



TEACHING MUSIC
PERFORMANCE IN
HIGHER EDUCATION

EXPLORING THE POTENTIAL OF
ARTISTIC RESEARCH

EDITED BY
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8. Intercultural Musicking

Reflection in, on, and for Situated Klezmer Ensemble Performance

Richard Fay, Daniel J. Mawson, and Nahielly Palacios

Introduction

This chapter focuses on the reflective performer practices embedded in the Klezmer Ensemble Performance (KEP) module at The University of Manchester, UK. To set these reflective performer practices in context, we first outline how, as non-Jewish music educators,¹ we understand—and seek to develop our students’ understandings of—the cultural, historical, and other complexities of the music culture (or set of cultures) now referred to as *klezmer*. The module is situated by these understandings through which we seek to encourage a respectful and informed cultural appreciation of klezmer whilst remaining attentive to the risks of cultural appropriation.² The chapter then introduces the university context for our klezmer teaching with a focus on the performance opportunities available during 2020–21 academic year (when the COVID-19 pandemic-related social-distancing measures were in place). We then introduce the reflective performer frame we promote with our klezmer ensemblists and examine their performance of reflection through the texts they generated to accompany their actual assessed performance, i.e., the texts through which they situate their informed performance intentions. Finally, we conclude with our emerging thinking regarding the value of reflective performer practices in HME.

1 ‘We’, here and throughout the chapter, refers primarily to the first and second authors who teach the KEP module. The third author is an Education colleague whose reflective-practice expertise has guided the reflective performer frame discussed in this chapter.

2 Richard Fay and Daniel J. Mawson, ‘Appropriate, No Appropriative, Methodology: (Online) Klezmer Ensemble Performance as Intercultural Musicking’, ISSME2021 Conference, online 21–24 June 2021, <https://youtu.be/KXliY-3Rnsg>

Our Understanding of Klezmer

The term *klezmer* comes from the Hebrew *כְּלֵי זִמְרָה* (*k'lei zémer*) meaning 'vessel of song', and it originally referred to a musician rather than to a particular music culture. In the (translated) words of the Yiddish proverb, 'a wedding without a klezmer is worse than a funeral without tears'.³ These musicians—or *klezmerim* (the plural form of *klezmer*)—were essential for the wedding celebrations of the largely Yiddish-speaking Ashkenazi Jewish communities in the Pale of Settlement of the Russian Empire, and in Eastern Europe more generally. The fortunes of this Jewish music culture, which dates back to the Middle Ages, has waxed and waned. It is a music culture that has been shaped variously by the interplay between religious practices and social life in these communities; the persecution, pogrom, and genocide experienced by those communities; an extensive migratory history and the establishment of new diaspora communities (in the USA for example); the experience of musical-cultural assimilative influences (for example, the influence in the early-middle part of the twentieth century of swing on klezmer in the USA and tango in Argentina); the decline of klezmer's popularity as the twentieth century progressed; and the USA-driven klezmer revival of the 1970s/80s.⁴ That revival has generated substantial interest in, and a growing literature about, klezmer.⁵ Today, klezmer can be seen, amongst other things, as a thriving, globally-distributed world music genre. Not without controversy,⁶ it is now performed more widely and with changed/ing functions.

Klezmer is now, as it was previously, a dynamic and developing musical practice. For us, in Manchester in 2024, it is one being shaped most immediately by the

3 Yale Strom, *The Book of Klezmer: The History, The Music, The Folklore* (Chicago: Chicago Review Press, 2011), p. xiv.

4 Tamara Livingston, 'Music Revivals: Towards a General Theory', *Ethnomusicology*, 43 (1999), 66–85, <https://doi.org/10.2307/852694>; Tamara Livingston, 'An Expanded Theory for Revivals as Cosmopolitan Participatory Music Making', in *The Oxford Handbook of Music Revival*, ed. by Caroline Bithell and Juniper Hill (Oxford: Oxford University Press, 2014), pp. 60–69, <https://doi.org/10.1093/oxfordhb/9780199765034.013.018>; Hankus Netsky, 'Klez Goes to College', in *Performing Ethnomusicology: Teaching and Representation in the World Music Ensembles*, ed. by Ted Solis (Oakland: University of California Press, 2004), pp. 189–201, <https://doi.org/10.1525/california/9780520238749.003.0011>.

5 See, for example, Walter Zev Feldman, *Klezmer: Music, History and Memory* (Oxford: Oxford University Press, 2016), <https://doi.org/10.1093/acprof:oso/9780190244514.001.0001>; Hankus Netsky, *Klezmer: Music and Community in Twentieth Century Philadelphia* (Philadelphia, PA: Temple University Press, 2015); Seth Rogovoy, *The Essential Klezmer: A Music Lover's Guide to Jewish Roots and Soul Music - From the Old World to the Jazz Age to the Downtown Avant-garde* (Chapel Hill, NC.: Algonquin Books, 2000); Henry Sapoznik, *Klezmer Music 1910–1942* (1981), <https://folkways.si.edu/klezmer-music-1910-1942-recordings-from-the-yivo-archives/judaica/music/album/smithsonian>; Henry Sapoznik, *Klezmer! Jewish Music from Old World to Our World* (New York: Schirmer Trade Books, 1999); Mark Slobin, *Fiddler on the Move: Exploring the Klezmer World* (Oxford: Oxford University Press, 2000); Mark Slobin, *American Klezmer: Its Roots and Offshoots* (Oakland: University of California, 2002), <https://doi.org/10.1525/california/9780520227170.001.0001>; Strom.

6 See, for example, Magdalena Waligórska, *Klezmer's Afterlife: An Ethnography of the Jewish Music Revival in Poland and Germany* (Oxford: Oxford University Press, 2013), <https://doi.org/10.1093/acprof:oso/9780199995790.001.0001>

students' diverse characteristics and those of their audiences, but shaped, too, by the students' responses to the archive and contemporary resources available to them. These local particularities are important for the KEP module—thus, it is situated in Manchester (rather than London, or New York, or Kraków, for example); it is in proximity with, but not embedded in, Manchester's Jewish communities; and it is surrounded by a cultural milieu in which Yiddish and klezmer cultural practices feature very little, now or previously. There are only tantalising references to the klezmer-oriented repertoire of the Jewish wedding bands in Manchester in the early twentieth century.⁷ Despite Manchester's substantial Jewish communities, klezmer here rarely fulfilled the earlier wedding and celebratory function of music. The revival of the 1970s/80s began in the USA but also generated interest elsewhere. Thus, in Manchester, there were klezmer pub sessions from the early 1990s. But, by the time the university klezmer ensemble was established in 2011, these revivalist pub sessions had largely ceased. Interest had waned, and when we first approached the Manchester Jewish Museum in 2012 with a proposal for a klezmer-based Chanukah concert, the response was cautious: the CEO commented, 'we've tried klezmer before but there doesn't seem to be much of a market for it'. Since then, a market has been relocated, or generated, and klezmer performances and teaching now have a stable footing in the university and beyond.

