



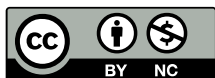
TEACHING MUSIC
PERFORMANCE IN
HIGHER EDUCATION

EXPLORING THE POTENTIAL OF
ARTISTIC RESEARCH

EDITED BY
HELEN JULIA MINORS,
STEFAN ÖSTERSJÖ,
GILVANO DALAGNA, AND
JORGE SALGADO CORREIA



<https://www.openbookpublishers.com>



©2024 Helen Julia Minors, Stefan Östersjö, Gilvano Dalagna, and Jorge Salgado Correia (eds).
Copyright of individual chapters remains with the chapters' authors.

This work is licensed under a Creative Commons Attribution-NonCommercial 4.0 International license (CC BY-NC 4.0). This license allows you to share, copy, distribute and transmit the work for non-commercial purposes, providing attribution is made to the author (but not in any way that suggests that he endorses you or your use of the work). Attribution should include the following information:

Helen Julia Minors, Stefan Östersjö, Gilvano Dalagna, and Jorge Salgado Correia (eds), *Teaching Music Performance in Higher Education: Exploring the Potential of Artistic Research*. Cambridge, UK: Open Book Publishers, 2024, <https://doi.org/10.11647/OBP.0398>

Further details about CC BY-NC licenses are available at <https://creativecommons.org/licenses/by-nc/4.0/>.

Copyright and permissions for the reuse of many of the images and other media included in this publication differ from the above. This information is provided in the captions and in the list of illustrations and media examples. Every effort has been made to identify and contact copyright holders and any omission or error will be corrected if notification is made to the publisher.

All external links were active at the time of publication unless otherwise stated and have been archived via the Internet Archive Wayback Machine at <https://archive.org/web>.

Any digital material and resources associated with this volume will be available at <https://doi.org/10.11647/OBP.#resources.0398>

ISBN Paperback: 978-1-80511-272-3

ISBN Hardback: 978-1-80511-273-0

ISBN Digital (PDF): 978-1-80511-274-7

ISBN Digital eBook (EPUB): 978-1-80511-275-4

ISBN HTML: 978-1-80511-277-8

DOI: 10.11647/OBP.0398

Cover image: Cover image: Wassily Kandinsky, *Gelb, Rot, Blau* (1925), https://commons.wikimedia.org/wiki/File:Kandinsky_-_Gelb-Rot-Blau,_1925.png

Cover design: Jeevanjot Kaur Nagpal



This book was produced as a deliverable for the Erasmus+ project 2020-1-PT01-KA203-078541.

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein, <https://react.web.ua.pt>

Thanks are due to FCT/MCTES for the financial support to INET-md (UIDB/00472/2020), through national funds.

10. Rethinking Music Performance Education Through the Lens of Today's Society

Randi Margrethe Eidsaa and Mariam Kharatyan

This chapter aims to shed light on perspectives that emerged through the data collection and analysis conducted by the Norwegian team of the Erasmus+ Project REACT (Rethinking Music Performance in European Higher Education Music Institutions). The team gathered data within a series of small-scale studies which includes REACT-network activity at the University of Agder and the Academy of Music in Oslo, conversations with a group of fourteen music students at the University of Agder, Kristiansand, and a report analysis after the students had participated in a creative ensemble project. In the introduction, we also refer to a small curriculum study at the University of Agder which dealt with some of the educational demands that emerged from the extensive research on music performance curriculum and pedagogy in Higher Music Education in the early, mid, and late 2010s.¹

In the second section, data from the stakeholder interviews in June 2021 will be discussed to shed light on our two main research questions: 1) in what way could the music education curricula be strengthened to support students entering their professional music careers, and (2) in what way could we expand students' musical thinking and prepare them to become contributors in society.

