

ORPHEUS

INSTITUUT



INTERNATIONAL SEMINAR

## FROM OUTPUT TO IMPACT

The integration of artistic research  
results into musical training

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Orpheus Research Centre in Music [ORCiM] and the Norwegian Academy Of Music's Centre of Excellence in Music Performance Education (CEMPE)

**19-20 NOVEMBER 2014**

**ORPHEUS INSTITUTE, GHENT BELGIUM**



# ORCiM Seminar 2014

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## **From Output to Impact**

The seventh International ORCiM Seminar, a joint effort of Orpheus Institute (Ghent) and the Norwegian Academy of Music's Centre of Excellence in Music Performance Education (Oslo), offers the opportunity for contributors from around the world to gather and explore the theme of the integration of artistic research results and how research results into musical training.

One of the socially most relevant aspects of research is the passing on of newly acquired knowledge. At universities, where research and teaching positions are combined, such transfers are self-evident, even though they are not necessarily immediate. With the recent developments in Artistic Research (AR), a type of knowledge is being explored that pertains very much to the music practitioner. While it focusses directly on the musician's practice, it applies the latter as part of the investigative method, and aims at impacting that practice, this type of knowledge has not previously been generated explicitly. Now, AR is supported and carried out with an ever-growing intensity and speed, and across educational and institutional levels: the European Association of Conservatoires considers AR as a gateway to the profession, implying that the impact of AR is to extend beyond the mere integration of AR skills in the curriculum (e.g. a Master in AR).

The seminar will frame the debate in a wider perspective through the keynote by Prof. Dr. Dirk Van Damme, head of Innovation and Measuring Progress Division in the OECD Directorate for Education and Skills.

**This seminar is convened by Orpheus Research Fellow dr. Luk Vaes**



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# Schedule

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## Wednesday November 19

- 12.30-13.00    *Registration*
- 13.00-13.30    *Welcome & opening lecture* location:concerthall  
- Luk Vaes – *Some thoughts on innovation and conservation in instrumental training.*
- 13.30-14.30    *Parallel sessions:*  
*Creativity & Feelings* location:concerthall  
- Johannes Boer – *Playing by the rules: creativity and research in historical performance.*  
- Beate Perrey – *Hard facts, feelings and forms of persuasion.*  
*Models Framed I* location:auditorium  
- Tom De Cock & Vincent Caers – *Improving the efficiency of practice and performance in contemporary percussion repertoire.*  
- Murphy McCaleb – *Developing ensemble musicians.*
- 14.30-15.00    *Coffee*
- 15.00-17.00    *Parallel sessions:*  
*In Practice I* location:concerthall  
- Daniel Leech-Wilkinson – *Preparing to escape Utopia.*  
- Magdalena Bork & Maria Gstaettner – *Quo vadis, Teufelsgeiger? (Where to, devil's fiddler?): the impact of the artistic project findings on the curriculum development in performance studies in Vienna.*  
*The Larger Perspective I* location:auditorium  
- Drew Hammond – *At the intersection between expression and investigation: a liberal arts graduate examines the conservatoire environment.*  
- Michiel Schuijjer – *When craft becomes profession: the case of the conservatoire.*  
- Paul Craenen – *Zooming out on artistic research results.*
- 17.00-17.30    *Coffee*
- 17.30-18.30    *Keynote lecture* location:concerthall  
- Dirk Van Damme – *The knowledge triangle in the arts: how research, innovation and education interact.*  
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- 18.30-19.00    *AEC Book launch* location:hallway

- Stephen Broad – AEC 'Polifonia' Handbook: *Perspectives on 2nd–Cycle programmes in Higher Music Education: combining a research orientation with professional relevance.*

19.00-20.00 *Dinner*

20.00- *Concert* location:concerthall

## Thursday November 20

09.30-10.30 *Parallel sessions:*  
*Models Framed II* location:concerthall

- Elisabeth Belgrano – *Learning and teaching through operatic madness.*
- Amy Blier-Carruthers – *How I learned to stop worrying and love the studio: a professional and paradigmatic approach to preparing musicians for recording.*

*Impact Back* location:auditorium

- Aslaug Louise Slette & Ingunn Fanavoll Øye – *Aural training knowledge in music rehearsing.*
- Susan Williams – *Training musicians: implementing research into practice.*

10.30-11.00 *Coffee*

11.00-13.00 *Parallel sessions:*  
*In Practice II* location:concerthall

- Jeroen Billiet – *“Avis aux Amateurs”: integrating artistic research output into elementary music education.*
- Anna Scott & Alessandro Cervino – *The reflective piano class: a self-generating experiment regarding the reflexivity of artistic research and higher instrumental training.*

*The Larger Perspective II* location:auditorium

- Anthony Gritten – *Musical passages between output and impact.*
- Joost Vanmaele – *The informed practitioner: mediating between the information galaxy and the piano-studio.*
- Bernard Lanskey – *Culturing fresh growth: the conservatory as incubator?*

13.00-14.00 *Lunch*

14.00-15.00 *Looking forward* location:concerthall

# Keynote

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## Dirk Van Damme

***Dirk Van Damme** is currently Head of the Innovation and Measuring Progress Division (IMEP), which covers both the Centre for Educational Research and Innovation (CERI) and the Indicators of Educational Systems (INES) programme, in the OECD Directorate for Education and Skills.*

*He holds a PhD in educational sciences from Ghent University and is also professor of educational sciences in the same university (since 1995). He was also part-time professor in comparative education at the Free University of Brussels (1997-2000) and visiting professor of comparative education at Seton Hall University, NJ, USA (2001-2008). He was general director of the Flemish Rectors' Conference, the main advisory body for higher education policy in the Flemish part of Belgium between 2000 and 2003.*

*He was professionally involved in educational policy development between 1992 and 2008, and served as chief of staff of Mr Frank Vandenbroucke, Flemish minister of education between 2004 and 2008.*

*His current interests are evidence-based innovation in education, comparative analyses of educational systems, new developments in the learning sciences and knowledge management in education.*



# The Knowledge Triangle in the Arts: How research, innovation and education interact

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In any developed knowledge system there are various, and often competing knowledge systems. The metaphor of the 'knowledge triangle' offers a useful approach to analyse the relationships between the knowledge flows in research, innovation and education. Especially in higher education these three dimensions interact in often complex ways. The arts is no exception, but various forms of knowledge creation in the arts through research and innovation are still not fully developed, at least compared with other sectors. The arts also seems to be characterised by various other knowledge systems which compete with the others, such as the professional knowledge of the expert practitioner, the tacit knowledge of the initiated in a specific form or practice, or the specific knowledge systems associated with schools of thought and practice. Any sector needs to define its own ways in organising the knowledge triangle, in streaming the various knowledge flows on institutional patterns and in making them transparent to researchers, practitioners and professionals

# Seminar convenor

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## **Luk Vaes**

***Luk Vaes** studied piano with a.o. Claude Coppens (Belgium), Aloys Kontarsky (Germany) and Yvar Mikhashoff (US), won first prizes in several international competitions and concertized with musicians such as Uri Caine and Thomas Quasthoff at the most renowned festivals in the EU and US.*

*His recordings of piano works of Mauricio Kagel (Winter & Winter) won nine international prizes. In 2009 he obtained his doctorate at Leiden University (through the docARTES programme). His dissertation on the theory, history and performance practice of extended piano techniques has since enjoyed widespread usage by practitioners.*

*Currently he is fellow in artistic research of the ORCiM research group, coordinates the doctoral program for artists (docARTES) at the Orpheus Institute and the Royal Conservatoire in The Hague.*

# Some Thoughts on Impact as Output

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Overviewing some fundamental aspects of the relation between output of artistic research (AR) and the impact this research could (or even should) have on instrumental training may serve to frame discussions on the seminar topic.