Given the almost invisible imprint of klezmer in Manchester's immigrant Jewish communities of the early twentieth century, we can say that klezmer has gained popularity locally through the revival surge, rather than being revived through that surge. It is now being performed largely because the students (and a small local community of musicians) are there to play it. As they do so, they create new spaces and new audiences beyond both the academic and local Jewish contexts. Through these spaces, they experience the developing functions of klezmer in twenty-first-century Manchester: for entertainment, traditional dancing, celebrating cultural heritage, and as a vehicle for audiences to connect with their own memories or cultural identity.

Our Klezmer Education Context

The KEP module

The small (10-credit) KEP module was introduced in 2011 as an elective course within the 360-credit undergraduate curriculum in the music department at The University of Manchester. It recruits music students in their second or third (and final) year of study

⁷ For example, in Oral History Transcript J3 held by the Manchester Jewish Museum, Harold Abrams remembers playing trumpet and cello in the Manchester Jewish Brass Band, which was active until the start of WW1: 'I played for all the yiddisher weddings in Manchester, me. We used to call it a quadrille band in those days. No jazz. I used to love it and play for all the weddings.'

on a programme which has 'Western' music theory and practice at its core as built on the three mutually-supporting areas of musicology, performance, and composition. The programme has, however, become more diverse in recent years. Thus, whereas the KEP module was initially an outlier along with Gamelan in focusing on non-canonical Western music cultures, it now forms part of a cluster of such performance modules with a focus on musics other than 'Western Classical'.

These academic aspects are also important for anchoring the module: it is based in a university (rather than a conservatoire); it forms part of an undergraduate music programme (rather than contributing to a more interdisciplinary programme); it is assessed with a focus on ensemble performance of klezmer rather than on individual competence or virtuosity in klezmer (although the latter forms part of the requirements of the former); it is designed for students who are highly-competent both musically and academically; and the majority of the students it attracts have no Jewish affiliation or heritage. Acknowledging these anchors, a distinctive methodology has developed for the module over the last decade.⁸

Cultural Translation and Intercultural Musicking

Waligórska considers klezmer performance to be in its *afterlife* in Germany and Poland especially. Following her lead, we conceptualise the ensemble's performances not as 'an impoverishment of the culture of origin', but more as informed, respectful, skilful cultural translation enabling 'new modes of encountering the other and expressing the self'.⁹ Here, the focus is less on 'who is making use of the culture text' [i.e., klezmer] and more on 'how they are doing it'. Thus, we encourage our mostly non-Jewish music students to develop historically-, culturally-, and functionally-informed understandings of klezmer's complexities, but also to situate their performances of it within an appreciation of how the klezmer as a music culture is evolving in our local context and how it might develop in their own portfolio of practices.

Whilst the ensemble is located and performs in an academically-oriented music department, the students also perform the music for Chanukah concerts in the Manchester Jewish Museum, for well-being and reminiscence sessions in the local Jewish residential homes, for gatherings of the Association of Jewish Refugees (Holocaust survivors and their families), and for Muslim-Jewish Forum events. We see these klezmer performance opportunities and experiences as sites of 'intercultural musicking'.¹⁰ This is an extension of Christopher Small's term 'musicking', which captures the idea that 'music is not a thing [...] but an

8 Richard Fay, Daniel J. Mawson, and Caroline Bithell, 'Intercultural Musicking: Learning through Klezmer', *Languages & Intercultural Communication*, 22 (2022), 204–220, <https://doi.org/10.1080/14708477.2022.2029467>

9 Waligórska, p. 8.

10 Fay, Mawson, and Bithell.

activity, something that people do' as they 'take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing [sic], by providing material for performance (what is called composing), or by dancing'.¹¹ Through the term 'intercultural musicking', we bring Small's process-oriented approach to music together with understandings—such as Adrian Holliday's—of the intercultural as process-oriented and emergent rather than static.¹² Following Marshall H. Singer, we see our ensemblists not as being fixed in their cultural and music culture identities, but rather being culturally (and musically) complex and unique.¹³ Small's understanding, and our extension of it, are underpinned by a 'verbing' move evident in other coinages such as language → languaging, that is, the way in which people use language to make sense of their world and, indeed, help to shape it.¹⁴ While not following the name noun+ing format, this process-oriented perspective is also evident in Holliday's proposal that the word 'culture' be attached not to regional or national reference points but, rather, small social groupings or activities wherever there is cohesive behaviour.¹⁵ With this in mind, we like to think of the emergent culture of our klezmer ensemble and not simply focus on the origins of klezmer.

The klezmer module also provides opportunities for 'performing ethnomusicology'.¹⁶ For almost all the KEP students concerned, the module represents an encounter with musical Otherness, an encounter which seeks not only to develop their awareness of other musics but also to enrich their intercultural awareness through music. It is an encounter mediated by us, their tutors. We, too, first experienced klezmer as a musical Other. Thus, the KEP module represents, for both students and tutors, a space for developing what Mantle Hood termed 'bi-musicality', analogous perhaps with being bi-lingual.¹⁷ Bi-musicality has been critiqued for its somewhat static view of the music cultures in question, that is, this music plus that music.¹⁸ The complexity of, and diversity within, music cultures might be better understood to be polymusical.¹⁹ As such, musicians need what

11 Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT.: Wesleyan University Press, 1998), pp. 2–9.

12 Adrian Holliday, 'Small Cultures', *Applied Linguistics*, 20 (1999), 237–64, <https://doi.org/10.1093/applin/20.2.237>

13 Marshall H. Singer, *Perception and Identity in Intercultural Communication* (Yarmouth, ME.: Intercultural Press, 1998).

14 Alison Phipps and Mike Gonzalez, *Modern Languages: Learning and Teaching in an Intercultural Field* (London: Sage, 2004), p. 167, <https://doi.org/10.4135/9781446221419>

15 Holliday.

16 Solis.

17 Mantle Hood, 'The Challenge of Bi-Musicality', *Ethnomusicology*, 4 (1960), 55–59, <https://doi.org/10.2307/924263>

18 See, for example, Bruno Deschênes, 'Bi-Musicality or Transmusicality: Viewpoint of a Non-Japanese Shakuhachi Player', *International Review of the Aesthetics and Sociology of Music*, 49 (2018), 275–94, <https://www.jstor.org/stable/26844647>

19 Bruno Nettle, *The Study of Ethnomusicology: Thirty-one Issues and Concepts* (Champaign, IL.: University of Illinois Press, 1983/2005), p. 58.

