable practice, something that can benefit the researcher beyond school and university. At the heart of collaborative research with students is a nurturing role for the academic, but also learning, enjoyment and refreshed research thinking for that academic. For all involved, this can be an innovative learning and teaching practice with potential for advocacy of the professional development of student musicians across a range of levels and sustainable connections to lifelong learning and careers.

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4 Global leaders as artist citizens: The implications of social entrepreneurship training for musicians' professional development

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ABSTRACT   Every year selected graduate students from the Schulich School of Music (SSM) of McGill University are invited to the Global Leaders Institute (GLI), a 12-month course designed to help musicians develop social entrepreneurship skills. Our objective was to gain insight into how the GLI has helped shaped the professional identity and career development of graduate students. Thirteen former SSM alumni agreed to semi-structured interviews. Thematic analysis revealed that much of participants' learning occurred through social connections made in the program and through fieldwork, and that their commitment to social justice issues and serving communities held deep personal value. We concluded that GLI attracted musicians whose moral imperatives were fueled by a need to serve others and by their roles as artist citizens.

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Introduction

Formerly known as the Global Leaders Program (GLP), the Global Leaders Institute (GLI) is a 12-month online program designed to help musicians develop as social entrepreneurs and arts innovators. Potential students are selected through an online video submission, writing samples, and letters of recommendation (Global Leaders Institute [GLI], 2023). The first semester focuses on arts innovation and social impact, shifting to entrepreneurship and leadership in the second semester. The program culminates with a week-long, in-person Innovation Summit where cohort members collaborate with local entrepreneurs to support their arts organizations. Faculty members include professors from Duke, McGill, London, and Harvard Universities, among others.

An extension of the Orchestra of the Americas, GLI was developed for students to receive training in pedagogy and social entrepreneurship to improve or initiate instruction in their home communities. In earlier years, participants were mostly young professionals wanting to gain experience in the field. Thus, the program focused on improving students' teaching and entrepreneurship skills by giving them international teaching placements (M. Gillespie, in discussions with author, March 31, 2023). Over the past decade, however, the age and experience of participants has widened, allowing more recent cohorts to include a considerable number of university professors, executive or artistic directors, and established orchestral musicians (GLI, 2023).

GLI's first cohort comprised 29 participants. Today, they welcome 60 members from 32 countries across the globe (GLI, 2023). In addition, GLI has become a degree-granting institution, offering participants a master's in business administration (MBA). New cohort members now complete field placements in locations closer to home, with less attention on teaching and more emphasis on social entrepreneurship, innovation, social impact, and sustainability (José Pedro Zenteno, in discussions with author, May 1, 2023).

McGill University has shared GLI's objective of providing students with experiential learning opportunities outside of academia from its inception. Every year since 2017, two McGill graduate students have been selected to participate in the program, receiving three credits toward their degree requirements. To date, 19 students/alumni have completed the program (McGill, 2023).

Theoretical framework

We frame this study with the idea of artistic citizenship (Elliott et al., 2016), concerned with the proposition that "the arts can and should be 'put to work' toward the positive transformation of people's lives in local, regional, and international contexts" (p. 4). This idea has emerged within a context whereby advanced music training and education, particularly within the Western art music tradition, has been critiqued for its Eurocentric values, principles, and purpose (Gaunt et al., 2021; Sarath et al., 2016). Specific issues have been brought to the fore, including a perceived lack of attention paid to the development of students' global creative and artistic identities, and limited investment in nurturing a sense of "moral and social purpose" (Carey & Coutts, 2021, p. 42) as part of a musicians' skillset (Shehan Campbell et al., 2016).

A primary intention of artistic citizens, according to Elliott and colleagues (2016), is to make a difference in and for their communities, by leveraging artistic skills and expertise in the service of personal and community wellbeing and social justice. While this idea has been critiqued for risking a salvationist mindset in relation to the musician's role in community

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(Bartleet & Carfoot, 2016) others have countered that the ethos and practices of artistic citizenship are (and indeed must be) community-led, honouring and learning from each community's own ways of knowing and being (Elliott, 2012).

Artistic citizenship has strong resonance with pedagogies that are related to "transformative professionalism" (Sachs, 2003, in Carey & Coutts, 2021), comprising learning, participation, collaboration, cooperation, and activism. When applied to the training and education of musicians (as is offered through GLI), transformative professionalism suggests that advanced music training and education could —or should— equip students as artist citizens, providing them skills to connect with, learn from, and contribute meaningfully within diverse communities, through extended opportunities that enhance more traditional performance-based learning outcomes (Carey & Coutts, 2021).

Framed this way, the goal of our research was to gain a deeper understanding of how the GLI has shaped the professional identity and career development of SSM alumni. Our study was guided by the following two research questions:

→ How has participation in the GLI shaped the participants' professional identity?

→ How has participation in the GLI shaped participants' understanding of their role and path as an artist-citizen?

Methods

To best answer the research questions, we selected a qualitative methodology involving individual interviews with participants. As outlined by Atkins and Wallace (2012), "Encouraging participants to talk will help provide us with insight into their thought processes and the value judgements they bring to bear" (p.86). Building on the research questions, a series of 14 open-ended interview questions were con-

structed, reviewed, revised, and finalized by the team members for the interview process. Prior to data collection, the project was approved by the Research Ethics Board of the primary investigator's home institution. Additionally, a letter of intent was sent to administrators of the GLI who approved the organization's involvement in the project.

A comprehensive list of possible participants (SSM alumni who had attended the program) was compiled via an online listing of SSM and the GLI, and via social media platforms. Potential participants were contacted through email by a member of the research team who had served as the Academic Advisor (AA) for the GLI on behalf of the SSM. This recruitment email outlined the purposes, scope, and details of the study. Those agreeing to take part returned correspondence along with a signed consent form. Thirteen out of a potential 19 GLI alumni agreed to participate. No compensation was offered for participation. The participant group was divided between two Research Assistants (RAs) such that no interviewees were known to the RAs. Individual interviews were then arranged at times convenient to both parties.

RA training included interviewing techniques and critical discussion of the research and interview questions. RAs received additional training, watching and transcribing three interviews conducted by GLI administrators who were part of a larger related study. Finally, the research team viewed the first two interviews of an RA, providing feedback and critique. Interviews took place online between May 16 and June 29, 2023, and were recorded using Microsoft Teams technology. Times ranged from 25-54 minutes in length. Interviews were transcribed by the interviewer and checked by other members of the research team.

Data were analyzed in a three-stage process using thematic analysis as outlined by Williamon, et. al. (2021). First, the team met and collaboratively, through a process of discussion and

reflection, analyzed three interviews, outlining a series of possible codes emerging from the data. Stage two had RAs immerse themselves in the remaining interviews, outlining any additional codes and determining the final code book. Data were then inputted from all transcripts into the coding categories. In the third stage, the entire team reconvened to review, cross-check, and condense the categories, grouping them into themes.

FINDINGS

Four overarching themes emerged: (1) social connections and developing an identity, (2) social justice and activism, (3) situated or experiential learning, and (4) accessibility and its associated challenges (Figure 1).

Social Connection & Developing an Identity

The first overarching theme centered around participants' social experiences while studying in the GLI. Participants spoke about forging friendships, highlighting what they had learned from these new connections, the networking possibilities that emerged, and how their leadership skills had been refined as a result. In the first of five associated sub-themes, *finding a community*, the importance of cultivating and nurturing musical communities quickly became apparent as participants expressed their need to "serve" or "contribute" to their community, with one participant stating, "you have a community around your music and I think that's important

FIGURE 1. Qualitative themes: The first number represents the total number of coded references; the number parentheses represents the number of participants coded at this theme.

Social connections and developing an identity 106 (13)	1. Finding a community 16 (7) 2. Dream web 10 (5) 3. Resource hub 29 (12) a. accessibility through technology 7 (4) 4. Learning from others 22 (8) 5. Developing leadership skills 22 (8)	"I thought it was a good way to learn about social justice and about teaching in those kinds of contexts, and also to have tools to work on my social venture and, like, bring it somewhere."

Social justice and activism 94 (13)	1. Service mindset 10 (6)
	  a. Why we do what we do 18 (6)
	  b. Serving people first 11 (5)
	  c. Understanding their role 2 (2)
	2. Investment in social activism 4 (4)
	3. Tensions between personal and organizational understanding 3 (3)
	4. Influence of GLI on career 20 (12)
		"...I think I learned a lot from the program itself, but in the end, I think that I learned almost more from the people... from the other students."

Situated or experiential learning 45 (12)	1. On-field experience 19 (5) 2. Educational interests outside of academia 7 (6) 3. First-hand experience with music education outside of North America 6 (5) 4. Another space: Exploratory possibilities 13 (5)	"Having that hand-on experience is very eye-opening... you can actually talk to people and understand what their situation is, what their lives are like, what their interests are, what their needs are"
Accessibility as an objective and associated challenges 8 (4)	1. Alternative ways into music 4 (3) 2. Mindset of scarcity 4 (2)	"...but as you grow up in your career and as you advance in your career, there's a very, set mindset of like, scarcity."

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to, you know, take care of it, to talk with people, to communicate."

Our second sub-theme, *the dream web,* was described as a mental space where participants could "integrate" inspiration from presenters, teachers, and other students. Sub-theme three, *resource hub*, was the single most populated theme, where 12 of the 13 participants shared their views of fellow students and teachers as, "a wonderful network of people," describing the program as "a communal learning experience." Resource hub's smaller sub-theme, (a) *accessibility through technology,* crystalized in discussions on the importance of "technology," "mobile apps," and "media," and how these were "sustainable ways of promoting cultural and musical initiatives in the world."

Another heavily populated sub-theme, *learning from others*, was intricately linked to resource hub. Here, almost every participant recounted how they "mostly learned" or "learned a lot from other members of the cohort", remarking on the benefits of having input "from people from all over the world." The final sub-theme, *developing leadership*, stemmed from participants' reflections on how they "created" or "adopted" new leadership skills during and after the GLI.

Social Justice and Activism

A predominant concern among the participants was social responsibility. This arose in conversations regarding social justice issues, the significance of activism and community in their lives, and Colonialist attitudes—both within Western classical music and the GLI. The first sub-theme, *service mindset*, was expressed in three ways. First, w*hy we do what we do,* reflected instances where participants contemplated their *role* in the world as musicians, with one participant observing, "we're in this industry, we deal a lot with playing music by people who have been dead for hundreds of years. So how do we balance that with

somehow making what we do feel relevant?" Secondly, the idea of *serving people first* touched on participants' inclination to "serve" or undertake "music outreach"; while a third idea coded as, *understanding their role,* illustrated examples where participants repeatedly spoke about the importance of their work within a larger context, with one participant asserting, "every artist needs to bring their say into what they are doing and not just act as robots either in our playing, or in our teaching, or our way of, like, being with others".

The second sub-theme, *investment in social activism,* was distinguished by participants' commitment to social issues. They maintained that "it [social justice] has always been important to me," or that they were "always kind of involved with social justice endeavors," detailing the personal value in "aligning" oneself "with organizations that supported social justice". Sub-theme three, *tensions between personal and organizational understandings of social activism*, transpired from participants' disillusionment with the GLI, with one participant explaining how their involvement in the program, "made me want to do more and simultaneously made me feel even more jaded," while another declared, "there's so many organizations like this, that claim they're going to save the world and help poor people ascend into higher echelons of society through music." Our fourth sub-theme, *influence of GLI on career*, illustrated how both negative and positive experiences in the GLI cast an influence on students' career trajectory, with a participant noting that the GLI, "has helped me see where I wanted to go and where I didn't want to go."

Lastly, one of the most strikingly consistent sub-themes was, *discomfort with colonialism,* where participants revealed their unease with music education's "colonial approach to music teaching," professing that the course "strengthened my will to continue to work in a social justice

direction." One participant who was especially affected by their experience in GLI, shared:

> It also honestly made me feel more like, oh wow, this is a much bigger machine than I knew it was. Like, it made me realize just how much money and how many people at what parts of what institutions are involved in trying to benefit financially from these organizations.

Situated or Experiential Learning

Since students came from across the globe, a week-long, in-person series of classes was organized starting in 2018, allowing students to meet face to face. In addition to their studies in Chile, students from before 2020 were given teaching placements in parts of Africa, Mexico, South America, or Canada. *On-field experience* was the first sub-theme, which grew out of participants' encounters while teaching abroad, in which they described their experiences as "eye-opening," and "life-changing," where "you can actually talk to people and understand what their situation is, what their lives are like, what their interests are, what their needs are."

The second sub-theme, *educational interests outside of academia*, referred to participants' musical training outside of formal education. Participants mentioned "filling the gaps that traditional music education would not have given me" or getting "Suzuki certification." Sub-theme three, *experiences of music education outside of North America*, was, as the name implied, centered around participants' academic pursuits outside the United States or Canada. Finally, *another space or exploratory possibilities,* referred to how the GLI created a place of learning independent from formal settings. This new space allowed participants to consider different music-related options in performance, teaching, and education, and was characterized as a "pool of other people," and a "community environment."

Accessibility as an Objective and Associated Challenges

The final overarching theme comprised two sub-themes, *alternative ways into music*, where a small number of participants described their "non-traditional" paths into classical music through sound recording or teaching, and *mindset of scarcity* in which one participant described the current financial environment in North America for professional musicians as "pretty horrendous," while yet another participant saw things differently, saying:

> As you advance in your career, there's a very set mindset of, like, scarcity. For me, coming from the place where I come from, seeing how all these people struggle and then seeing the contrast here in Canada with just as an example, McGill University offering these scholarships to students. Like, that was really a mindset change.

DISCUSSION

Our findings indicated that participants arrived at the GLI bringing with them a diverse range of experiences in music education, training, and professional practice. In particular, several participants described pathways into GLI that had departed from conservatoire-style Western art music education characterized by master-apprentice style training, and many of the interviewees described a keen sense of having found a community of like-minded people in GLI. In this vein, participants seemed to have entered GLI with foundational values and a sense of purpose related to artistic citizenship: awareness of social justice issues, interest in musics from around the world, and experiences of music-making within diverse communities.

Within GLI, these individuals formed a community that functioned as a resource hub, where those foundational characteristics were further conceptualized and articulated, largely through situated, experiential, and collaborative

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exchange of ideas and musical practice. In this way, GLI functioned as a significant context for shaping participants' identities as artist citizens who, as Elliott (2016) described, were committed to leveraging their musical expertise in ways that "did good" in the world, fostering positive outcomes in the lives of individuals and communities. As set out in Figure 2, we conceptualized these pathways into and emerging from GLI as a process of knitting together (through personal and professional development within the GLI community) the experiences brought into the space from around the globe, with participants emerging with a more fully articulated identity as artist citizens.

As Figure 2 suggests, the collaborative potential of the cohort itself, particularly when immersed within fieldwork in community contexts, was significant. Learning from others was the cornerstone of the GLI experience. Networks were formed within the cohort, but also through interactions with more seasoned musicians in and beyond the program, as well as within the communities being served through the program. This latter site for learning was particularly meaningful, and *service* within those communities was a prominent theme. Overall, learning through others seemed to strengthen partici-

pants' resolve to pursue professional directions that included serving others, and prioritizing caring for their own musical communities.

GLI also functioned as a context where participants consolidated, or alternatively formulated aspirations, devoting personal and professional resources, energy, and focus to addressing issues of equity, diversity, and inclusion. Some participants critiqued and expressed discomfort with aspects of the field experiences that, in their view, could be perceived as Colonialist practices. This resonated with Bartleet and Carfoot's (2016) warning of salvationist narratives associated with artistic citizenship. Notwithstanding, the learning that emerged from these critical debates enriched and shaped participants' understandings of their roles as artist citizens and, more broadly, the role of a musician in relation to serving communities.

In summary, GLI attracted musicians who could be described as fledgling artist citizens. Their experiences within the program provided a rich context where, learning through others and fieldwork, participants developed deep values and principles relating to the ways in which their careers could be shaped: as artist citizens who continue to lead change through musical activism and service within their communities.

FIGURE 2. Participants from around the world are brought together. Through knowledge exchange within their cohort, their experience and perspectives are woven together, contributing to their identities as artist citizens.
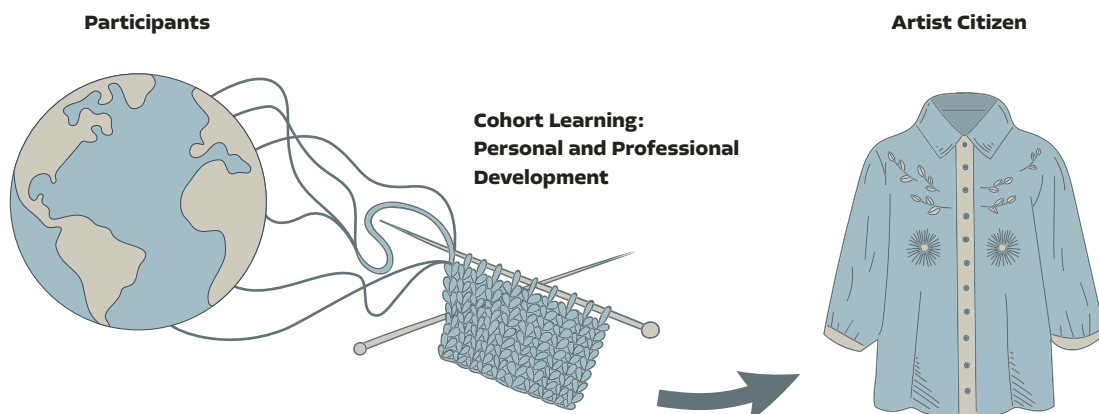
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5 More than planning a concert season: One professional orchestra's approach to sustainability

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ABSTRACT   The Melbourne Symphony Orchestra (MSO) located in Victoria, Australia implements targeted partnerships and programs that demonstrate practical ways to sustain the orchestra's existence and by implication the profession of being a musician. As an exemplar, the MSO provides a platform to explore the CEPROM 2024 seminar topic 'Advocacy and Sustainability: How do they resonate with professional musicians' education and practices?' The music industry must advocate for itself and consider possible elements that impact on sustainability and meet the needs of performing musicians. The continued existence of both new and established performing groups also provides employment for the support people who keep performers performing. This paper explores four partnerships (the Australian National Academy of Music, The University of Melbourne, the Australian Youth Orchestra and the Melbourne Youth Orchestra), and six programs (MSO Academy, First Nations collaboration, Commissioning Circle, Cybec 21st Century Australian Composer's Program, Snare Drum Award and the Australian Conducting Academy); coupled with the priority areas of

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Emerging Artists Initiatives, First Nations Collaboration, and Commissioning. Mentoring the next generation of musicians, composers and conductors in a professional workplace is a common theme in the selected examples, sustaining the artform of the classical orchestra. The emphasis on coaching and mentoring highlights the need for these aspects to be part of the skillset of a range of people who combine to sustain an orchestra's existence. Each of the activities provide industry placements associated with individual concert programs and provide opportunities that offer a taste of the working life of the orchestral musician in performance. Higher education plays an ongoing critical role in preparing artists with employability skills at the commencement of careers and providing access to continuing professional development as performers mature and gain workplace experience. Effective partnerships and residencies are proven examples of sustaining the future workforce of an established orchestra.

Introduction

The Melbourne Symphony Orchestra (MSO) located in Victoria, Australia implements targeted partnerships and programs that demonstrate practical ways to sustain the orchestra's existence and by implication the profession of being a musician. Although considered a central and important part of any orchestra's immediate and future existence, the off-stage community learning and engagement activities are not addressed in this paper. The MSO was founded in 1906 by Alberto Zelman Jnr. as a largely amateur group of musicians and is Australia's oldest orchestra. In 1932 The University of Melbourne formally established the MSO under conductor Professor Bernard Heinze, and it took the lead in the cultural life of the city, the state and the nation. With a reputation for excellence, versatility and innovation, the MSO works with culturally diverse and First Nations leaders to build community and deliver music. The MSO presents in excess of 180 public events across live performances, TV, radio, online broadcasts and through its online concert hall MSO LIVE with audiences in 56 countries. (MSO, 2007).

Background

The MSO provides an exemplar of a platform to explore the CEPROM 2024 seminar topic "Advocacy and Sustainability: How do they resonate with professional musicians" education and practices?' The music industry must take the lead in sustaining the future of the profession, opening the door to a variety of employment opportunities. It must advocate for itself and consider possible elements that impact on sustainability and meet the needs of performing musicians. The continued existence of both new and established performing groups also provides employment for the support people who keep performers performing - front of house, backstage, technical and programming, performers' wellbeing, presenters of audience engagement talks and preparation of concert program notes. Allied industries such as hospitality and travel also benefit from a viable and sustained music industry.

We begin with definitions of the two key words associated with the main theme of the ISME World Conference 2024: Advocacy: "public support for an idea, plan, or way of doing

something", and Sustainability: "the quality of being able to continue over a period of time" (Cambridge Dictionary). If there are no established performing groups and no audiences then what does the performing musician do? Advocacy is often supported by government policy and in 2023 Australia's cultural policy *Revive* was published. Guiding cultural policy for the next five years, *Revive* is structured around five interconnected pillars: First Nations First, A Place for Every Story, Centrality of the Artist, Strong Cultural Infrastructure, and Engaging the Audience (Australian Government, 2023, p. 18). The selected MSO partnerships and programs presented and discussed in this paper align within these pillars.

Sustaining professional music practice requires the orchestral musician to continually expand and broaden their skills. Dollman (2023) suggests that a new skillset for a 21st century performing musician "comprises expertise in education, public speaking, improvisation skills, presentation, and workshop leading – in addition to attaining technical and artistic excellence on their instrument" (p. 3). Askey-Doran and Tolmie (2022) endorse a similar set of skills when preparing musicians for employment. Although these suggested skills are focussed on musicians being confident to take part in education and community engagement, public speaking and presentation are necessary for stage performance and interaction with the community. This is critical for each MSO player as they take turns to present the Acknowledgement of Country[2] at every concert, and for the musicians who present pre-concert talks prior to a concert and those who curate chamber music performances during the season. MSO musicians also perform and

interact at special events for patrons and subscribers, present solo recitals, are guest speakers at instrument association events, and adjudicate at competitions. The concert master has a critical role in communicating between conductors, the orchestra and the public in media interviews. The MSO resident conductor has a small weekly radio feature, titled 'calm the farm' where he introduces classical music to a radio audience of the national broadcaster. The importance of social interaction and communication skills as identified by López-Íñiguez and Bennett (2022) and used by MSO musicians in their additional stage roles, stresses the need for generic employability skills to be central to under-graduate education. Dollman recommends that ongoing professional development be part of the organisational structure of an orchestra "with players continuing to develop the skills needed for the specific culture and activities of their organisation". As an example, Dollman (2023) refers to the Royal Liverpool Philharmonic Orchestra, where there has been the "introduction of physical and psychological support for players" and "financial support for players to learn new skills and undertake professional development" (p. 146).

We propose seven elements of sustainability that are worth considering by performing groups as they embark on programming for the immediate and long term. These elements and their expanded attributes are drawn from many interlocking aspects that contribute to a live performance, with a specific focus on the classical orchestra. Other genres of music are not excluded from the programming benefits illustrated in this table. The elements and expansion are presented in Table one.

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2   An Acknowledgement of Country is a way of showing respect for Australia's First Nations people and recognises them as the Traditional Owners and their continuing connection to the land on which a meeting or event is being held. It is normally the first part of an activity and can be done by Indigenous or non-Indigenous people.

TABLE 1: Elements of sustainability for performing groups	
Elements	**Expansion**
Profession	Being a musician (player, composer, conductor)
Art form	Orchestral performance, chamber music
Industry	Allied/supporting occupations
Community	Education settings, Foundation to year 12, teachers and amateur groups; regional touring
Inclusive	Equal gender and First nations peoples (inc. conductors, living and dead composers)
Environment	Sharing large equipment with touring groups; reduced costs
Audience development	Now and future. Who do performers play to?

Partnerships and programs

The data for this paper is taken from the MSO Season 2023 brochure (2022), and the MSO Giving Season 2023 (2023) a booklet distributed to patrons, trusts, foundations, bequests, and donors. The MSO is fortunate in having a large philanthropic supporter base encompassing benefactors of specific programs and differing levels of patrons. All supporters are invited to attend a range of special events involving orchestra members, conductors and management. It has an audience subscriber base with a proportion who have renewed their concert subscription for over 50 years. The orchestra partners with government, commercial companies, education and training, venue, media and broadcast, and trusts and foundations. The various supporters, subscribers and partners all contribute to the orchestra's financial stability.

The MSO music partnerships and artist development programs have a focus on advocating to sustain the future of the music profession, the institution of the orchestra and employment for performers. The priority areas for 2023 are grouped as Emerging Artists Initiatives, First Nations Collaboration, and Commissioning. The concert planning framework is built around the themes of Nature, Australian music and First Nations art, Women in Music, and East meets West. In this paper four partnerships and six programs are discussed.

→ MSO three-year partnership with Australian National Academy of Music (ANAM): orchestral training
→ Partnership with The University of Melbourne, Master of Music (Orchestral Performance) program
→ Australian Youth Orchestra (AYO) in partnership with MSO
→ Partnership with Melbourne Youth Orchestra (MYO)
→ MSO Academy, a paid development program for emerging artists
→ First Nations collaboration to support First Nations musicians and composers
→ Commission circle to help shape the MSO's legacy of introducing new works to the orchestral canon
→ Cybec 21st Century Australian Composer's Program
→ Snare Drum Award
→ Australian Conducting Academy

Partnerships

The four main MSO partnerships for 2023 are with the Australian National Academy of Music, The University of Melbourne Master of Music (Orchestral Performance) program, the Australian Youth Orchestra String Fellowships, and the Melbourne Youth Orchestra. MSO players hold teaching and leadership positions with ANAM and Melbourne University providing a dove-tail link with higher music education. String players

also tutor at the AYO annual camp. Each partnership targets the next generation of performers and provides elite level industry experience.

The Australian National Academy of Music was established in 1997 and is a pre-professional performance-based training institution dedicated to training the most exceptional young classical musicians from Australia and New Zealand, where students study a year-long program that encompasses a multitude of styles and performance situations (ANAM, 2023). Casual employment with the MSO is an ongoing opportunity when extra players are required. For 2023 the partnership agreement involves ANAM soloists performing violin and cello concertos in two programs and a larger group of players to supplement the orchestra for one program.

The Master of Music (Orchestral Performance) is a two-year coursework program offered by The University of Melbourne, and initially promoted by the MSO. The program involves the MSO as a teaching site, being part of the MSO's orchestral training program. The program is designed for students looking to enhance their performance skills to prepare for careers as orchestral musicians, integrating orchestral, chamber and solo repertoires. Students are mentored by MSO musicians and graduate as highly trained musicians with the experience, skills, knowledge and insight to transition into a sustainable orchestral career (The University of Melbourne, 2023).

The AYO presents tailored training and performance programs each year for aspiring musicians, composers, arts administrators and music journalists aged 12 to 30 years. In 2023 the MSO is the partner orchestra supporting the delivery of the string fellowships as part of the Australian Youth Orchestra's (AYO) Orchestral Career Development fellowships program. The fellowships are aimed at young musicians (aged 18 to 25 years) on the cusp of their professional careers, providing participants with the skills

to establish a diverse and successful career in music. The fellowships give participants the opportunity to receive valuable one-on-one mentoring from a member of a professional orchestra, culminating in a casual audition for one of Australia's state orchestras (Australian Youth Orchestra, 2023).

Established in 1967, the Melbourne Youth Orchestras (MYO) is Victoria's (Australia) leading provider of ensemble music education for young people aged 8 to 25 years of age. For 2023 the MYO has performed a curtain raiser program prior to an annual MSO *Sidney Myer Music Bowl* concert and a side-by-side performance of the *Firebird Suite* (Stravinsky) with the Melbourne Symphony Orchestra at Hamer Hall, Arts Centre Melbourne (Melbourne Youth Orchestra, 2023).

Programs

The six emerging artist development programs highlighted in this paper are specifically targeted and aimed at advocating for and sustaining the orchestral genre and the future of the MSO as a performance entity. The programs rely on financial support from patrons and benefactors.

The MSO *Academy* is a program that offers paid hands-on professional development, industry experience (performance opportunities and chamber music projects) and tailored mentoring from established MSO players for talented emerging instrumental musicians wishing to pursue a career as an orchestral musician. Four emerging artists are participating in an intensive year-long residency-style program offering a taste of life as a professional orchestral musician. The participants are introduced to the wider workings of a professional orchestra - marketing, philanthropy, financial, production and programming considerations, media training and involvement in learning and training initiatives (Melbourne Symphony Orchestra, 2023; MSO Giving, 2023).

The MSO has established two First Nations programs to support young First Nation artists - The *Ensemble Dutala Residency* and *First Voices Composer's Program*. Developed in partnership with Short Black Opera, The *Ensemble Dutala* provides First Nations' classically-trained instrumentalists with the opportunity to undertake side-by-side workshops with the MSO, receive mentorship from established MSO players, perform alongside the MSO at *Sidney Myer Music Bowl* concerts and a mid-year showcase (Melbourne Symphony Orchestra, 2022). The *First Voices Composer's Program* offers participants an orchestral music commission and the opportunity to workshop with Deborah Cheetham Fraillon AO, musicians from the orchestra and guest composer mentors (Melbourne Symphony Orchestra, 2022).

The MSO's *Commissioning Circle* (supported by an annual financial gift) assists with the creation of new musical works, contributes to the future of the orchestral artform and provides new opportunities for leading and emerging composers. In 2023 the MSO premiered 22 new MSO commissions. Members of this circle enjoy priority access to the commissioned artists and the works themselves (Melbourne Symphony Orchestra, 2023).