The third section exemplifies how issues related to the research questions were explored when music students from the University of Agder participated in the

1 Rosie Perkins, 'Rethinking career for Music Students. Identity and Vision', in Dawn Bennett, *Life in the Real World. How to Make Music Students Employable* (Champaign, IL: Common Ground Research Network, 2012), pp. 11–25; Dawn Bennett and Ruth Bridgestock, 'The Urgent Need for Career Preview: Expectation and Graduate Realities in Music and Dance', *International Journal of Music Education*, 33/3 (2014), 263–77; Tony Woodcock, 'REVIEW External Evaluator Report', Association Européenne Music des Conservatoires, Academies de Musique et Musikhochschulen, Jorn Schau and Randi Margrethe Eidsaa, 'Higher Music Performance Education in a Changing World: Towards a New Curriculum?', in *Music Education in XXI-st Century. New Challenges and Perspectives*, ed. by Mikolai Rikovsky, Poznan: Akademia Muzyczna im. I. J. Paderewskiego w Poznaniu, 2021), pp. 195–208.

interdisciplinary and socially engaging project *Music for Microsculptures* in 2020. The project was presented to the students as a curriculum component in the Year 1 course module *Musical Communication* in the bachelor's programme in Music Performance at the University of Agder. The students' reflections on the practice experience illuminate results from the analysis of the stakeholders' interviews and aspects often commented on in research on music performance curricula in Higher Education.

In the concluding section, we connect our findings of the REACT Report,² and in particular we return to the outcomes of the Norwegian study and related it to essential issues which have emerged in international research on music performance education during the last decades and were recognized as central values of the Erasmus+ project REACT–Rethinking Music Performance in European Higher Education Institutions. We highlight how novel approaches to music performance, such as community-based perspectives, creative ensemble collaborations, and improvisation in students' music educational activities, address challenges that occur on the students' path when entering professional careers in music today.

Background

During the last decades, music performance programmes in Western Classical Music in several higher education institutions in Europe have been revised to include a broader perspective on music performance. The traditional music conservatoire model, which highlighted performance skills on the student's main instrument, has been challenged.³ Revisions have added new components to the curricula, such as creative music-making in ensembles, collaborations with outside campus groups, digital approaches to musical presentations and composition, multidisciplinary, multimodal performance concepts, and business and entrepreneurial knowledge.⁴ Through the

-
- 2 Jorge Correia and others, REACT–Rethinking Music Performance in European Higher Education Institutions, *Artistic Career in Music: Stakeholders Requirement Report* (Aveiro: UA Editora, 2021), p. 20, <https://doi.org/10.48528/wfq9-4560>
 - 3 Perkins, 'Rethinking career for Music Students', 2012; June Boyce-Tillman, 'The Complete Musician: The Formation of the Professional Musician', in *Musician–Teacher Collaborations. Altering the Chord*, ed. by Christophersen, Catharina, Kenny, Ailbhe (New York: Routledge, 2018), pp. 108–20; Jon Helge Sætre, Stefan Gies, Anna Maria Bordin, Lars Brinck, Karine Hahn, Siri Storheim, Stabell van Els Susanne, and Ellen Mikalsen, 'The Music Performance Student as Researching Artist? Perspectives on Student-Centeredness in Higher Music Education', in *Becoming Musicians: Student Involvement and Teacher Collaboration in Higher Music Education*, ed. by Stefan Gies and Jon Helge Sætre ([n. p.]: NMH publications, 2019), pp. 173–96.
 - 4 Pamela Burnard, and Elizabeth Haddon, 'Introduction: The Imperative of Musical Creativities in Academia and Industry', in *Activating Diverse Musical Creativities* (Bloomsbury Collections, 2015), pp. 3–18; Woodcock, 'External Evaluator Report'; Stefan Gies, 'How Music Performance Education became Academic: On the History of Music in Higher Education in Europe', in *Becoming Musicians: Student Involvement and Teacher Collaboration in Higher Music Education*, ed. by Stefan Gies and Jon Helge Sætre ([n. p.]: NMH publications, 2019), pp. 31–51; Schau and Eidsaa, 'Higher Music Performance Education in a Changing World: Towards a New Curriculum?' in *Music E-ducation in XXI-st Century. New Challenges and Perspectives*, ed. by Mikolaj Rykowski (2021) Poznan: Akademia Muzyczna im. I. J. Paderewskiego w Poznaniu, 2021), pp. 195–208.

development of digital communication, contemporary society has become increasingly complex, in ways that also affect the art worlds in which institutions and individual artists develop their practices,^{5,6,7} and these developments have caused a shift in the nature of job opportunities in the music industry. In response to these challenges, HME must challenge their students to develop a wide portfolio and to embrace diverse skills that allow them to engage in new and a wider range of musical practices.⁸ Based on this understanding, students in higher music performance education should be challenged to explore their future careers as musicians from a starting point where they recognize the complex challenges and opportunities of the performing arts in a context of turbulent global change.⁹