From projects that experiment with the introduction of existing AR output in conservatoires, and those cases of specific AR that focuses itself on conservatoire situations, to developing concepts and contexts, examples of (issues in) transferring newly established knowledge to an educational environment are found with relative ease. At another level, however, it is worthwhile to look at what the research paradigm may bring to the pedagogy of artistic skills, beyond integrating AR skills in the conservatoire (through the 'master in AR').

This presentation will consider some paradigmatic essentials of collectivity- and dissemination-oriented research, and how these may reshape conservation- and authority-driven instrumental training.

# ABSTRACTS *(in order of appearance)*

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## **Playing by the Rules: Creativity and research in historical performance** **Johannes Boer (The Hague/Leiden, The Netherlands)**

Currently there is a strong notice of standardization in the field of Early Music and less artistic diversity in comparison to the early days of its revival. The question is whether institutions that took the training of specialized musicians into their curriculum are debt to this tendency, or that we have in general reached a point of saturation implementing historical evidence as a creative parameter. Certainly in the last decades steady technical improvements of instruments and the level of playing have been leading to the origin of a new main stream.

In this paper I propose that by following explicit historical knowledge as instructions and rules for performance we create an inclination towards an increasingly redundant output. Even the recent interest for methods of learning to improvise in a historical way seems to be inspired more by a desire to mirror the old masters than to create freedom in performance. The way to challenge this attitude is to dig deeper in the creative momentum. If we follow the history of the Early Music movement backwards, we see that virtually all initiatives for revival and revaluation of music from the past were taken by composers or musicians in close relation with composers. Subsequently the hang ups of performers which tend to be dominating education today, did not have this priority in the very beginning. The experiment, search for the unheard, imaginative explorations or other creative endeavours are characteristics of the input which composers contributed to the quest of Early Music. Fundamentally different however, from the ethnic implantations, folkloristic or popular crossovers which we find in the entertaining arrangements of today's creators.

It could be an enlightening process to re-examine the rules we tacitly tend to be playing by in a dialogue with living composers and thus discover the space for personal creativity.

*Since September 2006 Johannes Boer is the head of the Early Music Department of the Royal Conservatoire in The Hague. At school he graduated from in 1988 as a master in music on the viola da gamba, after three years studies with Wieland Kuijken. The conservatoire is in its kind one of the largest institutions in the world and has a reputation as innovative and leading in Early Music since 1972. Before being invited to take the position as head of department Johannes Boer had a double career as a performer and musicologist. As such he took part in many productions and ensembles of several kinds throughout Europe. He was connected to the Utrecht Early Music festival as a board member of the magazine, journalist and reviewer. In the same organization he was programmer and final responsible for five major conferences by STIMU (the foundation for historical performance) from 2003-2008, connecting performers and musicologists of rank. In the realm of his current position he organizes every season a variety of projects, which go from Bach cantatas to baroque opera, including touring to Italy.*

*In September 2014 he started a PhD research project in the DocArtes program of Leiden University.*

## Hard Facts, Feelings and Forms of Persuasion

### Beate Perrey (Paris, France)

“I dream my painting, and then I paint my dream.”  
Vincent Van Gogh, Letter to his brother Theo, July 1880

When asked to describe what makes a truly exceptional pianist, renowned pianist and master-teacher Jacques Rouvier answered succinctly: “You need to have a personality such that you have something to say, from within yourself, a kind of story or viewpoint, which you are then able to re-tell when playing the piano.”

This paper will initially explore two essential issues: first, the existence of an ‘inner discourse’ elaborated within the artistic performer, here to be seen as theoretically not unlike the creative act of ‘story-telling’, or at the very least as an expression of the conviction of “having something to say”. Second, the performer’s skilled gift to communicate ‘inner discourse’ via the instrument here seen as essentially engaging in the ‘re-telling’ of a story. Before either of these two processes (i.e. the finding of a story and its re-telling) can actually take place, however, we need to explore a third, seemingly more elusive factor, namely empathy. Empathy is what connects performers to the fictional events and characters inscribed in a musical score. More importantly still, empathy generates emotion that, in turn, mobilizes action, setting music into motion. As will be argued, it is from studying the world of a score feelingly, with empathy, that a performer can hope to transfer emotion to the listener.

Artistic Research (AR), in this context considered as highly individualized, is thus subjected to conditions which only very strenuously can be turned into hard, quantifiable information. While communicating artistic knowledge through words necessarily requires staying close to the artistic material (music), rather than moving away from it, this, as will be argued, complicates matters of knowledge-transfer in various productive ways. To give one example, if the performance of music is at its best when practiced as an art of evocation, then the challenge as to knowledge transfer lies in persuading both public and policy makers into understanding that evocation, regardless of today’s information culture is more important than information. It also carries greater impact.

Note: The above considerations feed into a larger research project generating, among other things, the publication of the first English translation of *Letters to a Young Pianist* by recognized French pianist and pedagogue Jean Fassina. While not an academic study, the book carries an acute focus on physiology both clinically and as perceived through the sensations of movement and shows Fassina to be, in practice, a pioneer of the early twenty first century’s absorption with concepts of embodiment in artistic hermeneutics.

- *Letters to a Young Pianist* by Jean Fassina, Introduction by Beate Perrey (Paris EHESS), Foreword by Jacques Rouvier (Mozarteum / Berlin University of the Arts), Closing Perspectives by Jonathan Dunsby (Eastman School of Music), Rochester University Press, forthcoming June 2015.

**Beate Perrey**, BA/MA (Munich/Harvard), PhD (Cambridge) is a pianist, musicologist and professor of piano performance. Research Associate at EHESS Paris, she was Founding Director of the interdisciplinary research project *New Languages for Criticism: Cross Currents and Resistances* developed for the Centre for Research in the Arts, Social Sciences and Humanities/CRASSH at Cambridge University. She has taught at

*Cambridge University, University College London/UCL, Ecole Normale Supérieure/ENS Paris and Liverpool. A range of published articles focuses on music in relation the other arts (Heine, Celan, Borges; Francis Bacon, Alberto Giacometti and Bill Viola; Schubert, Schumann, Wagner, Debussy and Kurtàg among others). Her three books are about Schumann's song cycle Dichterliebe and Early Romantic Poetics (CUP 2003 and 2007), The Cambridge Companion to Schumann (CUP 2008) and In(ter)discipline: New Languages for Criticism (Oxford 2008), a volume exploring the rhetorical challenge of speaking about the musical, visual or literary arts both critically and accessibly, while preserving, if not heightening their multilayered meanings and forms of beauty. One current project explores Beethoven's last piano sonatas in performance and contemporary composition, another explores sense experience and imagination the musical performing arts.*

## Living Scores Learn

### Tom De Cock & Vincent Caers (Brussels, Belgium)

The large diversity in compositional styles and currents and the possibilities of applied technology in contemporary compositions lead to very complex musical processes and ditto scores. This complexity and diversity demands for a highly adapted and specialized approach in studying method, not only in its theoretical background, but also and especially in its practical application. Starting from the output of the doctoral research “Improving the efficiency of practice and performance in contemporary percussion repertoire” conducted by Tom De Cock on students at various Conservatories in Europe, Living Scores Learn (LSL) seeks to innovate the practice and performance of contemporary music by developing and improving the accessibility of tailor-made study trajectories in which LSL exploits technical possibilities: by the development of specific tools to integrate the results of analysis into the studying practice and by constructing a digital platform which presents the trajectories and accomplishes interaction between different interpreters. In this way LSL lowers the threshold to perform contemporary music for students and performers and leads to an innovative and interactive learning strategy for schools of arts and a supporting platform for the current artistic practice.

The innovative approach of LSL is illustrated with two case studies based on the music by Franco Donatoni and Philippe Hurel. Both cases show how an alternative and interactive analysis method leads to the creation of studying tools to integrate the results of the analysis directly into the practice of the repertoire and how this highly raises the efficiency and output of the studying process of the performer.