Introduced in 2003 and supported by the Cybec Foundation, the *Cybec 21st Century Australian Composer's Program* is an annual event in which four participants are chosen to be mentored by leading Australian composers and compose a 10-minute piece. The MSO performs the four compositions in a showcase and one participant is chosen to be the MSO's Young Composer in Residence and commissioned to write further pieces. Over 80 composers from across Australia have had works commissioned and performed by the MSO (Melbourne Symphony Orchestra, 2022).

The *Snare Drum Award* was established in 2004 by MSO percussionist Robert Cossom and is open to undergraduate higher education students from Australia and New Zealand. It is "designed to encourage the pursuit of excellence in snare drum performance" and the award provides an opportunity for applicants "to further develop audition skills and performance techniques in a professional environment" (Melbourne Symphony Orchestra, 2022, p. 58).

The *Australian Conducting Academy* offers an opportunity for aspiring conductors from Australia and New Zealand to learn from experienced orchestral conductors and the chance to work with all major orchestras in Australia. Mentors include established Australian and international conductors (Melbourne Symphony Orchestra, 2022).

Commentary

The partnership and program priority areas of the MSO for 2023 emphasise the integrated functions required to support the daily activity of an orchestra, to operate as a profit-making business and simultaneously advocate its reason for being and sustaining its existence. The MSO Artistic Family is a very important concept in the structure of the orchestra including the musicians, conductors (chief/residence), artists in residence and visiting artists. Philanthropy has a major role in sustaining the immediate and future MSO's activities, where patrons support individual programs and 'adopt' an orchestra player. Human resource and financial management are vital in coordinating the many parts of the orchestra. Significant financial and in-kind support is provided by levels of government, non-government, education and a variety of industry partners representing allied occupations (e.g., floristry, catering, photography, travel) all of whom maintain business and employment in their association with the MSO.

Of the partnerships and programs featured in this paper, some are new and others have a significant history, including the need to renew

at intervals. Mentoring the next generation of musicians, artists, composers and conductors in a professional workplace environment is a common theme in the selected examples, with a direct focus on sustaining the artform of the classical orchestra. The task of mentoring individuals and ensembles is performed by experienced and leading performers, conductors, composers and management. Mentorees refine the skills and knowledge they need to enter the rich world of professional orchestral music, and the process accentuates the need for coaching and mentoring to be part of the skillset of a range of people who combine to sustain an orchestra's existence.

Dollman (2023) remarks that "effective partnerships between professional orchestras, opera companies, tertiary music departments, and youth orchestras are essential to ensure that future musicians are identified and supported on their journey" (p. 182). In any given year, the MSO partners with education and training providers and implements programs with specific focal points. Each of these activities provide industry placements associated with individual concert programs where the next generation of musicians perform seasoned and newly composed repertoire with a large world class symphony orchestra in venues of capacities of 2000 and more, each with different acoustics and environments. Audiences are a combination of loyal well-educated subscribers and patrons and first-time concert goers. Concerts are broadcast live to air on national radio or recorded for future broadcast. The opportunities provided offer a taste of the working life of the orchestral musician in performance, always looking to the future. Dollman notes that such benefits include initiating "students into the particular style and approach idiosyncratic to that organisation", and "if organisations are able to mentor students during their formative study years, then the overall standard of performance will rise" (p. 143). The MSO *Academy* is a significant artist

development program, and example of internship that involves all members of the artistic family and management. It is acknowledged that "the MSO's future success and stability – and that of the wider sector – is dependent on our current ability and commitment to nurturing the next generation of musicians" (MSO Giving, 2023, p. 14). The annual MSO concert season includes changing residencies (involving participants who are young and not so young, learners and experienced) guaranteeing performance opportunities and exposure for one year for individual musicians and ensembles, composers and conductors. This programming approach contributes to sustaining the orchestral artform.

Higher music education plays a critical role in equipping musicians for sustainable careers (Bennett, 2008), providing access to continuing professional development and keeping employment opportunities creative and ever expanding. In addition to instrument technical proficiency and auditioning skills, the Master of Music (Orchestral Performance) program includes units about health and well-being, orchestral administration, community outreach and the role of the orchestra in opera, ballet and film. Permanent and casual players of the MSO are well placed (geographically and professionally) to complete this coursework program broadening their employability skills.

Delivering tailored online professional learning enables higher music education to offer real-time, value-added short courses for targeted audiences, even though the attendees may be small in number. Extended periods of lockdown associated with COVID-19 demonstrated that webinars in real time/recorded for listening back, and website modules that could be completed at leisure were successful. Topics can be prepared on request and are unlimited, such as coaching and mentoring, career advice, injury prevention/physical exercises for musicians, and well-being.

Conclusion

This paper has focussed on the MSO concert season 2023 as an exemplar of how an established classical orchestra demonstrates a concentrated plan to prepare and sustain future generations needed to determine ongoing success. The plan incorporates employability options for musicians, creative opportunities for composers, audience development and participation, inclusivity, community activities and environmental considerations. The orchestra works in partnership with government, non-government agencies, industry, education and training organisations, private benefactors and patrons - each making a contribution to sustain the orchestra's future and advocate for the artform. In addition to a yearly plan, presented to the public in a season brochure, performing groups need a long-term plan to grow the institutions' vision, mission, and values. This provides direction for the artistic plan for each concert year.

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6 Playing the changes: Creative responses by music educators, professional musicians and communities to life's catastrophes

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ABSTRACT   This research project emerged from the COVID-19 pandemic, investigating the effects of immediate pedagogical change to online delivery of university music education courses, the cessation of music rehearsals and performances, and the intellectual and social isolation that lockdown caused. Just as restrictions eased, educational delivery began to return to campus, and music-making activities were recommencing, the Northern Rivers region of New South Wales, Australia was devasted by the worst flooding in its documented history. This caused an immediate return to online music education, cancelling of music rehearsals and performances, destruction of housing, accommodation and equipment, massive economic loss, and severe social disruption and dislocation. The research focuses on the role of music in building resilience and facilitating recovery from such disasters for music students, educators, musicians, their audiences and surrounding communities. Working with COVID-affected and flood-affected participants, this research was conducted within a collaborative, action research framework, with enquiry focused on loss of musicians' opportunities to perform, disruption to classes, rehearsals and concert performances, loss of housing and instruments, displacement and isolation from communities of practice, initiatives to overcome disasters, building resilience and the healing capacity of music. Two regional community orchestras were included in this study. The research was triangulated through

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participant observation and autoethnography. Results are aligned according to the provocative CEPROM themes they address. These include innovative pedagogical approaches, post-pandemic outcomes, sustainability through technology, building collegiality, nurturing tertiary music students as advocates, transformative impacts and creative music practice alternatives, music for ecology, peace and respect, making space for music making and advocacy championship. While these events are limited to Northern New South Wales, Australia, their impact has global significance. The innovative and courageous responses by educators, musicians, institutions and communities to assist, rebuild, recover and heal from such catastrophes, have lessons that resonate throughout the world.

Background

There has long been an appreciation among community artists, art workers and volunteers of the social impacts of engaging in the arts. These benefits extend beyond individuals considered disadvantaged or "at-risk" to the overall health and wellbeing of societies and communities, particularly as they struggle to deal with economic, social and environmental crises (Adams & Goldbard, 2002; Boob & Plastow, 2004; Hawkes, 2001; Mills & Brown, 2004; Sonn et al., 2002 in McHenry, 2009, p. 61).

ISME's 2024 World Conference theme of *Advocacy and Sustainability in Music Education*, identifying opportunities for music education to enhance belonging, equity and inclusion, is a crucial and timely response to the devastating global events of the past four years, including the ongoing threats of conflict, climate change and pandemic disease. CEPROM, in its 50th year, interrogates these challenges through positive exploration of how music education, practice and participation may promote and enhance music professions, adapt professional musicians to rapidly changing social and economic circumstances, and build resilience in musicians to sustain lifetimes of relevant, rewarding practice in a multi-faceted music industry.

This research project *Playing the Changes* emerged from the COVID-19 pandemic, investigating the effects of immediate pedagogical change to on-line delivery of university music education courses, cessation of music rehearsals and performances, and the intellectual and social isolation that lockdown caused. Just as restrictions eased, educational delivery began to return to campus, and music-making activities were recommencing, the Northern Rivers region of New South Wales, Australia where I teach and perform was devasted by the worst flooding in its documented history. This caused an immediate return to online music education, cancelling of music rehearsals and performances, destruction of housing, accommodation and equipment, massive economic loss, and severe social disruption and dislocation.

Aim

This research commenced by investigating the effects of the COVID-19 lockdown on university music education delivery, the music performance activities of music students, and the success or otherwise of online pedagogical approaches that were implemented. The investigation encompassed the impact of COVID lockdowns on the lives and practice of professional and community musicians. The devastating consequences of the 2022 flood resulted in expanding this research to include the impact of flooding on affected music students, the university, local musicians, and to

spotlight two regional community orchestras whose activities were suspended, but have since resumed with admirable success. The research spotlights the role of music in building resilience and facilitating recovery from such disasters for music students, educators, musicians, their audiences and surrounding communities.

METHODOLOGY

Working with COVID- and flood-affected participants, this research has been conducted within a collaborative, action research framework. In accordance with the method described by Van Ongevalle, Huyse, and Van Petegem (2014), research questions were formulated, a research plan was designed, action research was conducted and reflected upon, data was analysed and interpreted, then observations and conclusions were evaluated and reported. Data collected regarding the experience of university music students, pedagogical approaches and course satisfaction was gathered from quantitative student satisfaction statistics and qualitative survey responses. Data collected from professional musicians was obtained through qualitative methods including in-depth interviews and questionnaires. Research questions for professional musicians focused on loss of musicians' opportunities to perform, disruption to classes, rehearsals and concert performances, loss of housing and instruments, displacement and isolation from communities of practice, initiatives to overcome disasters, building resilience and the healing capacity of music. Two regional community orchestras were included in this study. Through my role as university lecturer in music education, plus membership in each of these orchestras, the research has been triangulated through participant observation and autoethnography.

FINDINGS

I have aligned the research results according to the excellent and provocative CEPROM themes they address.

Innovative pedagogical approaches in tertiary-level music studies

During the COVID lockdown and the flood, the university music classes were conducted online. While theoretical and musicological subjects were somewhat adaptable to this pedagogy, practical activities such as individual instrumental/ vocal lessons, ensemble and choir were particularly problematic to successfully deliver. This resulted in high dissatisfaction from students who reported feelings of isolation, disconnection, and lack of engagement with the content. Students particularly missed the learning environment of engaging with peers, consulting personally with teachers and utilising the facilities, resources and instruments available on-campus. Teachers similarly reported feelings of disconnection and disengagement, often struggling with poor technology and unreliable internet connections, particularly after the flood. This data contradicted the growing tendency towardsincreased online delivery. University music students and teachers strongly advocated returning to on-campus delivery for practical music subjects. Consequently, improved pedagogical approaches have blended online delivery for some musicological subjects, which involve content delivery through online classes, supported by face-to-face tutorials for more engaged activities. Practical music instruction, such as one-to-one tuition, band ensembles and choir have returned to campus, with students appreciating access to professional rehearsal and performance facilities, peer and teacher interaction, and the social capital these activities build. Students specialising in Songwriting and Production also take advantage of

the professional studio recording spaces, recording software and equipment.

Post-pandemic outcomes that affect/reshape sustainability of music occupational niches

The necessity of a portfolio musical career was vividly exposed throughout the COVID pandemic. Its urgency was exacerbated after the Northern Rivers flood. With circumstances preventing musicians from performing, the need to establish and maintain alternative income streams became paramount. Some musicians extended their portfolios to music composition, on-line instrumental or vocal instruction, created and recorded performances in home studios for distribution through on-line marketing services and social media outlets, on-line streaming of performances and virtual concerts. "Many experts believe that this is not a short-term shift. Virtual concerts are here to stay and flourish even after the pandemic" (Ahmed, 2022). These examples demonstrate sustainable strategies for music educators and musicians sculpting a career in a volatile and changing music industry. The university music course I teach into exemplifies this approach, training students for multi-faceted careers comprising performance, music teaching, composition, song writing and production. Other factors following the pandemic which have impacted on music occupations and curtailed music touring include increased expenses for travel and electricity, inflation and the downturn in global economies that limit money available for leisure and entertainment. "Such problems are compounded by the fact that, while other industries can simply pass on increased costs to the consumer, that's harder for a non-essential business that relies on a symbiotic relationship with its customers" (Sutherland, 2022).

Sustainability through technology: Lessons of lockdown

The points above discuss some of the benefits and limitations regarding technology in the music industry and in music education. One positive attribute was the ability of technology to reach a cohort of students or staff who were isolated through social distancing, travel and living restrictions or natural disasters such as floods. Although online teaching did not prove successful for much practical music education, virtual communication platforms have become highly effective and efficient vehicles for administrative communication. Most staff meetings and faculty communications are now delivered online using platforms such as Zoom and Teams. While this media restricts the spontaneous nature of face-to-face meetings and the flexible dialogue that personal meetings can stimulate, virtual meetings cover a range of campuses. Also, time taken for staff to travel to campus to attend meetings can be more efficiently used when working at home, either preparing lessons, marking, conducting research or practising instruments. This can equate to several hours per week, which is a welcome respite for time-poor academics. Increased work from home may provide academics with a more balanced lifestyle and ease some of the burdens and cost of child care or elder care responsibilities.

Building collegiality: Collaborative options that question teaching practices

The 2022 flood had long-term consequences for education, work and accommodation in the Lismore and Clarence Valley communities. Southern Cross University was the flood evacuation and crisis emergency centre, and a temporary accommodation facility. For six months, the university accommodated the Northern Rivers Conservatorium of Music. A secondary college and an

independent K-12 school are now permanently located at the university since the destruction of their premises by the 2022 flood. These strategic economic choices make available facilities that experience lower demand due to the increase of on-line learning models. Sharing the university campus offers opportunities for collaboration between different levels of music education: primary, secondary and tertiary. In addition to sharing buildings, facilities and resources, educators are now initiating shared performance opportunities, recordings, workshops and facilitating pathways from school to university.

These initiatives exemplify the social citizenship of universities, unifying communities and providing leadership in times of crisis. The university leveraged on this situation by offering staff leave and support to assist in flood recovery efforts, and introducing research funding to support flood-related research activities and creative responses to natural disasters. Australia, being a continent of extreme weather and environmental conditions, regularly suffers from natural disasters like flood and bushfire. In an article responding to the 2019-2020 Australian bushfire crisis, Gruen (in Drummond, 2021) stated: "The role of universities doesn't stop with doing great research. We need to be advocates to ensure we're progressing as a society and as a community, so that future generations have an opportunity to live healthy, productive lives" (Gruen, ibid.). Drummond (2021) affirms the broader altruistic role of the academy: "While academics are sometimes mocked as working in ivory towers, the actions of the group went well beyond the walls of their institution. The team rolled up their sleeves and worked alongside the community."

Nurturing tertiary music students as advocates for relevant community engagement

Tertiary music students comprise a significant portion of the two orchestras in this study. The membership also includes some talented secondary music students. Students benefit from regular rehearsal schedules and preparing for concerts, learning challenging repertoire and concert programs, the mentorship and advice of older, more experienced musicians, and the camaraderie of playing with a community of practice with shared motivations, aspirations and achievements. Community engagement in the annual concert series of each orchestra builds trust, confidence, performance skills and respect between the players; professional attributes and transferrable life skills that extend into broader musical practice (such as ensemble work and solo performance), employment and engagement in other vocations. Orchestra 1 offers a competitive program commissioning orchestral arrangements of works for performance by the orchestra. This is extended to talented tertiary music composition students who are orchestra members. Orchestra 2 offers annual scholarships to tertiary music students who are orchestra members, to support their university music studies. One talented and innovative music student from my university initiated a live music festival, which he organises, promotes and performs in. The Anemoia Festival, held on the university campus, is running for the second year. Its event description states: "Lismore's music scene has struggled through COVID and floods. We used to be a major hotspot for touring acts, and with your support, we can bring this back to reality by holding our very own, local home-grown music festival!" (Anemoia Festival Humanitix, 2023). Aligned with ISME's ethos of "enhancing a sense of belonging, equity and inclusion" (CEPROM, 2023), one featured band is marketed as "A

hardcore punk band from the Northern Rivers in NSW with a socially conscious message of empowerment and inclusivity" (Anemoia Festival Humanitix, 2023).

Transformative impacts and creative music practice alternatives to tackle multi-faceted crises

Resound is a program of *The Music Trust*, an Australian charity whose purpose is to replace musical instruments lost in natural disasters. This appeal, created by musicians for musicians, was originally established to compensate for some of the damage done by 2009 Australian Black Saturday bushfires. *Resound* also donated instruments to musicians affected by the 2011 Queensland floods and extensive bushfires in 2020. The 2022 floods of the Northern Rivers devasted the local conservatorium (which lost hundreds of instruments), many homes and businesses, and Lismore's CBD. A partnership between *Resound* charity and the local conservatorium, entitled *Resound Our Towns*, had, by August 2022, replaced over 600 instruments, which were donated to the conservatorium and many flood-affected musicians in the local area (Resound, 2022). The impact of the *Resound Appeal* is described:

> *Resound* relies on the generosity of donors to provide useable, suitable musical instruments for those in need. This gift can help with recovery by re-establishing a sense of normalcy for a musician, supporting a musician's livelihood, continuing a music student's education and bringing healing to a community through their arts organisation. (Resound, 2022).

On an Australian Broadcasting Commission (ABC) television documentary *Mud and music: The sound of flood recovery* (White, 2022), one gifted university music student, who also works at the Conservatorium, described the loss of instruments: "I was helping there on the first day after the flood, where we threw out hundreds… of instruments, including some of my own". In appreciation of the donation of instruments and

as a gift back to the community, this student composed a piece entitled *Resounding*, which was videoed, recorded and presented on ABC television. The composer describes their creative process: "I think it is a real challenge to translate something of that magnitude into music" (ibid.). "I used half the piece as a 'retelling' of the event, I used the different instruments of the orchestra… to retell the landscape of that story and the other half as a tribute to everyone involved" (ibid.). She affirms the healing power of music: "Having that end goal in mind of bringing everyone together with the new instruments and, I guess, bringing music back to the community, kind of helped me in dealing with it" (ibid.).

Music for ecology, peace and respect

Some of the most important relationships in my life and career are those I share with musicians. These encompass the professional relationships with colleagues whom I have taught with for decades. I particularly value the highly stimulating associations I share with national and international colleagues in music education and research associations whose members have become lifelong friends and whose mentorship, intelligence and stimulation have guided my work, creative ethos and life's purpose. Regularly associating with people around the world with brilliant minds, great musical talent, and immense leadership capacity is a rare privilege. I have recently been honoured by a colleague and friend who has composed a piece, entitled *Shearing Time,* for me and my musician husband, scored for double bass and piano. The piece draws influences from the style of jazz pianist George Shearing. The time, thought and creative effort put into this composition and its unique interpretation of our musical styles is indeed a mark of great respect, which is profoundly reciprocated.

Since its inception in 2014, Orchestra 2 has conducted an annual series of concerts, usually performing three programs a year. Some of these programs have involved touring to regional areas in New South Wales to provide live music to rural audiences who rarely have opportunities to attend professional entertainment. These concerts have been widely acclaimed by audiences and regional councils, particularly as they provide cultural access to people in isolated communities, the elderly, some vulnerable and sick. In April 2023, this orchestra toured to Norfolk Island, and performed a series of concerts there, which was the first time an orchestra had performed on Norfolk Island. The tour was acclaimed as a great success. Such cultural activities build the social capital of regional areas.

Making Space for Music Making: Identifying New Opportunities as Society Changes and Develops

A fortnight ago I attended the funeral of a friend and fine musician. His lifestyle reflected the successes, challenges and excesses of many mature-aged musicians. The event, however, was a celebration of his life, attended by musicians of all ages, with many being now retired. While playing the afternoon away, the talent, collegiality, knowledge and skills of this community of practice and lifelong friends, was vividly exhibited. Older musicians may not now enjoy regular performance work but have established a legacy of creative output, skill and musical prowess. As society changes and develops, their relevance and leadership continues.

Inspiring advocacy champions in music and higher music education

In response to the 2022 flood both orchestras engaged in fund-raising concert programs to assist in recovery. Orchestra 1 performed concerts in 2022 with proceeds donated to flood-re-lated charities and flood-affected victims. Lismore's St. Carthage's Catholic Cathedral sustained major damage in the flood and had been closed for over a year. Orchestra 1 performed a re-opening celebration concert at the cathedral in April 2023, a sell-out concert programmed to inspire "reflection and hopefully revival of culture, spirit, and music" (Lismore Symphony Orchestra, 2023).

Since 2014, Orchestra 2 has conducted philanthropic schemes that donate funds from orchestra performances to social services, charities, social housing, welfare and music education. Currently, their donations exceed $95,000. In April 2022, this orchestra performed a *Symphony for Relief* Concert, raising approximately $4000. $2000 was donated to the Rotary District 9640 Flood Relief Appeal, while the remaining $2000 was donated to the Showground to repair damage caused by the flood.

Conclusions

This research examines advocacy and sustainability in higher music education and in professional music performance and careers. It reports on the effects of COVID-19 then a catastrophic flood on music education delivery in an Australian university, and the broader effects of these events on professional musicians, communities of musical practice, plus regional communities and audiences. While limited to Northern New South Wales, Australia, the findings have global significance. The events, and the innovative and courageous responses by educators, musicians, institutions and communities to assist, rebuild, recover and heal from such catastrophes, have lessons throughout the world. While these are very grave and challenging topics, of great concern to mature academics, musicians and socially conscious people, the hope, joy and optimism of youth provides a welcome respite from

such cares. Exuberance, energy and hope for a positive future emanates from this final word from Puff, a "Garage-psych band, made up of a couple of Southern Cross University students who all mutually agreed that life is better when you're headbanging to fast, energetic psych rock" (Anemoia Festival Humanitix, 2023).

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II Higher Education

7 REACT project: A summary of results

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ABSTRACT   This paper examines the REACT project, a strategic partnership involving universities across five European countries, aimed at innovating pedagogical practices in higher music education through the integration of Artistic Research-Based Learning. Traditional methods of teaching music performance, deeply rooted in the 19th century western conservatory model, primarily emphasise technical skill development, often neglecting the cultivation of critical and creative faculties needed to survive in the world of contemporary music industries. The REACT project addresses these limitations by proposing a student-centred approach that fosters creativity, critical thinking, and reflexive musical practice. This paper outlines the project's structure, discusses the foundations of artistic research-based learning, and presents four key resources produced by this consortium of institutions — Artistic Career in Music (Stakeholders Requirement Report), Toolkit, Virtual Academy of Music Performance and, finally, an edited book —that illustrates practical applications of this approach. Additionally, it reflects on potential directions for future research and practice within this peda-

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gogical framework. By advocating for a more holistic and contextually aware education model, the REACT project contributes to the renewal of music performance teaching and learning in higher education, ensuring students are better prepared for diverse professional challenges in the global music industries.

INTRODUCTION

Practices associated with the teaching and learning of music performance historically focus on values and expectations established in the 19th century western conservatory context and its master-apprentice pedagogical model (Bennett & Bridgstock, 2015; Jorgensen, 2014). These outputs in a predominantly mono-directional teaching and learning environment that emphasizes the development of technical skills rather than critical and creative faculties (REACT, 2024). Despite the excellence produced in certain performance contexts, this approach no longer sufficiently prepares the student to meet the current professional demands of an artistic career in music industries and to envision alternatives beyond traditional institutional settings for musical performance (Dalagna, Carvalho, Welch, 2021; REACT, 2021; López-Íñiguez & Bennett, 2020). REACT, a strategic partnership project that integrates the University of Aveiro (Portugal), Luleå University Technology (Sweden), University of Agder (Norway), University of Nicosia (Cyprus) and Uniarts/Sibelius Academy (Finland), mobilized a knowledge-creating international cooperative network to explore the potential of an Artistic Research-Based Learning, that is, a pedagogical approach that aims to encourage students' creativity, proactive critical thinking, and reflexive musical practice (REACT, 2024).

In this paper[2], an outline of the REACT project is presented, along with its outputs and existing examples, which may suggest ways in which artistic research practices have the potential for renewal in the teaching and learning of music performance in higher music education. The paper is divided into three main parts. The first part introduces the notion of artistic research and how the latter has been explored by REACT consortium. Following, the basis of the Artistic Research-Based Learning is discussed, providing detailed explanations of each dimension covered by the model. The third part describes four practical resources – Artistic Career in Music (Stakeholders Requirement Report), Toolkit, Virtual Academy of Music Performance and, finally, an edited book – that provide information on how artistic research-based learning may be applied in teaching and learning practice. Finally, a reflection on possible directions for future research and practice are highlighted.

ARTISTIC RESEARCH

The notion of artistic research is broad and has been the subject of debate among numerous scholars (Blain & Minors, 2020; Crispin, 2019; Crispin, 2015). However, within the context of the REACT project, artistic research is understood as an epistemological orientation—a

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2   The authors represent the REACT consortium in this document; however, all the outputs presented here were produced collaboratively by the five participating institutions.

practice-based form of research where individual subjectivity serves as the starting point, with knowledge situated in the materiality of artistic production, the embodied actions of performers, and the discourses they generate (Penha, 2020; Correia & Dalagna, 2020; Carter, 2004; Östersjö, 2019; De Assis, 2019). This approach implies that artistic research produces aesthetic experiences (e.g., performances, installations) and that its primary contribution lies in the artistic production itself, rather than in a text about that production (Correia & Dalagna, 2024). In this process, the researcher integrates artistic methods with academic documentation to generate new practices.

In our approach, undergraduate students are not expected to engage in artistic research *tout court*; rather, they are encouraged to acquire and develop competences such as critical and creative thinking, contextual awareness, imaginative manipulation of materials, and decision-making abilities, among others, which prepare them for future professional challenges.

Artistic Research-Based Learning

The Artistic Research-Based Learning developed by the REACT consortium seeks to foster student-centred approaches to teaching and learning of music performance through artistic research practices (REACT, 2024; Minors, Östersjö, Dalagna & Correia, 2024). The approach integrates three key dimensions: *Contextualising, Exploring,* and *Sharing*. Central to this model is the notion of Artistic Research-Based Learning, emphasizing that the student's aspirations, intentions, possibilities, and challenges—should be its focal point (REACT, 2024; Minors, Östersjö, Dalagna & Correia, 2024). Figure 1 below presents a schematic representation of the Artistic Research-Based Learning proposed

by the REACT consortium. This representation, which can be read in the clockwise direction, brings, beyond the main spheres, a set of themes that are possible explored in teaching and learning interactions. The themes situated within the interacting zones of the spheres represent a kind of partial effect generated by the ongoing agency of each pair of spheres (REACT, 2024, p. 7).

Contextualizing covers the multiple different perspectives on how a student can best contextualize themselves and their practices (REACT, 2024; Minors, Östersjö, Dalagna & Correia, 2024).

Exploring includes exploratory practices drawn from artistic research. In articulation, and because of what was developed in the dimension of Contextualizing, the work encompassed by this dimension may involve experimentation with artefacts, such as scores and instruments, as well as musical traditions, by challenging and merging performance practices. These explorations may also include subjective perspectives, such as discovering an artistic voice (REACT, 2024; Minors, Östersjö, Dalagna & Correia, 2024).

Sharing reflects how the outputs of the process carried out in the above-mentioned dimensions can be effectively shared, both in academic contexts and in relation to the art world and wider social perspectives, addressing institutional collaboration beyond academia, seeking to increase the employability skills and social relevance of music performance practices. Such a relevance of an artistic response is directly proportional to its potential to provoke empathic reactions and consequently changing mindsets (REACT, 2024; Minors, Östersjö, Dalagna & Correia, 2024).

The challenges that students identify in their practice are integral to Artistic Research-Based Learning. Typically articulated from a first-person viewpoint, these challenges encapsulate the diverse questions that arise from musical practice. Additionally, these challenges can stem

FIGURE 1. A schematic representation of the Artistic Research-Based Learning approach (Minors, Östersjö, Dalagna & Correia, 2024, p. 14; REACT, 2024)

Contextualizing
Critical thinking
Subjectivity
Inclusivity and Equity
Verbalised Knowledge

Developing
New Practices

**Artistic
Research
Based
Learning**

Exploring
Experimentation
Embodied/Performative
knowledge
Artistic Voice
Meaning-making
Imagination

Conceptualizing
& reconfiguring
Mindsets

Negotiating
Tradition
& Innovation

Sharing
Relationship & relationality
Music Industries
Disseminating Practices
Art World & Science Worlds
Artistic Citizenship

from experiences beyond the musical realm that inspire students to create artistic responses, such as issues related to gender, decolonization or psychological oppression (REACT, 2024). Teachers can incorporate these challenges into their teaching methods, acknowledging how proposed projects can create opportunities for sharing perspectives and fostering a comprehensive understanding of artistic citizenship (REACT, 2024). In this approach, undergraduate students are not required to engage in pure artistic research. Instead, the focus is on developing skills such as critical and creative thinking, contextual awareness, imaginative material manipulation, and decision-making abilities, among others, which are essential for their future professional careers (REACT, 2024). At the undergraduate level (first cycle of the Bologna Process), learning based on artistic research in music performance is delivered through project-based learning (REACT, 2024). This approach complements, rather than

replaces, the high-quality instrumental training already provided. Project-based learning fosters the skills and competencies necessary for a career as an artist or artistic researcher (REACT, 2024).