John S. Bailey terms ‘intermusability’, which Henry Stobart notes, ‘suggests the possibilities of overlaps and continuities in skills, competences, and other forms of musical experience’.²⁰ We understand the KEP module to be less a meeting place for two static music cultures, and more a space for developing transmusicality, by which we mean students’ musically-complex and musically-unique engagement with the musical resources in their musically-complex environment.

Situated Performance

The KEP module is framed by a focus on situated performance, that is, performer attentiveness to the particularities of each klezmer ensemble performance. Thus, we encourage the ensemblists to think about the ways in which each performance is situated:

- in *time* (e.g. a lunch-time vs. an evening concert),
- in *space* (e.g. in the Manchester Jewish Museum vs. in the department concert hall),
- in *purpose* (e.g. for Chanukah party vs. departmental concert),
- in *relationship* (e.g. for city dignitaries vs. klezmer aficionados),
- in *function* (e.g. for reminiscence sessions in care home vs. entertainment),
- in *logistical possibilities/constraints* etc (e.g. for a quintet rather than the full ensemble), and
- in *music cultures* (e.g. for an Old World wedding vs. klezmer swing in the New World).

Using these and similar parameters, each year we invite the ensemblists to consider what aspects of the environment in which the performance is taking place may be shaping how the performance develops. We do so through prompts of different types, such as:

- **chrono-topical:** Given the rich history and development of klezmer as a music culture, what are the implications and possibilities for, and responsibilities when, performing klezmer in Manchester in the twenty-first century?

20 John S. Bailey, ‘Ethnomusicology, Intermusability, and Performance Practice’, in *The New (Ethno) Musicologies*, ed. by Henry Stobart (Lanham, MD.: Scarecrow Press, 2008), pp. 117–134 (p. 58); Henry Stobart, ‘Unfamiliar Sounds: Approaches to Intercultural Interaction in the World’s Musics’, in *Music and Familiarity: Listening, Musicology and Performance*, ed. by Elaine King and Helen M. Prior (London: Routledge, 2016), pp. 111–36 (p. 128).

- **socio-political:** Given the politics swirling around klezmer as a music culture, what are the implications for, and responsibilities of, the ensemble performing klezmer for/in particular performance contexts?
- **contextual-performative:** Given the contrasting characteristics of the performance opportunities available, what are the implications for, and affordances of, performing klezmer for each of these performance contexts?

Each cohort of ensemblists is divided in to small groups with each group taking responsibility for leading the ensemble’s arrangement of a piece for the ensemble’s assessed performance. Explicit in the instructions for this activity are the contextual and functional parameters. For assessment purposes, we ask them to imagine (and articulate) what situation their arrangement is intended for and what function the performance would have.

The 2020–21 Cohort and its Performance Opportunities

The 2020–21 academic year was much impacted by the global Covid-19 pandemic. In previous and subsequent years, student performance opportunities arose through onsite concerts in diverse venues, including the annual Chanukah party in the old synagogue which forms the centre-piece of the Manchester Jewish Museum, and the assessed performance in the concert hall in the music department. However, because of the social-distancing measures in place in 2020–21, all performance opportunities were based on the practice of online presentation of filmed performances that had been curated in advance. These were as listed in Table 8.1.

1	an online Chanukah party for the Muslim-Jewish Forum (MJF) in November 2020 ²¹
2	a spot in the online KlezmerKabaret at KlezNorth (KN) in March 2021 ²²
3	online contributions to an Intercultural Musicking symposium hosted by The University of Manchester in April 2021

Table 8.1. Performance opportunities for the 2020–21 cohort of the KEP module.

21 Michael Kahan Kapelye, ‘Odessa Bulgar - Michael Kahan Kapelye - Muslim Jewish Forum Performance’, YouTube, uploaded by Callum Batten-Plowright Music, 6 December 2020, https://www.youtube.com/watch?v=KaeS6rbYC_c&list=PL1D469599FFE5C9DE&index=20

22 Michael Kahan Kapelye, ‘The Michael Kahan Kapelye ensemble plays “Odessa Bulgar”’, YouTube, uploaded by Music Department, University of Manchester, 17 March 2021, <https://www.youtube.com/watch?v=J2531LXz7PQ&list=PL1D469599FFE5C9DE&index=24>

Performance 1: The Muslim-Jewish Forum

The first ‘curated video’ performance was developed for an online Chanukah party as organised by the Muslim-Jewish Forum (MJF) of Greater Manchester in late November 2020. This was quite a serious, formal occasion, and two Lord Mayors, a local MP, and local councillors were amongst the 35 present. Many of the attendees were either Jewish or Muslim; few, if any, were musicians in a professional sense; and few, if any, had a detailed understanding of klezmer as a music culture. This event occurred quite early in the module when the ensemblists’ knowledge and experience of klezmer were still at an initial stage. They did not attend the Zoom-based party itself so did not experience their curated video performance being viewed by the attendees. Their task—as shaped by the organisers—was to provide an enjoyable, upbeat musical ending to the proceedings. To meet this remit, the group chose the lively ‘Odessa Bulgar’ from the material they had already begun to play together. For this video performance, the ensemblists had to individually record their part in the piece and film themselves playing this part. Other tasks divided across the team included arranging the piece (a process scaffolded by us), organisational matters (such as arranging rehearsals, resource distribution, etc), audio editing, video editing, and speaking roles. The hope was that each ensemblist took on some responsibility (usually linked to an existing skill-set and/or preference) and that no-one was overburdened—as we reiterate every year, ‘the first rule of klezmer ensemble is that we look after each other’.

Performance 2: KlezNorth Kabaret

The second performance took place in March 2021 towards the end of the module, that is, when the ensemblists’ knowledge and experience of klezmer had substantially increased and assessment loomed. This was for an online Kabaret night as part of the KlezNorth (KN) weekend immersion in the worlds of klezmer (with talks, workshops, concerts, etc.). Here, the audience were all klezmer aficionados, albeit with differing levels of experience and expertise and different passions (some were dancers, others musicians, other Yiddish learners, and others cultural ambassadors).