In 2015, one of the authors and two colleagues at the Faculty of Fine Arts at the University of Agder established a module within a three-year bachelor programme to highlight a broader conceptualization of music performance than the traditional music conservatoire model. The members of the groups had a critical approach to the main instrument focus in the curriculum. Among the sources of inspiration were Christopher Small's concept of 'musicking',¹⁰ the notion of 'community music',¹¹ 'relational aesthetics',¹² and collaborative and creative approaches to composition.¹³ The students were exposed to ensemble collaborations, creative orientations in

-
- 5 Anne Bamford, *The Wow Factor Global Research Compendium on the Impact of the Arts in Education* (Münster: Waxman Verlag GmbH, 2006).
 - 6 Nic Beech, Stephen Broad, Ann Cunliffe, Celia Duffy, Charlotte Gilmore, 'Development in organization theory and organizing music', in *Organising Music. Theory, Practice, Performance*, ed. by Nic Beech and Charlotte Gilmore (Cambridge, Cambridge University Press, 2015), pp. 1–24.
 - 7 Matthew Doran Thibeault, 'Music Education in the Post-Performance World', in *The Oxford Handbook of Music Education*, 2 vols, ed. by Gary E. McPherson and Graham Welch (Oxford: Oxford University Press, 2012), ii, pp. 517–30.
 - 8 Dawn Bennett, and Ruth Bridgestock, 'The Urgent Need for Career Preview: Expectation and Graduate Realities in Music and Dance', in *International Journal of Music Education*, 33/3 (2014), 263–77; Margarita de Reizábal, Gomés Lorenzo, Manuel Benito, 'When Theory and Practice Meet: Avenues for Entrepreneurship Education in Music Conservatories', in *International Journal of Music Education*, 38/3 (2020), 352–69; Helena Gaunt, Celia Duffy, Ana Čorić, Isabel R. Gonzáles Delgado, Linda Messas, Oleksandr Pryimenko, and Henrik Sveidahl, 'Musicians as Makers in Society: A Conceptual Foundation for Contemporary Professional Higher Music Education', in *Frontiers in Psychology*, 12 (2021), 1–20.
 - 9 Gaunt and others, 'Musicians as Makers', p. 1.
 - 10 Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT.: Wesleyan University Press, 1998).
 - 11 Lee Higgins, 'The Community within Community Music', in *The Oxford Handbook of Music Education*, 2 vols., ed. by Gary E. McPherson and Graham Welch (Oxford: Oxford University Press, 2012) ii, pp. 104–19; Kari Veblen, 'Emerging Trends in Community Music', in *The Oxford Handbook of Music Education*, 2 vols, ed. by Gary E. McPherson and Graham Welch (Oxford: Oxford University Press, 2012), ii, pp. 203–20.
 - 12 Nicholas Bourriaud, *Relasjonell estetikk* (Oslo: Pax, 2007).
 - 13 Anna Craft, *Creativity in Schools. Tensions and Dilemmas* (Oxon: Routledge, 2005); Martin Fautley and Jonathan Savage, *Creativity in Secondary Education* (Exeter: Learning Matters, 2007); Bernadette Colley, Randi Margrethe Eidsaa, Ailbe Kenny, Bo Wah Leung, 'Creativity in partnership practices', in *Creativities, Technologies, and Media in Music Learning and Teaching. An Oxford Handbook of Music Education*, 2 vols, ed. by Gary E. McPherson and Graham Welch (Oxford: Oxford University Press 2018), ii, pp. 95–112.

music-making, participatory performance models, interdisciplinarity concepts, and cultural entrepreneurship.¹⁴

In 2018, the bachelor's programme was revised based on the students' and teachers' evaluations as well as insight from the international field of research in music performance education. The importance of, for example, preparing students for graduate realities by teaching entrepreneurship and multiple roles,¹⁵ introducing creative ensemble projects and collaboration strategies,¹⁶ and developing contextual competence,¹⁷ were the starting points for the curriculum revision at the University of Agder.