PRACTICAL RESOURCES

In order to support the exploration of the Artistic Research-Based Learning approach, four practical resources developed by the REACT consortium to introduce first and second cycle students to the practices and methods of artistic research were developed: Artistic Career in Music (Stakeholders Requirement Report), Toolkit, Virtual Academy of Music Performance and, finally, an edited book.

Artistic career in music: Stakeholders requirement report

The first practical resource produced by the REACT consortium was a stakeholder requirement report,[3] offering a transnational (i.e., pan-European) perspective on the prerequisites for an artistic career in music performance across five European countries: Cyprus, Finland, Norway, Portugal, and Sweden. These requirements were identified through interviews conducted in the aforementioned countries with teachers, students, professional performers, music directors, heads of higher education institutions, mentors, coaches, composers, and music producers.

This publication summarises both institutional and individual requirements. The former refers to what institutions must provide to prepare students for optimal career prospects, while the latter outlines the set of skills students must possess to successfully navigate various sectors of the music industries.

Toolkit

The second resource is a toolkit that provides practical advice, guidance and information especially for music performance teachers, but also for students, on how they can apply the Artistic Research-Based Learning to their teaching and learning practices (REACT, 2024).[4] The toolkit provides comprehensive explanations of all topics encompassed within the spheres, along with recommendations for exploring them in teaching and learning contexts. In certain instances, the descriptions address challenges that arise when these topics are overlooked by both teachers and students (e.g., the consequences of pedagogical approaches that do not allow for experimental practices or fail to embrace students' individuality within artistic processes).

Virtual Academy of Music Performance

The third resource is the Virtual Academy of Music Performance, a massive open online course (MOOC)[5] structured around a path of videos and related content that explore different topics of the beforementioned approach (see Figure 1) aiming to promote Artistic Research-Based Learning in higher music education. The Virtual Academy of Music Performance brings together different fields related to music performance teaching such as artistic research, career and professional development, music education and curriculum design (Minors, Östersjö, Dalagna & Correia, 2024). The first set of videos in that path address different perspectives of how a student may contextualize themselves and their practice, by considering the forms of knowledge that may be mobilized in artistic research, how these are situated both in art worlds and science worlds, how such societal perspectives also demand consideration of perspectives of equity and inclusivity, and how critical thinking is an important tool in these processes. The second set addresses explorative practices through artistic research, outlining how the artistic researcher may design their experimentation as laboratory practice. The third set of videos considers how the outcomes of artistic research may be shared, both within the academic context and in relation to the art world, as well as from broader societal perspectives.

Edited book

The fourth resource produced by the REACT consortium is an edited book entitled *Teaching*

music performance in higher education: Exploring the potential of artistic research[6] (Minors, Östersjö, Dalagna & Correia, 2024). This book makes a significant contribution to the advancement of the field by being the first to explore the potential of artistic research in fostering student-centred approaches and enhancing student autonomy. This potential is exemplified through chapters that detail artistic research practices integrated into higher music education courses across Europe, with examples ranging from instrumental teaching and ensemble work to the development of professional skills and inclusive practices.

Bringing together diverse and experienced voices from higher music education, many of whom are also professional performers, this edited collection combines critical reflection with artistic insight to present new approaches to curricula for teaching interpretation and performance. It advocates for increased collaboration between higher education and professional music institutions, aiming to strengthen ties with the music industry and thereby improve students' career prospects.

Final Thoughts

The REACT project addresses the imperative for innovative methodologies in higher music performance education. This requirement is particularly pertinent in institutional contexts where increasing governmental regulation, administrative demands, and financial constraints have introduced additional barriers to course delivery and have redefined the responsibilities of academic staff (Minors, Östersjö, Dalagna & Correia, 2024).

5 Book: https://react.web.ua.pt/?page_id=642

Considering the REACT project, both in its conceptualisation and the practices it initiated, the significance of its prefix may be understandable. While "re" suggests repetition, it raises the question of whether mere reaction is sufficient to engender change (Minors, Östersjö, Dalagna & Correia, 2024). By omitting the prefix, a proactive and/or activist approach may emerge. Nevertheless, we argue that "acting" necessitates further conceptual development, incorporating an ecological perspective (Minors, Östersjö, Dalagna & Correia, 2024). An EnActive approach, therefore, calls for an embodied pedagogical method (Pizzol, 2024), which calls individuals to critically think on their own positionality and habitus (Bäckman, 2024; Minors, Östersjö, Dalagna & Correia, 2024). We advocate for this approach, arguing that it would more effectively encompass the diverse experiences and educational needs of individuals in relation to the contemporary global music industries. (Minors, Östersjö, Dalagna & Correia, 2024).

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8 Advocating for change to sight-reading training in higher education and in research

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ABSTRACT   Sight-reading is an important but frequently neglected skill for music careers, with few higher education institutions offering specific training in this area. Experimental research has identified factors contributing to fluent sight-reading such as pattern recognition, harmonic prediction, audiation and instrumental proficiency, and focused on differences between expert and novice sight-readers. Music education literature has suggested effective use of perusal time and attention to score obstacles as strategies to facilitate fluent sight-reading, but these approaches are yet to be validated by research studies. Some sight-reading training pedagogies have been evaluated by research, including chunking, collaborative learning and a hybrid method that combines rhythm training, familiarity with style and collaborative playing. This limited research evidence highlights the need to continue advocating for inclusion of sight-reading training in higher education curricula and assessing the efficacy of proposed pedagogical strategies through research.

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Introduction

Successful music careers are built through a "development of wide-ranging playing skills beyond solo performance" (Zhukov & Rowley, 2022, p. 158). This begins in high school though participation in extra-curricular music activities and flourishes through collaborative playing during undergraduate and postgraduate study. To take full advantage of such opportunities, musicians need good sight-reading skills and ability to learn new music quickly. However, undergraduate music studies in the USA and Australia place insufficient emphasis on broad keyboard skills (e.g., Choi, 2013; Zhukov, 2014a), despite graduates reporting the importance of such skills in their professional lives (Young, 2013). At least one higher education in the UK is going against this trend by offering a class in quick-learning skills and sight-reading for piano majors during the first two years of an undergraduate degree. A study investigating the impact of sight-reading training on undergraduates' choice of repertoire being practised showed that students from this UK institution did more practice overall and "spent significantly more time practising chamber music and accompanying repertoire than did students at the two Australian institutions" where no such class was being offered (Zhukov & Ginsborg, 2021, p. 283). This demonstrates the impact of developing sight-reading skills early in the undergraduate study on participation in collaborative music-making, instead of deferring chamber music and accompanying to senior years or to a postgraduate study.

Western classical music tradition relies heavily on music notation and musicians' ability to process the score in order to realise composers' intentions in performance. When musicians play through a notated piece for the first time, they are sight-reading. Sight-reading (SR) is a complex process that involves visual, audio and motor decoding of a musical score (Lehmann & Kopiez, 2011). Many factors contribute to expert SR, including various aspects of musical training such as understanding of music theory, harmony, structure, knowledge of stylistic context and typical musical formulae, inner hearing, general technical proficiency on the instrument, and a range of personal characteristics such as cognitive and neurological processes that are unique to each musician (Kopiez & Lee, 2008). Recently, Arthur, McPhee and Blom (2020) linked expertise in piano SR to participants' higher practical and music theory qualifications, more years of training and more ensemble experience when compared to non-expert sight-readers.

Experimental sight-reading research

Research into SR has been largely experimental, focusing on differences between expert and non-expert sight-readers. Pattern recognition and harmonic prediction were shown to be essential elements in expert SR (Thompson & Lehmann, 2004). For example, when Fine, Berry, and Rosner (2006) asked 22 experienced choral singers to sight-sing four obscure Bach's chorales with manipulated melody and harmony, the modifications had a negative impact on the participants' sight-singing performance. These findings suggest that familiarity with particular musical periods and their stylistic features contributes to musical expertise and SR skills.

The ability to create an auditory representation of music being read was also shown to facilitate SR. For example, Gromko (2004) demonstrated that rhythmic audiation was an important predictor of SR ability in high school wind players. This finding supports research documenting that rhythmic errors tend to outweigh all other errors during SR (McPherson, 1994). Aural pattern discrimination was also reported to be an important factor in speed and accuracy

of SR among the university woodwind players (Hayward & Gromko, 2009).

In addition to mentally processing musical notation and creating an auditory perception of the score, the players need to activate their fingers to execute the notes that their eyes, ears and brains are seeing, hearing and understanding. Sloboda et al. (1998) examined fingering choices during SR by asking 16 pianists to sight-read the right-hand part of seven Czerny studies and analysing the fingering used with regard to SR accuracy. The findings showed that pianistic expertise was positively correlated to SR performance accuracy and fingering consistency. The study concluded that expert sight-readers rely on "overlearned, rule-governed response sequences triggered by familiar visual patterns within notation" (p. 185). This suggests that when sight-reading, performers tend to rely on habitual fingering established over many years of playing rather than formulating a suitable fingering on the spot.

Pedagogical literature on sight-reading

Pedagogical literature on SR typically synthesises findings from experimental SR research and attempts to translate them into practical suggestions for teachers and students, however the efficacy of such strategies is frequently not tested. One of the topics highlighted in the pedagogical papers on SR is the need to maximize score perusal time to identify salient features of the music such as key and time signatures, tempo marking, accidentals, and unusual elements, for example cross-rhythms, change of meter, tied notes and rests (McPherson, 1994; Wristen, 2005; Zhukov & McPherson, 2022). Wristen (2005) suggested that to sight-read a music score successfully, players need to attend to rhythm, melody, harmony and context. If the

de-coding process is executed largely during the perusal time, the musicians are more likely to maintain continuity of sight-reading performance and the rhythmical pulse. Similarly, Zhukov and McPherson (2022) highlighted the need to scan the entire score, understand key and time signatures, focus on melodic shape instead of reading note-by-note, silently sing the melody in one's head, aim at expressive performance, know stylistic differences between musical periods and their distinguishing features and formulas, and clarify all problems prior to playing to aid fluent sight-reading and build confidence in this skill.

Unfortunately, the perusal time is often not utilised effectively by students. For example, McPherson (1994) conducted content analysis of interviews with eight lowest-scoring and eight highest-scoring participants regarding the type of strategies they used when preparing to sight-read. He stated that the weaker sight-readers reported only looking at the start of the test piece, while the best sight-readers described scanning the whole work, focusing on difficulties and silently singing the melodies in their head while fingering the notes on their instrument. In a longitudinal study of 157 instrumental beginners McPherson (2005) asked students to describe what they were thinking about during a brief perusal of a challenging sight-reading test piece. The content analysis of children's comments showed that after three years of instrumental learning some young musicians were utilising effective sight-reading strategies such as recognising key and time signatures, and searching for difficulties.

Research into use of perusal time prior to sight-reading

While pedagogical studies suggest that effective use of perusal time could contribute to SR fluency and might differ between experienced

versus less experienced music sight-readers, evidence from eye movement studies supporting this notion is beginning to emerge. One example of effective use of perusal was documented in Zhukov and McPherson (2022) and another example from the same study (Zhukov, Khuu, & McPherson, 2019) is illustrated here.

The score demonstrates certain harmonic complexity, beginning in B♭-major, with a surprising diminished triad in line 1 bars 3–4, modulating to the Dominant F-major in line 2 bar 2, to the Sub-dominant E♭-major in line 2 bar 4 and its relative c-minor in line 3 bar 1, before returning to the tonic key at the end. Rhythmically the score consists of mostly quarter notes (crotchets), half notes (minims) and a few eighth notes (quavers) (see Figure 1).

Figure 2 displays the eye movement of three university flute players during perusal of this

SR task. The eye movement of Participant X (medium grey) demonstrates the most efficient use of the perusal time: after noting the time signature, the eyes moved to line 2 bar 1 noting the E-natural (Gaze 4–8); then through most of line 3 (Gaze 9–11); then tracing all other accidentals – the middle of line 2 (Gaze 12), line 1 bars 4–5 (Gaze13–14), and end of line 2 (Gaze 16); before returning to the start of the piece (Gaze 17–18). Participant Y (dark grey) focused on the first two bars but managed to notice the E-natural in the first bar of line 2 (Gaze 7) and had a quick look at the end of line 3 (Gaze 9) and line 2 (Gaze 10) before returning to the first two bars (Gaze 11–17). Participant Z (light grey) spent most of the perusal time looking at the first bar of the score and managed only one gaze at the first note of bar 2 (Gaze 14).

FIGURE 1. Sight-reading example, *Watkins-Farnum Performance Scale* (1954), flute.

FIGURE 2. Eye movement of flute players during perusal.

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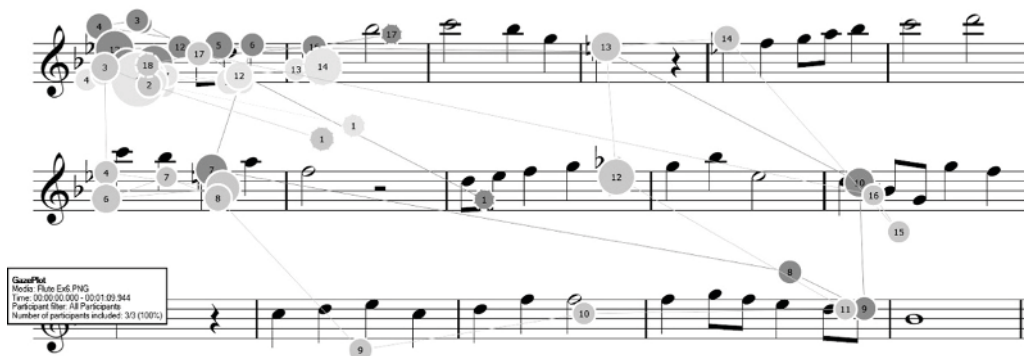
The patterns of eye movement of the three flute players during perusal of this example were consistent with their overall sight-reading accuracy score for the study and years of experience, with the most efficient use of perusal time demonstrated by the most accurate sight-reader who achieved the highest examination level (Participant X). This finding is in line with experimental SR research that showed that experts "spent more time looking at the relevant regions and less time looking at irrelevant regions" (Maturi & Sheridan, 2020, p. 2201). Similarly, Puurtinen et al. (2023) in their research on Areas of Interest examined eye movement across certain elements of a score and showed that effective use of perusal time positively impacted accuracy of rhythm SR (the experiments involved tapping various rhythms without pitch or playing on an instrument).

While the flute example above demonstrates difference in use of perusal time between expert and less experienced sight-readers, eye movement research is yet to provide strong evidence from large data sets on the use of perusal time and to investigate whether players are paying attention to particular score details flagged by educators as important for accurate music reading.

Use of chunking strategies during sight-reading

The concept of chunking––dividing a score into smaller, manageable sections–– has been utilised in music practising since the early 1980s (e.g., Howard, 1982). More recently this strategy has been investigated in SR research. For example, Lörch (2021) investigated eye movement of university music students and hobby musicians on a series of complex SR tasks that included major triads that supported chunking versus arbitrary chords and novel rhythmic patterns. Unconventional rhythmic patterns resulted in

longer gazes but the chunking processes did not explain variations in eye movements. This study is an example of novel SR research that generates little practical consequence for teachers and students.

Training in using chunking strategies for sight-reading appears to be promising. Pike and Carter (2010) employed rhythm chunking and pitch chunking drills during a group-piano class to improve sight-reading of first-year non-piano university music majors. After 60-minutes of training over three weeks, both rhythm and pitch experimental groups improved significantly more in pre- to post-tests when compared to the control group. The results suggest that even 10-minutes of dedicated exercises during class can have a positive impact on the higher education music students SR skills and facilitate development of other useful keyboard skills such as harmonisation, transposition and score reading that are viewed as "basic piano competencies for all music majors by the (USA) National Association of Schools of Music" (Pike & Carter, 2010, p. 232).

Evaluating pedagogical approaches to sight-reading training

Evaluation of pedagogical strategies to improve SR through research has been limited. One example is Pike's (2014) application of collaborative learning in a keyboard skills class for music education students. Over a 10-week semester, students progressed from working in pairs to working in small groups of 3 to 4 through carefully structured collaborative activities, with the intervention group demonstrating greater focus on problem-solving and practice strategies, and greater improvement in post-test scores than the control group. While this was a small-scale study, it nonetheless confirms the link between collaborative learning and the development of keyboard skills.

Another example is Zhukov's (2014b) SR textbook for higher education pianists that provides teaching materials for a one-semester course. This hybrid approach was based on SR research and evaluated in Zhukov et al. (2016). It includes rhythm training using scales and arpeggios in novel rhythmic patterns, solo repertoire in different styles to develop pattern recognition and prediction skills, and piano duets to facilitate collaborative playing opportunities. Pre- to post-testing of participants who implemented this approach for one semester showed significant improvement in pitch and rhythm accuracy in comparison to control and to individual-focus training programs (rhythm, style, accompanying). The results suggest that a multi-pronged approach to SR training could assist in remediation of SR weaknesses in university level pianists.

Conclusions and implications

This paper describes a divide between experimental SR research and pedagogical approaches to SR skills training in higher education. There is some evidence of keyboard skills training for music majors in the USA but limited evidence of similar offerings to piano majors, despite all graduates highlighting the importance of broad keyboard skills for music careers. We need to continue advocating for inclusion of SR training in higher education, particularly during the first two years of undergraduate degree, as this could provide substantial benefits for the development of keyboard proficiency and have positive implications on career choices. Additionally, SR research could focus on evaluating pedagogical strategies instead of conducting novel experiments and help validate the efficacy of proposed approaches.

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9 "The world is your oyster": Using foreign languages to educate Australian music theatre students

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ABSTRACT   This case study reports on the first three years in the development of an innovative music theatre voice curriculum at an Australian university. The aim of this curriculum is to equip tertiary music theatre performers for the changing world of performance by exploring the integration of foreign languages as part of their musicianship development. While the music theatre industry in Australia is dominated by English language productions, this is not the case when considered on a global scale. Thus, Australian tertiary music theatre students will need to gain exposure to various foreign languages to equip themselves to take advantage of the diverse world of international music theatre and broaden their understanding of this global phenomenon. This paper draws on the professional conversations (Healy et al, 2001; Van der Westhuizen & Okeke, 2020) of the lecturers involved in the curriculum design. Using conversational analysis as proposed by Clayman and Gill (2012), the findings suggest that the approach of embedding the foreign language content within the format of current music theatre songs, and as part of the aural musicianship curriculum, builds stronger student engagement with each of the foreign languages studied, enhances aural skills in part-singing and sight-singing, and fosters an international mindset within the tertiary music theatre performer.

KEYWORDS:
—music theatre voice
—curriculum
—professional
  conversations
—conversation analysis
—foreign languages.

Introduction

In the last twenty years, music theatre, defined here as Broadway music theatre, has become a distinct discipline within many tertiary institutions in Australia, training young performers in the art of singing, acting and dance within the genre of the Broadway musical (Harrison et al., 2014). With its roots in European operetta and the song and dance revues of the early twentieth century (McLamore, 2004), the genre of music theatre has been dominated by English language productions that have had broad international appeal. Australian universities and vocational education providers have developed music theatre training courses to meet the training demand of this growing genre, building on the model of the American training of the "triple threat" performer, who is trained to succeed equally as an actor, singer, and dancer (Harrison et al., 2014).

Increasingly, the world of music theatre has become more international as professional music theatre productions have opened across Europe, Asia, Africa and South America, opening up opportunities for versatile professional performers who can perform in languages other than English (Garde & Severn, 2020). Furthermore, the burgeoning cruise-ship and resort entertainment industry is also managed on an international scale requiring performers to be comfortable performing in languages other than English (Hartmann, 1997; Mitchell, 2015). Within this context there is now an opportunity for Australian tertiary music theatre educators to design curriculum that broadens the international mind-set of their students to equip them for the changing world of music theatre performance and the ever-expanding pathways for professional employment.

The curriculum re-design

In 2022, academics at one Australian university offering a music theatre degree course were challenged to re-think the music theatre voice curriculum in the light of international developments in the music theatre industry, and after several graduates had gained professional work in European tourist resorts and international music theatre productions. The curriculum re-design was also prompted by a university-wide curriculum overhaul that challenged academics and learning designers to deliver units and courses that could assist students to be more workforce ready, and more adaptable for the changing workforce needs (Bennett, 2009, 2016; Daniel & Daniel, 2015; Donald et al., 2020).

For the last ten years at this university, music theatre voice was taught as part of a broader unit, Principal Performance, incorporating singing, acting and dance, with the overall intent to develop the "triple-threat" model of performer by the end of the course (Elster, 2024). This unit was taught each semester of the course with the students building their skills in these three disciplines in a cumulative manner. Students were provided with learning activities that enabled them to work on specific discipline skills as well as those that combined all disciplines such as scene-into-song, and song-and-dance activities. The Principal Performance units were practical units with practical assessments and were at the heart of the music theatre degree.

However, on reflection, the lecturers teaching these units realised that the three disciplines of singing, acting and dance, while related under the umbrella of music theatre, also required specific underpinning knowledge and theoretical understanding. For the singing students this included music theory, piano keyboard skills and aural musicianship. Prior to the curriculum re-design in 2022, the music theory, piano keyboard skills and aural musicianship had

been taught only in the first year of the degree, and in a separate set of units from the Principal Performance units. The music theory and aural musicianship curriculum was underpinned with keyboard skills classes, allowing students to "see" their music theory at the keyboard, and "hear" their aural musicianship from the keyboard (Burger, 2022).

The 2022 curriculum re-design provided the opportunity to separate the singing component from the Principal Performance units and create a series of six stand-alone Music Theatre Voice units that could incorporate singing, music theory, piano keyboard skills and aural musicianship. Furthermore, each of these components were re-designed to move away from traditional models of music curriculum to embrace skills and learning activities that would prepare music theatre graduates for the ever-changing international world of music theatre. Singing focussed on the independent learning of a broad range of music theatre repertoire; music theory incorporated elements of song writing and composition; piano keyboard skills included the ability to self-accompany a song; and aural musicianship moved away from ear-training through rhythmic, melodic, and harmonic dictation to the inclusion of part-singing, sight-singing and singing in languages other than English. It is this final element of the curriculum re-design, aural musicianship, that is the focus of this paper.

Methodology

This study drew on the professional conversations (Healy et al., 2001; Tillema & Orland-Barak, 2006; Van der Westhuizen & Okeke, 2020) of two lecturers at this university, and employed conversation analysis as proposed by Clayman and Gill (2012) to investigate the two connected research questions:

→ What factors influenced the decision to include foreign language studies in the aural musicianship curriculum of the new Music Theatre Voice units?
→ How has the inclusion of foreign language study within the Music Theatre Voice units improved student engagement and achievement in the aural musicianship learning activities?

The two lead lecturers in the development of this new curriculum, and the authors of this paper, reflected on these two research questions in a professional conversation. While the conversation took place in a mutually convenient and informal setting, the focus of the conversation was the professional activity, in this case the curriculum re-design and the incorporation of languages for music theatre students. This conversation was transcribed becoming the data that would enable the research questions to be answered through the lens of conversational analysis. Conversational analysis is a qualitative research methodology that works "almost exclusively with naturally occurring interaction as it has been captured in audio and video recordings and rendered into detailed transcripts" (Clayman & Gill, 2012, p. 121). However, this analysis did not focus heavily on the non-verbal elements of the transcript, but rather sought to draw out important elements of the curriculum that would become the main themes for discussion. As the main themes are discussed in this paper, excerpts from the transcript, shown in italics, will be used to support the discussion of the research questions posited in this paper. The speakers will be identified as either A or B.

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Findings

Why include foreign languages in a music theatre curriculum?

The analysis of the conversation data suggested that the changing world of the music theatre industry, and the increasing globalisation of this genre, provided the strongest reason for the inclusion of the study of foreign languages in the music theatre curriculum. Furthermore, graduates of the course were increasingly finding performance work in countries other than Australia, where there was some expectation to have knowledge of languages other than English.

The study of European languages is commonplace in classical singing courses as much of the operatic repertoire centres around the three main languages of Italian, French and German. So, when the curriculum was revised, the languages chosen for study included Italian, French and German. However, three other languages were included: Hindi, Swedish and a Torres Strait Island language. The inclusion of the Hindi language was driven by the growth in the 'Bollywood' phenomenon (Ganti, 2013). This is a music theatre genre that is manifest in a substantial film industry in India, that has a global following of many millions of fans. Interestingly, the Indian diaspora is well represented in the location of this Australian university providing opportunities for students to perform in this language.

> A: I sang at an Indian cultural function last weekend with my singing student, who is also Indian. He has been helping me with the language and the pronunciation, which has been really helpful. They hold this event every year, so I hope I can bring our students along next time to get more exposure to the Hindi language and the whole cultural experience.

Swedish was chosen because of a connection to a 2004 film, *As it is in Heaven*, about an international conductor who returns to his small childhood town in Sweden for early retirement. When he helps with the church choir, he affects the lives of all in the choir. While the premise of the song was interesting to the students, the language itself presented many challenges as it does not look like it sounds, thus making it difficult to master (Karlsson, 2019).

Finally, it was agreed by the curriculum developers, that Australian students need to also have exposure and understanding of the languages of their First Nations peoples. There are many hundreds of languages of Australian First Nations peoples, and the Torres Strait Islander music was chosen for its lyrical sonority and its historical blend of various cultures, thus making it easily accessible to the music theatre students, while still observing the cultural sensitivities for First Nations culture (Fienberg, 2023).

Improved student engagement in aural musicianship

The professional conversation revealed that the languages were introduced to the students using current music theatre songs. This introduction of new repertoire piqued their interest, drawing them into the detail of the language study. Using the IPA (International Phonetic Alphabet) approach (Karna, 2012), the students were able to grow their knowledge of speech sounds, while at the same time, increasing their sensitivity to vowel shapes, in particular. This is supported by the work of Karna (2012) who suggests that

> A choir which has developed an understanding of the International Phonetic Alphabet will not only be able to communicate more effectively with their director, but they will also be more effective in communication intelligibility of text to their audiences. The singers will also become more knowledgeable and capable of pronouncing appropriate diction in all circumstances (Karna, 2012, p. 14).

The surprising outcome of this phase in the curriculum, was the improvement of their use of speech sounds in their English-language songs. "A: So, they they're singing in parts, so they're

developing their ear, but by adding the element of language, they've got that third part of the ear, which is around the new vowels." While many music theatre songs require the use of standard American accents for the development of the characters, through the inclusion of European, Asian and First Nations languages in music theatre songs, the students gained a greater depth of enunciation and improved their aural awareness of the lyrics as an integral part of the music of the song.

> B: So, what you're really doing here is really fine-tuning their listening skills as well, because you're really asking them to be more discerning about the sounds in Australian words. I think our vowels are pretty rough.

> A: They are and there's lots of diphthongs and triphthongs.

This conversation highlights one of the outcomes of foreign language study for Australian vocal students: the enhancement of the aural acuity with respect to vowel shapes and vowel production.

Development of aural skills through language acquisition

The international languages were all introduced to the students using current music theatre songs, that also involved part-singing and sight-singing. A key skill for all singers is the ability to create harmony with one another, while also developing the skill of sight-singing (Sharon, 2016). Traditional aural musicianship classes study aspects of harmony and sight-singing in isolation from specific songs (Mok, 2018). While elements of this type of training can be useful, many students will often dis-engage with this type of study as they find it difficult. Furthermore, they often do not make the connection between aural musicianship training and performing in music ensembles (Hannan, 2006).

This revised curriculum for music theatres singers required the singers to learn all parts of the songs, master the foreign language and its

vowel and consonant sounds, and do this with reference to the notated music. It became apparent that this strategy for aural development made faster improvements in these students' level of musicianship than traditional methods had yielded in the past. Furthermore, the students were so engaged in the process, that they were enthusiastic about performing the foreign language songs in public and included choreography. "A: We performed the Hindi song with the 'choreo', and that seemed to make it easier for the students to remember the text." This final stage of the learning affirmed their confidence with the foreign language text, the harmonic structure as well as the overall intent of the music theatre song.

Conclusion

The introduction of foreign languages within the aural musicianship curriculum for music theatre singers has seen a growing global musical awareness among these aspiring professional performers. Some of the students are keen to study and travel abroad to develop their language skills further, and this type of study has boosted their confidence, as well as provided them with specific tools such as the international phonetic alphabet, to launch themselves into this type of learning.

Most interesting for the researchers, was the students' improvement in more general aural skills, such as part-singing and sight-singing. Historically, these skills these have been difficult to teach in isolation. However, using the foreign language songs, where students are required to develop a very specific aural awareness with respect to the text, they are also developing strong awareness of the harmonic structures, and increasing their ability to hold an independent part. Through strategies that also require them to be able to sing any part in the harmonic

structure, they are also building their sight-reading skills and understanding of notated scores.

The findings of this study suggest that the approach of embedding the foreign language content within the format of current music theatre songs, and as part of the aural musicianship curriculum, builds an international mindset within the tertiary music theatre performer, and an improvement in part-singing and sight-singing. These skills are essential to the modern music theatre performer as they contemplate a career in this ever-changing world of performance.