**Tom De Cock** is PhD researcher, percussion soloist with Brussels Philharmonic and freelance musician performing with such groups as Ensemble Modern, MusikFabrik, and Netherlands Radio Chamber Philharmonic. He is a regular member of Ictus Ensemble, Ensemble XII, Nadar Ensemble, Triatu, and Bl!ndman. Additionally, he has performed at such events and festivals as Agora Paris, Darmstadt International Summer Courses for New Music, Donaueschingen Festival, Klangspuren Festival, Bang on a Can, Ars Musica, and Huddersfield Contemporary Music Festival.

**Vincent Caers** is a freelance percussionist, percussion teacher, musical researcher, and programmer. He is a member of the Flemish Sinfonietta and co-founder of Blow ([www.blowmusic.be](http://www.blowmusic.be)), with whom he performs and commissions contemporary works for saxophone and percussion. Next to master degrees in Percussion, Chamber Music and Contemporary Music, he obtained a degree in cultural management and received professional training in music technology at Ircam in Paris.

## Developing Ensemble Musicians

**Dr J Murphy McCaleb (York, U.K.)**

Strategies for teaching ensemble performance within higher education are highly idiosyncratic, raising the question of whether more systematic approaches to this pedagogy may be available. Although most music courses include modules on ensemble performance, delivery of these modules varies widely. Whilst previous research has posited how sociological theories may help guide ensemble development (Goodman 2002, Davidson and King 2004, and King 2006, for example), further application of these theories to pedagogy has been limited. Thus, teachers and facilitators may not find the resources and training necessary to improve their delivery and impact upon students.

In previous artistic research I have conducted on ensemble interaction, I describe the role that embodied knowledge plays in observing others' performances, inferring musical intentions, and modifying interpretations to achieve shared intentions across an ensemble (McCaleb 2014). As the beginning of a larger study on how these findings may be applied to pedagogy, this paper presents my methodology for coaching student ensembles at York St John University. Throughout this academic year, I will use lesson observations, performance observations, surveys, and interviews to determine fundamental, transferable strategies for developing ensembles. As these groups are led by the students, it is important to encourage the reflective critical skills which are both inherent in artistic research as well as the self-sufficiency called for in all professional musicians. I argue that effective performance within musical ensembles requires the use of several adaptable skills, particularly awareness of oneself and one's surroundings, flexibility of interpretation, and the technical fluency required to allow both to happen. In combination with my own artistic practice as a chamber musician, this preliminary research will offer systematic strategies for helping musicians develop the skills required for expert ensemble performance.

**Murphy McCaleb** received his doctorate in performance studies from Birmingham Conservatoire (Birmingham City University) in 2012. Previously, he received a Masters of Music in Trombone Performance and a Masters of Music in Chamber Music from the University of Michigan, as well as a Bachelor of Music in Trombone Performance from the University of Alaska. As a bass trombonist and pianist, Murphy engages in a wide range of music, including classical, jazz, rock, pop, electronic, and experimental. He is particularly interested in exploring performance as a way of shaping experiences. He has recorded on multiple albums, the most recent being *Tangents*, an improvised post-rock collaboration with electric bassist Steve Lawson and progressive rock drummer Andy Edwards. His first book, *Embodied Knowledge in Ensemble Performance*, was published by Ashgate in 2014. He has performed and given presentations around the United States, Canada, the United Kingdom, Germany, Italy, Portugal, Greece, and Brazil. Before joining York St John University, Murphy worked at Kidderminster College and Birmingham Conservatoire. His research interests include collaboration in musical performance, improvisation, music and philosophy, and listening skills.



## Preparing to Escape Utopia

**Daniel Leech-Wilkinson (London, U.K.) with Bobby Mitchell, Eugene Feygelson and Anna Scott.**

Earlier this year at the Orpheus Institute I gave a talk in which, in the light of evidence from early recordings, the classical music business was presented as a policed utopia in which happiness and security depend on obedience to the imagined composer's wishes. The possibility of undermining the State was considered, with some preliminary suggestions made as to how that might be achieved.

It may be useful, as a next step, to reframe the argument in terms of performance norms and normativity, allowing a closer inspection of the politics of musical performance. Who has power, how is it exercised? Who is performing whom? How does embodiment (the normalisation of training, constricting yet enabling, essential for real-time performance yet encoding social values) interact with control, both personal and institutional? And how is performance valued? The legal position of performers in relation to composers offers a telling insight. The relationship with music performance anxiety will be touched on.

Having established that there is a very real problem that needs addressing we can take a closer look at ways of weakening this hegemony. Given that musicians and audiences are impressed mainly by persuasive musical performances, it seems essential, if one hopes to achieve genuine change, to approach this as a practical project, with theory and history in support, rather than vice versa. And therefore the rest of the talk will focus on techniques for expanding our imaginative relationship with scores. Together with two pianists approaching the task from opposite directions, I offer some basic tools for generating experimental readings, with the aim of widening students' awareness of the possibilities for musically plausible soundings of the notes on (as well as notes not on) the page. Examples will be sought from docARTES pianists Anna Scott (Recordings Informed Performance: alternatives that we know have happened) and Bobby Mitchell (exercises towards alternative readings whose historicity we shall never know).

***Daniel Leech-Wilkinson** studied at the Royal College of Music, King's College London and Clare College, Cambridge, becoming first a medievalist and then, since c. 2000, specialising in the implications of early recordings, especially in relation to music psychology and ontology. He led a project on 'Expressivity in Schubert Song Performance' within the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM, 2004-09), followed by 'Shaping Music in Performance' within the AHRC Research Centre for Musical Performance as Creative Practice (2009-2014). Books include *The Modern Invention of Medieval Music* (Cambridge, 2002), *The Changing Sound of Music* (CHARM, 2009) and, with Helen Prior, *Music and Shape* (OUP, forthcoming).*

## ***Quo Vadis, Teufelsgeiger? (Where to, Devil's Fiddler?). The impact of the artistic project findings on the curriculum development in performance studies in Vienna***

**Magdalena Bork and Maria Gstättner (Vienna, Austria)**

From March 2010 – March 2012 the artistic research project *Quo vadis, Devil's Fiddler?* has been conducting intensive research with instrumental performance students at the University of Music and Performing Arts in Vienna. The modern, highly trained classical musician, is today confronted with new challenges as a result of drastic changes in the current musical landscape. The artistic methodology in our arts-based research-project was the practice of free improvisation. We have recognized a need for basic research at the meeting point of "classical musician" and "free improvisation", and with *Quo vadis, Devil's Fiddler?* we went about exploring this new terrain. For two years we created and examined an experimental musical skill laboratory where musicians' individual power of expression was augmented through free improvisation. In the centre stood "playing", in the truest sense of the word.

Our research in this artistically free field of action was accompanied and deepened by a resource-oriented process of reflection in which, in addition to the unique "musical language" of our subjects, we focused on their verbal uniqueness with ideolectic coaching sessions and interviews. The project explored the extent to which this sort of operational and reflective freedom can support classical musicians in their attempt to integrate their own professional development as creative artists in the present musical landscape.

In January 2012 QvT concluded with an international arts-based research symposium, where we presented and contextualized our results. The overall aim of the project was to integrate our research findings into the field of the professional musician and his education. And so it happened: The integration of our research results into the studies at the University of Music in Vienna is just about to start in October 2015: Free Improvisation has become an obligatory subject in the new curriculum for the studies of instrumental performance, and also some other changes in the upcoming curriculum contain research findings from our project (i.g. new subjects on diverse career matters for professional musicians today). We would like to present our project and its results at the Orpheus Institute in Ghent in November 2014. It will be a lecture performance with live music (Flute, Piano and Basson). You can see more information on the project website [www.quovadisteufelsgeiger.at](http://www.quovadisteufelsgeiger.at)

**Maria Gstättner**, composer, musician, artistic researcher, Dr. artium candidate at the University of the Arts in Graz (KUG), is a classically trained bassoonist who has amassed an impressive body of experience on the border between free improvisation, classical music and composition. Through her "Contemporary Musicians' Awareness" workshops with students at the University for Music and Performing Arts in Vienna she has developed a model to help young working – often overworked – musicians find their way back to effortlessness and joy in music making. Gstättner has taken the results of the QvT project to date as motivation in her own research, composition and instrumental activities, championing a hybrid artistic appreciation. She brings an academic interest, reflected in her artistic doctorate at the University of the Arts in Graz *Fagott Performanz – denn die Kunst ist eine Tochter der Freiheit* (Bassoon-Performance – for art is a daughter of freedom). The work represents a cornerstone for gender and diversity research in the field of artistic research.