One of the sources of inspiration was the Erasmus+ Project for Strategic Partnership RENEW–*Reflective Entrepreneurial Music Education World Class*. This project analysed the data of recent graduates, exploring what careers graduates went into and what form those careers took, notably that portfolio careers for performers were now the most common graduate outcome from performers from UK Conservatoires. In a review of the project, Tony Woodcock questions the musician's role in the contemporary world, asking which skills are needed for a musician to function in society and if the students are given these skills through our bachelors' and masters' programmes.¹⁸ Woodcock argues that a more integrated learning approach could be redefined as 'contemporary skills' (Chapter 12 of this book also tackles these questions, referencing the 'Future Skills' programme presented to the UK Government by Kingston University). He mentions:

ensemble playing, the ability to play in any genre from pop, hardcore, contemporary to early music staging and production, story creation, ear training and planning, music history, click tracks, etudes, and creative writing, duos, and technology.¹⁹

Corresponding issues are discussed by Sætre et al., who focused on the need to involve the students in improvisation, composing, the use of digital technology, contextualising music in broader fields of theory, and looking for new ways of working and understanding in and with the arts.²⁰

14 Jorn Schau and Randi Margrethe Eidsaa, 'Higher Music Performance Education in a Changing World: Towards a New Curriculum?', in *Music Education in XXI-st Century. New Challenges and Perspectives*, ed. by Mikolai Rikovsky (Poznan: Akademia Muzyczna im. I. J. Paderewskiego w Poznaniu, 2021), pp. 195–208.

15 Bennett and Bridgestock.

16 Sawyer; Burnard and Haddon.

17 Boyce-Tillman.

18 Woodcock, p. 12.

19 *Ibid.*, p. 7.

20 Sætre et al., 'Higher Music Performance Education', p. 27.

Methods and Design

This chapter draws on analysis of a series of smaller case studies as part of the REACT Training School. Data was collected using a series of different approaches: interviews related to the initial stage of the REACT project resulting in the Stakeholders Requirements Report;²¹ interviews with the student participants in the REACT Training School; an analysis of the same students' reflexive reports after taking part in the creative, interdisciplinary ensemble project *Music for Microsculpture* in September 2020. Below, we provide details of the design of each case study and outline who the stakeholders and students for these were.

In June 2021, the Norwegian partners of the REACT team interviewed fourteen stakeholders to investigate perspectives on Higher Music Education Institutions (HMEIs) in Norway. The interviews were conducted as a sub-project in the frame of the first phase of the REACT project (see the Introduction to this book). The empirical data includes qualitative semi-structured interviews with fourteen stakeholders—music performance students, alumni, composers, course directors, representatives for funding, and teachers in higher music education. These stakeholders' ages range from twenty-five to sixty-five years, and several stakeholders have multiple professional roles including teaching, leading, managing and administering. The list below provides detailed information about participants and their roles related to music performance and education:

- Two music performance students (female, Masters' programme, in data marked as S1 and S2)
- Two teachers (female and male, involved in relevant subjects/modules in Music Performance Education, T1 and T2)
- Two teachers (male, course director, involved in curriculum development in Music Performance Education, T3 and T4)
- One alumna (female, established as teacher and freelance musician, A)
- Two music career coaches/teachers (male, director at Cultural School; female, teacher, MC1 and MC2)
- Two funding establishment professionals (female, director at a Cultural Funding Board, F1); female, representative of funding and freelance musician, F/M2)
- One concert production manager (male, working within Music Performance Education, established concert production company, as well as teacher and concert producer, CPM)

21 Jorge Correia and others, REACT—Rethinking Music Performance in European Higher Education Institutions, *Artistic Career in Music: Stakeholders Requirement Report* (Aveiro: UA Editora, 2021), <https://doi.org/10.48528/wfq9-4560>

- Two composers (male, teacher in Music Performance Education and musician at a Symphony Orchestra; and female, teacher in Music Performance Education and freelance musician, C1 and C2).

This chapter also builds on data collected from qualitative interviews with twelve students in the second year of the Bachelor programme during and after they participated in the first REACT Training School, which took place at the University of Agder in December 2021. The interviews were conducted as focus-group interviews in December 2021 and February 2022. The data that has been collected in the frame of REACT training school in Norway are stored and available upon request, as well as reviewed by the Research and Innovation Department at the University of Agder and The Research Dean at the Faculty of Fine Arts. All answers of participants were presented anonymously, and the participants had the right to withdraw at any time, without any further explanation. Furthermore, we have included an analysis of the same student group's practice reports that reflect on experiences from the project *Music for Microsculptures*. In addition to being a mandatory curriculum component, the project was connected to the University of Agder programme 'Students in Research Projects 2020'. The participants were informed that their reflection reports would be included as empirical data in a research project exploring novel approaches to musical presentations in the Bachelor programme in classical music performance. The students were invited to comment on the lecturers' data collection and analysis including photos and video recordings and presented their written consent to our use of their data.