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10 Aural skills learning inside and beyond the university classroom

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ABSTRACT   As they work in varying and changing contexts, future musicians are likely to benefit from strong and flexible aural skills: the ability to learn music both by ear and with notation, to imagine musical solutions and to connect music notation with expected sound. This paper presents a pedagogical and analytical model that acknowledges how students can learn aural skills through formal courses, instrumental studies, or informally. The model draws on a synthesis of cognitive and philosophical literature, previous pedagogical literature on aural skills, and selected sources on music psychology. The model is based on an action-oriented account of the human mind, represented by recent cognitive research such as enactivism but also such classical authors as John Dewey, Lev Vygotsky, and Martin Heidegger. Recurring habits of action, whereby people learn to anticipate regularities in their environment, can be viewed as knowledge in themselves. Musical habits enable people to think nonverbally, through the medium of music. Through tools and symbols, such as musical instruments or notation, individual thinking is mediated by cultural structures such as pitch systems. Recent cognitive literature on metaphors, cross-domain mapping, and mimetic comprehension sheds further light on how musical hearing involves kinesthetic, spatial, and visual dimensions in addition to the aural. The proposed model involves three components. 1. Mimetic experience refers to learning by

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ear and mental participation in the temporal flow of music. 2. Mental maps are constructed as people interact with musical symbols or instruments in aurally focused activities. 3. In the flexible mastery of units, aurally learned patterns are decomposed into pitches when notated or played by ear, and the discrete pitches grouped or "chunked" in music reading. The model helps to use pedagogical methods creatively and yet effectively, or to recognize how formal education may interact with learning beyond classrooms.

Introduction: Aural skills education in service of expanding professionalism

Aural skills studies are a part of many levels of formal music education, including the professional. The concept is used here for a family of music subjects, covering ear training, solfège, formation musicale, Gehörbildung, dictation, and sight singing (Andrianopoulou, 2019, 18–21). These subjects have traditionally focused on teaching musicians to write down and analyze music by hearing, to sight sing music or perform rhythm by reading, and to read musical scores with "inner hearing": with an anticipation of how the music would sound. Present-day music curricula, however, typically conceive the goals of aural skills study more broadly, including the flexibility and fluency of learning music by ear and with notation, and the practical awareness and sensitive treatment of harmony, intonation, and rhythm (Andrianopoulou, 2019, p. 18–26). When successful, aural skills studies have the potential to broaden students' musicianship in ways that are likely to support their employability (Parkin, 2021) and strengthen their ability to meet the diverse ethical and cultural challenges germane to expanding professionalism (see generally Gaunt & Westerlund, 2021).

It has been widely recognized that higher education needs to support the comprehensive development of future musicians beyond the

traditional practice of various musical skills (e.g. Bennett, 2008, p. viii–ix; Gaunt & Westerlund, 2021). Furthermore, it is important to discuss and update the conceptions of musical skills that are expected to support future musicians. This paper approaches the learning processes in aural skills in a way that emphasises habits of musical action. From this action-oriented perspective, as it will be called here, music perception needs not be conceived as a private and abstract process, but as a product of cultural habits of action. This perspective helps to recognize and support connections between formal aural skills education and the students' broader learning and engagement in music.

Besides learning aural skills themselves, more and more students and young professionals also need some understanding of aural skills pedagogy. A trend in Finnish music schools is to integrate elementary aural skills education in instrumental and ensemble studies, which has motivated many in-service teachers to participate in courses on aural skills pedagogy.

This paper is based on a critical synthesis of literature and builds on the author's doctoral dissertation (Ilomäki 2011), together with more recent sources. Its draws together cognitive and philosophical literature, which suggests how people may develop the capacity to think in music, and pedagogical literature on aural skills. Selected literature on music psychology is also used, concerning such musical activities as playing by ear, sight reading, and improvisation.

The following text describes the action oriented cognitive perspective (2), introduces a model for what is required for successful aural skills learning (3), and finally points at some implications (4).

Theoretical perspective: habits, embodiment, and musical "hearing"

In many other countries, research-based reflection of learning concepts has become prevalent in both higher music education curricula and those of children and young people. The Finnish core curriculum for Basic Education in the Arts gives particular attention to student agency and emphasises positive learning experiences as sources of intrinsic motivation (FNAE, 2017). Research on informal learning in music has also been influential (Väkevä & Karlsen, 2012). Several studies suggest how some types of aural skills may develop outside formal aural skills lessons, for example through playing by ear (Green, 2012; Green & Smart, 2017, p. 431–434; Haston & McPherson, 2022; Musco, 2010).

This paper concentrates on the musical, largely nonverbal learning processes connected to aural skills. For this, it draws on so-called action oriented cognitive and philosophical research, which views action and embodiment as fundamental to human perception and conceptualization.[2] Firstly, pragmatist philosophers have developed the idea of habits of action as forms of knowledge, which has become influential in the philosophy of music education. Secondly,

research on aural skills can be informed by literature on tools and symbols as mediators of human experience, which includes selected pragmatist, Vygotskian, and phenomenological texts. Thirdly, the theories of cognitive metaphors (Lakoff & Johnson, 2003) and so-called mimetic hypothesis (Cox, 2016) suggest that human perception and experience tend to make connections between domains of experience. The processes we call musical hearing are likely to involve many other modalities besides the aural, and processes of bodily participation are likely to influence music perception even beyond our conscious awareness.

A central idea in the pragmatist philosophy of Charles S. Peirce and John Dewey is that we are connected to the environment, both physical and cultural, through constant interaction and inquiry. The present text particularly draws attention to the Peircean idea of habits of action as knowledge, as applied and developed by John Dewey. With repeated experience, we develop habits of action, which also involve non-verbal knowledge of what kinds of feedback to expect as a result of our actions in different situations and environments (Dewey, MW 9, p. 51–59; Määttänen, 2010). Dewey also made a highly important distinction between broad and active habits, whereby people adjust to changing situations, and "routine" or "unthinking" habits produced by monotonous repetition (Dewey, MW, 9, p. 54–55).

The processes whereby musicians learn to use musical instruments and music notation can also be related to literature that emphasises the role of human tools and symbols as mediators of thinking and perception. Tools and symbols are central in Deweyan philosophy, in the cultural-historical psychology of Lev Vygotsky, and also in the writings of several phenomenological philosophers (e.g. Ihde, 1979; 2010; see also Ilomäki, 2011, p. 45–47; p. 198–199). Both physical tools and cultural symbols gain their meaning in use, which combines personal, intentional action and

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2   Embodiment and interaction are central to a large body of recent cognitive research. Because of the avoidance of establishing a strict boundary between the individual and environment, or between the mind and body, the approach described here can also be called anti-dualist. Other umbrella terms for recent cognitive research that emphasises action and embodiment include enactivism, or sometimes 4e cognition, referring to embodied, embedded, extended, and enactive (e.g. Schiavio & Schyff 2018).

cultural mediation (Dewey, MW6, p. 42; Dewey, LW1, p. 102). Music notation is typically learned first through playing and singing, which involve practical, personal action and yet shape the experience towards culturally inherited categories and structures. (See also Hultberg, 2010.)

Recent theories of conceptual metaphors (Lakoff & Johnson, 2003) and mimetic comprehension (Cox, 2016) suggest that basic patterns of bodily interaction – such as moving and grasping objects – are still involved in perception and conceptual thinking through processes called cross-domain mapping and cross-modal mimetic behavior. People have a natural capacity to connect domains of experience and to use concrete domains to make sense of abstract ones. For example, a social atmosphere may be called tense or demands may be called high (Johnson, 2007, 179). Making a synthesis of recent literature on embodiment, mind, and music, Arnie Cox (2016) has even developed so called mimetic hypothesis, according to which our musical experience is profoundly shaped by imitative processes. Even when we appear to be just hearing and perceiving music, the experience involves mental and even brain processes typical for music production (Cox, 2016, p. 11–160).

The shared view of the interconnectedness of the human mind, body, and environment has caused revived interest in Deweyan, Vygotskian, and phenomenological philosophy among cognitive researchers (e.g. Dreon, 2019; Johnson, 2007, p. XV, 152–153). For aural skills education, the idea that habits enable people to anticipate patterns and regularities in their environment is highly relevant when pursuing an understanding of learning beyond formal education. Musical habits typically connect several domains of experience, when musicians use their voice and instruments to regulate sound through bodily action and receive musical sound as feedback. Different habits, which connect the aural, kinaesthetic, spatial and often visual domains of

experience, are likely to result in different ways of experiencing music (Downey, 2002).

Three components of aural skills learning

The following text presents a model that integrates the previously described cognitive approach with advice frequently given in the practical literature and tradition of aural skills pedagogy. Indeed, bodily action and the practice of flexible musical habits have already been part of many historical, well established aural skills methods and approaches, from Johann Heinrich Pestalozzi to Orff, Dalcroze and Kodály, and the tonic sol-fa by John Curwen being applied in the Kodály education (Rainbow, 2001/2014). The model presented here involves three components that have been inspired by the pedagogical steps frequently suggested in Kodály-oriented literature (Houlahan & Tacka, 2015, p. 41–47). While the pedagogical source literature was prescriptive and suggested what teachers should do in classrooms, the main purpose here is analytical: to identify pedagogical steps that are likely to be required in successful aural skills learning, whether happening in formal aural skills education, instrumental studies, or informally.

This brief presentation will concentrate on some rather typical skills practiced in aural skills courses: learning music by ear, expressing aurally learned music though notation or by playing by ear, and reading music notation with "inner hearing" – an anticipation of how the music would sound. In the limited space provided here, furthermore, the presentation focuses on pitch.

With these limits, we could say that successful aural skills learning needs to involve the following components:

a. mimetic experience
b. mental maps, and
c. flexible mastery of units.

The first component – aural, mimetic experience – refers to the particular types of active participation and imitation involved in aural skills learning. In order to play music by ear, write it down, or sing in sol-fa, the musicians need to imitate it in some way, either aloud or mentally – the latter of which is often called inner hearing or audiation[3] (e.g. Ilomäki 2011, p. 20–21). In elementary levels, it is common to teach songs by ear and later guide the students to find them in sol-fa syllables or to sing and write them down on staff notation phrase by phrase (e.g. Houlahan & Tacka, 2015, p. 197–201). Instrumental teachers are also recommended to encourage their students to play music by ear (Haston & McPherson, 2022). Even when the recall, analysis, or transcription of music happens through "inner hearing", an anticipated production of music can be said to be strongly involved (Covington, 2005). It is also typical to reinforce the connection between active anticipation and musical feedback by different types of variation, such as singing songs in elementary lessons with different nuances and dynamics, or inviting students to invent their own musical phrases (Houlahan & Tacka, 2015, p. 102–110). Based on the literature on cross-domain mapping and the mimetic comprehension of music (Cox, 2016), we could say that such activities involve mental imitation or mimetic participation (see also Marvin, 2021). Many teachers' practical experience also suggests that musicians' backgrounds in music production, such as singing experience and main instrument, are related to different perceptual tendencies that become visible in aural skills courses.

The second component involves a mapping of the aural experience with a system of symbols: for pitch, sol-fa syllables, scale-degree numbers, staff notation, or pitch names – or to the pitch system of an instrument. In elementary stages, students typically learn music with a narrow range, which allows them to develop a mental map for pitch part by part. Instrumentalists often start playing melodies of a limited range by ear, and the instrument gives them immediate aural feedback. Likewise, in elementary Kodály classrooms, students may back phrases in sol-fa or invent their own phrases using hand signs or types of elementary notation (Houlahan & Tacka, 2015, p. 202–203). Through activities which connect intentional musical action with immediate feedback, the students learn to anticipate the musical patterns that will result from different paths on the system of solmization syllables, pitch names, or staff notation, as if the symbols were an instrument that produces expected musical responses to anticipated actions. Through action and feedback, the solmization names, staff notation, or instrument positions, can develop into mental maps.

If students learn to play by ear, they orientate on their instrument by anticipating melodic or harmonic patterns and receiving feedback from the instrument. This practice involves basically similar elements of anticipation and feedback – including spatial, musical, and even visual dimensions – as do many aural skills exercises. Playing by ear, therefore, is likely to make the instrument into a mental map that enables the students to anticipate music even in the absence of audible feedback. Playing only from scores does not involve similar anticipation and feedback for pitch, and is unlikely to create similar flexible habits in the pitch dimension. From this perspective, the recent trend to broaden instrumental teaching towards improvisation and creative activities in both music-school curricula

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3   As a practical pedagogical concept, audiation is often used interchangeably with inner hearing. The term is rooted in the Music learning theory by Edvin Gordon (1984; see also Azzara 2021/1991), which rests on a different epistemology from action-oriented cognitive theory presented here. At the level of practical teaching, applications of Gordon's work stress learning by ear, improvisation, and musical pattern learning, which are highly compatible with the model proposed here.

and courses of instrumental pedagogy is likely to be beneficial to aural skills learning.

The third component, flexible mastery of units, results from the discrepancy between the phrase-level units that are convenient for learning music by ear and for many practical musical activities, and the discrete notes provided by music notation or the pitch systems of many instruments (e.g. Cook, 1990, p. 75–93; Haston & McPherson, 2022). In fluent action – whether learning by ear, sight reading or improvisation – musicians tend to think in phrase- level units. To notate or play by ear on instruments like the piano, the phrases need to be analyzed into discrete pitches (Haston & McPherson, 2022, p. 178–179). In reverse, in reading music notation, reaching any fluency requires a grasp of patterns, called "chunking" in psychology (Karpinski, 2000, p. 73–77, 174).

Aural skills pedagogy commonly offers students various tools to grasp music in meaningful units before notating it. In elementary pedagogy, word rhythms often support the recognition of familiar melodic or rhythmic patterns, and hand movements may help the students to grasp the musical contour of songs before they are notated (e.g. Houlahan & Tacka, 2015, p. 191–208). For more advanced levels, pedagogical literature recommends conscious attention to meaningful patterns of chunks on the basis of musical contour, rhythmic, melodic, or harmonic patterns (Chenette, 2022, p. 165–171; Karpinski, 2000, p. 65–98). Improvisation is also used for the practice of stylistic harmonic and voice-leading patterns (Benedek, 2015; Peebles, 2021).

The three components are less distinct in music reading – wherein the students proceed from symbols to performed or imagined sound. In sight singing, pedagogical materials typically begin with limited patterns, such those featuring stepwise or harmonically clear motions, until the students have developed a more generalized mental map of a pitch system, which in tonal context is often called scale-degree function (Larson, 1993). With an instrument, the silent fingering of phrases may be used as a conscious practice strategy (Miksza, 2011).

In advanced studies, the role of idiomatic, stylistic, and also instrumental patterns becomes more and more prominent even in music reading (Ilomäki, 2011, p. 24–25, 67–71). In fact, people often appear to develop flexibility with harmonic and textural units outside formal aural skills classrooms even more successfully than through formal classroom methods. Instrumentalists who make good progress tend to enjoy the intense embodied and musical experience of working with complex and idiomatic musical textures, for example when practicing technical studies and virtuoso repertoire for their instrument. Recent research on music and gesture, furthermore, suggests tight connections between musical emotion, gestures, and the perception and grasp of musical patterns (Gritten & King, 2011). The implications of such aspects for aural skills learning remain a topic of further study.

IMPLICATIONS AND FURTHER RESEARCH TOPICS

The previously described three components have provided a framework to recognize and discuss elements that are likely to be required for aural skills learning to be successful. In courses of aural skills pedagogy, such discussion has been helpful in a culturally diverse context wherein students may need to adapt to different aural skills methods in their studies and working contexts. In aural skills courses for higher-education students, the model may help students to focus their aural skills practice. In the best case, the students can recognize how aural skills are connected to their broader habits of working as musicians, for example playing by ear, improvisation, or analysis of their instrumental repertory.

In this way, they can find the means to continue to develop their musicianship after formal aural skills courses.

Generally, encouraging students to develop broad musical habits seems to yield several benefits. Flexible skills such as playing by ear, improvisation, or readiness to use one's voice in practical situations are likely to empower young musicians to participate in diverse and expanding practical contexts. Additionally, activities that require musicians to approach music in flexible ways are supportive of the development of aural skills and the structural understanding of different materials and parameters of music. The three-component model of aural skills learning presented here seeks to support an analytical discussion of how such learning processes might happen in either formal or informal contexts.

In this brief presentation, it was necessary to leave out highly important issues pertaining to aural skills learning. For instance, elements of the model can also be used to address other parameters than pitch (e.g. Pratt, 1998; Chenette, 2021), many of which also lend themselves to flexible practice but do not all involve similarly organized conceptual systems or culturally established metaphors. An even more important direction that warrants further discussion and research is how the tight connections that are known to exist between human emotions and mimetic and grouping processes in music contribute to aural skills learning. While research on these topics is still ongoing, the strong emotional dimensions of many informal music learning contexts, or intensive instrumental study, often seem to contribute to people's aural skills development in ways that may be more effective than the means available in formal aural skills classrooms.

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11

Focus of attention during video feedback of a music performance

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ABSTRACT The ability to identify weaknesses and improvements in performance without a teacher's feedback, conceptualised here as efficient self-evaluation, is an important aspect of self-regulated music practice. However, the concurrent efforts required to perform and monitor the performance for feedback represent a challenge for any learner. Videotaping the performance and watching it afterwards (video feedback) could constitute a solution to this problem by allowing the learner to concentrate fully on each task. In addition, focusing on the result of a performance (sound produced, interpretation) would yield more musical and technically accurate performances than focusing on technical matters while performing. Nonetheless, musicians seem to naturally focus on their technique while playing, possibly because of the feedback they receive from their teachers. Studies in sports and in music demonstrated that using video feedback would modify the athletes' or musicians' perspective on their performance. In our study, we explored how video feedback could affect the topics addressed in the self-evaluation of a

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performance by intermediate-advanced musicians (n = 8). In comparison with reflections made after performing, after watching a recording of that same performance musicians made more self-evaluative comments about interpretation and instrumental execution, and fewer comments about performance flow or learning stages. We concluded that musicians may self-evaluate different aspects of their performance while using video feedback, as compared with self-evaluations immediately following live performances.

Introduction

In the context of learning western classical music, developing musicians undertake a vast amount of practice that they mostly regulate by themselves to attain excellence on a musical instrument (Hallam, 2013; Miksza, 2011). Many studies on musical self-regulation have focused on the identification of efficient and less efficient self-regulated practice behaviours of musicians at different levels of advancement (Bartolome, 2009; Duke et al., 2009; Hallam, 2001, 2013; Leon-Guerrero, 2008; McPherson & Renwick, 2001; Mornell et al., 2020; Nielsen, 2001; Nielsen, 2015; Pike, 2017). A salient component of the efficacy of self-regulated music learning highlighted in the results of these studies is the musician's capacity to effectively self-evaluate their playing during practice.

In self-regulated learning, the self-evaluation process is preceded by the process of self-monitoring. Defined as "observing and tracking one's own performance and outcomes" (Zimmerman, 1998, p. 78), self-monitoring allows musicians, for example, to identify while performing the information that they need for self-evaluating afterwards (McPherson & Renwick, 2011). In this context, what musicians are focusing on while playing might be analysed through the lens of attentional focus (Chua et al., 2021; Wulf, 2013).

Attentional Focus

As has been demonstrated with athletes, a musical performer's focus of attention while performing might affect the execution and the result of the execution of a motor task. More precisely, numerous studies in sports have established that adopting an external focus of attention during a performance may benefit the performance itself and its learning, and that this effect could apply to a variety of motor tasks and with learners of various skill levels or age (Chua et al., 2021).

For musicians, adopting an external focus of attention could mean focusing on the results of their movements on the instrument (sound produced) rather than their movements per se (instrumental technique). Evidence suggests that pianists play more accurately when they focus on the sounds, they produce rather than their movements (Duke et al., 2011). Similarly, untrained singers have been found to produce better tone quality when focusing on their sound while singing rather than the vibrations of their throat (Atkins & Duke, 2013). In a follow-up study with trained singers, Atkins (2017) found that a more distant focus of attention improved their tone quality in comparison with an internal or a more proximal focus of attention. Finally, performances in which musicians focused on musicality (external focus) have been rated as more musical and technically accurate than performances in which musicians focused on their

technique (internal focus) (Mornell & Wulf, 2019). As was the case in studies in other fields (Chua et al., 2021), Mornell and Wulf (2019) found no difference between an internal focus of attention (technique) condition and a control condition (play as they normally did), suggesting that, unless told otherwise, musicians may adopt an internal focus of attention while playing, possibly as a result of the coaching or teaching they received (Chua et al., 2021).

Wulf (2013) suggested that there are few examples of pedagogical interventions aimed at encouraging learners to understand the superiority of an external focus of attention during the learning of a performance and the performance itself. Among potential interventions, video feedback used in sports and music may modify what learners focus on when self-evaluating.

Video Feedback

Video feedback, conceptualised in this paper as watching and analysing a video of one's own recorded performance (Boucher et al., 2020, p. 437), might enable the learner to compare their internal perception of a performance with an external point of view.

In the sports context, athletes may benefit from using video feedback by assessing aspects of their performance that they cannot be aware of while performing (Rikli & Smith, 1980; Selder & Del Rolan, 1979). Although the benefits of video feedback for performance results would require time to unfold (Guadagnoli et al., 2002; Selder & Del Rolan, 1979), video feedback could support athletes' reflective processes in ways that might not be observable with immediate performance testing or external assessment (Hebert et al., 1998).

In the context of musical learning, musicians who use self-recording may self-evaluate their recorded performance differently than evaluations based on recollections, post-performance

(Daniel, 2001; Hamilton & Duke, 2020; Masaki et al., 2011; Silveira & Gavin, 2016), and, furthermore, may self-evaluate differently (Boucher et al., 2021) and chose different learning strategies (Boucher et al., 2020) during practice sessions following video feedback.

Aim

This study will explore whether musicians focus on different aspects of their performances when self-evaluating in two different conditions: after performing (without the aid of a recording) and after watching a recording of the same performance. It addresses the following research question: Would pre-university classical guitarists focus on different aspects of their performance in self-evaluations without the aid of a recording in comparison with self-evaluations made after using video feedback?

Method

Our purpose in this study was to evaluate how video feedback might affect the self-evaluation of pre-university classical guitarists, with a particular focus on the aspects of a performance that they attend to when self-evaluating. We adopted a within-subjects design whereby the independent variable was the condition for self-evaluation (post-performance without the aid of a recording/post-video), and the dependent variable was the number of coding entries in an observation scheme comprising aspects of playing that the participants identified in their self-evaluative comments.

The within-subjects study reported here formed the second phase of a larger between-subjects experimental design. The study took place in a college in Québec, Canada. We offered the opportunity to participate to all classical guitar students enrolled in a 2-year

pre-university music performance programme. For the large between-subjects experimental study, thirteen males and three females volunteered. We gathered data regarding their age, instrumental level in the programme (first/second year), years of experience in individual lessons, latest grade obtained in an instrumental evaluation, and frequency of using video or audio feedback. All participants reported using video/audio recording less than twice a month, which was a prerequisite for participating in the study. In the large between-subjects study, we matched the participants for their level in the institution's programme (first/second year) to ensure an even distribution, and ranked and paired them according to their latest performance examination grade. We then used a random allocation software to assign the participants (n = 16) to a control (n = 8) or an experimental group (n = 8).

The experimental group, who engaged with video feedback, was the focus of the within-subjects study reported in this paper. The participants in this group (n = 8) had an average of 7.1 years of experience in music tuition (SD = 3.6); were 19 years-old (SD = 1.3) and had received an average grade of 79.6% on their latest performance assessment (SD = 10.4). Three of them were in their first year in the programme and five of them were in their second year.

Procedure

During the experimentation, the participants learned the same piece of music, a waltz by French composer Thierry Tisserand. To limit external influences, the chosen piece had not yet been published and we asked the participants not to discuss the experiment with their teacher or peers. The experimentation comprised 10 practice sessions that lasted 20 minutes each, and during which the participants could practise the piece freely. After practice sessions 3, 5, 7, and 9, participants (n = 8) performed the piece, or

any part they could, in front of a camera. Immediately after the performance, the researcher asked each participant to self-evaluate their performance by orally answering the question, "Which aspect(s) of your playing would you like to improve in the next practice sessions?" Before the practice session following each recording, the participants watched their recorded performance on a laptop computer and self-evaluated their recorded performance by answering the same question as after its recording. This intervention, watching their recorded performances and self-evaluating afterwards, will henceforth be referred to as "video feedback" in this paper.

In previous studies on video feedback, a coach guided the viewing (Guadagnoli et al., 2002; Rikli & Smith, 1980) or the participants used an observation grid (Masaki et al., 2011; Selder & Del Rolan, 1979) to self-evaluate their video, thus failing to isolate the potential effect of video feedback alone on the learners. Therefore, because of the lack of knowledge on the effects of video feedback on developing musicians, the viewing in this study was free and unguided.

Analysis and findings

We transcribed the self-evaluative comments and performed a content analysis of these comments based on recommendations from Saldaña (2009), whereby small units of text are identified that convey a complete, precise meaning. In this context, a unit was established when the participants mentioned a topic in their self-evaluative comments. Coding for the within-subjects study was based on an analytic framework that emerged from the larger between-subjects study, which included validity checks with a fellow researcher/guitarist. All the thematic categories in the original framework were represented in the analysis of the eight participants in the
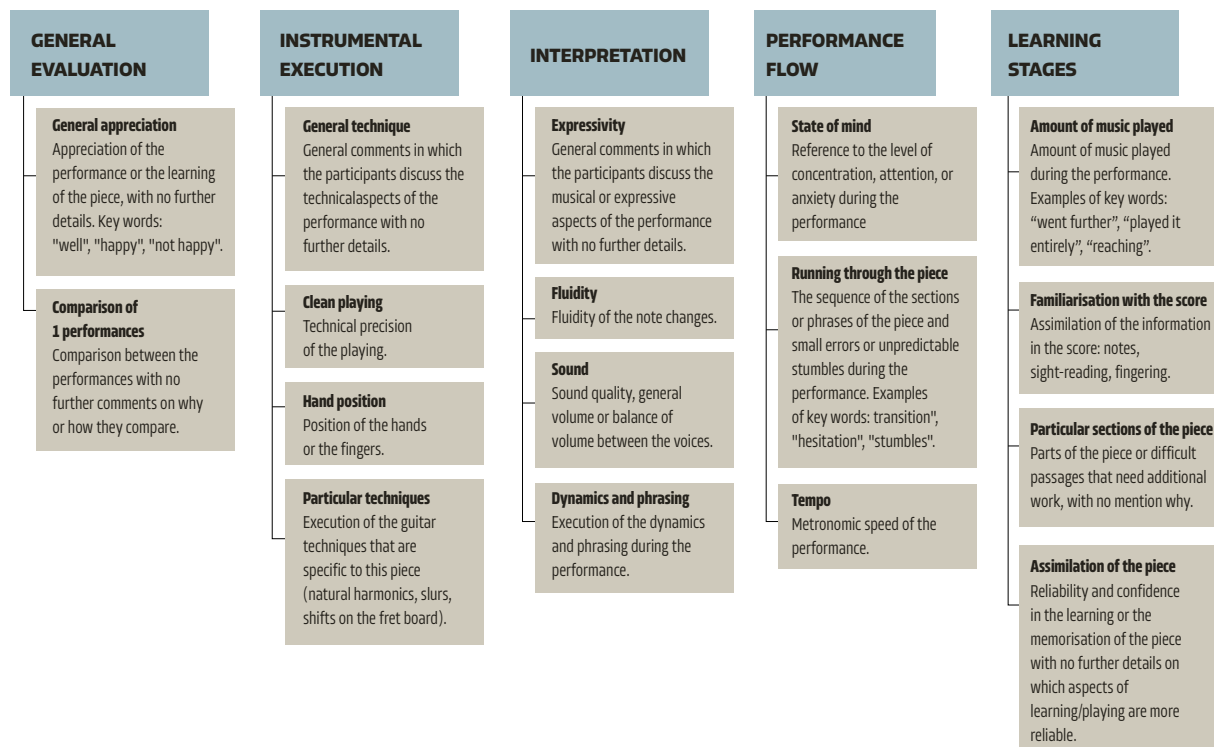
experimental group. The final coding scheme comprised 17 categories related to specific aspects of a performance. These 17 categories were then grouped into five broader categories that encompassed different themes (Figure 1).

Comparison of the post-performance and post-video feedback self-evaluation

We compared the sum of entries coded in each theme for all post-performance assessments (n = 4) and for all post-video feedback assessment (n = 4). Overall, the participants made more self-evaluative comments in their post-performance assessments (n = 138) than they did after watching the recorded versions of the same performances (n = 121). In Figure 2 bellow, we display the number of comments coded in each theme (see Figure 1) with a comparison of the feedback conditions.

The theme *general evaluation* included the categories *general appreciation* and *comparison of the performances* (Figure 1). In each feedback context (post-performance or post-video feedback), we coded 12 comments in this *general evaluation* theme (Figure 2). The comments coded in the theme *instrumental execution* referred to the technical movements for playing the piece (*general technique, clean playing, hand position* and *particular techniques*) (Fig. 1). The participants made more comments about this in the post-video feedback assessments (n = 25) than in the corresponding post-performance assessments (n = 15) (Fig. 2). The comments coded in the theme *interpretation* referred to the categories: *expressivity, fluidity, sound, dynamics and phrasing*. The participants made more comments on this topic in the post-video feedback assessments (n = 35) than in the corresponding post-performance assessments (n = 29). The categories *state of mind, running through the piece* and *tempo*

FIGURE 1. Coding scheme: Definition for each category and theme.