**Dr. Magdalena Bork**, artistic/academic researcher at the University of Music and performing Arts Vienna (MDW), is a classical trained flautist who, since finishing her studies, has concentrated on academic discourse in current research in the field of professional musicians. Her dissertation on this subject, *Traumberuf Musiker? ("Dream Job: Musician?"*, published by Schott Music 2010) pointed to a high level of distress and pressure among active classical musicians due to a discrepancy between expectations and skills taught in traditional classical music education on the one hand and the real demands made by a changing cultural landscape on a working musician on the other. Magdalena Bork conceived and initiated the project *"Quo vadis, Teufelsgeiger (Devil's Fiddler)?"* to which she served as academic associate. She teaches qualitative methodology and interview techniques at the University of Music in Vienna. Bork's newest research project „Young Masters Research“ focuses on the development of exceptionally talented children and youngsters in music.

## At the Intersection between Expression and Investigation: A liberal arts graduate examines the conservatoire environment

**Drew Hammond (Glasgow, U.K.)**

This paper focusses on the tension between the master/apprentice tradition and a new emphasis on interdisciplinary and student-focussed education in the Conservatoire. As a composer and American liberal arts graduate who teaches music in both a research-led university and a Royal Conservatoire, my perspective has led me to consider the scope and purpose of these diverging approaches to music in higher education. Since I began working simultaneously at the Royal Conservatoire of Scotland and the University of Glasgow in 2009, the former has undergone a curriculum reform process that places emphasis on theoretically and ethically informed praxis in its approach to vocational education. Additionally, “reflective-practice” has emerged as one of the central unifying assumptions of a good vocational education over the last quarter century. It now seems that that these institutions are at a crossroads where the idea that one may impart skills alone is no longer sufficient.

On the other side of the spectrum, one may note that research-led university departments have been led via government policy and exercises such as the Research Excellence Framework to place emphasis on the forwarding of knowledge itself. From this perspective much of the learning theory that has so entranced the vocational sector has held little sway outside of university education departments.

This work attempts to shed critical light on these diverging worlds, and is driven by central questions: Who are we educating and for what reason? and, Is there a difference between a “vocational” and a “research led” higher education? Methods include an examination of music higher education, taking Scotland as a limited case study, and a survey of student and staff perceptions about these different approaches. Contrary to what conclusions might be assumed from my broad-base humanities background, this work seeks a dialectical model that upholds fruitful tensions between divergent approaches rather than eliminating them. Ultimately the aim under discussion is to discover where a plurality including investigation and artistic expression might find common ground under the traditional philosophical terms of unveiling.

***Drew Hammond** was born and raised in Central Kentucky. He gained a Bachelor’s degree from Guilford College in North Carolina, studying classical and jazz piano. In the years following his undergraduate studies, he recorded and toured nationally with Carolina-based ensembles, and spent time working as a private tutor in Boston, Massachusetts. While in Boston, Drew met the Scottish composer Bill Sweeney, who (in part) convinced him that he should do his graduate studies at the University of Glasgow in Scotland, UK, resulting in a PhD in composition in 2009. During this time, he and colleagues founded the Sound Thought postgraduate research exposition at UoG, which in 2014 enters its seventh year, and was selected as a Sound and Music Shortlist composer. Since 2007, Drew has worked as a teaching fellow at UoG, and since 2008, he has taught at the Royal Conservatoire of Scotland.*

## When Craft becomes Profession: The case of the conservatoire

### Michiel Schuijjer (Amsterdam, The Netherlands)

The word ‘conservatoire’ denotes an institution that offers (mostly) professional education in various musical disciplines. This type of institution – which originally operated under sacred authority, or served charitable causes – was newly defined within the culture of the Bourgeoisie, where it had to supply the demands of a rapidly growing secular musical life. With musical excellence being needed in ever-larger quantities, it aimed to establish general qualifications for musicians and imposed certified standards on teaching practices and examining procedures. Its model was the Conservatoire national de musique et de déclamation founded 1795 in Paris.

In this paper, I propose to view the conservatoire from the perspective of the rise of professionalism in civil society in the nineteenth and twentieth centuries, a process that has led to fundamental changes in the structure and status of occupations. This process has been studied extensively, not only in general but also with reference to specific occupations and/or specific countries. Music, too, has been the subject of such research, which naturally involved the role of conservatoires.

However, the factors that have shaped conservatoire curricula over time need more systematic and extensive exploration. From the very beginning, conservatoire policies have been fraught with multiple tensions. These seem to have resulted from incongruities between the traditional foundations and practices of music education, the evolving general standards of professional education, and the volatile expectations in the market place. The paper will pinpoint these tensions and show how different conservatoires have dealt with them.

*Michiel Schuijjer is head of research and study leader of the Department of Composition, Conducting and Music Theory at the Conservatorium van Amsterdam. He studied music theory at the Royal Conservatoire in The Hague and musicology at Utrecht University. In 1999 he co-founded the Society for Music Theory, and from 2007 to 2011 he was editor-in-chief of the Dutch Journal of Music Theory.*

*Schuijjer focuses his own research at the juncture of music theory and historical musicology. His book *Analyzing Atonal Music: Pitch-Class Set Theory and Its Contexts* was published in 2008 by University of Rochester Press. He is currently working on a project that addresses the European conservatoire as a social and cultural phenomenon.*

## Zooming out on Artistic Research Results

### Paul Craenen

Artistic research is rooted in artistic practice. There is a direct relationship between the relevance of AR questions for the larger community of artists, researchers and teachers and the possibilities of a future integration of the research output in artistic practice. It would be a serious limitation, though, to evaluate the admissibility of an AR proposal only according to its possibilities of immediate integration into training or education curricula. For a genuine AR to be successful, a delineation of its research area, and even a temporary disconnection from common art practice can be necessary to come to original and articulated results. The output of AR may need time to reveal its impact potential, just as in any other kind of basic research or experimental development.

Therefore, additional efforts are needed to transfer newly acquired knowledge to the needs and interests of art practice beyond the biotope of conservatories and universities. Recent research results in sound art and historical performance practice can serve as case studies here. Current projects involving conservatories, part-time and non-formal music education illustrate how joint efforts in zooming out on AR results may offer unexpected areas of valorization. These projects demonstrate how a combination of a pragmatic attitude, awareness of the dynamics of art practice and partnerships outside academia can help to disseminate AR output and to embed AR firmly in society.