The REACT Project and the Stakeholder Interviews

In this section, we show the results of our analysis of the stakeholder interviews, illustrating what challenges to music performance education were identified. The team's point of departure was the realisation that musicians in the twenty-first century need a broader set of skills than those traditionally offered through existing courses and curricula to flourish in diverse working contexts.

The informants were involved in studying, performing, teaching, or producing music, focusing on Western Classical music. Based on the analysis of these interviews, several essential aspects emerged related to the development of students' musical and artistic skills and skills that are directly related to the role of the musician in society: 1) the need to prepare and maintain music students' high-performance level/skills on their main instruments, and meanwhile, implementing flexible creative approaches into teaching practices that include ensemble performance and interdisciplinary collaboration; 2) rethinking today's music performance education to enhance our understanding of its relationship to employability skills for a contemporary society (also discussed in Chapter 12); 3) students developing communication competencies/skills in digital technology in Higher Music Education Institutions (HMEIs).

While programmes in HME aim to provide the students with solid musical and technical performance skills and knowledge, several challenges were identified in the interviews; the increasingly competitive music industry. A course director, responsible for curriculum development in HMEIs (T3), identified the main challenges in the contemporary music performance context as:

One challenge is to get through with music as a 'product' in a market that consists of many employers, when the offerings to potential target and audience groups are rapidly growing, and where the complexity of music, art, and cultural life is increasing. Educational institutions in classical music usually cultivated performer traditions and instrumental skills with the need within the traditional producing art institutions (symphony orchestra, opera, etc.) or for traditional solo activities. The master/apprentice tradition and the principle of reproduction that have been the basis for generations still prevail.

Another stakeholder, who is a teacher and course director (T4), mentioned the decreasing number of positions in classical music's labour market, and stated that:

The number of performing positions in traditional producing art institutions such as orchestras and operas, etc. is declining concerning the fact that the number of performing music education is continuously increasing. In a global labor market in classical music, competition for institutional jobs is fierce. At the same time, we see that the openness, job opportunities, and thus the need associated with the free field of art and music increase in complexity and size. An increasing number of musicians will need a broader and more updated orientation than what we offer today if the goal is for them to make a living from music. Concerning the actual labor market and the further development of this—it will be a challenge for many performing musicians to enhance their competencies to more and new types of musical performing and artistic tasks and work situations.

The informants highlighted the importance of introducing students to cross-disciplinary practices and critical thinking. According to one of the stakeholders (a music career coach and teacher, marked as MC2 in the data) 'the student's educational path seems to be too narrow concerning the work-life that they face after graduation'.

An example of ensuring cross-disciplinary practices can be seen in the bachelor's programme in music performance at the University of Agder which offers the choice between one main instrument and two other music subjects. These can be other instruments, composition, conducting or classical music improvisations or similar combinations. Additional opportunities for the students' development can come from closer collaboration with music organisations through, for example, professional internships, work placements, that could assist to create a smoother transition for students from apprenticeship into the professional industries.

One of the students (S1) underlined the importance of not compromising the level of technical skills, which, according to her, could happen when incorporating novel approaches into the curriculum such as cross-disciplinary collaborations. The student argued that 'there is the clear need for finding new ways of thinking within the institutions for a greater degree of collaborating across disciplines, however, the

requirements for instrumental technical skills cannot be weakened'. A contrasting view was put forth by another student (S2) who noted the need to 'teach the ability to tailor their outstanding artistic performance to the time, place, and social context, and to learn how to produce concerts and delegate responsibilities and build teams around them so they can function in ensembles'.

Many students were concerned about how the embedding of employability skills would impact their music education, considering their main focus is that of instrumental practice wishing to preserve traditional teaching practices: 'The educational institutions are cultural libraries that preserve the tradition and should not let go of these music traditions, but balance between the old culture and the new innovative concepts', said one of the master students (S2). Another student, however, argued for the need to revise the traditional conservatory model since the needs of musicians and society have changed.