GENERAL EVALUATION	INSTRUMENTAL EXECUTION	INTERPRETATION	PERFORMANCE FLOW	LEARNING STAGES
General appreciation Appreciation of the performance or the learning of the piece, with no further details. Key words: "well", "happy", "not happy".	**General technique** General comments in which the participants discuss the technical aspects of the performance with no further details.	**Expressivity** General comments in which the participants discuss the musical or expressive aspects of the performance with no further details.	**State of mind** Reference to the level of concentration, attention, or anxiety during the performance	**Amount of music played** Amount of music played during the performance. Examples of key words: "went further", "played it entirely", "reaching".
Comparison of 1 performances Comparison between the performances with no further comments on why or how they compare.	**Clean playing** Technical precision of the playing.	**Fluidity** Fluidity of the note changes.	**Running through the piece** The sequence of the sections or phrases of the piece and small errors or unpredictable stumbles during the performance. Examples of key words: transition", "hesitation", "stumbles".	**Familiarisation with the score** Assimilation of the information in the score: notes, sight-reading, fingering.
	Hand position Position of the hands or the fingers.	**Sound** Sound quality, general volume or balance of volume between the voices.	**Tempo** Metronomic speed of the performance.	**Particular sections of the piece** Parts of the piece or difficult passages that need additional work, with no mention why.
	Particular techniques Execution of the guitar techniques that are specific to this piece (natural harmonics, slurs, shifts on the fret board).	**Dynamics and phrasing** Execution of the dynamics and phrasing during the performance.		**Assimilation of the piece** Reliability and confidence in the learning or the memorisation of the piece with no further details on which aspects of learning/playing are more reliable.

were grouped in the theme *performance flow*. The participants made 16 more comments about this topic in their post-performance assessments (n = 37) than in their post-video feedback assessments (n = 21). Finally, the comments coded in the theme *learning stages* referred to the *amount of music played, familiarisation with the score, particular sections of the piece* and *assimilation of the piece*. The participants made 17 more comments related to this theme in their post-performance assessments (n = 45) than in their post-video feedback assessments (n = 28).

Overall, the highest number of post-performance comments were coded in the theme *learning stages* (n = 45), whereas the highest number of post-video feedback comments were coded as *interpretation* (n = 35). More specifically, in comparison with post-performance comments, the participants made more post-video feedback comments about *instrumental execution* and *interpretation*, and fewer comments on *performance flow* and *learning stages*.

DISCUSSION

The purpose of the study reported here was to explore whether pre-university classical guitarists would focus on different aspects of a performance when self-evaluating after performing than after watching a video of that performance. We compared the number of times that the participants commented on various aspects of their playing after performing – without the use of the recording – and after watching their recorded performance. We found differences of more than ten comments between each feedback condition in three of the five themes.

It appeared that, although the participants self-evaluated the same performance, they assessed different aspects of their performance depending on whether they were self-evaluating after performing or after watching the video-recorded performance. In their post-video feedback assessments, the participants made more comments about instrumental execution and interpretation, and fewer comments on performance flow and the learning process of the piece than in their post-performance assessments.

FIGURE 2. Comparison between the post-performance and post-video-feedback self-evaluation for the number of comments coded in each theme.
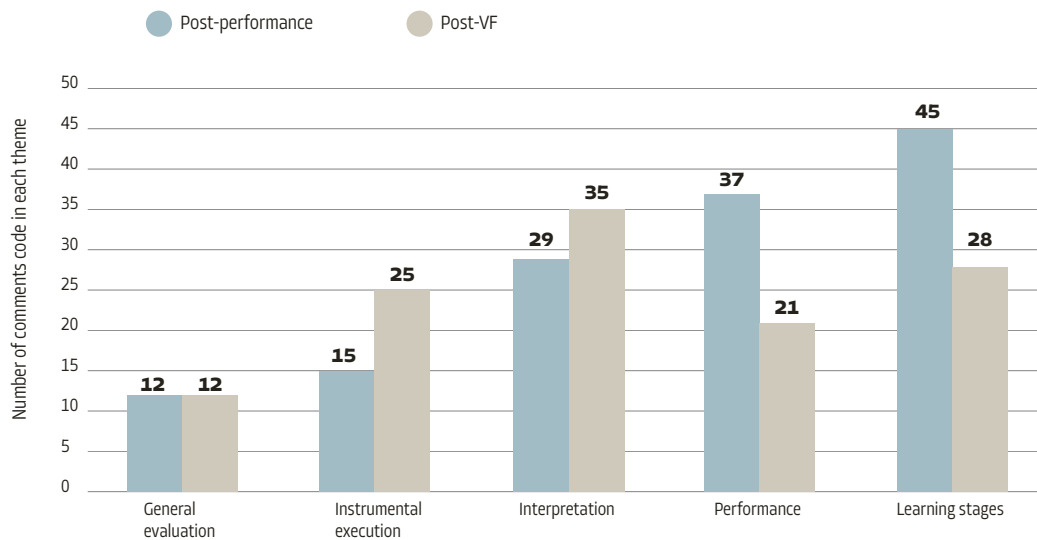
The findings suggested that, after viewing the recorded performances, the guitarists focused more on details related to the task of performing the piece (*interpretation* and *instrumental execution*) and focused less on their learning process (*learning stages*) or on how the performance went globally (*performance flow*).

The focus on different aspects of the performance depending on the feedback condition reported here adds to the results reported by Daniel (2001) in which 86% of the participants claimed that video feedback changed their perception of the performance, and to the results by Masaki et al. (2011) in which the participants self-evaluated their recorded performances more objectively. This also supports the suggestion that musicians should record a performance and watch it afterwards (McPherson & Renwick, 2011) to gain a new perspective on their playing.

After watching the recorded performance, the participants focused the greatest number of their comments on interpretation. This focus on the results of the movements (*interpretation*) rather than their learning process (*learning stages*) or the movements themselves (*instrumental execution*) may help musicians play more musically and more accurately (Duke et al., 2011; Mornell & Wulf, 2019).

Engagement with video feedback, fostering new perspectives on performance, could support a learner's self-evaluation and reflection before observable changes appear in performance results, as was the case in the study by Hebert et al. (1998). Moreover, our study demonstrated that video feedback could raise awareness in musicians on the interpretation of a piece of music, even in the early stage of its learning. Video feedback might thus constitute an interesting intervention to develop an external focus of attention among musicians (Wulf, 2013). However, our data did not demonstrate that musicians, during the first practice sessions of a piece, would transfer

this focus on interpretation in their following post-performance self-evaluations.

Limitations and future studies

Besides the small sample size, the participants were all studying western classical music with the same group of teachers in the same institution. In the large between-subjects study, the randomised allocation of participants in the experimental or control condition yielded a difference in the groups' overall performance level: the experimental group – the focus of this within-subjects study – had a lower average grade in their latest performance assessment than the control group. Thus, we could have obtained different findings with a more equal distribution of the participants in each group. Notwithstanding these limitations, we considered that the sample size was large enough to identify tendencies that could be addressed in future research, but also small enough to allow a thorough analysis of the participants' data.

Future studies could explore how less experienced or less accomplished musicians could benefit from video feedback supported by an observation grid or a teacher. Furthermore, the participants in our study used video feedback in the first ten practice sessions of a new piece, which might explain the large number of comments related to their learning process. Other studies might explore if we could observe a different effect of video feedback on the self-evaluation of developing musicians when used over a longer period or later in the learning process of a piece. Among the potential effects of video feedback later in the learning process, future studies should verify if musicians transfer the focus on interpretation that we identified in the post-video feedback comments in subsequent post-performance self-evaluations, but earlier in

their learning process than musicians who don't use video feedback.

Conclusion

In this study, the participants evaluated different aspects of their playing when viewing their recorded performances. Musicians who used video feedback appeared to have obtained complementary information that they were unable to perceive while playing. Specifically, they focused more on the performance itself rather than their learning process in their post-video-feedback comments. In their evaluation of their recorded performance, our participants, even in the early stages of learning a music piece, focused their attention on interpretation, which was found in other studies to be the focus of attention leading to more musical and technically accurate performances.

From a pedagogical point of view, with the use video feedback student musicians might compare their task-intrinsic feedback after performing with their evaluation of the recorded performance and their teacher's comments on the same performance. For example, musicians could take notes while watching a recorded performance and discuss their observations with their teacher. Teachers could also watch their students' recorded performance with them during the lessons and pause the videos to offer immediate feedback at specific points of the performance.

According to research on video feedback, musicians could benefit from self-recording to modify the way they self-evaluate after performing. Furthermore, taking notes while watching the recordings, comparing recorded performances and self-evaluating from a more objective standpoint, could help developing musicians make sense of external feedback from teachers or peers, and to empower them to be their own teachers between their instrumental lessons.

Funding

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12 Assessment of musical performance in higher music education: Investigation of the 360-degree assessment model

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Abstract   The traditional assessment models and criteria of musical performance in higher music education in the time of learner-centered approaches have been found problematic. They often fall short in capturing the wide array of skills, knowledge, creativity and personal development of a performer. This study contributes to the ongoing endeavor of developing assessment methods which aim to transparency and equality, and which would provide the performer with a multi-faceted assessment on their performance. This report discusses and investigates a 360-degree assessment model (360-DAM) applied within the popular music and jazz vocal performance studies at the Metropolia University of Applied Sciences Music degree in Finland. The 360-DAM is presented and discussed with reference to relevant literature. This study adds to the practitioner research knowledge base, as the author is the leader of the collegium and one of the vocal teachers in the degree. The investigation is situated in the case study framework and used questionnaires in data collection. The data was analyzed through qualitative methods to learn what experiences the alums and the teachers have had using the 360-DAM. The findings suggest that the assessment model is able to provide the students with a multifaceted assessment through a professional conversation amongst participants representing different viewpoints to a musical performance. It positions assessment to be *of* learning, *for* learning and *as* learning. Thus, the findings bring forth points of development for the model.

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CEPROM

Introduction

In the landscape of higher music education, learner-centered teaching approaches emphasizing the student's position at the heart of the learning process have gained prominence (Mesiä, 2019). This should influence assessment methods (Scott, 2012). In the past, assessment has been based on teachers passing judgement (Weimer, 2013). Indeed, within music education "a long-standing and pervasive summative approach of musical learning is by a panel of judges chosen in the basis of their experience and expertise in the domain" (Boucher & Creech, 2021, p. 4). Assessment methods have been problematized by scholars, as already in 1987, Elliot stated that "at the centre of these arguments is whether or not it is possible to assess work in the arts in an objective way" (1987, p. 157). Thus, Smith proposes that "while assessment is generally regarded as necessary in educational environments, practices are widely accepted as imperfect" (2011, p. 34). To overcome these challenges several scholars (Lebler, 2008; Sadler, 2009; Scott, 2012; Weimer, 2013) suggest assessment to have three functions: assessment *of* learning, *for* learning, and *as* learning.

It is agreed upon that students should be assessed through transparent, equal, and fair criteria (Brinson, 2022). Several scholars have suggested the use of rubrics (Sadler, 2005; Wesolowski, 2012; Zhukov, 2015) in which "the teacher makes separate qualitative judgments on each of the preset criteria" (Sadler, 2009, p. 161). Rubrics have been criticized for not reaching the objectivity they aim at (Smith, 2011) as they require subjective decisions. Thus, in performative arts "there are no explicit standards or criteria that are generally accepted from which objective judgements could be made" (Wrigley, 2005, p. 9). Teachers as experts of their domain "may value their own expert practice to the extent that they do not recognize or acknowledge new interpretations or approaches" (Boulder & Creech, 2021, p. 5). Applying criteria has also proven problematic, since "seeing criteria is not enough – actively considering how we see criteria can have a substantial influence on how they are understood and enacted" (Walton, 2020, p. 227).

In popular music and jazz education assessment, criteria often fall short in capturing the multifaceted development of the performers' aim to create their recognizable sound and individual musical expression (Lebler, 2008; Partti et al, 2015; Smith, 2011). Several educators have explored innovative methods to evaluate students' skills, creativity, and musical performance which aim to provide a comprehensive and nuanced understanding of students' abilities, going beyond traditional assessments like exams and recitals (Barratt & Moore, 2005; Brinson, 2022; Harrison, Lebler, Carey, Hitchcock & O'Bryan, 2012; Hughes, 2014; Partti et al, 2015; Payne, Burrack, Parkes & Wesolowski, 2019; Smith, 2011).

This paper reports an investigation of an assessment model utilized in popular music and jazz vocal education at Metropolia University of Applied Sciences in Helsinki, Finland, which in this report is referred to as the *360-degree assessment model (360-DAM)*. The Metropolia Music degree may be considered a modern higher music education institution, as it applies pass or fail criteria in most studies. The 360-DAM will be discussed with relevant modern assessment literature as well as the findings of an investigation in which a questionnaire was used to collect experiences from both alums and teachers who have used the model.

As a senior lecturer at the Metropolia UAS Music degree and the leader of the popular music and jazz vocal collegium, I am both the organizer of developmental work and one of the main executors of the 360-DAM. My position extends also to the one of a gatekeeper (Burnard, 2012; Silverman, 2005). As a gatekeeper I

– with my colleagues – decide who is accepted to our program, what content is taught, and what methods are used. It has been suggested that gatekeepers often limit the content of the studies (Silverman, 2005) and control what variations to traditional practice survive (Burnard, 2012). Therefore, this investigation is part of my growing sense that educational conventions must always be challenged and developed.

OVERVIEW OF THE EDUCATIONAL EN-VIRONMENT

The Metropolia Music degree is a small part of the multidisciplinary Metropolia UAS, with approximately 400 students in Bachelor's and Master's programs. The relevant majors in this investigation of the four-year (240 ECTS) Bachelor's degree are Performance and Vocal Teacher (Metropolia, 2023).

Music is taught as a general subject in the Finnish comprehensive and upper secondary schools. There are also a few musical upper secondary schools in bigger cities as well as vocational musician degrees in several Finnish conservatories. Students are also able to enter vocational studies, such as the musician degree, later after finishing the upper secondary school. Moreover, Finland is famous for its extracurricular music school system spanning from early childhood music education to instrument studies, bands or ensembles, music theory and music history studies (Ministry of Education and Culture, 2023). This system allows young musicians to study with pedagogically trained teachers throughout their childhood and youth, making the average music student entering Metropolia quite advanced in their music studies.

Metropolia Music degree has the highest number of first-choice applicants in both popular music and jazz vocal performance and vocal teacher majors in Finland (Finnish National Agency of Education, 2023), with less than 10% of accepted applicants every year. Therefore, vocal students often do not enter directly from upper secondary or vocational schools, rather starting their studies later in life. They are also already actively working in the Finnish music scene for example as musicians, songwriters and teachers.

During their studies at the Metropolia Music degree students are given 75 minutes of one-to-one tuition per week for twelve weeks during one semester. They are allowed and encouraged to divide the time among different teachers and/or instruments, and to take charge in their study plan. In addition to vocal studies, students in performance and vocal teacher majors regularly take part in group singing lessons and perform with ensembles of varying musical styles. As part of the curriculum, students plan and execute a concert at the end of their second and fourth year. These concerts, as well as the vocal studies, are assessed with pass or fail criteria. (Metropolia, 2023.) The 360-DAM is currently used only with singers in performance and vocal teacher majors in these concerts.

THE 360-DEGREE ASSESSMENT MODEL

The popular music and jazz vocal collegium have – for the past eight years – applied and further developed the 360-DAM, aiming to provide the students with a multifaceted assessment of their musical performance through a professional conversation. The 360-DAM brings together people offering different viewpoints: the student, the teacher, the band, the working life representative and the chair, who is a member of the vocal collegium (Figure 1).

The student is an essential part of the conversation. Learner-centered approaches emphasize the importance of self-assessment (Weimer, 2013), which in literature is considered assessment *as* learning (Lebler, 2008; Scott, 2012).

Use of self-assessment helps music learners "to become their own teachers and architects of their own musical development" (Boucher & Creech, 2021, chapter 24, 1st page). On the other hand, Boucher and Creech (2021) point out that self-assessment without guidance may result in unrealistic and negative outcomes.

According to my experience, in the traditional music performance assessment in Finland, having the student's own teacher involved in the assessment has been seen as problematic, assuming that the teacher closest to the student would be biased towards the student's performance. In the 360-DAM the teacher's knowledge is seen as an asset, for who could better offer viewpoints of the process than the teacher who has been a part of it? This is considered formative assessment *for* learning (Lebler, 2008; Scott, 2012).

In literature, peer assessment has been raised as a meaningful way to assess student performance (Harrison et al., 2012; Lebler, 2008; Partti et al., 2015; Topping, 2009). Its benefits are, among others, the ability to identify one's strengths and weaknesses, prioritize areas for remedial action and development, celebrate achievements, reflect on one's learning processes, and develop better performance (Boucher & Creech, 2021; Lebler, 2008; Topping, 2009). Thus, peer assessment offers students opportunities to construct their future working life if they are part of a culture within which the students are directed to understand each other as colleagues and cooperation partners, instead of merely as competitors and threats (Partti et al., 2015, p. 487). In the 360-DAM, this viewpoint is provided by the members of the accompanying band or ensemble. They also are an insightful source

FIGURE 1. Participants of the 360-DAM
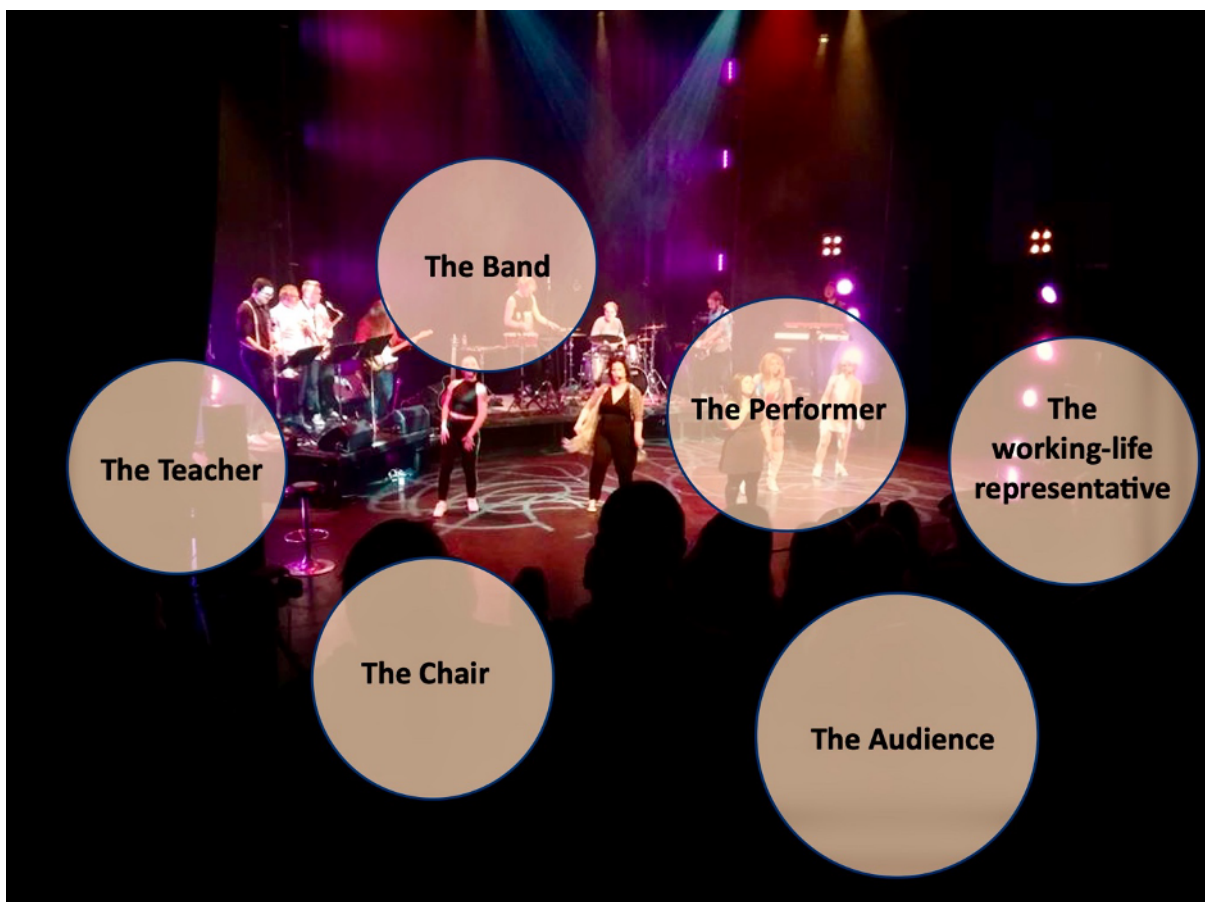
for reflection upon the rehearsing process and leading skills of the student.

One of the main educational tasks of UAS curricula in Finland is to have a working-life orientation, preparing the students to meet the standards of working life (Ministry of Education and Culture, 2023). The students can invite one working life representative of their own choice to the fourth-year concert. Depending on the repertoire performed, the working-life representative is usually a specialist of a certain field, such as a lyricist, a producer, or a possible employer. In the 360-DAM, the students are encouraged to consider with whom they would like to have a professional conversation.

The audience is seldom used in musical performance assessment. In Metropolia, all concerts are public events, and the audience often consists of family members, friends and peers of the performer. They have generally been seen as biased in assessment. In the 360-DAM, the music-user viewpoints presented by the audience are also given floor. Since the model focuses on professional conversation instead of traditional assessment, the partiality of the audience is not so relevant. For example, the audience is very efficient in pointing out the strengths of the performer as well as commenting of the stage performance.

The facilitator of the 360-DAM and also a participant in the conversation is the chair, also a member of the vocal collegium. The chair facilitates the conversation by asking questions and giving floor to different participants taking into consideration the various viewpoints of a musical performance. As a popular music and jazz vocal teacher, the chair is also able to provide the student with detailed comments on instrumental viewpoints.

Methodology and data collection

This investigation is situated in the case study framework as defined by Merriam (2009), the case boundaries being the 360-DAM used at Metropolia UAS Music degree popular music and jazz vocal musical performance assessment and the teachers and the alums that have taken part in the assessment conversation during the last five years. Such a process may be considered teacher practitioner research (Cochran-Smith & Lytle, 1999). As Cain (2014) points out, teacher practitioner research, "although without the rigidly scientific aspects of controlled trials, take an interpretative view of the world, involve an element of change to practice and incorporate self-study to some extent" (p. 96).

The data was collected through two anonymous questionnaires, one for the alums who have graduated during the last five years, and another for the teachers. In the answers, Likert scale and open questions were used. The alums questionnaire received 16 responses, the teachers' questionnaire four. The data was analyzed qualitatively and thematically with the aim to identify points of success and development of the model. In reporting, ethical issues, such as possible identification of the respondents, were considered throughout the process.

Findings

The data findings suggest a generally positive stance towards the 360-DAM and encourage us to use and develop it further. As there were no significant differences between the second-year and the fourth-year concerts, the findings presented here concern the fourth-year concert.

FIGURE 2. Alums' Responses (Fourth-Year Concert)

FIGURE 2. Alums' Responses (Fourth-Year Concert)
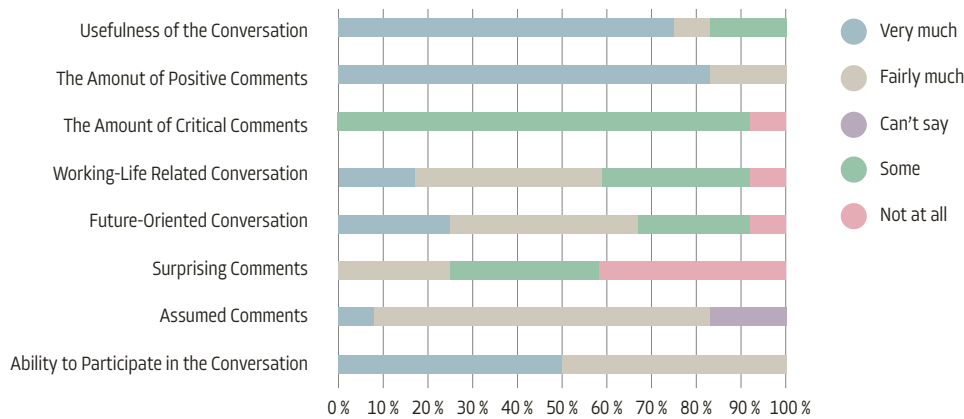
The data suggests (figure 2) that the alums were able to take part in the conversation. They were aware of their advancement in their own learning process, as they received few surprising and many assumed comments. They also experienced the conversation moderately future-oriented and working-life related. The alums had mostly received positive comments and found the conversation very useful. The data also shows that the comments from peers and their own teacher were appreciated the most. Surprisingly, the least positive responses were given to the working-life representative even if they had been chosen and invited by the alums themselves.

According to the alums the atmosphere of the assessment conversation was generally very positive. They felt only some or not at all tension before the professional conversation and found the atmosphere fully or mostly positive. The data also suggests that 94% of the alums found the conversation either fully or mostly encouraging. The conversation was regarded as honest by over 80% of the alums with the rest responding *can't say*.

The teachers' responses to questions were very similar to the alums except for two differences: teachers viewed their own feedback as less meaningful than the students, and they considered the conversation more future-oriented and working life-related than the students.

In the open questions, both alums and teachers were asked what the successes of the 360-DAM were and how it should be developed. In general, the model was praised for its modern view on learning and its openness.

→ ALUM 1: The teachers and the facilitators have been able to create a safe environment for conversation, and they have been truly meaningful. I have utilized this kind of assessment conversation and giving positive feedback later in life in my own teaching with groups.

→ ALUM 2: The comments were well thought, and I experienced strongly, that all comments (also the critical) were positive. The starting point of the conversation is to help me move forward, and I found that very useful.

→ ALUM 3: A unique way to receive feedback directly after the gig from the teachers, the audience and peers. The comments were genuine and honest, and I felt good about it.

→ TEACHER 1: It is wonderful, that the assessment of singers' concerts has been created so open and comments come from different viewpoints. My experiences [...] have been merely positive, and the students' comments after the event have been very positive as well.

One alum did not appreciate the assessment model.

→ ALUM 4: I don't personally like the present assessment model in popular music and jazz singing. It would be better, if the student could decide, whether the conversation is open to all [...] or private.

Some suggestions were made to develop the model. Several alums mentioned that the assessment conversation needs to be discussed between the vocal teacher and the student beforehand, as students need guidance in how to receive comments in such form.

→ ALUM 5: It is challenging to receive comments right after the performance, let alone take part in the conversation. In addition, when one must sit in front of everybody, it felt somewhat awkward. I hadn't been prepared by my teacher for the assessment conversation, but I had attended some concerts of previous students and their assessment conversations.

→ ALUM 6: I would inform the performer beforehand, what the assessment conversation will be like [...], so it doesn't come as a surprise. For students with anxiety this type of open assessment conversation and being in front of people may be challenging and create mental freezing even if the commentary was positive and constructive.

The data also presents developmental comments on the structure of the professional conversation.

→ TEACHER 2: We should give the students a structure for the conversation, that would be the same for all, and with which the student could talk about their own experience.

→ TEACHER 3: More time and clearer structure are needed for the conversation, for example forming questions that are easier to answer. Maybe we could create these questions together with the students.

CONCLUSIONS AND CONSIDERATIONS

This small investigation on the prevailing educational method has proven to be as beneficiary as the practitioner literature suggests (Cochran-Smith & Lytle, 1999; Cain, 2014). Even if the number of respondents is small and the finding cannot be generalized, they brought to light several viewpoints to preserve and others to develop. The data suggests that the 360-DAM can provide students with multifaceted assessment benefitting their development as musicians and performers. Most problematic is the timing of the assessment conversation. The only time when such conversation can be held is almost directly after the concert. Therefore, it is important to record the conversation so that students may go back to it later. The suggestions for a clearer structure will be taken under development. We also need to engage the students in planning the structure and the possible premeditated questions. We also need to discuss with the students what future-orientation and working-life based commentary is and could be.

In conclusion, assessing musical performance in higher music education has diversified to encompass a wide array of methods that reflect the complexities of music making. This 360-degree model offers one example of an assessment method *of* learning, *for* learning and *as* learning. By encouraging collaboration, embracing diversity, and promoting self-reflection, it can create a rich and multifaceted assessment environment that nurtures the next generation of musicians.

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III Creative Practices

13 Creative practices in music and social engagement: Reflections on a Brazilian experience

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ABSTRACT   This paper will explore some examples of action that can be taken to ensure that the next generation of musicians have the artistic strength, vision, and motivation to "make music with the moment" (Gregory 2005, Higgins 2007), whoever the people, whatever the context. Through a recent collaborative project at the Federal University of Minas Gerais in Belo Horizonte, Brazil, we will consider how a creative, participatory workshop environment can bring socially engaged artists in from the margins to a more central strategic position, not only in the cultural sector, but integrated into our societal ecology. We also ask how higher education institutions can be activated to produce a socially engaged workforce that responds creatively and responsibly to the diverse challenges of a world in constant flux. The methodology undertaken included observations during the whole process of workshops and a questionnaire to all participants exploring how the seminar on creative practices in music and social engagement impacted them, both personally and in relation to their practice. In what ways are participants

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affected as a community of musicians when exploring, improvising, composing, arranging and then performing their ideas together? One could argue that a significant dissonance continues to remain between the curricula, as well as its teaching approaches, and the real needs of students to deal with the crisis of the contemporary world (Gaunt, 2021). What kind of musicians are we producing through our higher education institutions and how does their "skillset" – musical, artistic, social, human developed through these systems of music education relate to the challenges and issues in today's world? How can we contribute to attenuating the current problems that affect us all? It feels we need a music education system that advocates for peace, respect, tolerance, for a more ecological balance to recuperate a sense of community, of working together collaboratively and exploring our creative potential. We need a continuing learning through the current cultural, digital, and social revolution where equity, diversity and inclusion are of paramount importance. In short, we are talking about musicians who are able and ready to make music as performers, collaborators, creators, facilitators, and improvisers in a range of cultural, educational, healthcare and social justice settings. How might we achieve this?

Contextual background for the Seminar on Creative practices in Belo Horizonte, Brazil

We would like to begin with some reflections that underpinned the idea of organising a seminar on creative and collaborative music practices at the Music School of Federal University of Minas Gerais. A key rationale for setting this up was to interrogate whether current pedagogical approaches still based on classical European music and used in the higher education training of music students actually considers a diversity of students and their future role as professional "portfolio" practitioners in diverse cultural and social contexts. How do students immersed in the learning and teaching approaches of classical European repertoire handle the reality of poverty, violence and racism found in so many social projects all over the country and can creative, collaborative approaches to music-making, which

involve improvisation and composition, be part of these pedagogies?