*Paul Craenen is a composer, teacher and artistic director. As a maker and teacher of music, he links a classical training to work with the newest instruments and techniques. In his role as a researcher and director, he attempts to bridge the gap between existing music practice, scientific findings and the wider cultural context in which musical activity can unfurl. He earned his master's degree in piano and chamber music from the Lemmensinstituut in Leuven, Belgium. Since then he has taught piano and experimental music at various music schools. He has designed several pioneering educational projects involving new music and the use of new media in music education.*

*He has been a composer and sound artist since the late 1990s. He has taken part in several international composition seminars and his compositions have been performed in Belgium and abroad at a range of new music festivals. Conceptuality, the use of electronics and choreographic and audiovisual elements are characteristic of his compositions. Another ongoing theme in his work is attention to corporeal presence in music performance.*

*He began postgraduate research into this subject at the Orpheus Institute in Ghent, later pursuing it through docARTES, a doctoral programme for practice-oriented research in the arts. He has been a member of various research groups and was a guest lecturer on intermediality at Amsterdam Conservatory for several years. On 29 March 2011 he received his doctorate from Leiden University with a musical portfolio and a thesis on 'composed performers'. A translation has been published by Leuven University Press (2014) under the title "Composing under the Skin. The music-making body at the composer's desk". Since 2012 he has been the director of Musica, Impulse Centre for Music.*

## Learning and Teaching through Operatic Madness

### Elisabeth Belgrano (Gothenburg, Sweden)

Artistic Research has in recent years managed to establish itself as an academic research discipline of its own, but there is still a need for developing a closer link between Artistic Research and higher performing arts education. Based on this fact, the question I like to reflect upon in this performance presentation is, if words can explain the essence of a pure artistic and aesthetic experience, how can these words be organized and used in order to establish a new pedagogical framework in higher performing arts education?

The results of Artistic Research can be understood as formulations of metaphors presenting the artist's subjective perception of aesthetic experiences. From recent results in the form of artistic dissertations one can observe how a sensuous language is developed through bodily practices and consciously controlled attention to the first person methods applied in the artistic research process. This language, based on "felt" knowledge, can be viewed as a language 'in between' the presentation of a pure artistic performance act, and the objective art-theories developed by external observers. In this paper my aim is to define a pedagogical framework organized through the metaphor of a 17th century Venetian operatic mad scene by analyzing recent artistic dissertations linking these to my own personal experiences of doctoral studies in artistic research, as well as from supervising students in the music teacher program at the Academy of Music and Drama, University of Gothenburg, Sweden.

*Elisabeth Belgrano has been specializing in vocal Baroque music, with a special interest in French and Italian 17th century music. She has been touring and presenting her performance research at festivals and conferences in Europe as well as in the US. The CD 'Eclatante Amarante - a portrait of the French Singer Anne Chabaceau de La Barre (1628-1688)' from 2004 is reflecting Belgrano's interest for female vocal expression during the 17th century, but also her passion for investigating and experimenting with 17th century historical music sources, through practice-based performance research. The recording was supported by Barbro Osher Pro Suecia Foundation. In 2005 she received the prestigious Noah Greenberg Award from the American Musicological Society "for distinguished contribution to the study and performance of early music." In 2011*

*Belgrano was awarded a PhD from University of Gothenburg, for her thesis "Lasciatemi morire" o farò "La Finta Pazzo": Embodying Vocal Nothingness in 17th Century Operatic Laments and Mad Scenes - the first artistic PhD in Sweden within the field of Performance in Theatre and Music Drama.*

## How I Learned to Stop Worrying and Love the Studio: A professional and paradigmatic approach to preparing musicians for recording

**Amy Blier-Carruthers (London, U.K.)**

Classical musicians spend thousands of hours training for the concert platform, but comparatively little time learning how to translate that performance for the recording studio. Either because of the inherent qualities of the product and process of recording, or because of this lack of preparation during their training, many musicians approach the recording studio with trepidation and anxiety. Based on my research, this is true of professionals, but even the technologically-savvy students of today describe recording using words such as: 'perfection, permanent, clean, clinical, not natural, no audience, exposing flaws, daunting'

In this paper I would like to present some themes which have emerged from my research into professional performers' relationship with recordings, the outcomes of which I use in a course that I teach on studio practices for conservatoire students. I will present a learning model which uses elements of collaboration, experiential learning, self-reflection, and is an example of the simultaneous use of Sloboda's concepts of professional and paradigmatic reflection (John Sloboda, Reflective Conservatoire keynote 2009 and ISM article 2011).

I have been using an ethnographic approach: firstly for the research into orchestral musicians' professional lives as recording artists, and as a participant observer I have been teaching whilst simultaneously researching this learning experience. I will give an account of how the research informs the teaching, and how the course is taught, highlighting important aspects of the teaching and learning processes as evidenced by my observations, interviews, and the students' own reflective commentaries. The course aims to give students practical experience of the recording studio, as well as opening up for debate ideas about what a recording is in comparison to a live performance, what the problems and opportunities are.

I would also like to offer an argument that this course is an example of the simultaneous use of Sloboda's concepts of professional and paradigmatic learning, where professional learning is preparing the student for the profession, and paradigmatic learning is the process of questioning or rethinking accepted mores, often resulting in new ways of thinking or doing. When these two concepts are applied simultaneously to teaching it can create a very fruitful creative tension which enhances the students' learning, which not only prepares students for their careers as recording artists but makes them more conscious, enquiring and empowered musicians, and might also serve to change the culture of recording itself as these students feed into the profession.

*Amy Blier-Carruthers holds the post of Lecturer in Postgraduate Studies at the Royal Academy of Music, having previously spent three years lecturing at the Royal College of Music. Her PhD (received from King's College London), currently being prepared for publication as a monograph, compares live performance and studio recording, using both analytical and ethnographic methods. Her research and teaching interests revolve around subjects involving performance style, recording practices, ethnographic approaches to classical music-making, innovative performer-led concert practices, the history of performance on recordings and the aesthetic and cultural contexts of these. She has recently given papers at conferences in Singapore, Quebec, Vienna, Tel Aviv, Utrecht, London and Cambridge, and is a core member of the AHRC Research Network 'Performance in the Studio'.*



## Aural Training Knowledge in Music Rehearsing

### Aslaug Louise Slette Ingunn Fanavoll Øye (Oslo, Norway)

This paper relates to the seminar's theme concerning the integration of artistic research results into musical training, as it focuses on the relation between aural training and performing – the former usually including explicit, verbal explanations – while the latter often is characterized by tacit knowledge and the master-apprentice tradition. The aim of the research project presented in the paper has been to explore how and to what degree knowledge from the aural training subject can inform practicing processes of learning new repertoire.

We have been two researchers working together, both educated aural training teachers. In this project, however, we have used our skills as musicians, playing together on our main and second instruments. Through the rehearsing of different kinds of music repertoire we intended to explore aural training knowledge from a performing point of view, and at the same time challenge our ideas of what is useful aural training knowledge for musicians.

The project is designed as action research. The research process has involved weekly meetings, including playing and discussing different kinds of music, followed by written reports. In between the meetings we have rehearsed individually, and kept written logs. Our findings do for example concern when in the practising process analysis naturally takes place, what kinds of terminology might be beneficial, the importance of verbal communication in a rehearsal, how learning by heart might be used as a rehearsing strategy, as well as how one can be aurally aware in the middle of or outside the centre of the music.

Among other things, this project has brought us new knowledge about how to integrate artistic experiences and aural training. We therefore consider the outcomes of our project as a contribution to discussions about how music students' practicing processes might be more effective.

***Aslaug Louise Slette** has a PhD in music education from the Norwegian Academy of Music (NAM). Her thesis, publicly defended in 2014, is entitled "Aural awareness in ensemble rehearsals. A qualitative case study of three undergraduate chamber music ensembles playing Western classical music", and her main research interest is the relation between aural training and performing in higher music education. Slette is associate professor at NAM, teaching piano didactics, and is also an advisor in the Centre of Excellence in Music Performance Education (CEMPE) at NAM.*

***Ingunn Fanavoll Øye** is Associate Professor in aural training at the Norwegian Academy of Music (NAM). Her special interest is how to link aural training and performing in higher music education, and her publications reflect this attitude. She has contributed to a textbook in aural methodology, produced a textbook in harmony, and contributed to an anthology on aural issues (*Aural Perspectives On Musical Learning and Practice in Higher Music Education*, 2013). Besides teaching aural training, she is part of a team teaching chamber music at NAM.*

## Training Musicians: Implementing research into practice

### Susan Williams (Leiden/ Den Haag, The Netherlands)

This presentation discusses an artistic research project about training musicians and its effects on the researcher and her environment.