In preparation for Performance 2, a revised performance of ‘Odessa Bulgar’, the ensemblists collectively and individually reflected on the experience of Performance 1 (that is, the MJF video performance) and considered what might reasonably be changed given the new audience as well as their increased experience of, and developing competence in, klezmer performance. They individually took responsibility to make changes (to their own musical performance, video appearance, etc). As with Performance 1, other tasks, including audio and video editing, team communications/organisation, liaising with the KN team, and public speaking, were

equitably divided across the ensemble. The revised version was shown to the Kabaret zoom audience of 60+ people. The ensemblists all attended, and the compère invited them to share their klezmer trajectories and learning with the audience.

Assessment and Reflection

For the assessment of their KEP learning, the students had to develop a portfolio of work that, in addition to the curated video performances, also included a written element: their Reflective Notes. Here, they reflected on the tasks of: a) developing a performance situated for the MJF event; then b) revising that performance for the situated KN Kabaret; and then c) looking ahead to the future klezmer performances—most immediately, their assessed performances in April 2021. These texts have a dual status. In and through them, the ensemblists verbalised their performance-related reflections and their thoughts looking ahead to future performances. Thus, the texts function as the verbal manifestation of the reflective performer stance that the module seeks to inculcate. But the texts also have an assessment purpose and can, therefore, also be understood as the performance of reflection. In our experience, reflective processes are reasonably common in the university but are not especially foregrounded. Our ensemblists were, thus, aware of reflection as an activity type but not necessarily well-supported for, or experienced in, articulating such reflections (this remains an aspect of our teaching which we seek to strengthen). Our concern here is less with the form of the reflections than with their content and with what we can learn from these performances of reflection vis-à-vis students' developing KEP confidence, competence, and purposefulness.

Reflection on Situatedness

We now return to the earlier discussion of situated performance as we illustrate these reflective assessment texts. From this 2020–21 cohort, we have a data-set comprising the reflective texts (each being up to 1,000 words) produced by the eleven klezmer students for their assessment portfolio. The students followed our instructions that these texts should not conform to the more usual academic conventions (for example, by including literature citations); the texts are, therefore, somewhat idiosyncratic. Below, we focus on the sections of the students' reflective texts where they drew attention to a number of situating aspects of their performances:

The Historical

When creating our arrangement for the Muslim-Jewish Forum's event we had to consider the historical background of the tune, and how we would retain elements of this in our arrangement while making the performance individual to our ensemble. (Student H)

The Functional

The function of our video for KlezNorth being for the Kabaret evening helped us decide that each one of us needed to adapt an element of their audio or video to appear more animated. (Student F)

The Technical

The online curated nature of our performance impacted the ecology of both productions: Recording via multitrack allowed us as performers to take as many takes as we want before submitting, which is not really in line with the distinct live nature of Klezmer music. Necessities such as performing to a metronome also limited the ensemble's performance, as live there would have been natural tempo fluctuation. (Student M3)

The Particular (Performance 1)

We intended to present a more formal version of this tune for the Muslim Jewish Forum due to the nature of the event having an organising committee and links with the political scene in Manchester. (Student F)

The Contrastive (Moving from Performance 1 to Performance 2)

The kabaret we participated in had a very casual, all-inclusive feel. It certainly wasn't a formal performance space, like the Muslim-Jewish Forum which was more of an academic environment. The main purpose of the kabaret was for everyone to have fun and to strive to create a sense of community over zoom, like the environment that would've been experienced in-person. Our video therefore had to reflect this. (Student B)

The Reflective Frame for the KEP Module

Starting Points

Our thinking is primarily informed by two writers: Donald A. Schön, who, as a musician himself, was able to illustrate his reflective processes with reference to musicians;²³ and Thomas S. C. Farrell, a second-language teacher educator with whose work we are familiar through our roles as educators as well as musicians.²⁴ With Farrell, we share

23 Donald A. Schön, *The Reflective Practitioner: How Professionals Think in Action* (London: Routledge, 1983); Donald A. Schön, *Educating the Reflective Practitioner* (San Francisco: Jossey-Bass, 1987).

24 Thomas S. C. Farrell, *Reflective Practice in Action* (Thousand Oaks, CA: Corwin Press, 2004); Thomas S. C. Farrell, *Reflective Language Teaching: From Research to Practice* (London: Bloomsbury Academic, 2015).

an interest in the role of the reflective process in professional development.²⁵ For us, the professionals concerned are musicians-in-training or, more accurately, performers-in-the-making. Whilst the reflective processes we explore may have value for other ensemble performance development, we are concerned most directly with students' reflective practices in their development as klezmer ensemblists. Our aspiration is that the way in which reflection is embedded in their KEP module will support them as they make sense of their developing experience of KEP itself, and their competence and confidence in it.

Knowing-in-action

Schön argued that professionals' knowledge is implicit in their action, and that this 'knowing-in-action' is the distinctive mode of 'ordinary practical knowledge'.²⁶ He illustrates this musically:

When good jazz musicians improvise together, they also manifest a 'feel for' their material and they make on-the-spot adjustments to the sounds they hear [...]. As [they] feel the direction of the music that is developing out of their interwoven contributions, they make new sense of it and adjust their performance to the new sense they have made.²⁷

In this case, the musicians are performing their knowing-in-action through their feel for the music. We want our students, as becoming-professionals, to value their knowing-in-action or what we term their 'knowing-in-performance'. We hope that, through the reflective processes of the module, their knowing-in-performance can become the ordinary practical knowledge of their klezmer performance practice. However, to a large extent, this aspect of their development as klezmer ensemblists remains unknowable through the assessment-oriented reflective performer practices of the module.

Following Schön, our belief is that klezmer ensemblists come to be experts in their professional performance role as they experience certain performance situations. Thus, they develop expectations and techniques, learning what to look for, and how to respond to what they encounter, both in and with/through the ensemble. For Schön, a unique situation involves circumstances that are uncertain, unpredictable, and interesting. It makes professionals become aware of the experienced situation, think of it, and act upon it. Unique situations are both puzzling and relevant to professionals' practice. Again, applying this to our context, we work on the understanding that, when our student klezmer ensemble performers experience particular ensemble performances, they are likely at some points in the performance to engage in what we

25 Nahielly Palacios, Zeynep Onat-Stelma, and Richard Fay, 'Extending the conceptualisation of reflection: making meaning from experience over time', *Reflective Practice: International and Multidisciplinary Perspectives*, 22 (2021), 600–13, <https://doi.org/10.1080/14623943.2021.1938995>

26 Schön, *The Reflective Practitioner*, p. 54.

27 *Ibid.*, p. 55.

term ‘reflection in klezmer ensemble performance’. During a performance, they may experience situations where they become aware of the need to adjust their performance to continue making sense of the direction of the music that is developing and the materials they have. For example, the electric bass player may adjust the volume settings on their amp after sensing that their part was insufficiently present, or the flute player might decide not to persevere with the switch to their alto flute because they are aware of intonation issues. In such cases, the ensemblists—in keeping with other professionals—are ‘reflecting-in-practice’,²⁸ at least to some degree.