A seminar, followed by a series of creative workshops took place at the University of Minas Gerais, Brazil, over a three-day period for students, teachers, practising musicians, composers, and social project leaders. The workshops were interactive and practical through whole group and small group activity, using voice, body, percussion, and instruments, with space given for questions and conversation. The approaches and processes explored through these workshops were primarily about creating and making music with people: creative and collaborative music-making as a catalyst for social change.

At the heart of any collaborative process is a sense of partnership, where "leaders" and "participants", "musicians" and "non-musicians", "specialists" and "non-specialists" share equal status, developing teamwork, respect, and mutual support. Creative parity is mirrored in the way all participants engage with each other,

resulting in high levels of achievement as individuals and as a group. An empathetic approach to music-making, whatever the genre, always stands firm for the facilitator. This in turn leads to a creative, inclusive environment where every voice counts and the collective energy of people working together catalyses positive processes and innovative, high-quality outcomes (Gregory, 2005).

From a practical point of view, the workshops start with warm-ups, which serve as a collective 'tuning in' for all those participating, settling and connecting the human dimension, often done in a circle so that everyone can see each other and feel included. This then begins to help develop focus, group awareness, self-awareness, confidence, spontaneity, and a general sense of well-being. It is followed by rhythm and coordination as well as melody and harmony activities which encourages participants to find and settle their voice and sound. Creating and Improvising, co-composing as a group, sits at the heart of the process, with the grounding for this established by the group as ideas are developed. The facilitatory skills of a musician working as a "participatory artist" is key here, as someone who is shaping and refining material through collaborative arranging, through sensitive interventions and leadership. The interpreting and performing of whatever is created needs to be collectively owned and felt by the group, as their "moment in time" (Gregory, 2015).

The whole creative workshop process involves active listening, with the social implications of this process as important as the artistic and musical end-product. Reflective learning within this context is also an important and complex process, with people often participating for different reasons, and having different needs and abilities. There is a need for a fine balance between cognitive learning through actual instruction and experiential learning as

the result of empowered participation (Gregory & Renshaw, 2013).

The workshops: Participants' reflections

The whole group was about 40 participants with diverse backgrounds: formal background, such as undergraduate students and post-graduate students from universities, especially from music education courses who played different instruments (flute, clarinet, violin, guitar, keyboard, percussion) and higher music education teachers. There were brass-band leaders and orchestra leaders with formal backgrounds as well. In the group there were some leaders and music teachers of social projects who come from a non-formal learning context. Another profile in the group was music teachers from public schools, who are not necessarily music faculty graduates, since they work in art education which includes music. In general, even the ones studying or had studied at faculties of music, many of them have an informal background, with lots of experiences with popular music.

We applied a questionnaire to all the participants, and we had 30 responses. One of the questions was about skills and receptivity of the facilitator (leader) to check his efficiency, clarity and organisation of activities, leader's encouragement and motivation of participants, the use of time, if the leader was accessible and if there was balance between practice and reflection. The results showed a highly positive response for all those items. The same positive outcome occurred with another question regarding the content of the seminar. It was asked about clarity of objectives, organisation and planning of the content, time appropriate for the objectives, and if the seminar allowed the participation of all. The graphics showed a high percentage of responses for "totally agree" for each item.

The next questions were open and allowed participants to write about their views. The first open question was "which aspects were the most helpful and valuable for you?" The second question addressed suggestions for the improvement of the seminar, thinking about other modules in the future. The third question focused on the reasons chosen to participate in the seminar. The responses were grouped in the following some categories:

Collaboration: Creative skills and leadership

Seven participants mentioned that the aspects most helpful and valuable in the seminar were related to the collaborative approach. The opportunity for socialisation, for the exchange of ideas and experiences through the practical activities in groups brought an expansion of communication and collaborative skills and encouraged the ability of reflection on their practices.

Regarding creativity, participants reported the relevance of how creative practices were developed in the workshops. Since the warming-ups, there was an encouragement of creativity, leading to more complex tasks gradually. One participant said that in the process there was an awakening of creativity through new musical practices. Another participant pointed out that the approach adopted led them to discover, treat, and enhance individual creativity being a light for all participants. It created a sense of inclusion, in which all voices were important and valued. Participant 5 stressed the importance of working creatively and collaboratively: "the way the strategies used in the workshops for creation reinforced in me that creation is for everyone and that creating together is much more efficient than creating alone".

Six participants pointed out the importance of the diversity of pedagogical strategies which included a variety of warming ups followed by clear strategies for building up gradually the mood for collective composition. The pedagogical approach used implies several skills noticed in the leader's actions.

A last aspect worthy to notice from the participants' responses relates to the comparison between the approach lived in the workshops with the experience in learning within the university. One participant noticed the gaps in formal education saying: "We don't have anything like this during our studies at university". Another participant pointed that this is an "experience of making music beyond technical and theoretical objectives, which are the ones generally addressed in formal environments that provide music classes". In fact, an approach that focuses on creative and collaborative learning is not common for formal institutions. The paradigm of the music teacher as a knowledge transmitter still prevails in many educational institutions including the degree courses in music. Gaunt and Westerlund (2013: 1) indicate that although the musical work happens in many collective contexts, such as orchestras, choirs, bands, chamber music etc., learning processes still prevail in the transmission of specific knowledge as well as musical skills related to some types of repertoires. This transmission usually happens in a master-apprentice relationship, i.e., one individual facing another, and even in group contexts.

Qualities of experience in the seminar

Seven participants described their impressions and feelings about the seminar. The words most used referring to the qualities of their experience were rich, intense, and deep. Besides highlighting the intense and enriching experience, some participants reinforced the benefits of immersion

in a few days which helped in the expression of affection. One participant pointed out that there was an encouragement of always seeking for more and constant improvement. Another one said that it was an experience for personal growth. According to Participant 12,

> "we lived intense days, above average, and we all went through fantastic experiences, from practices to shared experiences…. The immersion and depth provided by the seminar took us much further than usual practices".

Participant 11 reported: "It is difficult to find the right words to express the richness and depth of the content learned and experienced during the creative musical practices and social engagements seminar. Each of the activities really did justice to the name chosen for the event". Two other participants talked about cultural and human benefits in their experiences in the seminar. Participant 25 stressed the impact and richness of having a diversity in the profile of participants and in the exchange of different realities from social projects:

> "Objectively describing the aspects that were most valuable is complex. Therefore, I put here the aspects that most impressed me: Observing the plurality of people involved in the practice of this workshop was already an absurd gain. Observing different realities of active individuals in music education in Belo Horizonte, Brazil and in the world, and even acquiring knowledge about practices from social projects, was an even more absurd cultural and human gain."

Participant 26 mentioned the way the experience in the seminar expanded meanings and concepts:

> "Attracted by an interest in creative practices for teaching music, I fell into a workshop that went far beyond the practical objective of teaching music. Visiting Projeto Querubins, observing the result of their work in the community and even debating directly with people involved in social projects exceeded my expectations and gave me new meaning and concepts about teaching and life".

Some qualities for establishing a partnership for collaboration and creative practices were noticed in the group: deep engagement; very active listening; there was appreciation of everyone's music, generosity and support to each other; people felt they were at safe space to take risks,

also encouraging and not afraid of making mistakes; they were themselves, natural, spontaneous, respectful, positive, with lots of joy and with a sense of identity. The group was very musical: the musicality was open to different genres and styles, and it translated easily to many things, quickly generating many ideas.

This was possible because of the non-linear, non-hierarchical and dialogical approach, which was set up since the beginning of the activities. If there is respect for dialogue and shared critical reflection, there will be room to build interconnections and improve ideas and practices. These will lead to new and original results as the various talents and skills will be utilised and can create something that will transform the practice and ways of seeing the world (Renshaw, 2011, p. 18).

To Gregory and Renshaw (2013) there is a close link between the creative process and making connections. This happens through dialogical conversation, in which the listening must be very finely tuned. In this case the exchange process enables people to become more aware of their views, values, and conceptions, expanding the understanding of each other (Gregory & Renshaw, 2013). Freire (2011) explains that dialogical education breaks with vertical schemes and has collaboration as one of its main characteristics: people meet each other for the world's transformation through collaboration (Freire, 2011, p. 226). This dialogical approach is the opposite of the authoritarian relationship, in which the teacher totally disregards the integral formation of the human being. Freire (2011, p. 113) emphasises that education which is reduced to pure training strengthens the authoritarian manner and privileges the hierarchical discourse. The dialogical approach is advocated by Peter Renshaw (2005) when proposing the development of music leadership in a creative and collaborative context of making music.

Final thoughts

The creative, collaborative workshop model that took place in Belo Horizonte with musicians, teachers, social project leaders and students represents a "rewilding" of ensemble music-making (Gregory 2023), an ever-evolving ecosystem of collective creating, communicating, reinventing and shared, dialogical learning. It is defined by the people involved and the place it is happening at that moment in time: a family and community in one. "Co-creation" and "emergence" (Gregory & Renshaw, 2013) sit at the heart of its processes, listening to, respecting, and building on collective potential - an "ensemble of possibilities" (Boulez, 1986).

This creative imperative paradigm resonates most effectively if operating in a culture of curiosity, critical reflection, and research. Practitioners and participants need to be given the space and time for building up a sense of connectedness, a sense of "being in tune" (Renshaw 2013) with themselves and others. This serves as the foundation for working together in a collaborative environment, with space for listening, learning, and reflecting being as important for the practitioners facilitating as it is for the people they may be engaging with in the wider community.

Active engagement with people and place in society feels critical for graduating musicians and it feels reasonable to suggest that issues related to mental health have been recurrent and aggravated for this emergent generation of practitioners because of the recent pandemic. We have witnessed over recent years in many of our institutions an increase of people suffering from depression and anxiety, leading often to psychiatric consultations, and subsequent dependence on heavy medicine, which can cause chemical dependency.

There is arguably a connection between the role of a participatory music-making platform and that of higher education training in music as a laboratory for discovery and change. Could this create an enabling space for students to explore ideas that facilitate and support their personal/human growth (including mental health and well-being) as well as their broader development as professional practitioners? This workshop space becomes a contingent site, a deterritorialised environment designed to enable and enhance experimentation and exploration (Higgins, 2007). Higgins (2007) highlights facilitation as the mechanism to activate a complex and transformative process. Music-making is then able to gradually evolve in tune with the people and place at that moment in time, drawing and building on - as well as breaking free of - rhythm, melody, harmony, and texture.

One could advocate for a renewed need to reflect on and disseminate our own experiences as musicians working in a variety of participatory and socially engaged settings, fully informed by a personalised continuing learning through the current cultural, digital, and social revolution where equity, diversity and inclusion are of paramount importance. This manifests itself as a fully reflexive "golden thread" of intergenerational lifelong (Gregory 2020), participatory learning that brings health and wellbeing to people of all ages and experiences, as well as graduates from higher education training who are able and ready to facilitate and make music as performers, collaborators, creators, facilitators, and improvisers in a range of cultural, educational, healthcare and social justice settings.

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14 From prison to conservatory: Advocating for human creativity through songwriting

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ABSTRACT   The purpose of this paper is to describe the Documentary Songwriting (DocSong) songwriting project that occurred at the Grafton Correctional Institution. This research project is an autoethnographic study in which I reflect on my role as participant-observer in assisting with the DocSong songwriting workshop in prison. Specifically, I will consider: (1) what musical and interpersonal skills undergraduate collegiate/Conservatory students need in order to facilitate songwriting among vulnerable populations, such as prison residents, and (2) where within a Conservatory/collegiate curriculum undergraduate students might learn these musical and interpersonal skills for songwriting facilitation. In addition to identifying and working to develop students' interpersonal, intrapersonal, and songwriting facilitation skills, I reflect on my pedagogical, personal, and musical development, as I explore a new musical creativity—songwriting—alongside my students and prison participants.

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Introduction

Eight years ago, circumstances in the Oberlin Conservatory of Music changed dramatically when it suspended student admission into its music education department, one of the oldest in the United States. I had been classically-trained as a singer, choral conductor, and traditional music teacher educator, and I did not know at that time the twists and turns that my professional music and teaching life would take. One of those unexpected turns was the necessity to reframe my definition of "music education" and where "music education" occurred. Instead of embracing the myopic view of "music education" solely as "K-12 school music," my definition shifted to include diverse peoples who teach, facilitate, and learn formally and informally in the myriad nooks and crannies of our society. One such space is in a prison setting.

In the midst of my teaching transition, I was asked to start a prison choir at a minimum/medium state prison for all-male residents[2]. Facilitating a prison choir had not been on my professional "to do" list, but I have found the experience to be a passion point in my professional career. Thus far, I have had Conservatory student choir assistants accompany me to the prison, helped to develop a prison string orchestra program, and have created an undergraduate course, "Arts Behind Bars," in which a component of the otherwise academic class is to sing with the residents in the prison choir.

At the start of each choral season, I hold choir interest sessions at the prison. Invariably, prospective members attend and are eager to share songs (before or after rehearsal) that they have created, usually accompanied by guitar or keyboard. Upon hearing excerpts of these songs,

other choir members express interest in learning how to compose songs that the choir could subsequently perform in concert. How do I, as a music educator, who relies on someone else's Western musical notation to learn and perform music, facilitate songwriting within a prison? Composition, arranging, and songwriting had not been part of my prior musical experience.

The purpose of this paper is to describe the Documentary Songwriting (DocSong) songwriting project that occurred at the Grafton Correctional Institution. This research project is an autoethnographic study in which I reflect on my role as participant-observer in assisting with the DocSong songwriting workshop in prison. Specifically, I will consider the following research questions:

→ What musical and interpersonal skills might my collegiate/Conservatory students need in order to facilitate songwriting among vulnerable populations, such as with prison residents?

→ Where within a Conservatory/collegiate curriculum might students learn these musical and interpersonal skills?

Related literature

Songwriting in prison settings has gained increased attention among music education researchers, some who themselves are or have been prison music facilitators (Bulgren, 2020; Cohen, 2012; Cohen & Duncan, 2022; Cohen & Henley, 2018; Cohen & Miller, 2017; DeQuadros & Amrein, 2023; Kerchner, 2022; Kerchner, 2024; Roma, 2010; Thomas et al, 2020; Wilson, 2013; Wolf & Wolf, 2012). These studies point to the benefits of involving prison residents in songwriting experiences, typically involving collaborative efforts among those who were already members of existing singing and/or music literacy instructional groups in prison

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2 Residents' is a pro-social term used to refer to people who are incarcerated.

settings. In addition to gaining musical skills, studies also suggest that songwriting affords the opportunity to exercise emotional agency and social behaviors not otherwise easily engaged in daily prison life (Doxat-Pratt, 2021). Given the deeply ingrained power structures of control and hierarchy that exist within carceral settings, songwriting encourages expression of personal power and individual freedom practiced within the walls of a prison or in preparation for re-entry into society

For example, songwriting has long been a component of Mary Cohen's prison choral work for "inside" and "outside" singers (2007, 2012). Through her research, she found prison residents who participated in group singing to report positive changes in their self-esteem and commitment to the group effort and personal relationships with other singers, while also experiencing accomplishment, joy, and self-expression.

Cohen and Wilson (2017) conducted weekly workshops which focused on writing lyrics and musical literacy. During choir rehearsals, the residents' participated in reflective writing and responded to reflective word-phrase prompts. The prison residents worked on their song lyrics in between choral rehearsals, received feedback on their lyrics from peers during rehearsals, revised their lyrics and songs, and added musical expressive elements. The prison residents reported songwriting as a "good fit" for expressing their deepest emotions, becoming intensely involved in the songwriting experience and in which they were intrinsically motivated to participate. This led to a sense of personal and musical fulfillment among the study participants.

Bulgren (2020) investigated the impact of guitar and songwriting instruction at a juvenile detention center. His interviews found the study participants to report the importance of expressing their feelings and thoughts, particularly about family and their incarceration experiences, in their songs. Additionally, the juveniles noted

that the songwriting experience was all-encompassing, an activity that facilitated a sense of freedom and flow (Csikszentmihalyi, 1975) while focusing on a specific musical goal. His findings corroborated findings from other studies (Cohen, 2012; Henley & Cohen, 2014; Wilson, 2013) that emphasized prison songwriting participants experiencing heightened relationships with others through the sharing of their songs and emotions that would have otherwise remained suppressed.

Several studies provided outlines for prison collaborative songwriting pedagogies (Cohen, 2007; Cohen & Wilson, 2017; Elsila, 1998; Wilson, 2013), but I could not find pathways for implementation in my particular prison setting, given my lack of songwriting experience. Serendipitously, a former student introduced me to Documentary Songwriters founder and teaching artist, Malcolm Brooks. He and other trained teaching artists used the DocSong songwriting method as means to bear witness to voices of vulnerable populations, such as immigrant refugees in war-torn regions, people in the #MeToo movement, people with addictions, and veterans. Given the personal contact, I asked if he could mentor me in the DocSong approach.

Brooks' method was based on his dissertation research (2013) and life experience as musician, composer, and songwriter. The process involves a songwriting facilitator who collaborates with a "story source" (i.e., the person sharing their personal story) in setting a story to song. The story source does not need to be a trained musician or musically literate, which made collaborative songwriting accessible to both novice and experienced songwriters. Simplicity in the songs' lyrics, melodies, rhythms, and harmonies and personal enjoyment in performing the songs are among the key elements of the songwriting process principles.

After my initial experience with DocSong and having been a story source, I was eager to explore

how this process might become prison residents' lived creative experiences during songwriting. Fortunately, Malcolm wanted to explore the adaptability of the DocSong approach among a group of story sources with whom he had never worked–a prison population. He agreed to be the workshop songwriting facilitator; I would be his assistant. With the approval of two ethics board reviews from the Oberlin College and the Ohio State Department of Rehabilitation and Corrections, Malcolm and I set forth on a journey to explore DocSong behind bars.

Singing their stories

My narrative represents the amalgam of experiences as a participant observer in a week-long DocSong workshops held at the Grafton Correctional Institution. Fourteen residents, all of whom were participants in the Oberlin Music at Grafton (OMAG) Choir that I conduct at the prison, volunteered to participate in the workshop, which was 3.5 hours in length on each of five consecutive days.

We met in a small prison conference room with three long tables arranged in the shape of a horseshoe. At the front of the classroom was a table for me, my laptop, computer speakers, and recording equipment. Incidentally, Malcolm and I received special permissions to bring electronic equipment and instruments into the prison. Behind me was a white board and a medium-sized television monitor to which my computer was connected and screen projected. Malcolm stood to the side of white board and monitor with his guitar in hand. Some of the workshop participants brought their guitars, drum kit, cello, violin, and keyboards.

After initial introductions, Malcolm asked the participants to recall a three-minute personal story that had some emotion attached to it. At the conclusion of the individual story sharing

time, Malcolm asked the participants which of the stories they wished to set to song. The men stated that each day they wanted to determine the story with which they would work. Malcolm prompted them to think about those stories that they would want to sing about, knowing that the workshop timeframe would not allow all stories to be set to song. Together the participants discussed their story preferences and rationales for what type of story could be interesting to sing.

Upon selecting an abbreviated story to work on, the "story source" sat at the front of the room to tell his story in full form. As the stories were told, I transcribed the words into an Microsoft Word document, projected onto the television monitor in the room. Stories that the participants selected to turn into a DocSong dealt with: being a beautiful day in prison; personal injury, wanting to be normal, and ultimately feeling good about themself; and remembering a trip to the wilderness with a sister and seeing a baby moose.

The next step in the DocSong process was for the workshop participants to create a free-form verse from the extended story. They determined where lines ended and how longer sentences could be broken into smaller ones they could sing. I edited the Word document accordingly, for all to see. The participants then discussed words and phrases that were the core of the emotional import contained within the story source's narrative. They eliminated words that seemed not to belong, but only with the permission of the story source. The participants continued to shape the lyrics, so that there were clearly identifiable verses and a refrain.

Still seated at the front of the room, the story source was asked to sing a possible melody for the first line of the refrain. It was recorded for subsequent playback reference. Malcolm frequently asked the story source to repeat the melodic material that was just sung. Often the melodic content had changed slightly or even

completely. The story source continued to repeat the first melodic line until it was consistently replicated. Meanwhile, the entire group of participants offered their ideas for subsequent melodic lines of the refrain and verses. After negotiating ideas to use and/or edit, the final DocSong took shape. The song was not notated, but rather repeated and learned as a group of singers through the oral tradition until the story source approved of its definitive form.

I had originally thought that the residents' DocSongs could become repertoire for the choir to sing; however, the story sources did not want to share their songs with people outside of the DocSong workshop participants. Therefore, we sang "final" performances of the songs as a culminating workshop event for only the participants and workshop facilitators.

From prison to conservatory

In this section, I will present those habits of mind and music facilitation skills that I exercised as an assistant during the DocSong workshop at the Grafton Correctional Institution. Additionally, I will explore ways that those skills might be practiced within a Conservatory/collegiate curriculum (including the courses that I teach), so that music performance students might become prepared to facilitate musical experiences in unexpected places and spaces.

One of the most striking revelations in my experience with DocSong workshop facilitation was my need to return to my roots as a public school music educator. I drew upon interpersonal skills (i.e., observation skills, reading body language, providing feedback and encouragement, and asking questions) and group-teaching abilities (i.e., managing diverse music and learning needs), many of the same skills I used as a public-school choral teacher, but now repurposed for use in a unique community music

setting. Donahue and Plaxton-Moore (2018) stated that working with potential community collaborators requires open-mindedness, humility, appreciation of community cultural wealth, intellectual curiosity, empathy, and commitment. To facilitate DocSong workshops (and other group musical experiences), Conservatory music performance students need to become comfortable speaking with strangers and potential collaborators in order to build relationships based on reciprocal benefit and mutual respect.

But, where among Conservatory student learning opportunities might these habits of mind be modeled and cultivated? Over the years, I have embraced constructivist pedagogical strategies and universal design into my courses. Having students who are directly engaged in decision-making and assuming responsibility for their portion of the teaching and learning partnership in the Conservatory classroom could be a starting point for their learning how to engage with diverse community music participants, like those in the DocSong workshops. I recognize that I need to be explicit in terms of modeling and reflecting on relational pedagogies (Gravett, 2023) and care pedagogies (Noddings, 2013) as they occur in the students' coursework. Students might also practice these skills in their conducting classes, with their peers in performance studio classes, in microteaching episodes, in pre-concert "lectures" or workshops for the community, or as apprentices alongside faculty mentors who do community-based music learning experiences in those otherwise hidden spaces where music organically occurs or is desired.

Conservatory students would also need to develop comfort and confidence in nurturing dialogue among people who have diverse life experiences from their own, posing questions in order to understand other people and providing feedback that nurtures others' willingness to participate. I tend to "coach" these communication skills in the classroom, but it takes time and

intention to do so. For example, I gently request students to "try again" in the verbal statements they offer, to listen without interruption, and to take turns honoring thoughts that might be more or less developed than their own. In my community music courses, we discuss and practice ways to engage community members that demonstrate empathetic leadership (Kerchner, 2003).

Demonstrating cultural and community sensitivity and curiosity are key habits of mind that students might learn as they become "boundary walkers" (Higgins, 2012, p.4)—those who walk into unfamiliar spaces and interact with the people who inhabit the periphery, the margins, the edges of society and who also engage in musical experiences. But, before students can find boundaries to walk, they will want to observe and research the communities in which they will enter musically *before* they actually enter the communities of music.

Students might also want to interrogate who they consider to be "musical." Within a Conservatory, there are clear criteria for admission into performance degrees, most of which require students to demonstrate musical interpretation and technical skills indicative of pre-professionals studying at the highest level. The prison workshop participants were not formally trained musicians, many did not read traditional Western musical notation, and several of the participants stated that they could not imagine themselves creating music (or anything else). They had limited experience of expressing themselves through musical sound or song, and yet, together they "found" melodies and rhythms that belonged to their lyrics. Students might need to reframe their definition of "musical," thereby granting musical personhood (Kerchner, 2022) to those whose musical sounds and ways of musical expression differ from their own.

It would be beneficial for all Conservatory students to take courses in which they intentionally explore their own musical creativities, particularly those in nascent stages of development. Perhaps this is songwriting, improvisation, learning a new (perhaps non-Western) instrument, engaging in group jam sessions, conducting, dancing, and learning to perform popular musical styles and genres. Infusing songwriting into music theory and aural skills classes and including non-Western music classes as a part of musicological courses of study seem natural places to expand the musics with which Conservatory students engage. These newer musical experiences could also remind students of the feelings and trepidations of being a musical beginner, like some of their community members might be.

During the DocSong workshop, I was amazed at the participants' willingness to step out of their comfort zones to become vulnerable in a space where being emotionally vulnerable is not desirable. Machismo is perceived as a prison survival skill. Yet, during the DocSong workshops, the participants not only recounted their personal narratives filled with raw emotion, but also supported and encouraged their peers during the retelling of personal stories. I suspect that even though the characters and contexts of the stories varied among participants, the emotions attached to the stories resonated as "shared humanity." What the DocSong workshop reminded me was the integration of person and emotion as the basis of the songwriting experiences. Conservatory students are accustomed to "performing," and "controlling" their emotional vulnerabilities. Therefore, instructors are called to provide safe classroom spaces, where students can be vulnerable while being a learner and leader.

Working within social peripheries often requires facilitators to deal with intense emotions that surface, in part, because of the music and the established safe environments in which the music experiences occur. I question how to

prepare students for this part of the songwriting experience, specifically, and facilitating community music experiences in general. From my perspective, undergraduate students have more documented mental health issues than even a decade ago. While speaking before and debriefing with my students after a songwriting workshop can help, it cannot possibly prepare for all types of behavioral and emotional situations that might occur. Discussing specific self-care and wellness strategies (i.e., journaling, speaking with friends/family/therapist, exercising, making music) to refill personal emotional wells must be a part of music facilitation, research, and performance discussions.

The DocSong workshop at the prison helped me allay some of the fears I have held surrounding the expression of my own story through song, especially in front of others who know me as a professional musician-educator. The residents reminded me of the emotion inherent in making music and the joy of practicing something new, all while being supported by a community of musical learners. I look forward to having undergraduate students join me as co-facilitators for future iterations of DocSong workshops at the Grafton Correctional Institution, in order to advocate for human creativity and self-expression in oft-forgotten places. How might bringing small groups of unfamiliar faces into the community change the participants' DocSong experience and group dynamic, and how the DocSong experience with the residents might change our collective border-walking skills?

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15 Creative practice research, a methodology for exploring the composition of pedagogical piano music

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ABSTRACT   This paper presents an overview of the methodology and research design devised to investigate the creative process of composing original piano repertoire for the adolescent beginner's first year of learning. Research related to the creative practice of music composition has predominately focused on music written as pure artistic expression, while literature exploring the compositional processes of music designed for pedagogy is limited. Furthermore, there appears to be no research examining the compositional process involved in writing pedagogical piano repertoire, specifically designed for adolescent beginners. In this research, pedagogical piano repertoire is defined as piano compositions, exercises and performance pieces designed and systematically arranged to enhance the learning of beginning pianists. This gap in the research, in combination with the reduced repertoire options for the beginning adolescent pianist, evident in extant literature, provided the catalyst for this research using creative practice research methodology. Creative practice research (CPR) methodology facilitates the mul-

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ti-faceted nature of artistic research. Characterised by the creation of an original artefact as an integral part of the research and written documentation in the form of an exegesis, CPR provides a framework for this research into investigating the ways in which a composer/teacher/researcher, synthesises artistic practice, pedagogical knowledge, and extant research to create pedagogical piano repertoire. This paper provides an overview of CPR methodology, and its application as a scaffold for exploring the nexus of creativity, pedagogy and research; details an individualised research design, adapted from the iterative cyclic web proposed by Smith and Dean and contributes deeper understanding of CPR in music education research.

Introduction

This paper discusses the methodology of creative practice research (CPR), and the application of a unique research design to my investigation into the composing of original piano repertoire for the adolescent beginner's (students aged 12-17) first year of lessons. The context of the research lies within extant literature related to the creative practice of composing music and pedagogical compositions. Research exploring the creative practice of composing music has predominately explored the creative, cognitive, gestalt, and auditory processes of composing technically advanced, high-level compositions (Blain, 2013; Reaston, 2019; Reynolds, 2004). Single and multiple case-studies utilising observation and interview have attempted to map, describe and define the intricacies of writing music (McAdams, 2004; Roels, 2016). Several researcher/composers have utilised action research whereby cycles of composing are enacted in order to determine how they compose music (Colgrass, 2004). Autoethnographic research approaches have contributed personal insights related to the composition process (Geers, 2002; Giebelhausen, 2015). Histometric researchers have examined the composition processes used in the creation of virtuosic works by the great masters such as Beethoven, Chopin, Mozart, Schubert, Brahms, Haydn, Tchaikovsky

and Schumann (Kozbelt, 2007; Simonton, 1980). More recently, various forms of creative practice research, involving the creation of original musical works, have been used to investigate the composition process when writing for elite or professional musicians (Knight, 2011; Musick, 2016; Reaston, 2019).