Nearly every respondent, in one way or another, voiced the need for closer contact between the professional musical industries and the music performance education institutions. Several stakeholders criticised music performance programmes in HMEIs for not promoting a holistic approach to music. One commented that 'too many musicians are trained with the same, somewhat limited and directional competence', and identified two significant issues, firstly that 'the institutions prepare the upcoming musician for working in traditional producing art institutions' and secondly that the instrument teachers highlight the 'solo performance' as the pertinent performance concept. The curricula should offer subjects that prepare students for their future professional career. A stakeholder observed how, in the classical music industry:

The perspective of craftsmanship is still stronger than the artist's perspective, which gives much focus on instrumental, technical perfection, and the globalized standard of excellence. There are few conversations about how to develop as an artist in an educational trajectory, an artist who has something in mind, who has a voice and can contribute with artistic utterances, create space, and place, and create a movement in the world.²²

Our research on professional careers in music in Norway holds similarities with international researchers' reports highlighting upcoming musicians' need to be prepared for portfolio careers.

One of the stakeholders refers to Christophers Small's key concept of 'musicking' (also discussed in the preceding chapter) and its critique of the concert-hall tradition, contrasting the latter's socially constructed nature. The stakeholder, a teacher in HME (T1) also claimed that:

They (the students) need competencies about how music is used as a tool in different contexts and institutions, for example in hospitals and old people's homes. We need more of a 'community music' mindset, for example, more knowledge about music and health. Future musicians need to have flexibility as their core skill.

²² Representative for funding/musician, F/M2.

This comment is valuable since it voices many neglected aspects which have not traditionally been part of the conservatoire curriculum. It is important that the innovative curriculum engages with placements in: elderly people's care centres, asylum centres, orphanages, and young or adult people in prisons and correctional centres. The point of this, in response to the stakeholder interviews, is that our students are encouraged to engage with wider audiences which reflect contemporary societal needs. These perspectives resonate with Gaunt et al. who underlined that:

Musicking refocuses attention to the social, interactive, and actively participatory nature of music-making in diverse contexts, and is particularly valuable in that it may equally apply to music-making in concert venues and to music-making for example in informal workshop settings. Thus, it offers a powerful foundation from which to bring the continuum of art for art's sake through to art for social purpose into focus within HME.²³

One of the alumni (A) voiced a serious issue that was present in their music educational experience:

Those who need to speak are not allowed to do so. There are small adjustments that allow you to get in touch with your inner core as a musician, and then the moment you are in touch with it, you understand why you play. Then you can take ownership of your education. A twenty-year-old student should not be able to answer big questions, but being asked questions at the right time is quite crucial.

The issue here is the lack of engagement with the student voice (as discussed in this part) and the need for teachers in HME to work in more collaborative ways. In other words, the changes we are hoping to achieve within our student body must also be achieved amongst the staff. The change in music teaching approaches is not easy to achieve at the institutional level, but personal pedagogic changes can be made by all HME teachers.

One of the stakeholders emphasised that if we want creative and reflective performers, their teachers also need to develop their critical thinking. Music performance education has been too much focused on instrumental skills. A representative for funding and a professional musician (F/M2) emphasises: 'they must sharpen their thinking to practice their music with a greater awareness of their own choices and communicate the context in which they stand. The 'neutrality' that musicians claim they have through the 'autonomy of music' does not exist'.²⁴ This stakeholder further emphasised the need for developing music students' ability to contextualise their music performance practice, which demands the integration of wider sociological and philosophical perspectives in students' education. Another stakeholder challenged the limited curricula for performance education, and the main challenge is what is *not* offered—the importance of building bridges between education and society's professional demands. Some students graduate, after six years of executive education, without having outside practice projects

²³ Gaunt et al., p. 6

²⁴ Representative for funding and professional musician (F/M2).

and insight into music and cultural life as an industry. A teacher and course director responsible for curriculum and development at HMEI (T3) says:

The students lack qualifications of social knowledge, insight into financing opportunities, and how they can work in society. Unfortunately, these elements are not strong enough to be integrated into compulsory subjects. Thus, there is a shortage in the current performance education.