Unique situations thus provide individuals with opportunities to reflect upon their own tacit knowing-in-action, their own practice, and the particular context in which they work. Klezmer ensemble performances—especially those away from our departmental concert hall, for example Chanukah festivities in the local Jewish community—can often take our students out of their performance comfort zone, providing them with not only new musical experiences but also encounters with ‘Otherness’ and opportunities for intercultural learning.²⁹ Such situations can indeed be uncertain, unpredictable, and interesting, and also puzzling and relevant to the ensemblists’ KEP practice. For example, ensemblists in previous years have commented on the disconcerting experience of playing in very close proximity to the audience at the Jewish Museum. In these performances, they became intimately aware, in ways unfamiliar from their previous concert hall performances, of individual audience responses to the emerging music, for example the changing breathing through excitement, the teary eyes of emotion, and the animated glances to other audience members as they recognised the opening of a familiar tune. As ensemblists, our students feed off this audience response, and they fine-tuned their performance accordingly; they ‘played to the gallery’ once they felt the audience’s appreciation of the performance.

Reflection-in-Action

Schön further explained that reflection-in-action is a spiral process that begins when professionals experience a unique situation. It has three stages: appreciation, action, and reappraisal. In the *appreciation* stage of the spiral, professionals draw on their ‘familiar repertoire’ to compare the experienced unique situation with previous relevant experiences. For Schön, ‘familiar repertoire’ refers to all the experiences that someone has lived so far, experiences carrying the ‘overarching theories, by which individuals make sense of phenomena’.³⁰ By drawing on previous relevant experiences, professionals can describe the experienced unique situation in terms of a familiar one,

28 Palacios et al., p. 606.

29 Fay, Mawson, and Bithell.

30 Simona Marchi, ‘Participatory and Appreciative Action and Reflection in Adult Learning: Transformation as Appreciative Reflection’, in *Encyclopedia of Information Communication Technologies and Adult Education Integration*, ed. by Victor K. Wang (Hershey, PA.: IGI Global, 2011), pp. 723–39 (p. 728), <https://doi.org/10.4018/978-1-61692-906-0.ch043>

thereby developing an initial understanding of it.³¹ We see a parallel as our klezmer ensemblists compare the unique klezmer performance to relevant experiences in their familiar musician's repertoire. This is a comparison between the new performance and all and anything that helps them make sense of that new performance experience. It is one which helps them explain that new experience in terms of old/familiar musician frames of reference, thereby giving them an initial understanding of the new performance experience.

The utility and adequacy of such appreciation is discovered in the stage of *action*.³² This is where professionals think of ways in which they can approach the unique situation and operationalise the action that they think will help them to satisfactorily deal with it. In this stage, klezmer ensemblists think of ways in which they can approach the new performance situation and also operationalise such ways with the objective of satisfactorily dealing with the new performance context. When professionals develop further meanings of the unique situation, they enter the stage of *reappreciation*. The outcome of this stage is a 'new theory' that comprises the professionals' practical knowledge as emergent from experience.³³ In this stage, klezmer ensemblists develop further meanings (that is, new theory) of the particular performance. Thus, their practical klezmer-ensemblists' knowledge emerges from further action. Nahielly Palacios, Zeynep Onat-Stelma, and Richard Fay, informed by their own work and by Farrell's ideas on reflection, argue that the formulation and operationalisation of the new emerging theory is an additional stage of the spiral process of reflection-in-action developed by Schön.³⁴ They refer to this stage as *further action* as it involves purposeful planning and operationalisation of the emergent new theories. For the purposes of this chapter and to avoid confusion between what has become commonly known as reflection-in-action (following the interpreters of Schön's work, see section below), we refer to the spiral process of reflection-in-action described by Schön as *the reflective spiral*.

Reflection in, on, and for Action

Schön further argued that reflection-in-action may not be very rapid because it is bound to the *action-present* which can 'stretch over minutes, hours, days, even weeks or months'.³⁵ This idea is that professionals can engage in the stages of reflection-in-action over a period of time. Schön suggests that professionals can reflect on their knowing-in-practice 'in the relative tranquillity of a post-mortem' when they think back on '... a situation they have lived through, and they explore the understandings they have brought to their handling

31 Schön, *The Reflective Practitioner*.

32 Ibid.

33 Ibid.

34 Farrell, *Reflective Practice in Action*; Palacios et al., p. 607.

35 Schön, *The Reflective Practitioner*, p. 62

of the situation'.³⁶ Based on this statement, interpreters of his work suggest that there are two different moments in time in which reflection can occur, namely:³⁷

1. while experiencing a unique situation (*reflection-in-action*); and
2. after having experienced a unique situation (*reflection-on-action*).

Putting this together, we identify two different moments in time in which performance-related reflection can take place for our klezmer ensemblists:

1. while experiencing a particular performance unique situation (or what we term *reflection-in-performance*); and
2. after having experienced a particular performance unique situation (or what we term *reflection-on-performance*).

Based on the interpreters of Schön's work, reflection-in-action has been understood as thinking about experience whilst that experience is occurring.³⁸ The phrases 'thinking while doing something' and 'thinking on your feet' are frequently used when scholars talk about this mode of reflection.³⁹ In our adapted understanding, reflection-in-performance can be understood as thinking about performing whilst that performance is occurring (that is, 'thinking while performing'). Reflection-on-action has been understood as the retrospective analysis and thoughtful consideration that professionals perform with the purpose of preparing themselves for future practice.⁴⁰ Again, by extension, reflection-on-performance can be understood as the retrospective analysis and thoughtful consideration that klezmer ensemblists engage with in order to prepare themselves for future practice. This understanding overlaps to some extent with the next idea.