The research topic concerns a question familiar to all musicians during practice and during performance: “What should I be focusing on?” Clues to the answer to this question are sourced from training practices in the 18<sup>th</sup> century as well as new findings from modern science. An intervention testing the effects of a form of external focus is currently being carried out on expert musicians.

Findings from this type of research are of interest and use to musicians, teachers and conservatoires as well as to researchers in the field of performance science. This research project and its process is continually effecting the researcher’s own artistic practice, as well her teaching, courses in practice methods and performance preparation, ensemble coaching and masters research coaching. In addition it has been included in conferences designed to reach musicians and teachers within a conservatoire. A description of the research and examples of its effects and repercussions will be discussed.

***Susan Williams** is currently undergoing a doctoral study at Leiden University and in the docARTES program. She is researching the effects of a practice tool based on audiation on musicians’ skill acquisition and confidence.*

*Susan is a professional musician specializing in baroque trumpet and teaches at The Royal Conservatorium of The Hague (since 1989) and the University of the Arts in Bremen (since 2004). In addition to teaching natural trumpet and leading ensemble projects and workshops, she is giving courses in practicing and performance preparation in both institutions. In 2013 Susan organized an international conference ‘From Potential to Performance’ hosted by The Royal Conservatorium The Hague, which was enjoyed by many of its teachers and students.*

## ***“Avis aux Amateurs”*: Integrating artistic research output into elementary music education.**

### **Jeroen Billiet (Antwerp, Belgium)**

During the past decades, research into the arts has established a crucial position within the professional musical world. However, most of the created output stays within a very specialised and often privileged academical environment, and seems of no use for the average music teacher or amateur student out there in the many music schools around the world....or is it?

Can artistic research provide incentives for a new, effective and personality-building style of music teaching? Are researchers necessarily better teachers? What output is useable for our students and how can it help to improve the way we instruct young musicians? Do we have to train young musicians into a research-oriented attitude, into a new generation of curious researching musicians who one day -hopefully- will go beyond the achievements of their teachers?

Along with providing answers to these important questions, this lecture intends to give some real-life examples of how artistic research output can be integrated successfully into the weekly lessons of amateur musicians, coming out of my own teaching practice.

**Jeroen Billiet** (~1977) is a horn player specialised in historical performance. He plays with some of the finest European period ensembles, and is principal horn of *le Concert d'Astrée*, *Insula Orchestra* and *B'Rock*.

In 2008, he graduated from the *Orpheus Instituut* for his study “200 Years of Belgian Horn School, a comprehensive study of the horn in Belgium, 1789-1960”, a publication that received worldwide approval. Since January 2014, he is affiliated as artistic research fellow at the *Royal Antwerp Conservatory (AP Hogeschool)*. Since many years he is teacher at the music schools of *Bruges* and *Tielt*, where he established large horn classes.

## **The Reflective Piano Class: A self-generating experiment regarding the reflexivity of Artistic Research and Higher Instrumental Training**

**Anna Scott (The Hague, The Netherlands) and Alessandro Cervino (Leuven, Belgium)**

Within the spheres of research in-and-through musical practice, significant gains have been made in reclaiming discourse about how music unfolds from non-performative fields. The questions and findings of advanced artistic researchers however, have yet to be absorbed into the core business of higher musical training institutions, while the viability of artistic research practices are rarely tested in conservatory settings. This presentation aims to outline a new research project wherein a core concept being explored in artistic research centers like the Orpheus Institute will be tested within the context of the conservatory piano lesson; the outcomes of which will then be fed back to advanced artistic researchers in order to generate new knowledge and questions about that concept. Rather than limiting artistic research to students' education beyond the sanctified space of the instrumental lesson, the goal of this project is to truly ground research in-and-through musical practice in the very discipline it seeks to center, while ensuring that cultivating the next generation of reflective performer-scholars becomes part of the core business of conservatories.

The concept around which this project is based is one that is both faced by emerging artists and actively being investigated in artistic research spheres: namely, the obligation of being faithful to the intentions, practices or texts of absent composers on one hand, while cultivating a uniquely creative musical persona on the other. While the devotion-creativity paradox is being interrogated by artistic researchers through the problematization of notions like authenticity, identity, agency, reception, embodiment and the nature of musical works, the creative outcomes of these endeavors are often incompatible with performance norms as currently reinforced in conservatories. Rather than unquestioningly absorbing these performance norms in the context of their regular piano lessons, in this project students will instead explore the devotion-creativity concept in a repertoire with prescriptive performance norms that privilege devotion over creativity, yet one in whose original performance contexts performers were expected to exert their creative agency as a function of their devotion. By experimenting with historical evidence of those contexts, students will be encouraged to develop a critical view of the malleability and context-specificity of performance norms and their identities as performers: knowledge that will not only help them navigate the devotion-creativity divide in their own careers, but that will be used to enrich ongoing inquiries into this concept in artistic research circles as well.

In order to demonstrate how the conservatory piano lesson can become an experimental space that is both reflective and generative of artistic research into the devotion-creativity concept, in this presentation primary investigators Alessandro Cervino and Anna Scott will outline the overall aims, questions, methods, expected findings and projected outputs of the Reflective Piano Class project, and how they relate both to their own artistic research interests as well as to those currently being investigated at the Orpheus Institute. Cervino and Scott will then explain the case study at this project's core: one in which students will be expected to experiment with historical evidence that problematizes widely accepted norms for the performance of Johannes Brahms's piano music. Cervino will detail the practicalities of initiating this project within the context of his piano studio, after which one of his students will perform

an excerpt from this repertoire according to its standard performance norms. Scott will then ask the student to reflect upon where these norms come from, the concrete modes by which they play out in their performances of this repertoire, and what adherence to these norms communicates about their understanding of this music, its creator, and their own identity as both a respectful and creative young performer. She will then ask the student to experiment with historical evidence that directly challenges these concepts; after which she and the student will discuss what this 'live' experiment has revealed about the devotion-creativity problem, and where this new knowledge might lead as the project unfolds. Finally, both primary investigators will discuss the value of such experiments to ongoing research into the devotion-creativity paradox in artistic research circles, to the practical and reflective development of young artists, to institutional discussions concerning the role of teachers and conservatory training in general, and ultimately to the future reflexivity of artistic research spheres and conservatory curricula.

**Anna Scott** is a Canadian pianist-researcher interested in using the early-twentieth-century recordings of the Brahms circle of pianists to question the persistent gaps between the loci of performer knowledge, ethics, and act in both mainstream and historically informed approaches to Brahms's late piano works. Far from advocating more historically accurate performances in general, Anna's off-the-record experiments both elucidate and disturb modern constructions of Brahms's classicist canonic identity by encouraging the emergence of the corporeal and psychological conundrums more characteristically associated with Romantic pianism.

Anna is currently finalising a practice-based doctoral degree at the Orpheus Instituut in Ghent (docARTES) under the supervision of Daniel Leech-Wilkinson (King's College, London), Naum Grubert (Royal Conservatoire The Hague and Conservatory of Amsterdam), and Frans de Ruiter (Leiden University, NL), and she is also a doctoral artistic researcher at the Orpheus Research Center in Music (ORCiM).

**Alessandro Cervino** graduated with master's degrees in piano and composition from the Conservatories of Milan and Brussels and from the "Chapelle Musicale Reine Elisabeth" (Belgium). He studied piano with P. Bordoni, A. Madzar and J. Michiels and further nurtured his musical gifts in a number of masterclasses held by A.-R. El-Bacha, B. Engerer, D. Lively, A. Lonquich, A. Lucchesini, and E. Virsaladze. Active as concert pianist, he recently appeared at such important venues and festivals as "International Piano Festival" in Ravello (Italy), "Conservatorio della Svizzera Italiana" in Lugano (Switzerland), "Festival of Flanders", "Musical Instruments Museum" and "Flagey" in Brussels (Belgium). He recorded a live solo recital for the "Radio Télévision Belge Francophone" and performed Rachmaninoff's second piano concerto with the "Vlaams Radio Orkest" conducted by Pierre Bartholomée in the big hall of the Brussels Conservatory.