Research exploring the writing of pedagogical compositions is sparsely scattered across an eclectic assortment of qualitative studies which can be grouped into four focus areas. First, the pedagogical works of composers from previous centuries, for example: the pedagogical works of Czerny (Vanoni, 2017) and Bartok (Huang, 1994). Second, a small cluster of Canadian research projects exploring compositions by contemporary composers for student musicians in school-based ensembles (Andrews, 2009, 2013; Wendzich & Andrews, 2018). Third, the pedagogical music of specific composer/pedagogues, for example: the piano pieces of Florence B. Price (Broadbent, 2016), the music of Christopher Norton (Cannon, 2015) and the compositions and pedagogy of Frances Clark (Chronister, 1988). Fourth, research that explores beginner method books for children, and to a lesser degree, adult beginners (Lu, 2012; Monroe, 2019). By definition, a piano method book describes "a series of integrated musical works, exercises and tasks, organised in a sequential and progressive order,

designed to facilitate the development of piano skills" (Burrows, 2020, p. 39).

A substantial review of the aforementioned literature related to music composition has not revealed any recent research examining the composition of pedagogical piano music for beginner teens. This gap in the literature in combination with survey research that reveals a level of frustration among studio piano teachers regarding the limited choices of repertoire available for the adolescent beginner prompted a curiosity about the difference between composing pedagogical piano music and composing for advanced or professional musicians (Burrows, 2020; Burrows & Brown, 2020). Creative practice methodology (CPR) provides an ideal framework for an investigation of the ways in which creative processes, compositional practice, artistic choices, pedagogical knowledge, and extant research intersects when composing pedagogical music for adolescent beginner pianists first year of learning.

Creative practice research (CPR) methodology

Creative practice research (CPR) is a very broad term describing the combination of practice and research into one unique project (Batty & Barry, 2015). It is a relatively recent methodology which, having earned recognition across the academic community, has become increasingly popular in the last 15 to 20 years (Arnold, 2012). However, the terminology used to describe and define CPR varies across researchers, academics and practitioners (Skains, 2018). To date, the following language has been used to describe forms of research that combine practice and research into one unique project: practice-led research (PLR), practice-based research (PBR), research-led practice (RLP), arts-based research (ABR), practice centred research, creative arts research (CAR), performative research, design-based research,

studio-based research, and practice as research (PaR) (Candy & Edmonds, 2018). Each of these terms are used, at times, for different types of projects, and at other times, interchangeably (Barrett, & Bolt, 2010; Batty & Barry, 2015). This confusion in terminology is one of the many challenges associated with the application of CPR.

CPR, which enables the use of a flexible, adaptive, pluralistic approach, is typically a non-linear, messy, uncertain, inductive form of qualitative research (Candy & Edmonds, 2018). Inductive research facilitates a focus on practice, performance, making, reflecting, evaluating, re-doing and remaking (Batty & Berry, 2015). In CPR the iterative, reflective and reflexive procedures of the creation process become the methods of inquiry (Batty & McAulay, 2016; Bolt, 2006). Thus, in my research the creative practice of composing original piano repertoire for beginner adolescents provides the vehicle for an investigation of artistic practice in the context of pedagogical knowledge and extant research.

Theoretical framework

This research is positioned from a post-modern stance (Corradi et al., 2010) and framed by an interpretivist world view (Creswell, 2014). An interpretivist epistemology and ontology refute the cartesian world view that separates theory and practice (Raelin, 2007). Interpretivism emphasises the symbiotic relationship between theory and practice, which is a core premise of CPR (Skains, 2018). Anchored in an assumption that people shape the world, while at the same time, their experience of the world is shaping them, an interpretivist regards experience as contextual and knowledge as situated, socially constructed and ever-changing (Raelin, 2007). A post-modernist stance acknowledges researcher subjectivity, recognises the value of research

outcomes that are influenced by the researcher's perspective and experiences, utilises the role of the insider, and embraces the difficulty of separating the inquirer from that which is inquired into (Lăzăroiu, 2020). Therefore, a post-modernist, employing CPR methodology, in the words of Harrison and Draper (2014) studies "music from within, not as an object but, as experience of an often-ephemeral series of interactions" (p. 11).

Research method

The creation of an artefact is fundamental to all creative practice research, and all versions of CPR methodology utilise the creative process as a core method of inquiry (Barrett & Bolt, 2010). According to Sawyer (2021), the creative process is characterised by iterative cycles of action, research, practice, ambiguity, exploration, emergence, dead-ends, and evaluative procedures. It is

from this process of starting-ending-starting and choosing between the alternative results generated from each iteration, that "ideas emerge while engaging in the process" (p. 6). The *Iterative Cyclic Web* (Figure 1) developed by Smith and Dean (2009) is one attempt to illustrate the iterative, complex components involved in CPR.

According to Smith and Dean, the iterative cyclic web is a design which acknowledges that the creator/researcher repeats an action or activity, chooses between the alternative results created by each repetition, and then pursues and develops these results by either cycling forward, backwards or across. Thus, the research may start at any point in the cycle. For example, research may start in idea generation or in empirical research; it may proceed through cycles of creative practice or cycle through documentation and analysis, then cycle back into creative practice. The iterative process of CPR involving criss-crossing, cyclic movements, and multiple

**FIGURE 1. Smith and Dean's Iterative Cyclic Web (2009).**

connections points between idea generation, development and testing out of ideas, as well as the application of theories as part of the creative process are presented in the Smith and Dean model, which demonstrates the complexity of CPR and why it does not easily fit into traditional qualitative or quantitative research norms. Furthermore, Bacon (2017) and Baker (2011) suggest that researchers exploring their own creative practice often need to look at a range of qualitative research methods which may be subsequently adopted, adapted, modified or combined, to analyse and appropriately position their creative projects within the research as a whole. The need for the individual researcher to develop personalised research designs tailored to their specific research question contributes to the ambiguity and fluidity surrounding the terminology, definition, and methodology of CPR.

RESEARCH DESIGN: AN ADAPTATION OF THE SMITH AND DEAN ITERATIVE CYCLIC WEB

The design of my research project encompasses an adapted iterative cycle web. Similar to Smith and Dean's original iterative cyclic web, my research design is process-driven, which stimulates the emergence of ideas, supports the pursuit of my research goals, and facilitates a deep analysis of the project. This adapted version of the iterative cyclic web (Figure 2), though less complex than the Smith and Dean model, involves cycles and repetitions of idea generation through practice-led research and research-led practice. Specifically, it involves investigation, selection, development and refinement of ideas through reflection-in and on action and journaling; the testing of selected ideas through further

FIGURE 2. Research Design: An adapted iterative cyclic web for the study of pedagogical composition. [Note: This research design was adapted from the iterative cyclic web proposed by Smith and Dean, 2009.]
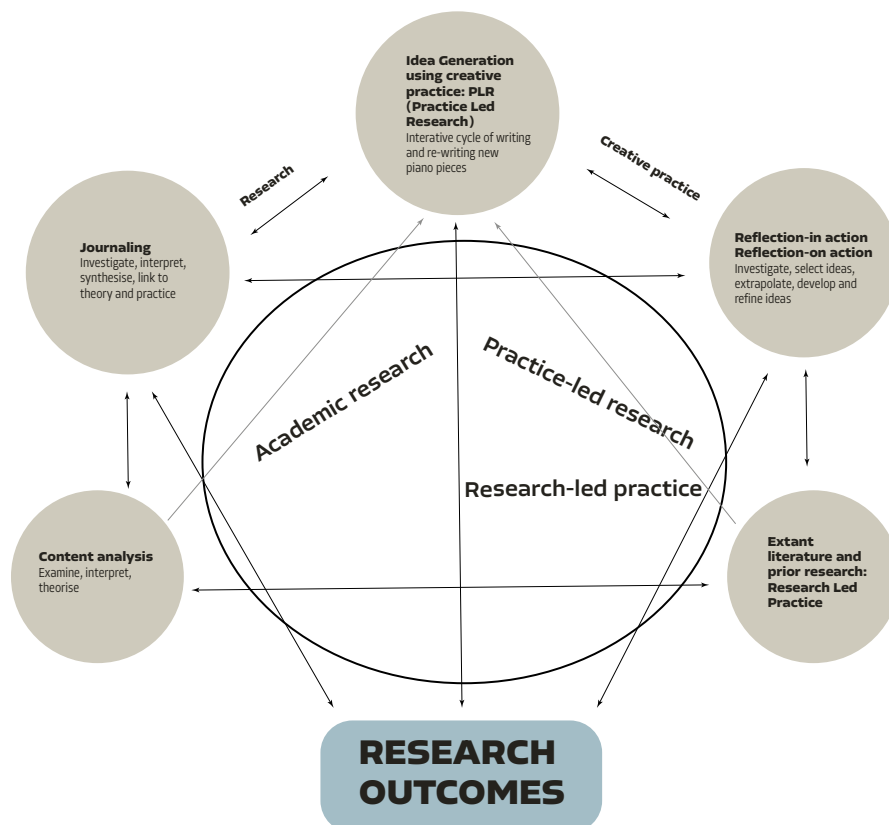
iterations of reflection and journaling; and the development and refinement of understanding through content analysis of these journals. These processes continue in repeated cycles until the creative artefact is completed and the research question is fully explored.

The research design for my project, shown in Figure 2, which is inspired by the iterative cyclic web originally proposed by Smith and Dean (2009), capitalises on the inter-connected, cyclic, and recursive relationships between different research methods. The foundation principle of the iterative cyclic web is anchored in the premise that repetitive and cyclic processes are fundamental to both creative practice and research (Kroll, 2015). For example, in CPR, the creator/researcher repeats an action or activity, chooses between the alternative results created by each repetition, pursues and develops these results either cycling forward or backwards through iterative processes until a satisfactory outcome is achieved (Smith & Dean, 2009). Thus, my adapted version of the iterative cyclic web (Figure 2) provides a research model that attempts to accommodate and map out the complex, unpredictable, non-linear processes of CPR.

My adapted iterative cyclic research design for exploring the composition of pedagogical piano music utilises five iterative research methods: practice-led research (PLR), research-led practice (RLP), reflection-in and on action, journaling, and content analysis. Each is described in the following section.

Practice-led research (PLR) and research-led practice (RLP)

Practice-led research (PLR) and research-led practice (RLP) are inquiry processes shaped by personal insight, informed by discipline knowledge and enriched by research expertise (Haseman, 2006; Sullivan, 2006). According to McLeod (1999), PLR is a form of practitioner

research typically "carried out by practitioners for the purpose of advancing their own practice" whereby, practice leads the research as a means of generating knowledge (p. 8). In my research, the act of writing pedagogical music is PLR that aims to further an understanding of my own compositional processes while simultaneously contributing to extant knowledge.

RLP describes the processes whereby research informs practice which enables a dialogue between theory and practice (Bolt, 2006; Gritten, 2015). In my research, RLP facilitates a dialogue between the theory of composing and teaching, and the practice of composing pedagogical repertoire. PLR and RLP draw on my insider knowledge as a composer/teacher/researcher providing insights that may not be accessible to composers without research or teaching experience (McIntyre, 2001).

Reflection

Reflection is recognised method of research which involves a process of self-evaluation, self-observation and self-analysis that is enacted throughout the creative act (Schön, 1983). According to Schön (1983), reflection encompasses, reflection-in-action, and reflection-on-action. Reflection-in-action occurs during the act of creating. Reflection-on-action follows the creative act. Nelson (2013) describes reflection-in-action as close-up-knowing, a form of insider knowledge; and reflection-on-action as a more distant view that simulates an outsider's perspective. In my research, reflection-in and on action facilitate the discovery and reframing of personal perceptions, the identification of problems, the devising and testing of solutions, and the recognition of new knowledge related to composing pedagogical music (Mäkelä & Nimkulrat, 2011; Schön, 1983).

There is a difference between knowing *how* and knowing *that*, and "practitioners, artists and

professionals know more than they can say" (Schön, 1983, p. 8). Know how, tacit knowledge, is complex, spontaneous and sometimes virtuosic. It is also incomplete. Reflection-in and on action, addresses the inadequacies of the artist's tacit knowledge. Reflection-in action describes various processes used during the creative act such as: changing an approach, adjusting a strategy, testing out an idea. Reflection-on-action occurs after the creative act. It entails the application of propositional knowledge, logic, and domain rules as the means of intentionally evaluating and modifying creative decisions (Schön, 1992). Thus, when documented and applied systematically through verbalisation, diarising or journaling, reflection-in and on action becomes a form of investigative practice that facilitates an explanation of the individual's knowledge-in-action (Schön, 1983; Nelson, 2013).

Journaling

According to Bacon (2014) journaling is an accepted research process for the documentation of creative, iterative, and reflective processes. It is a process that entails the recording and critical exploration of thoughts, ideas, reflections and revisions (Bacon, 2014; Lutz & Paretti, 2019). Journaling is a research process used to generate data that can be subsequently analysed and discussed (Bacon, 2014; Chang, 2016). In the context of my research, journaling describes a written process that captures my experiences in context providing a platform for me to chronicle and record my reflections-in and on action, my reflexive annotations, my personal discoveries, scholarly insights, and evaluative discussions. Journaling generates rich data which can be interrogated using content analysis.

Content Analysis

Content analysis is a reliable and acknowledged technique for examining text which enables the identification of themes, cogent inferences and explicit meanings to establish resonant, robust, valid research data (Krippendorff, 2018). Content analysis involves a focus on language use and meaning which goes beyond the counting of words in order to discover the explicit and inferred meanings of the text (Mayring, 2004). Content analyses of my journals, my reflections-in and on action and my annotated compositions aims to facilitate the discovery of fresh insights and new knowledge related to composing pedagogical music for the adolescent beginner.

The artefact and exegesis

The final outcome of my research is a portfolio of compositions for the beginner adolescent's first year of learning piano, which is supported by an exegesis. The exegesis provides an academic discussion of the creative processes, creative artefact, data analysis and research findings (Bolt, 2006). Together, the exegesis and created artefact address the research question which explores how the composer/teacher/researcher synthesises artistic practice, pedagogical knowledge, and extant research when creating piano repertoire for the adolescent beginner's first year of learning.

Conclusion

CPR methodology is an umbrella term for a wide range of methodologies suitable for qualitative and performative forms of research. Comprised of two parts: the creation of an artefact as the means of, and contribution to, knowledge, theory and practice; and written documentation in the form of an exegesis, CPR provides a flexible and

adaptive methodological framework that supports an exploration of my creative practice.

Apart from the creation of an artefact as an integral component of the research, there are no clear guidelines for CPR, no catalogue of typical CPR research methods, and no discipline-specific CPR design templates from which this research could be modelled, primarily because each CPR project is unique. Furthermore, the greater proportion of CPR explores creative mediums other than music (Batty & McAulay, 2016; Bolt, 2006; Riis & Groth, 2020). Thus, there are fewer examples of CPR projects that explore musical composition from which I might draw inspiration (Schippers, 2014). The Smith and Dean iterative cyclic web provided a starting point for a unique research design that capitalises on the methodology of CPR facilitating the use of several research methods pertinent to the creative process: PLR, RLP, reflection-in and on action, journaling and content analysis. These are recognised and appropriate methods for exploring the creative process of composing original piano repertoire for the adolescent beginner's first year of learning. My adapted version of Smith and Dean's iterative cyclic web accommodates the non-linear, unpredictable, inductive aspects of CPR and allows my research to start anywhere in the cycle and move in any direction. The flexible, inductive approaches that often characterise CPR may mean that the research morphs or changes throughout the creative process, but it is this uncertainty and openness that makes my exploration of the nexus of creativity, pedagogy and research possible.

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16 Implementing imagination for evoking teleodynamic systems which create constraints to constitute improvised musical pieces

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ABSTRACT   Improvising freely together with their peers in a classroom setting can be challenging for a music student, as no specific guidance is provided, and students must rely solely on their inner ideas, rules, etc. This long-term exploratory study with eight Estonian music students tested imagination as a tool for providing improvisation guidelines to enhance group dynamics. A different set of methods (behavioral observation of the whole situation, detailed musical analysis of the improvisations, professional evaluation by improvisation teachers, and student feedback) was used for analysis. The results show that the implementation of conscious imagining is helpful for forming a certain constrained expressive area for improvisers, in which the improvised music is clear, stylistically coherent, and the improvisers are at relative ease in self-expression.

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Introduction

The current research originates from the real-life situations occurring in improvisation lectures in which students needed to improvise with a new duo partner or improvisation teacher for the first time. For novice improvisers, that kind of situation can be challenging and produce some level of anxiety, as in the context of improvising freely, no specific guidance or rules are provided (Lock, 2022, p. 191–221). Music students, especially classically trained ones, are mostly used to interpreting pieces written by composers; therefore, spontaneous self-expression in the field of improvisation can be intimidating. It is common for students to have their own aesthetic preferences, which could interfere as expectations to judge oneself while improvising. A preventive mindset, aimed at avoiding failure according to preset expectations, can lead to hesitation and curbed creativity (Maddox, 2009).

Through the years of teaching improvisation, a method that can be implemented in group improvisation has been developed by the first author of this research. The aim of the method is to help beginning improvisation students acknowledge their inner creativity and access it through semiotic models of meaning creation. The method created has proven efficient based on practical teaching experience. It consists of three main steps: (1) preparation—concentrating on any of the mental reactions triggered by the signals from the surrounding environment, (2) listening to the duo partner improvising and simultaneously imagining (without playing on the physical instrument) what they would play together with the improvised music heard, (3) listening to the duo partner improvising and at the same time expressing any musical idea on the physical instrument that is triggered as a mental response to the improvised music heard. During the preparation phase, the musician becomes accustomed to being aware of the reactions to the surroundings. In the second phase, the student is in a "safe zone" (just imagining mentally) and collects means for expression, which can be perceived as mental responses triggered by the music improvised by the duo partner and which can be used as artistic material. The third step consists of real expression, inspired by the improvised music played by the duo partner.

From then on, trusting the inner meaning creation process as a response to the surroundings and following it (without self-judgment) will be the task that enables the formation of a strong and sustaining habit of contextually sensitive, spontaneous self-expression. Accepting the context of improvisation as it is and embracing the events that occur during the performance is a crucial approach while improvising (Corbett, 2016, p. 26). The positive influence of this method in helping improvisers get closer to the aforementioned approach in group improvisation was the driving force that made the authors decide to carry out this particular research.

Theoretical frameworks

The role of imagination in playing musical instruments is so all-encompassing that it is difficult to overestimate its importance (Chang, 2016, p. 37–39). Already in the nineteenth century, Karl Leimer and Walter Gieseking taught in their book *Piano Technique* how to memorize and learn piano pieces mentally, using imagination (Gieseking & Leimer, 1972, p. 11–18). Heinrich Neuhaus, who is one of the most influential piano teachers of all time, writes that a clear artistic vision of the piece learned and performed helps to find proper technical means for exact expression (Neuhaus, 1973, p. 2). It has been studied that the use of mental imagery while performing raises the precision of execution of bodily movements and ergonomic effectiveness (Keller, 2012). One of the leading pianists,

Marc-Andre Hamelin, says in an interview that often the most meaningful discoveries regarding interpretations of musical pieces appear away from the real instrument. While practicing mentally, it is possible to play the piece in the imagination flawlessly, without the restrictions of the physical world (Iverson, 2008). There are plenty of other examples of musicians and instrumental teaching schools that consider the use of imagery as one of the key skills in interpretative professionalism.

The role of conscious imagery has been much less studied in the field of free improvisation. One reason for this could be the intuitive contradiction between conscious imagining and improvising—how could one possess a conscious projection of the ongoing improvisation while the core idea of improvising is to be spontaneous and unplanned? We argue that a conscious, dynamic imagining that can change at any moment, driven by the surrounding environment and the changes in mental processes, does not constitute a preconceived plan. It has more to do with integrating the multimodal resources of the mind into one flow of consciousness.

As this paper researches the use of imagery in the field of free improvisation, it is necessary to create a foundation for a general understanding of free improvisation in this specific context. The research follows the concept of non-idiomatic improvisation created by Derek Bailey, whose main idea is that free improvisation does not need to be restrained by any overarching style or idiom, and improvised music carries its independent value in itself (Bailey, 1992, p. x–xii).

Jaak Sikk's doctoral thesis elaborates on the influence of stimulus-induced mental imagery on the process of improvising freely. In the experiment conducted by Sikk (2020) as part of his doctoral research, short improvised pieces played by pianist-students were studied. Half of the pianists were given a stimulus and were asked to form mental imagery based on the given stim-

ulus before improvising; the other half improvised without previous use of imagery. An expert group assessing the recordings of the improvised pieces gave statistically significantly higher points to the group of pianists who received stimulus prior to improvising (Sikk, 2020). However, the research by Sikk was on solo improvisation, and the sample consisted of pianists only.

Ashley Walton, Michael J. Richardson, and Anthony Chemero have formed a model for analyzing improvised pieces as self-organizational teleodynamic (self-creating and self-sustaining) systems (Chemero, 2014, p. 12-25). According to their concept, an improvised piece is a teleodynamic system that needs specific constraints (instead of entropy) to enable musicians to form a certain structure that constitutes a piece. Both improvisers of the duo are components of this system of constraints, and they need to expend energy and attention to maintain the structure of the piece. Without restraining themselves and their partner, the piece as such would dissolve. Therefore, constraints are necessary for efficient duo improvisation.

Based on the research of Gallagher and Rucińska (concept of strongly embodied imagination), the use of imagination can be a suitable tool for enabling the formation of artistically substantial constraints in group improvisation. If imagination is used with bodily movement, the content of what is imagined is tested out in the surrounding reality as a live stream activity. This helps to match the processes of imagination with the context and thus justify their situation-relevancy (Gallagher, 2021). Gallagher and Rucińska emphasize that if imaginings are coupled through group interaction, the movement and action can be constrained meaningfully. As their research is about any possible performing activity, the same concept is implemented in the field of improvisation.

The hypothesis of the authors is that creating the constraints needed for improvising meaning-

ful musical pieces, particularly in group improvisation, can be enhanced when conscious imagery is used while improvising. We argue that if one duo partner listens to the other partner improvising while actively mentally imagining what they would improvise along with the improvised music heard, a fruitful ground is created for duo playing in a meaningfully constrained way.

Following the concepts of (1) an improvised piece as a teleodynamic system where improvisers are components of that system, which need to dissipate energy to form constraints that constitute an artistic form of an improvised piece, and (2) strongly embodied imagination, which can enhance the skills of improvisers in creating the restrictions needed for that artistic form, the authors designed an experiment to conduct empirical research. The aim of the study was to investigate whether imagination as a tool is helpful in enhancing the duo's capabilities in novice improvisers and, if so, in what way.

Methods

Design

Eight students (3 male, 5 female, average age 22 years) from the Estonian Academy of Music and Theatre and Heino Eller Tartu Music College participated in the study. Only one student had previous experience with improvisation lessons; the others had used it only occasionally in their private rehearsal time. Three students played violin, two played piano, one played cello, and one sang in the study setting. Among the participants, different mother tongues were represented: Estonian, English, Spanish, and Russian.

Students were paired into four duos, and the duos were divided into two groups (A and B) with different task descriptions. Group A was asked to improvise a short piece together during a three-minute time period measured by

the hourglass. Group B was given the task to engage in creating imaginings to form mutually shared meaningful constraints before improvising a short piece together. At first, one student was asked to play a short musical material, and the other student had to listen to this material and then mentally imagine what they would play along with the improvised music heard. Then the same procedure was repeated by the second player. After playing individually, the duo improvised together during a three-minute time period measured by the hourglass. Instructions were provided in written form in Estonian or English. For improvisation sessions, the same hall was used every time, and the setup of the hall was kept as similar as possible each time. The researchers never met the participants to avoid any unnecessary influences between the researchers and participants. Interaction between the authors and participants took place via emails and Facebook Messenger. Participants were asked to enter and leave the room through different doors to avoid contact with other duos waiting their turn in the lobby.

All the duos from both groups (A and B) met six times over the course of several weeks from November 2022 to June 2023. All sessions were recorded using an iPhone 14 and Huawei P30 Pro. Sound was recorded using a Zoom H2n recorder. Recording devices were visible to participants. After six sessions, all participants filled out a short online questionnaire. According to the study design (four duos × six sessions), 24 audio files and 24 video files were created.

Analysis

In the analysis, the main emphasis was placed on the qualitative research of the pieces. The second author (qualified as a music psychologist) carried out the observational event-based analysis of the video material. Each significant event regarding the ensemble playing of all participants in every

recording was marked, and its psychological significance was described to shed light on the coherence and communication quality in the duo playing. The significant events were summarized, and corresponding conclusions were formed.

The first author (qualified as an improviser) researched every audio recording according to the assessment criteria created within the framework of the Metric project (Modernizing European Higher Music Education through Improvisation). Metric was an Erasmus+ funded project involving more than fifteen European higher music institutions, which collaborated in the field of improvisation (www.metricimpro.eu). One goal of the project was to formulate criteria for assessing improvised performances. The created assessment methodology consists of thirty-one different value criteria, which were used as a basis for thoroughly describing all the audio recordings of the improvised pieces by the author of this study. Additionally, a mark using a 10-point scale was given to each piece in every value criterion.

To obtain supportive quantitative data, a group of international experts (n = 6) in the field of improvisation was asked to assess the audio recordings of improvised pieces. Audio recordings were given to the experts in a randomized order, using a randomization algorithm on the site www.random.org. Each expert gave a mark using a 10-point scale to each piece. In total, the number of elements for analysis was 144 marks. As the number of elements was too limited for substantial statistical analysis, the statistical research was carried out to reveal any clear trends using t-tests and ANOVA tests, which could serve as pointers to guide the qualitative analysis process.

Among the participants, almost all evaluated their experience as satisfying; only one participant chose the answer "rather not satisfied."

The results based on the t-test did not indicate any significant difference in the comparison of the marks of groups A and B, 6.01 (SD = 2.17) and 5.69 (SD = 2.08); t (144) = 0.65, p > .05. The t-test results do not confirm any general positive influence of using mental imagery prior to improvising in duos.

The coherence between the marks of the experts was weak. The results of Cohen's weighted kappa analysis identified only two expert pairs out of fifteen in which the agreement between experts was in the 'moderate' category.

Descriptive statistics indicated that the first recordings of the improvised pieces (1, 2) received somewhat lower marks compared to the middle (3, 4) and last recordings (5, 6) (see Table 1). At the same time, no statistically significant difference was revealed between the marks given to the first, middle, and last recordings.

Qualitative psychological analysis of the body language, verbal interaction, and gestures (significant events) of the performers in the video recordings indicates that there was more alignment, mirroring, and eye contact between the duo partners of group B compared to group A. The duos of group A experienced more anxiety, and there was more communicative friction during the performance (this includes arguments between partners, stopping of the piece for making clear statements, and rearranging the improvisation).

Qualitative analysis based on the assessment criteria of the Metric project indicates that duos that used imagery as a tool performed better in the categories "responsive sense of ensemble, listening and interplay," "awareness of function – solo, leading, background, provocation, silence,"

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and "presence and purpose in ensemble." In the pieces played by group B, there was more stylistic coherence, use of imitation technique, pauses as giving space to the partner, and conscious contrasting through finding one's own expressive area regarding pitch and dynamic range instead of competing for the same area. At the same time, the overall results of the Metric assessment of the recordings do not identify any significantly better outcome in the improvisations of the duos in group B.

DISCUSSION

The fact that the statistical analysis (t-test) did not indicate statistically significant differences between the marks of groups A and B did not come as a surprise for two reasons. (1) The number of elements analyzed statistically was only 144, and it does not form a sufficient pool for reliable analysis. Also, the main focus was on the qualitative analysis, whereas statistics were used as a supportive measure. (2) Imagery is a complex phenomenon, and when used as a tool, it is adaptable to many different ways of implementation. In this research, imagining was used specifically to influence the aspect of group improvising as an interactively engaging process. Therefore, the authors did not hypothesize that

the general results of group B would be higher than those of group A.

In certain criteria, the improvising duos of group B compared better to group A. According to the conducted qualitative analysis, the duos of group B demonstrated more stylistic coherence, responded to each other more sensitively, had more space for listening to each other, and used more interplay. There were greater musical contrast and awareness of the expressive space chosen. The body language of the improvisers in group B was more mirrored and showed less anxiety and communicative friction compared to group A. This confirms the authors' hypothesis that conscious imagery used while improvising in duos can enhance the creation of the constraints needed for improvising meaningful musical pieces.

Based on the current research, it can be suggested that while the use of conscious imagining enhances the creation of constraints required for forming improvised pieces, it can also curb creativity and stylistic variety during improvisation. It was evident from the metric assessment-based qualitative research that both partners in both duos of group B found a common stylistic language and remained within a similar musical archetype for all six recordings, whereas there was more variety in the recordings of group A. This could be indicated as one of the side effects

TABLE 1: Descriptive statistics					
	sum				
	1	**2**	**3**	**4**	**5**	**6**
Valid	4	4	4	4	4	4
Missing	0	0	0	0	0	0
Mean	31.750	31.000	35.250	35.500	39.750	37.500
Std. Deviation	6.702	6.272	9.777	5.802	8.655	5.447
Minimum	25.000	24.000	26.000	31.000	27.000	30.000
Maximum	38.000	39.000	46.000	44.000	46.000	43.000

of imagining-based constraints, which still needs further investigation.

Improvising is always based on the structures formed in the past of the improvisers (Mitchell, 2018), and art can be seen as an analogue of the internal world of the improviser put into the "language" of music (Lotman, 1990, p. 9). Therefore, it cannot be expected that the specific way of imagining used in this research would remarkably expand the variety of mental structures carried by the improvisers and would significantly influence the quality of improvised pieces. It can rather be argued that the use of conscious imagining following the current research design (and the method proposed in the introduction of the article) is helpful for forming a certain constrained expressive area for improvisers in which the improvised music is clear, stylistically coherent, and improvisers are at relative ease in self-expression.