Later, Farrell introduced the notion of 'reflection-for-action' to indicate the relevance of thinking about future actions which can help improve teachers' practice.⁴¹ This mode of reflection involves thinking proactively with the purpose of developing a plan of action that includes what to do, why, how, and when. For us, *reflection-for-performance*

36 Ibid.

37 For example, see Gillian Bolton, *Reflective Practice: Writing and Professional Development* (Thousand Oaks, CA: Sage, 2005); David K. Boud, Rosemary Keogh, and David Walker, *Reflection, Turning Experience into Learning* (London: Routledge, 1985); Linda Finlay, 'Reflecting on "Reflective Practice"', *Practice-based professional learning*, Paper 52 (Milton Keynes: The Open University, 2008); Robert B. Kottkamp, 'Means for Facilitating Reflection', *Education and Urban Society*, 22 (1990), 182–203, <https://doi.org/10.1177/0013124590022002005>; Karen F. Osterman, 'Reflective Practice: A New Agenda for Education', *Education and Urban Society*, 22 (1990), 133–52, <https://doi.org/10.1177/0013124590022002002>

38 Delia Fish and Collin Coles, 'Towards a Re-Vision of Professional Practice', in *Developing Professional Judgement in Health Care: Learning through the Critical Appreciation of Practice*, ed. by Delia Fish and Colin Coles (Oxford: Butterworth-Heinemann, 1998), pp. 3–75; Jennifer Greenwood, 'Reflective Practice: A Critique of the Work of Argyris and Schön', *Journal of Advanced Nursing*, 18 (1993), 1183–87, <https://doi.org/10.1046/j.1365-2648.1993.18081183.x>

39 Finlay, p. 3

40 Ruth Leitch and Christopher Day, 'Action Research and Reflective Practice: Towards a Holistic View', *Educational Action Research*, 8 (2000), 179–93, <https://doi.org/10.1080/0965079000200108>

41 Farrell, *Reflective Practice in Action*; Farrell, *Reflective Language Teaching*.

can be understood as prospective thinking about future actions which can help improve the ensemblists' performance, a mode of reflection involving thinking proactively with the purpose of developing a plan of action that includes what to do, why, how, and when with regard to performance.

All in all, it is our understanding that the three modes of performer reflection above may involve all or some of the stages of the reflective spiral described by Schön. For example, when performers engage in reflection-in-performance (that is, thinking while doing something) and are able to develop an initial understanding of the unique situation, act upon it, develop new theories and plan for future similar encounters right on the spot, they will be engaging in all of the stages of the reflective spiral. However, following Schön's rationale, it could also be the case that professionals might engage in some, rather than all, of the stages of the spiral while doing something. For instance, in rehearsal when developing suitable musical arrangements, KEP students may remain stuck in the *appreciation* stage, repeatedly looking at moment from different angles or perspectives, and trying to problem-solve without really dealing with it in action and not arriving at a new understanding of it (that is, they talk about potential options rather than trying them out and seeing what happens in order to hone the arrangement). From observation, they may also get stuck in the *action* stage: for instance, within a session scenario, a non-klezmer-playing cajon player may hear the group performing a *zhok*, a klezmer dance-type in triple time, and draw upon their previous knowledge of triple-time percussion playing and provide a waltz-like accompaniment, unaware that the *zhok* has a distinctive omission of the second beat; if the cajon player were to continue playing a waltz rhythm while the more klezmer-literate musicians around them play a *zhok* rhythm, they would be stuck in the *action* stage and never reach the *reappreciation* stage. Further, when professionals engage in reflection-on-performance (that is, retrospectively analysing a situation), the assumption is that they will be able to go through all of the stages of the reflective spiral as they will have the time to deeply analyse it. Finally, when performers engage in reflection-for-performance, they will be able to purposefully plan for subsequent similar unique situations (for example, playing 'Odessa Bulgar' for a dance, not for a concert), devise the action possibilities (for example, removing conventional arrangement features that de-emphasise the driving bulgar rhythm that is important for articulating the dance) and wait for the further understandings of them (that is, new theory). Hence, they will be engaging with some of the stages of the reflective spiral.

Overview of the Reflective Performer Process

For the ensemblists' first two performances (see above), the actual playing was not assessed; rather, it was the reflections (of various kinds) about these performances which were assessed. Because our focus in this chapter is on reflective processes rather than actual performance and its assessment, we have chosen not to focus on the

reflection (also contained in the students' submitted assessment portfolio) regarding their third video performance. The process of reflection for this generation of klezmer ensemblists involved the stages listed below (see Table 8.2). These build upon the sense of situated performance emphasised in the module as well as on the reflective spiral and other reflective aspects discussed above.

Stage of the reflective spiral	The klezmer ensemblists ...
Reflection-for-performance: Appreciation	reflected orally (through group discussion at the start of the module) on what they brought to the klezmer module.
Reflection-for-Performance: Action Preparation for Performance 1	decided as an ensemble how to collectively and individually prepare for the first curated video performance context (MJF), i.e. foregrounded situatedness.
Reflection-in-performance Students might engage in all of the stages of the reflective spiral	individually reflected in the process of developing their video performance—for example, by getting a feel for their material, making on-the-spot adjustments to the sounds they hear, making further sense of the developing music, re-recording their part in response to how they felt each iteration had captured what they intended, and also through their collaborative comments to each other as the recording developed.
Reflection-on-performance: Going through all of the stages of the reflective spiral	individually and collectively reflected on Performance 1 as a starting point for Performance 2.
Reflection-for-performance: Appreciation	took stock of what they now knew and had experienced regarding klezmer, and considered how to channel this into the task of developing the second situated performance (KN Kabaret).
Reflection-for-performance: Action Preparation for Performance 2	decided as an ensemble how to collectively and individually revise the earlier curated video performance as now directed for the new context (KN Kabaret).
Reflection-in-performance Students might engage in all of the stages of the reflective spiral	individually reflected in the process of their developing video performance and reflected on their performance as they experienced it being viewed by the KN Kabaret participants.
Re-appreciation / Reflection-on-performance	reflected individually and collectively on Performance 2 as a starting point for their upcoming assessed video performance.

Reflection-on-performance 2: All stages of the reflective spiral	reflected (through the reflective note in the first part of the written component of their assessment portfolio), on what they now knew and had experienced re klezmer and considered how to channel this into plans for specific and more general future performances.
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Table 8.2. Performances emphasised in the KEP module.

We next consider two ensemblists who exemplify the kind of reflective trajectory achieved through the Reflective Notes submitted as part of the assessment portfolio.

Ensemblist Reflections

Case 1 (Student B)

Given that these comments were for assessment purposes and were generated some time after the performance itself, it is unsurprising that Student B's text presents both thinking subsequent to the performance (that is, reflection on their performance) as coupled to more forward-looking considerations (reflection for performance). Her assessment text does not present any meaningful moments of reflection during the performance itself (reflection-in-performance).