His research focuses on the piano sonata in contemporary music and, more specifically, aims at understanding which kind of information, drawn from an analysis of the score, can be useful for a performer. He is currently research fellow at the Lemmensinstituut of Leuven.

## Musical Passages between Output and Impact

### Anthony Gritten (London, U.K.)

In this paper I turn back from the usual discussion of impact as “an effect on, change or benefit to the economy, society, culture, public policy or services, health, the environment or quality of life, beyond academia” (UK REF 2014, emphasis added), in order to focus instead on the impact of the research on the researcher herself: before academia. The discourse in question is instrumental pedagogy in the Western Classical tradition, and the ‘research’ in question is the research that is undertaken by instrumental pedagogues in conservatoires (frequently Artistic Research, but also including conventional research), both informally as staff development and formally in higher degree programmes.

The paper begins by considering the relationship between impact and output. The starting point is two-fold: first, the conventional definition of impact as the demand that the researcher show how she is influencing the behaviours of external clients on the basis of peer-reviewed results; secondly, the conventional assumption that, even if impact is built into the research project from the start (as with publically funded projects), nevertheless it begins after the output proper has been finalised, or at least determined and projected in the research design.

The paper argues that, within cultures of performance that are dependent on the acquisition and display of mastery and expertise, as is the case in conservatoires, and within cultures in which the personal existential example of the pedagogue herself – her leadership – plays a huge (and mostly positive) role in the progress of her students, it is undesirable to attempt to manage impact and output separately, as if the two things pre-exist their interaction and as if the passage between them is one-way only, from output to impact. This is especially the case when encouraging staff to undertake research into their own pedagogy, as with much Artistic Research. Rather, it is more productive for the pedagogue-researcher to be encouraged to acknowledge the indeterminacy and uncertainty of the passage between her outputs and their impacts, and to problematise the notion that her outputs necessarily come before their impacts and are completed in advance. Sometimes it is even productive to resist (research-driven notions of) clarity and to allow outputs and impacts to merge artistically into one another – to inhabit the passage between the two. This is because, for the pedagogue-researcher undertaking research in music performance, outputs (whether written or sonic) are not things or objects: they are processes (just like impact, of course), with all that this implies of openness, constant development, refinement (and sometimes rejection). Outputs come with a general demand to be “worked through” (in the Freudian sense) in a manner that is more complicated than simply generating impact: they give feedback to the pedagogue-researcher both for herself and about herself that ranges from the critical to the confirmatory to the revelatory, and that – sometimes unbeknownst to her, sometimes consciously – transforms her practice in all sorts of interesting ways.

The point of this claim is not to undermine or slow down the impact agendas driven by governments and institutions. The point is simply that any attempt to quarantine output from impact, and to minimise or ignore feedback in the drive for societally “useful” outputs, alienates the pedagogue-researcher and prevents her from learning from her own research, and from expanding herself epistemologically and existentially. This would be undesirable for the resolutely onward march of human culture and undesirable for the success of conservatoires.

In this paper I present examples of research projects where the passage between outputs and impacts is unclear in the sense argued above – and thus personally productive for the pedagogue-researcher.

**Anthony Gritten** is Head of Undergraduate Programmes at the Royal Academy of Music in London. His publications include two coedited volumes of essays on *Music and Gesture* (2006, 2011), a coedited volume of essays on *Music and Value Judgement* (forthcoming), and essays in visual artists' catalogues, on the thought of Lyotard, Nancy, and Bakhtin, and on the music of Stravinsky, Delius, and Roth. His articles in *Performance Studies* have focused on issues ranging from distraction, trust, and problem solving to ethics, ergonomics, and technology. Anthony is a Fellow of the Royal College of Organists, and has given recitals all over the UK, France, and Canada. Projects have included premiere performances of several pieces by Daniel Roth, including his magnum opus, *Livre d'Orgue pour le Magnificat*, and anniversary cycles of the complete works of Tunder, Buxtehude, and Mendelssohn.

## The Informed Practitioner: Mediating between the information galaxy and the piano-studio

**Joost Vanmaele (Antwerp/Bruges, Belgium)**

The output-impact sequence that titles this seminar bears family resemblances to the time-honoured and stormy relation between theory and practice. Although prima facie the output of practice-based research seems to hold the potential to bypass this dialectical tension by its proclaimed grounding in practice, experience in the field learns that the flow of research outcomes does not always carve out its own natural channels of dissemination. Therefore, the situation may benefit from some preliminary epistemic engineering in order to better understand the bottlenecks and from that to create the cognitive breakthroughs needed in a field dominated by tradition and an aura of splendid isolation. This paper aims at introducing the contours of a meta-practical framework that allows not only for the mapping, travelling, exchange and development of knowledge within the known territories of musical practice but also beyond, into the sphere of the sciences and humanities, leading to a prototype of a bio-culturally informed musician.

The proposed framework will be presented by introducing three of its important building blocks, being:

- A social realist account regarding the generic structure of discourses and knowledge fields in terms of verticality and horizontality. This structural approach has the benefit of being able to generate an encompassing epistemic map characterizing different types of knowledge in terms of their relation to a practical context and their capacity to develop over time.
- The introduction of 'personal theory' as a mediator between theory and practice, thus creating a triangular model that adds dynamism and movement to the rather static and segmented nature of the epistemic map outlined earlier.
- The development of topical attractors that have anchor points in both practical and academic fields and operationalize the development of an integrated and extendable knowledge base for musicians.

A brief case-study regarding arm movement in piano playing will be presented in order to illustrate in a more tangible way the generative impact of the proposed meta-practical structure on the development of educational strategies. Information stemming from such diverse fields as neuroscience, movement studies, social psychology, philosophy, musical practice and personal theory will be linked and give rise to an informed view on a fundamental but still underdetermined element of piano technique.

*Joost Vanmaele* (°1971) is a pianist, teacher, researcher and a former artistic staff member and research coordinator at the Orpheus Institute, Gent. He trained as a pianist at the Royal Flemish Conservatory of Antwerp (Levente Kende) and at the Staatliche Hochschule für Musik in Freiburg (Michel Béroff). The personal confrontation with a partial and chronic motor deficit in 1996 led to an extensive and interdisciplinary exploration into the various ways in which the act of playing a musical instrument comes into being. A doctoral dissertation titled "Action & Interaction in Music: towards a bio-culturally inspired performance practice of Western Art Music" will be presented shortly at the Leiden Academy of Creative and Performing Arts and proposes a framework that connects practical concerns to a broad-spectrum and bio-cultural knowledge base. Joost Vanmaele currently teaches piano at the Municipal Conservatory of Bruges.



## Culturing Fresh Growth: The Conservatory as incubator?

### Bernard Lanskey (Singapore)

In retrospect, 2009 could be argued to have been a significant year in global terms in relation to attempts to move from output to impact in relation to artistic research. The year saw the establishment of both the Orpheus Research Centre in Music (ORCiM) and the Research Centre for Musical Performance as Creative Practice in the UK as well as the publication of *The Artistic Turn: A Manifesto* (Kathleen Coessens, Darla Crispin and Anne Douglas). It was also the year in which the Yong Siew Toh Conservatory of Music, National University of Singapore presented its first Performer's Voice Symposium (conceived and curated by Dr. Anne Marshman; Keynote Speaker: Richard Taruskin) with a view to offering a platform to share the reflections of performers on their artistic practice.

Five years on, this presentation traces the journey in attempting to engage a young conservatory in Asia, along with its faculty, students and local community, in the process of evolving a learning culture which might embrace artistic research as an intrinsic part of its identity. While there have been some successes, this process has also involved considerable frustration, not least as a consequence of the Artistic Research field itself being so young in relation to other more established music research traditions.