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17 Improvising together: Audience participation in a Western classical music concert

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ABSTRACT   This arts-based presentation explores the potential for integrating participatory elements into classical music concerts, focusing on experiences from my artistic doctoral studies at the Sibelius Academy. The research draws from my first doctoral concert in October 2023, when the audience was invited to engage with the performance through improvisation, playing the five-string *kantele*, singing, and creating soundscapes, fostering an interactive and inclusive concert environment. Central to this research is the concept of "musicking", as articulated by Christopher Small, which proposes music as a shared, participatory activity. The concert aimed to dissolve the traditional boundaries between performer and audience, encouraging active involvement in the music-making process. This approach aligns with socially engaged art practices, emphasising inclusion, equity, and community building. The research examines how these participatory concerts can be developed to complement traditional classical music performances,

KEYWORDS:
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—Improvisation
—Interaction
—Audience Involvement
—Inclusion
—Socially Engaged Arts
    practices
—5-string kantele

with the objective of creating new concert practices that are both performer- and audience-friendly. Through autoethnographic methods, including reflective diaries and thematic analysis of audience feedback, I explored the impact of these participatory elements on both the audience and me as a performer. Audience feedback from the first doctoral concert was overwhelmingly positive, with participants expressing a deep sense of connection and empowerment through their involvement in the concert. The research also highlights the challenges and rewards of balancing the roles of artist, educator, and facilitator in such settings. This research advocates for a rethinking of classical music concert formats, suggesting that the integration of participatory elements can enrich the concert experience, foster community, and reduce performance anxiety for musicians by creating a more inclusive and shared artistic environment.

Introduction

This arts-based research presentation is based on my artistic doctoral research at the Sibelius Academy and my first doctoral concert in October 2023, when the concert audience was invited to improvise together with the performers. The music for the concert was based on old hymns and songs, as well as contemporary forms of improvisation. Participants joined in the improvisations by playing the five-string *kantele*,[2] singing, and making soundscapes. If the participant just wanted to listen, they were equally welcome to do so. I guided the participants in the concert, in addition to improvising with them. The other musicians performing with me were a trumpet player and a lutenist.

For me, singing has always been a bridge to connect with others. Singing with others is a profound, shared breath – a deep experience of togetherness that I have cherished since childhood. My journey as a singer and music teacher has taken me to diverse spaces; concert halls, churches, classrooms, senior centres, hospital rooms. Sometimes I identify myself as a teacher, at others as a singer or community musician. The need for interaction permeates my artmaking, and drives my artistic doctoral studies.

Quoted in several writings on socially engaged art practices, an idea of Dan Graham's resonates with me: "All artists are alike. They dream of doing something that's more social, more collaborative, and more real than art" (Bishop, 2012, p. 1). My doctoral studies are not just about the social changes or benefits to wellbeing that art can offer, but are also about forging deeper connections with audiences. Connections will also be formed between participants and within everyone, encompassing the internal experiences that are invisible to others. My art practice springs from encounters, from the magic of shared experience, from the possibility of being heard and seen, both for oneself and for others.

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2   The kantele is a traditional Finnish string instrument, which is highly valued as part of Finnish folk music. According to Finland's national epic, the Kalevala, the kantele was originally made from a pike's jawbone and later from birch wood. In mythology, the kantele's sound is enchanting and fascinating, drawing people to the instrument. The five-string kantele has preserved its unique status and remains an integral part of Finland's cultural history. Its delicate timbre and approachability have also made it a widely used instrument in educational settings.

Background on rethinking classical music concerts

I have been observing different concerts and their procedures, and wondered why classical music concerts have such a strict code of conduct. I thought that, in the context of improvised music performance, it might have been possible to reform concert practices: perhaps to rearrange the space differently, or to encourage the audience to participate in the music-making. In the words of Finnish composer, Eero Hämeenniemi:

> The whole concert institution, concert etiquette, even the structure of the concert hall and the room structure support the idea that only the performers and the music are important in a concert. The listener can be present but should not be seen or heard. (Hämeenniemi, 2007, p. 14)

I believe that singing, playing some easily played instruments, and dancing along to the music, could be part of classical music concerts just as much as they are in children's concerts or pop and folk music concerts. I don't deny that sometimes sitting and listening is the best thing to do – I don't want to discard traditional classical music concerts, as they are still needed, but I do want to introduce other forms of performance and participation alongside them.

What if classical music concerts had composed music for the audience to play a part? In this context, Jutta Toelle and John A. Sloboda have carried out an interesting study in which two contemporary composers were commissioned to compose music in which audience participation was integrated. The study was conducted at three different concerts in different countries, and 273 participants were interviewed for the data. The following key themes were identified from the participants' responses: special group experience, interactive musical experience and experiencing shifting power. Toelle and Sloboda note that these were essentially related to the concepts of "activity" and "passivity", "empowerment" and "community", which are common in discussions of participatory theatre (Toelle & Sloboda, 2019, p. 67).

Research questions and objectives

How can a classical music concert be renewed with participatory elements, improvisation, and other inclusion-promoting factors, in order to loosen the boundary between performers and the audience, making the creation of joint art possible?

What is my experience as a performer in such a concert? What do I need to consider, and how do I manage the various roles I simultaneously have?

My aim is to develop new concert practices that are both performer- and audience-friendly, to complement traditional classical music concerts and foster community and inclusion and to give a voice to listeners who have so far, perhaps unwittingly, been "just" listeners. My research focuses not on the improvisations or on the music itself, but on how audience involvement and participation are built and implemented. Another objective of my research is to explore and document my experience as a performer in participatory concerts, identifying the key considerations and strategies required to manage multiple roles simultaneously and to clarify for myself (and through that for others) the requirements of this kind of artistic practice.

Theoretical framework and concepts

In arts organizations like museums, theatres and orchestras, audience engagement involves not only producing art but also creatively, diversely, and interactively collaborating with the audience. This work recognises and nurtures the

creativity within everyone through participatory artistic activities. Audience engagement can deepen the experience of an artwork, enhance the capacity to appreciate art, and reach new audiences. The goal of audience engagement can be seen as both pedagogical and as promoting accessibility (Sorjonen & Sihvonen, 2015, p.11–16). Audience engagement is mostly carried out in separate workshops before or after a concert, but rarely as part of the concert itself, *in* the concert. What if audience engagement were to take place within a concert?

I believe this aligns with musician, music educator, and musicologist Christopher Small's (1998) concept of 'musicking', which encompasses any activity involving or related to music performance, such as performing, listening, rehearsing, or composing. Musicking provides my research with an opportunity to examine and describe all the activities involved in making music, where the emphasis is on people making music, not on the object, the music itself.

The third theoretical framework is socially engaged art practices (SEA). SEA practices have diversified to encompass inclusion, equity, dialogue and well-being in communities and organisations (Lehikoinen & Siljamäki, 2023). The starting point in audience participation must always be voluntary. Brian Arao and Kristi Clemens (2013) write about a "safe" and at the same time "brave" space. Creating a safe space and encouraging braveness in participation and improvisations are the key elements in my concerts.

Research methods

As an artistic researcher, my own art practice is intertwined with my research methods. My art practice is deeply rooted in vocal improvisation, interaction and intuition. I approach and explore my own experience with autoethnographic meth-

ods such as writing a reflective diary (Davies, 2002).

However, in my research, the audience or participants and their experiences play a significant role. I employ three methods to collect data from participants: audience discussions, anonymous written feedback, and reflective group discussions. The reflection group consists of five people who will participate in all three of my doctoral concerts. I use thematic analysis to work through the data (Maguire & Delahunt, 2017).

There are also parallels with the cyclical nature of action research: Planning -> Action -> Observation -> Reflection -> Planning -> ... and so on (Heikkinen, Rovio, & Kiilakoski, 2007). A concert where audience participation plays an important role cannot be rehearsed *without* an audience, by definition (this too is a point of difference with traditional classical music procedures). I perform each doctoral concert program with similar content several times, to gain experience and knowledge of the audience's possible reactions.

Audience feedback and reflection

In the summer of 2023, as I prepared for my first doctoral concert, I gave several similar performances in churches, bringing with me kanteles for the audience to play. Every kantele found a player, and some attendees even brought their own instruments. Remarkably, 80% of the participants confessed beforehand that they had never played or even touched a kantele. Yet, as one participant joyfully remarked upon returning their kantele: "We did it! This is the kind of hidden talent we have!" (Vuolteenaho, 2023a).

After my first doctoral concert, the enthusiasm and gratitude shared by the audience were palpable. The concept of the concert was transformed, with listeners becoming active partici-

pants. Following the performance, we engaged in a lively discussion, and I collected anonymous feedback. The responses were heartening:

> It was reassuring to read in the program leaflet that you cannot go wrong here. I cannot play the kantele, but I was still able to participate wholeheartedly. I felt the music in my gut. It was a mystical, magical, enchanting, miraculous, moving experience (Vuolteenaho, 2023b).

> If concerts were like this, I would be a regular! Amazing and wonderful! The experience of participation was born at the concert (Vuoltenaho, 2023b).

I believe that bringing art to people in this way is both important and inspiring. Art has the power to captivate and transform, and such an approach can deepen the connection between the audience, the music, and the performers. I experienced what happens when audiences are invited into the art-making process: the quality of the art does not decrease; it expands and deepens. Participants have the freedom to engage or simply listen, which ensures that no one is excluded or left out. Together, we share a moment of our lives, encountering each other through art.

> The space resonates, the visuality of the space resonates. Usually, I listen bodily, especially rhythmically, but now the sensations ripple throughout my body, thighs resonating, chest resonating, fingers tingling with the vibrations of the church walls. Thank you for being together, for sharing the flow of this moment (Vuolteenaho, 2023b).

Although in my first doctoral concert it was not a question of integrating composed music with audience participation, from feedback I collected I identify strongly with the central themes like ("activity" and "empowerment") of Toelle and Sloboda's research.

Approximately 50 people remained for the 30-minute audience discussion after the concert, during which 30 comments were made, and 17 individuals actively participated. Having an external facilitator might help in obtaining more honest feedback. Such a person would be as informal as possible. The audience discussion provided valuable material for the research.

However, the goal of the discussion was not solely data collection; it also aimed to benefit the audience. The following themes emerged from the discussion: embodied leadership; a safe and empowering experience; a chance to participate or just listen, without fear of making mistakes.

The anonymous written feedback from the concert (given immediately after the concert and before the public discussion) was very rich, and it also gave me data on the different feelings and experiences of the participants. A total of 52 people provided feedback. The concert audience was about 70 people, with 55 kanteles to play. The feedback was encouraging and warm (some was even decorated with flowers and hearts). I had hoped that the anonymous written feedback would give me more critical and/or not so enthusiastic feedback. Sadly, there was little of that. Most respondents had known in advance about the participatory nature of the concert. Perhaps only those who were open to this kind of participation showed up? There were some suggestions for improvements, for example: "At times I would have liked a bit more space for just the music performed, without participation." "Perhaps solos could be requested from the audience, sung or spoken short solos. Why not a dance?" (Vuolteenaho, 2023b).

The reflection group consists of five individuals from diverse backgrounds, genders, and ages. I selected them because they are articulate and open to sharing their varied opinions. We utilised the Critical Response Process (CRP) developed by Liz Lerman (2022) in our group. This widely recognised method fosters the development of artistic works in progress through a four-stage dialogue between artists, colleagues, and the public. The reflection group discussion was intense but in line with other audience feedback. It was gratifying that the group members had implemented the participatory parts of the concert in very different ways. Most of them participated both in the kantele

playing and singing in most of what I suggested. But one of the group members said that it would never have occurred to her to participate, she just listened. However, everyone wished that there had been more 'just listening pieces' in the concert (Vuolteenaho, 2023b).

My own experiences and reflections

> My "concert mantra": I deliberately place myself in a vulnerable space, accepting the uncontrollable. I trust the moment's possibilities, surrendering to misjudgements, and dealing with them with grace is crucial. Remaining open, avoiding rigid expectations, I navigate each situation with an awareness of the many potential paths forward (Vuolteenaho, 2023a).

Teaching and performing are intertwined for me. When I sing, I bring the sensitivity of pedagogical improvisation to the stage, and in the classroom, I infuse my teaching with artistic processes, guiding students through creative exploration. In a way, when performing as a singer I don't forget that I am a teacher as well. I'm constantly looking for opportunities for connection and dialogue with the audience, just as I do when teaching.

How did I manage to balance being an artist and leading an audience? From an external perspective, it seemed fine. However, no one can understand the inner dialogue happening in my head as I sing, improvise, and guide a situation with my body. I find that the artist in me tends to take a back seat when a moment requires a very holistic interaction with the audience. The musical idea forming in my mind may recede or disappear altogether, leading me to make an unexpected change that leaves my fellow musicians wondering what happened. This is not a mistake, of course; it just happens and is very typical of improvisation.

Performing traditionally as a classically trained singer often creates a gap between the

audience and myself. Cultural anthropologist Edward T. Hall (1963) categorised the distances between people into four communication zones: public (360–700 cm), social (120–360 cm), personal (45–120 cm), and intimate (0–45 cm). Operating in the public zone feels too distant for genuine interaction. I can bridge this gap, adjusting the zones by moving closer, fostering connection. Sound itself connects and shortens the distance: everyone in the same space is as if they are within a tapestry of sound. In this concert I resolve the distance by greeting attendees at the church door, establishing a connection that persists even as physical distance grows during the performance.

Watching my forward-reaching posture on video has prompted me to explore the space behind me. I have been doing physical exercises to better sense the 360-degree space, including the space above and below. I am now exploring whether I can be present in the here and now, for myself and others, without reaching out, so that I remain more connected to the centre of my body and to the artist within me.

The significant difference for me personally is that this sense of being in a shared space of creating art and experiencing connection greatly diminishes my own performance anxiety. This anxiety, which I sometimes still feel backstage before 'normal' concerts, is noticeably reduced when I engage in this kind of communal artistic process, even as a soloist.

My feeling after the concert was one of deep gratitude. The concert was wonderful and successful. The audience engaged easily and enthusiastically; playfulness and a desire to experiment captured the entire audience. Many unplanned things happened during the concert; the nature of improvisation means that not everything is scripted. I made changes from the very beginning, such as adjusting for the challenging acoustics that made it difficult to hear instructions.

> I feel that for me there is no going back to the old ways; the concert created a sense of meaningfulness for me. This first concert became a hit concept, I must say! (Vuolteenaho, 2023a).

This concert concept has been already tried out in various contexts with different types of music. The five-string kantele is simple and limited enough for anyone to play, yet versatile enough to create varied music. The beauty of playing the kantele, with its 'less is more' philosophy, helps people achieve a meditative connection with themselves. It's both a communal and a personal experience at the same time.

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18 An analysis of a professional young musical theatre company learning processes from a 4E cognition perspective

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ABSTRACT   Zarza is a project launched in 2017 by a public theatre in Madrid dedicated exclusively to zarzuela (Spanish operetta), in order to disseminate the genre to young audiences. The productions are performed by actors and actresses aged 18-30, selected through a tough casting, and accompanied by a small ensemble of young musicians. Our presentation is based on an ethnographical study carried out from January to March 2023, which focused on the 2023 production, *Yo te Querré* (I will love you), with songs by the composer Francisco Alonso freely linked with an ad-hoc libretto written for adolescent audiences. Data were collected through observations of all 30 rehearsals (five weeks) and 13 performances; interviews with the different participants in the project (including company members, directors, coaches, and stage and stalls technical staff); and review of publicly available materials. Our analysis followed the procedures of grounded theory, seeking credibility through prolonged field immersion, and triangulation of data collection techniques, informants, and observers. From this analysis, we will

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—musical theatre

—4E cognition

—cultural hybridization

—performative cultures

—meanings

—embodiment

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comment: a) embodiment in the daily work of performers (embodied mind); b) the enactive processes of construction of meaning and emotions that occur both individually and at a collective level (enactive mind); c) cultures that interact in a process that has a common objective for all (embedded mind); and d) some of the materials and tools they use to configure their musical learning and construct the characters acting (extended mind). These emerging data are reorganized according to the categories of the 4E cognition framework (embodied, enactive, embedded, and extended mind), which allows us to show an overview of the implications of this creative process.

Zarzuela and the Zaza Project

Zarzuela is a Spanish musical theatre which was very popular from mid-19th century to mid-20th century, whose scripts were themed with topics of interest for working and middle urban classes, and whose melodies were broadly inspired by Spanish folklore. Although a beloved genre for old people, it nowadays carries many prejudices because of its nationalistic and political use by the dictatorship (1939-1975) that Spain suffered after the civil war.

Originally a private theatre built and owned by composers and producers in Madrid, the Zarzuela Theatre eventually became a public institution for the dissemination of the genre. In 2017, to bring the genre closer to young people to expand the theatre audiences, a newly appointed director conceived the Zarza Project as zarzuela by young people, for young people, and since then every year a new production has been performed. A company of 18 actors/actresses-singers is selected every year through a highly competitive casting (among 700-900 applicants) and a 20-minute debate of the young audience with the company is held.

Although we were originally interested in understanding its educational impact on sec-ondary school students, we discovered that what we wanted to observe was only the small visible "top of an iceberg" of contradictory meanings, cultural translations, and institutional changes. Provided that the theatre management was interested in our academic perspective on their work, we requested and obtained permission to carry out an ethnographic study of the rehearsals, the production process and the performances as seen (and felt) from the stage. From that study, in this presentation we will focus on the 18 young actors and actresses who, coming from a world of mostly Anglo-Saxon commercial musical plays, had to adapt to a completely different performance context, where they had to sing without microphones a completely different repertoire and where they had to perform characters whose discourse was absolutely unknown because of their generational distance.

For the study, we focused on the 2023 production, *Yo te querré* (I will love you), a collection of songs by Francisco Alonso (1887-1948), an extraordinarily popular composer in Spain in the first half of the 20th century because of his adaptation to the musical, scenic, and technical innovations that emerged in his time.

4E cognition and development of professional musical performance

4E cognition provides a framework for understanding musical learning that goes beyond traditional views of cognition as purely a product of the brain. Cognitive science emphasizes the embodied, embedded, extended, and enactive nature of cognition (Nagy, 2017; Rowlands, 2010; Pozo, 2017; Schiavio et al., 2020). In the context of musical learning, 4E cognition researchers (Dell'Anna, et al., 2021; van der Schyff et al., 2022). contend that musical understanding and expertise are not solely located in the brain, but distributed across the body, the environment, and the interactions between musicians and their musical instruments or tools.

Nowadays, it is easy to assume that procedural learning, such as musical learning that involves bodily motor sequences, activates an *embodied* mind. This vision of learning emphasizes that cognition is not just a product of the brain but is deeply intertwined with the body. In musical learning, this means that the physical sensations of playing an instrument, the motor cortex and its relation to the memory, and the sensory feedback from producing sound are integral to the learning process. Musicians learn through bodily interactions with the instrument, especially if they are singers (Thatcher & Galbreath, 2019), and this embodied knowledge is crucial for musical expertise.

Secondly, *enactive* emphasizes that cognition is not just a passive process of receiving and processing information, but it is actively generated through interactions with the environment. In musical learning, this means that musicians do not just passively absorb information about pitches, notes, rhythms, or expression, but actively engage with their instruments and voices (Reybrouck, 2021).

Thirdly, cognition is situated within a specific context or environment. In the case of music learning, the environment includes the physical space where the music is played or produced, its cultural context, and the social interactions with other musicians or an audience (Casas-Mas, 2020, 2022; Casas-Mas et al., 2022). The environment provides a framework for understanding and interpreting musical experiences. This is called an *embedded* mind.

Finally, cognition can *extend* beyond the boundaries of the individual organism and into the environment or external tools. In the context of music, this could include the use of notation, musical scores, recording technologies, or digital software. These external resources become an integral part of the cognitive system, contributing to the composition, interpretation, and performance of music, and as feedback to the mind.

Singing, acting, body percussion, or playing an instrument are different modalities of producing external representations of knowledge (Pérez-Echeverria & Scheuer, 2009). The management of body movement in all its forms of expression can be an epistemic learning tool if it is stimulated reflexively to lead to a professionalized practice to a greater or lesser degree, even based on elements as subtle as private singing or breathing (Casas-Mas et al., 2019; Gatt, 2020).

Research methodology

The study was carried out between January and March 2023, using a qualitative research approach. Data collection included: a) observations of all the 5-hour long rehearsals (30) during five weeks of the 13 performances at the Zarzuela Theatre in Madrid (from different perspectives, including observation on stage), and press presentations and other activities. b) transcription of the 13 audience discussions with the company that took place immediately after the perfor-

mances. c) interviews with: theatre director and outreach activities coordinator; scene director, choreographer, scenographer, costume designer, and light designer; the 18 actors and actresses; the seven orchestra members; production, stage, technical, and stalls staff; and other informants (zarzuela fans, audience members, musicologists, critics). d) revision of publicly available materials (e.g., social media, online interviews).

For data organization and analysis, we used qualitative data analysis software (Atlas.ti), following a grounded theory approach, and looking for credibility through long-term immersion in the field, and triangulation of data collection techniques, informants, and observers (three researchers in full immersion).

Findings

After analyzing the emerging categories, we were able to organize them according to the 4E cognitive framework. First, we will refer to issues that the company delved with, related to body use, as examples of the embodied mind. Second, we will refer to the main psychological and inter-psychological processes, the enactive mind, which were launched by the participants in staging the play. Third, we will describe the meaning scaffolding processes that occurred when different cultures come into interaction, as an example of the embedded mind. Finally, we will share some examples of the extended mind in the rehearsal interactions.

Embodied cognition

The main result related to the body is that actors and actresses underwent vocal training with a focus on various aspects. One notable aspect was the heterogeneity of vocal abilities among individuals. Some possessed a well-supported and resonant sound, while others struggled to

achieve this quality. Additionally, when singing as a group, they tended to produce an open sound, often an uneven emission and a vibrato at the end of musical phrases.

The approach to group vocal rehearsals encompassed attention to posture, relaxation of the body and specific body parts, as well as techniques for effective respiration and emission. This involved the use of auditory, visual, and kinaesthetic images and metaphors to enhance vocal performance, by the vocal coach and the music conductor. This included focusing on refining the ensemble's sound when interpreting texts, achieving a unified group timbre, refining phrase attacks, providing adequate breath support at the end of phrases to prevent excessive vibrato, and actively searching for resonance and projection. Additional considerations involved controlling phonetic articulation and legato phrasing, among other techniques.

The conductors had a specific vision for vocal performances, a move away from traditional operatic-style voice: "We don't want opera voices." Among the actors and actresses, the few with a background in classical or education background had to make an effort to adapt to the group's expected sound. This involved discomfort singing in the middle register or discovering that certain repertoire was not conducive to showcasing their vocal abilities.

Another important perspective was the integration of energy and body movement into performances. The choreographer, for example, emphasized the use of body energy and the interdisciplinary nature of contemporary art. Additionally, she used circus training as part of the holistic approach to developing the company members' skills. This further underscored the diverse set of skills and techniques employed to hone their craft, reflecting a multi-dimensional approach to performance training.

Enactive cognition

In the study we tried to understand the performers' internal psychological processes (intra-psychological), and their interactions with the directors (inter-psychological). They underwent a series of intra-psychological processes that shaped their approach to the performance. This included an evaluation of their self-perception and self-efficacy in utilizing their voices effectively. As they predominantly identified themselves as actors and actresses, emphasizing a versatile and multi-faceted approach to their craft showed identities that extended beyond mere singing to showcase their proficiency across various artistic disciplines.

Performers demonstrated a willingness to adapt to the specific requests posed by the directors. However, they sometimes had feelings of being out of place or experienced the "impostor" syndrome. Despite an initial lack of confidence from the demanding vocal and musical aspects, the actors and actresses finally expressed their gratitude for the opportunity they had been offered to grow professionally by meeting those challenges. The choreographer described the creative process as more implicit than explicit, with a poignant focus on paying tribute to individuals who have passed away.

The collaborative effort between performers and directors constituted a critical aspect of the creative process (inter-psychological processes). The play characters were constructed collectively with an emphasis on non-overwhelming emotional resonances while pursuing performance excellence. This integration of participant input fostered a sense of collective ownership over the characters and the performance as a whole. Directors played a fundamental role in this interaction, while actively listening to the actors and actresses. They recognized that as the final product was intended for an even younger audience, it was necessary to emphasize the two-way nature of rehearsal communication.

Embedded cognition

Embedded cognition is a critical aspect of the creative process of the company, requiring a deliberate effort to integrate the social and historical contexts into the performances. This is achieved by incorporating references from theatre and literature, bridging the gap between past influences of the directors and present interpretations of the cast.

The challenge arises from the divergence of cultural references between the actors and actresses and the scene director. In response, the director helped them ascribe meanings to these references, ensuring that they resonated with the intended audience. Ascribing new meanings to texts can be a contentious endeavour, particularly when they carry nationalistic connotations in the current political situation in Spain. An example of this is the reinterpretation of the piece *La banderita* (The small flag), which sparks debates due to its nationalistic meaning when composed in the 1920s and its use during the Civil War dictatorship. Moreover, there is an effort to challenge widespread prejudices associating with the genre zarzuela with that period. Through this process, the actors and actresses gradually come to view it as something 'nice and endearing', liberating it from previous prejudices. A notable outcome of this immersive experience was the sense of temporal transcendence. Performers described a feeling of having "travelled to the past", establishing a profound connection between historical elements and their own lived experiences.

The dynamic between scene and music was marked by a hierarchy, where the primacy of the scene often took precedence. Throughout the rehearsal process, tension and shifts in leadership dynamics emerged as natural stages of

development. These fluctuations were integral to the evolution of the performance and contributed to its ultimate cohesion.

Extended cognition

One of the key aspects of extended cognition involves exploring the proximal development zone, a concept introduced by Vygotsky (1978). The process of comprehending for some performers derived from a collaborative effort with both the musical conductor and the choirmaster leverages their expertise to enhance understanding and interpretation.

Some examples are described below. To internalize rhythm, directors employed onomatopoeias as a cognitive tool. This facilitated a deeper connection with the musical elements, allowing for a more nuanced and expressive performance. The exploration of agogics and musical expression encompassed a deliberate focus on the dynamic nuances and emotional subtleties within the music, contributing to a more engaging and evocative rendition.

A fundamental emphasis was placed on performers writing these indications, underscoring their significance in shaping the collective musical experience. One performer who had been hired in a previous production, reflected on the evolving nature of the production, "the previous production last year placed greater emphasis on dance, while the current production leans more towards theatrical elements." This observation highlights the dynamic nature of artistic interpretation and adaptation.

In addition to musical considerations, costume design becomes important during rehearsals. The selection and development of dress designs contributed to the overall aesthetic and visual narrative of the characters, as they were constructed, underscoring the holistic nature of extended cognition in the creative process.

DISCUSSION

The reciprocal influence of visual and auditory modalities plays an important role in shaping the observer's subjective emotional experience. This phenomenon has been widely studied (Bishop & Goebl, 2018; Vuoskoski et al., 2016), highlighting the intricate interaction between what is seen and what is heard during artistic performances. Visual cues, including performers' facial expressions, gestures, and body language, dynamically interact with auditory components, influencing how the viewer perceives and interprets emotions. This integrated sensory experience enhances the depth and richness of the emotional impact on the audience.

Another aspect in the field of artistic communication lies in the expressive body movements of the artists themselves. Research conducted by Kurosawa and Davidson (2005) delves into the profound effects of performers' body language on the audience. The movements, postures, and gestures of the artists serve as a powerful medium to convey emotions, intentions, and narratives. These expressive physical elements establish a direct and visceral connection between the artist and the audience, transcending linguistic and cultural barriers.

In essence, both the reciprocal influence of visual and auditory modalities and the expressive body movements of artists are integral components of the intricate language of artistic communication. These elements work in tandem to evoke subjective emotional experiences in the observer. As viewers engage with performances, they become active participants in this dynamic exchange, enriching their overall artistic encounter. Through these dynamic movements, artists bridge the gap, allowing for deeper and more resonant communication of their artistic expression.

We have observed that several culture clashes occur simultaneously. On the one hand, according to the performers, a culture clash occurs a) between the cast and the directions (stage, choreography, musical, and choral, because they have different historical and contextual references to give meaning to the script and construct the scenes and characters; b) between the cast and the orchestra players, the former on stage expressing gesturally and based on movement, living as a team from the beginning to the end of the production, while the young people in the orchestra are more hieratic, they are the only ones who rehearse separately and are integrated into the whole in the last part of the production; c) between performers who have lyrical training and those who come from Anglo-Saxon commercial musical plays, with different vocal needs and challenges; d) between the different geographical origins of the participants in the production, assigning different meanings to the musical numbers about the history of the country.

On the other hand, culture clash occurs regarding theater management topics such as e) between the Zarza project, which provides freshness, incorporation of novelties, flexibility, and traditional productions within the same theatre, that have fixed rehearsal routines and hierarchies; f) between the theatre's permanent staff and itinerant staff, with different levels of involvement and motivation in the project; and finally, g) between the theatre direction, the cast and the high school students to whom the concert is directed. Although the two latter are all young, there is more than ten years of difference, they speak more similar languages in the use of social networks, but still, the performers are not natives of social networks.

Therefore, there are different ways of perceiving the process and it is sometimes necessary to translate between modalities. There are various interpretive levels, where each component plays a crucial role, from the author and the stage direction to the choreographic and musical direction and the participation of the orchestra. A rich collaboration is evident between them to bring the work to life. This process is further enriched by the reinterpretation of reinterpretation, adding layers of depth and complexity to the representation. Finally, the role of the audience and the technical staff complement this intricate network of interpretation and translation, creating a rich and nuanced theatrical experience.

This perspective can inform how music educators could approach teaching and how to stimulate musicians towards their own learning and practice. It encourages a more holistic and interactive view of musical expertise.

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