Reflecting on, and Looking Forward from, the MJF performance

Looking back on the experience of creating a curated video performance for the MJF event, Student B can see 'many aspects of my performance that I would have changed ... mostly these are to do with my technical abilities and my playing'. Recognising her insecurity with the genre at that early stage in her encounter with it, she reflects on her 'relatively limited' and 'bare-minimum' playing:

For example, I kept my *sekund* [i.e. accompaniment] very consistent and unvaried throughout as it took me a while to get to grips with the chords and different rhythmic patterns I was following in each section, as well as the *misheberakh* mode. Therefore, I tended to alternate between two or three notes in a repeated pattern rather [than] moving fluidly between different notes in the triad. I also didn't double-stop, a technique which, in retrospect, would have been effective as it is characteristic of klezmer string playing. In terms of my *primash* [i.e. melody] playing, I experimented with playing down the octave in places, especially in the string sections to add some variety (as I am the only viola player). However I did not attempt any counter melodies - something I think would have added more depth to the performance.

She also commented on the wider range of ensemble roles including video/audio editing that, 'given the uncertainty of the future of the pandemic', she would be keen to develop in the future. For us, this is important, providing evidence that she has

taken to heart our guidance regarding the full range of roles needed for ensemble performance (of klezmer). Most of the students would not have expected such skills development as learning outcomes when they signed up for the module. This can be seen in a related evaluative comment made by Student M1:

My experience in these different roles in the ensemble experience, from public speaking, to liaising and being able to explore all of the different roles in an ensemble, really made me realise how versatile one must be in a klezmer ensemble. There's a lot of trust that must be put in fellow ensemble members to fulfil their own role which in the end only brings an ensemble closer together.

Student B notes that the ensemble as a whole learned from this MJF experience too: 'we were proud of what we had created - especially of the arrangement in particular, since we had had very little time to play together as an ensemble'. Taking stock (through reflection on this performance), she notes that 'we all felt that the performance lacked something. [... W]hat we needed was to find the spark that we were missing by not being able to perform live'.

Reflecting on, and Looking Forward from, the KN Kabaret Performance

The headline learning from this next stage of reflection was the ensemble's recognition of the 'visibly large step up between our original video and the KlezNorth adaptation', and mostly this step was achieved through 'the spark' of the performance being enhanced through attention to the video aspects of the performance. Student B identifies the original issue: 'in our original recording, a lot of us were focussing hard on keeping up with the click track and remembering the structure of the piece without the support of other players around us'; and, as a result, 'a lot of our individual videos lacked character and "fun" [...]. I was certainly a culprit for this, not smiling or really appearing to "get into" the music as I was very much preoccupied with keeping in the right place'.

Whilst the playing back of a curated video performance is substantially different from a more conventional live performance, it is, we believe, a performance nonetheless. The ensemblists performed and took professional care with the quality of their performance; it was situated for a particular event and a known audience, and it had an audience who collectively experienced the online performance. As they reflected on this first performance, some of the ensemblists decided to re-record parts of their performance to better capture their developing sense of what klezmer could sound like. Others, like Student B, attended to wider aspects of the performance such as their stage presence. Student B, thus, reports how the ensemble sought to resolve the stage-awkwardness of the first performance by re-recording their videos: 'We either reused our original audio or sent new audio in separately, ensuring that the

main focus in our new videos was appearing enthusiastic and engaged'. Focusing on her own contribution here, she writes: 'I re-recorded my video and was much happier with how it came across [... W]ithout having to focus on my sound while I recorded, I was able to concentrate on making my visual performance more "fun"'.

At many points in this pandemic-affected year, the students and tutors struggled with a sense of the limited, second-best character of the online experience of KEP. The status given in her reflections to the curated video performances is interestingly different in this regard:

We were lucky that we were able to create a video like this as everyone else at the Kabaret performed live over zoom, so generally had to play solo music. While this was still very enjoyable, I think the audience appreciated our ensemble performance and the layers we were able to add: it certainly felt like a somewhat 'authentic' experience of klezmer. In fact, many people at the Kabaret commented that our performance felt like a small return to normality.

By the end of her performance of reflection regarding this second online performance, Student B reported being pleased that they had 'worked particularly hard in the arranging process to create a wide variety of textures in the performance as this really highlighted the ensemble "feel" of our performance'. Her Reflective Note ends with a strong statement of reflection-for-performance:

My final reflection from this project is that I would like to get more comfortable with straying from what I have been explicitly taught in klezmer playing. In other words, I wish to feel able to create counter melodies and perhaps to add more intricate rhythms in my *sekund* playing which fit into the rhythmic pattern but are not the base rhythms I have been taught specifically. I think these things will come with more experience of the music and familiarity with the modes.

Case 2 (Student M3)

Reflection on Performance 1

This student was succinct, forensically evaluative in his reflections on the first performance (MJF event):

Elements of the ensemble performance lacked Klezmer essence: many of the videos looked flat.

... due to the trouble of coordinating remotely, things like melodic fills in between phrases (perhaps by a soloist or equally by tenor-voice/*Sekund*) were absent, and this absence was audible.

Some sections became out of time; some 'bum' notes were left in (myself included).

My [trumpet] solo did outline the melody, but not as subtly as it could have done. It also lacked in melody ornaments [other] than some basic semi-quaver trills.

Furthermore, I could have worked better with the chord changes beneath, anticipating and accentuating them, rather than playing as if I were catching up.

Reflecting for Performance 2

Here, Student M3 noted that ‘the key difference between the audience of KlezNorth and that in the forum was that this audience knew a lot about klezmer’. He also took stock of how his deepening understandings of klezmer and detailed preparation for his role informed his revised performance:

More playing experience, discussion and listening aided my revision of [my opening solo]. I learnt specifically from the *Doyna* form for inspiration

His preparation for the improved solo gives a good sense of the ‘informed performance’ the module encourages:

My most listened to klezmer band at this point had been Frank London (and his Klezmer Brass all-stars). This seemed a natural place for me to listen as I am a brass player and London and his crew really showcase the capabilities of klezmer brass, with virtuosity, big heterophony and charismatic loud playing.

But, he notes, ‘this listening might be too far away from the slow, quiet introduction that was needed for [Performance 2]’. He has come to recognise that his listening so far of mainly post-revival klezmer performers ‘did not have much in common with our ensemble’. This realisation took him on an exploratory journey back into the older, archive recordings of *Doynas* and other introductions. Here, he found ‘a perfect example ... Kleftico Vlachiko’, which he then partly transcribed in order ‘to fit my part around the melody of [the tune in our arrangement]’.

While a close listening of the two curated video performances is needed to gauge the full impact of this reflection and the detailed preparation it stimulated, such a listening does support our sense that the reflection is of value in his developing KEP awareness, competence and confidence.