Given that the field of artistic research remains primarily a European phenomenon, it is anticipated that the sharing of some experiences from an Asian context may offer an alternative perspective to the opportunities and perceived challenges in aiming to embed artistic research and its outcomes into the centre of the conservatory culture on a more global level. Along with some of the frustrations relating to maintaining faculty engagement in connection with the significantly varying quality of output, the presentation will also indicate some perceived first 'shoots' of conservatory best practice as well as applauding forward momentum in relation to an emerging network awareness and dissemination success.

**Bernard Lanskey** is Director of the Yong Siew Toh Conservatory of Music, National University of Singapore where he was awarded a full professorship in 2008. From 1994-2006, he was the Assistant Director of Music at the Guildhall School of Music & Drama London where he was responsible for overseeing the ensemble activities and postgraduate programmes.

*As a collaborative pianist, he has performed throughout Australia, Great Britain, China, Southeast Asia and in most European countries working principally with string players (most recently Qian Zhou, Qin Li-Wei and Renaud Capucon) in chamber music, mixed recital and lecture-recital combinations. He has directed festivals and concert series in the UK (LSO St Lukes, Hadstock), France (La Loingtaine where he has been an Artist-in-Residence since 2005), Switzerland (Lausanne Summer Academy 2011), and Greece (Paxos International Festival) as well as producing recordings for Decca, Centaur and Cello Classics. In November 2012, he was invited to be President of the jury for the Geneva International Music Competition while in March 2014 he was elected as President of the Southeast Asian Directors of Music.*

*His research interests build out from his longstanding activity as a collaborative pianist and chamber music coach, focusing particularly on exploring aspects of cognition, metaphor and gesture and their potential for informing the pedagogical process.*

# Presenters list

## Keynote

Dirk Van Damme

## Seminar Organising Committee

Luk Vaes	Orpheus Instituut
Peter Dejans	Orpheus Instituut
Juan Parra	Orpheus Instituut
Peter Tornquist	Norwegian Music Academy
Frank Havrøy	Norwegian Music Academy
Otto Christian Pay	Norwegian Music Academy

## Presenters

Alessandro Cervino	
Amy Blier-Carruthers	
Anna Scott	Orpheus Instituut
Aslaug Louise Slette	
Beate Perrey	
Bernard Lanskey	
Bobby Mitchell	
Daniel Leech-Wilkinson	
David Hammond	
Elisabeth Belgrano	
Eugene Feygelson	
Ingunn F Oye	
Jeroen Billiet	
Johannes Boer	
Joost Vanmaele	
Magdalena Bork	
Maria Gstaettner	
Michiel Schuijjer	
Murphy McCaleb	
Paul Craenen	
Stephen Broad	
Susan Williams	
Tom De Cock	
Vincent Caers	

# Participants list

## Participants

Adilia Yip  
Andrew J Meyer  
Birgitte Oppegaard Pollen  
Brit Ågot Brøske Danielsen  
Catalina Vicens  
Edoardo Valorz  
Emily Worthington  
Emlyn Stam  
Eric Maestri  
Frans De Ruiter  
Georg Schulz  
Johannes Boer  
Jonathan Impett  
Junhyung An  
Kjell Tore Innervik  
Kuusi Tuire  
Laurent Warnier  
Lucia D'Errico  
Nico Couck  
Niels Berentsen  
Nizar Rohana  
Nora-Louise Müller  
Övind Varköy  
Paolo Galli  
Patrizia Bovi  
Paulo de Assis  
Peter Adriaansz  
Robert Hill  
Robert Percival  
Sean Ferguson  
Teunis van der Zwart  
Tiziano Manca  
Tor Espen Aspaas

# ORCiM

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The ORPHEUS RESEARCH CENTRE IN MUSIC is based at the Orpheus Institute in Ghent, Belgium. ORCiM's mission is to produce and promote the highest quality research into music, and in particular into the processes of music-making and our understanding of them.

ORCiM provides a strong and supportive research environment generating new knowledge in- and-through musical practice. ORCiM is built around accomplished artist-researchers who have worked together for several years and have produced substantial research outcomes: publications, recordings, compositions and performances. In addition, ORCiM has built a strong international network comprising relevant institutions and individual artist researchers, and continues to attract visiting experts to contribute to this dynamic research environment.

For more information, visit <http://www.orcim.be> and <http://www.orpheusinstituut.be>

## ORCiM researchers 2014-2015

*Paulo de Assis (Portugal)*  
*William Brooks (U.K.)*  
*Kathleen Coessens (Belgium)*  
*Bob Gilmore (Northern Ireland)*  
*Valentin Gloor (Switzerland)*  
*Catherine Laws (U.K.)*  
*Michael Schwab (Germany/U.K.)*  
*Luk Vaes (Belgium)*

## ORCiM doctoral researchers 2014-2015

*Juan Parra Cancino (Chile/Belgium)*  
*Nico Couck (Belgium)*  
*Lucia D'Errico (Italy)*  
*Tiziano Manca (Italy)*  
*Bobby Mitchell (The Netherlands)*  
*Jan Schacher (Switzerland)*  
*Anna Scott (Canada/The Netherlands)*

## Associate researchers 2014-2015

*Marlies De Munck (Belgium)*  
*Anne Douglas (Scotland)*  
*Paolo Giudici (UK)*  
*Kai Köpp (Switzerland)*  
*Jan Michiels (Belgium)*  
*Stefan Östersjö (Sweden)*

## Steering Committee

*Bob Gilmore, steering committee officer  
(Northern Ireland)*  
*Paulo de Assis (Portugal)*  
*Kathleen Coessens (Belgium)*  
*Peter Dejans (Belgium)*  
*Luk Vaes (Belgium)*

## Series editor

*William Brooks (U.K.)*

# Orpheus/ORCiM events in 2015

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## Music for All

### ORPHEUS DOCTORAL CONFERENCE (ODC)

*Wednesday February 18 – Thursday February 19, 2015*

#### **Ownership in Composition, Improvisation, and Performance.**

Keynote lectures by Prof. Martin Scherzinger, Associate Professor of Media, Culture, and Communication at New York University, and Ross Daly, professional musician.

## The Making of Musical Time

### ORCiM SEMINAR 2015

*Wednesday February 25 – Thursday February 26, 2015*

#### **Temporality in Musical Composition and Performance**

Keynote lectures by Gianmario Borio (University of Pavia, Italy), Martin Scherzinger (New York University, USA) and Dorit E. Tanay (Tel Aviv University, Israel)

## ORPHEUS INTERNATIONAL ACADEMY

*Monday March 30 – Wednesday April 1, 2015*

#### **Sensible And Sensorial Explorations In Music**

Guest Faculty with Salome Voegelin (University of the arts, London), Tim Ingold (University of Aberdeen), Michael Levinas (Conservatoire National de Paris), Fabien Levy (Columbia University New York) and Lasse Thoresen (Norges Musikkhøgskole).

## ORCiM RESEARCH FESTIVAL 2015

*Wednesday September 30 –Friday October 2, 2015*

Curated by Johan Petri (Sweden)

# Follow up seminar

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The Norwegian Academy of Music's Centre of Excellence in Music Performance Education (CEMPE) is looking forward to host next year's joint seminar with Orpheus Institute in November 2015.

We plan for a two day event in the heart of Oslo.

## **CEMPE/NordART-seminar, Oslo 2015**

*November 2015*

The primary vision of the centre (CEMPE) is to develop knowledge and experience that can support performance students in their search for artistic excellence through a variety of learning contexts, and prepare them for work in a diverse and rapidly changing, globalized music community. Our newly established Arne Nordheim Center for Artistic Research (NordART) will be an active partner in the event.

In Oslo we hope to continue our effort on how knowledge production in artistic research can result in musical training.

Call for proposals will be communicated spring 2015.

*We look forward to seeing you all in Oslo.*

**ORPHEUS**  

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**INSTITUUT**

*advanced studies & research*

*in music*

**[ORCiM]**

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