Final Reflections

In this chapter, we have outlined our KEP module focus on situated performance as supported by a reflective-performer frame. We exemplified this in action with a particular cohort of klezmer ensemble students. As we have reviewed the Reflective Notes that these ensemblists produced for their assessment portfolios, we can see that there are reflective areas present that we had not expected. For example, we had invited their reflections for specific upcoming performance (the move from the MJF event to KN Kabaret), but we also found reflection for future performance more generally

(see, for example, the final quote from Student B above). Further, we had focused the reflective lens on the ensemblists' experiences of performance but their notes extended also to reflections on the course experiences. For the 2020–21 cohort, this included online participation in KlezNorth teaching sessions and a chance to reflect on the value of expert scaffolding for future performance:

However, my performance in both of these videos reflects the more limited klezmer knowledge that I had before KlezNorth, whilst after KlezNorth I felt noticeably more confident with klezmer style. I stuck strictly to roles of *primash* and *sekund* in Odessa Bulgar, and did not feel confident exploring counter melodies and adding melodic embellishments, as I did later on in *Misirlou*, thanks to the enriching sessions at KlezNorth. The lessons from Ilana Cravitz were particularly valuable in developing my style as a klezmer violinist, as after KlezNorth I felt confident with adding slides and ornaments to create a klezmer sound. (Student E)

After attending multiple events at KlezNorth, including the jam sessions, a session with Ilana Cravitz on bringing melodies to life, and a transcription session, I feel I could add even more to my performance in the video. I would like to add some counter melodies when I am playing *sekund* to complement the melody, and I have more ideas for how to embellish the melody, such as varying the way I play held notes and experimenting more with *krekhstsn*. (Student H)

The lessons from Ilana Cravitz were particularly valuable in developing my style as a klezmer violinist, as after KlezNorth I felt confident with adding slides and ornaments to create a Klezmer sound. (Student E)

The diversity of reflective foci similarly surprised us. There were reflections, variously, on the technical (including arrangement aspects), the technological, and group/ensemble aspects, as well as on performativity and situatedness (historical, event-specific, immediate constraints/affordances, function/purpose). There was also an intriguing mix of individually-focused and group-focused reflections. For example, Student D commented:

In general, the individual videos that we submitted for the project did not convey our collective sense of enjoyment and comradery to the extent that we would have liked. To address this

On reflection, my cajon playing in the original video could have been more varied and did not sufficiently emphasise the syncopated bulgar rhythm in the loudest sections. Therefore, to improve the use of percussion for the KlezNorth version, we added a drum kit and tambourine alongside a re-recorded cajon part which enables the percussion section to continually drive the piece forward using 'forward motion'.

Similarly, Student C noted how:

As a group we thought we could improve on our initial video by engaging more with the camera to make the performance more active. Individually I wanted to provide more variation in my *Primash* playing in the first A section adding in mordents and note bends to make it more idiomatic of klezmer.

Further, we can see that these Reflective Notes are clearly functioning as a demonstration of the students' credit-worthy commentary, that is, they are an assessment-focused performance of reflection, but they are also articulating something more immediate, raw, and relevant to the developing-performer process. As we listened in on their reflection-informed discussions as an ensemble between the first and second curated video performances, their desire to improve their performance was clearly evident. This discussion was no box-ticking exercise to please their tutors. Rather, their contextual attentiveness and increased understandings of klezmer were to the fore. We could see how the reflective-performer practices we hoped to instil in them were already leading to the kind of performance outcomes for which the module aimed. We are encouraged by the ways in which their reflections seem to be functioning as a vehicle for expressing their contextual knowledge about klezmer as well as being a means for them to improve their KEP most immediately but also their transmusicality more generally.

We are realising that reflective thinking that focuses on the situatedness of klezmer seems to create a connectedness to the modern living tradition and practice of klezmer, and, relatedly, foregrounds something historical and intrinsic to the lives of earlier klezmerim. The benefits of the former orient the KEP module as a practical 'extra string to your bow' of a modern working musician, since the students are having to think about music as functional—as *for* someone and/or something. Forging connections between the ensemblists and the living local tradition as well as emphasising reflective skills to navigate that music culture, enables (we believe) students to more easily continue this tradition beyond their 10-credit module. Perhaps this is part of our own agenda—as klezmer aficionados cultivating this music culture—but it does give students skills that may often be regarded as extraneous within music degrees in a university setting (as opposed to the industry 'training' you might find more commonly at conservatoires) and highlights our emergent, non-static approach to klezmer culture (or set of cultures).

The Zoom cohort of 2020–21 forced us to rethink our methodology; there were both constraints on what we could do but also new affordances. The latter included the foregrounding of reflection as linked to the curated videos performances. The need to create performance artefacts in lieu of a live performance meant students were able to more critically reflect on something tangible rather than having to remember key moments of the live performance. While the immediacy of reflection-in-performance was of a different kind with curated performances than it would have been with live ones, this enforced performance practice enabled a more structured approach to reflection, one for which we as examiners also had more tangible reference points.

Foregrounding reflection enabled us to turn these enforced changes and frustratingly limited opportunities into something more positively framed for that group of students. But, as we move beyond the pandemic era, we are encouraged as

educators to be more attentive, structured, and purposeful as we embed reflective-performer practices into the KEP experience. For example, we now explicitly task the ensemblists to create arrangements with a particular situatedness in mind. We are also exploring recording/filming sessions, the results of which may be used both as artefacts for the students to reflect-on-/for-performance and, potentially, as assessment material for us. We are giving thought, also, to how we can best support these music students in the academically located practice of reflection: how might reflective writing differ from what they are otherwise used to? How might we advise them on the balance of reflective performer thinking and the performance of reflection for assessment? How can we most effectively 'sell' the idea of structured reflection to them alongside all the other learning domains within this small-scale KEP module? As we consider such matters, we retain a sense that the idiosyncratic character of the reflections to date may actually be helpful. Reflection is not a homogenised, commodified part of the module and the playing of the assessment game; it is a highly individualised space and a set of practices for which our vague instructions may be more helpful than a set of polished reflective instruments. As happens so often with the students' own arrangement thinking, we need to work with what is realistically achievable as we select from all the ideas we have about what may be possible regarding reflection in our music-education practices.

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Links/Resources

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- Michael Kahan Kapelye, 'The Michael Kahan Kapelye ensemble plays "Odessa Bulgar"', YouTube, uploaded by Music Department, University of Manchester, 17 March 2021, <https://www.youtube.com/watch?v=J2531LXz7PQ&list=PL1D469599FFE5C9DE&index=24>