When it comes to communication competencies, it is not only crucial for students to have the ability to connect the different disciplines and placing own music practice into a larger context and cross-disciplinary settings, but also it is crucial to have skills within digital technology, its impact on the music industry and gain knowledge and necessary skills within music digitalization. In light of the COVID-19 pandemic and the flourishing of online concerts streaming, music teaching, and even ensembles and choirs practising together, teachers became experts in using the technology for their music teaching and lectures in a very short time. Those active implementations of the digital/online possibilities (with all its limitations as well) underline that it is time to make a solid space in curricula of classical music students and give them the necessary skills to survive in the digital realm of today's society. As one of the stakeholders, a concert producer and teacher (CPM), mentioned:

We need to understand how to communicate in digital media with streaming. It is a case of being 'live' and present via 'streaming' to promote one's own art and music in today's world. One must face the global changes that are happening both with technology and with the industry since we are affected by the trends and economic situation in Europe. If we are to improve music education, we must address these challenges in our education and find solutions.

The Stakeholder's Requirement Report, *Artistic Career in Music* published in 2021 by Editora at the University of Aveiro proposes the need to be proactive in relation to the professional industries:

It is pertinent that musicians understand the role of music and that of the musician in today's society and learn of their historical function. The learning experience should be related to the professional demands of society, social knowledge, insight into financial opportunities, and working environments. Furthermore, education should be based on a holistic learning experience, one that helps guide students toward an interdisciplinary understanding of music and other art forms and one that relates and prioritizes research and development with musical entrepreneurship. This, in turn, would allow them to become more flexible and versatile musicians/performers leading to originality and individuality.²⁵

To summarise the crucial points from the interviews carried out with the Norwegian stakeholders: it is vital to nurture high-level music performance skills in students

²⁵ Correia and others, p. 15.

while also embedding a creative and flexible mindset in various contexts beyond solo performance. We propose that we should rethink today's performance education and the role of music and musicians in society through the approach of a holistic learning experience.

Bachelor Students' Creative Music-Making Project in 2020

To provide some further examples of students' experiences, we will in the following section provide some results drawn from the project created at the Department of Classical Music and Music Education at the Faculty of Fine Arts, the University of Agder and called *Music for Microsculpture*. The project sought to expand the students' musical thinking and aimed to prepare them to develop more socially grounded musical practices. The students were introduced to a learning environment that demanded competencies described by June Boyce-Tillman as 'necessary for working outside the professional musical world: contextual, pedagogic, artistic/creative, research, social, project management'.²⁶

As described in our chapter introduction, the Department of Classical Music and Music Education at the Faculty of Fine Arts, the University of Agder has investigated diverse musical practices as curricular activities in the Bachelor in Classical Music Performance Programme. Thus, *Music for Microsculptures* sought to create opportunities for the students and teachers to explore novel approaches to concert production and music performance beyond score-based music in traditional solo or ensemble recitals.²⁷

The following section briefly explains the educational foundation for the project. Thereafter, we present empirical data, which shows how the students experienced problem-solving, dialogues, and conceptual inquiry as a methodological framework for creating a concert.²⁸

In *Music for Microsculpture*, the students were responsible for creating a twenty-five-minute music performance connected to a current museum exhibition and presented the resulting performance in the exhibition hall to a kindergarten audience. For the 2020 session, the Museum presented *Microsculptures*, a collection of large insect images made by the British photographer Levon Biss, a collaborator with the Oxford University Museum of Natural History in the UK. His pictures show the specimen enlarged multiple times with colours and forms invisible to the human eye. The students were required to consider how to create an appropriate performance for the setting and for their audience. This task demanded collaboration—which entailed relational dimensions such as student-student, student-teacher, student-museum-staff, student-exhibition objects, and student-audience—as the participants searched

26 Boyce-Tillman, 2018, p. 108.

27 Burnard and Haddon; Boyce-Tillman; Woodcock; Hahn; Gaunt et al.

28 Hahn.

for possible relationships between the museum objects and music, investigating and developing a contextually appropriate repertoire related to the kindergarten audience.

The main objective of the project was to create a learning environment that would promote an experience of student ownership and responsibility as well as the opportunity to experiment.²⁹ The contextual situation (a public setting with a specific audience) demanded student collaboration, contextual awareness, communication with children, as well as a need to document the experience in a reflective and evaluative report for assessment. Most of these students were previously experienced in solo performances and ensemble work with standard classical repertoires. When confronted with the Levon Biss images and a kindergarten audience each student was expected to work beyond their prior experience of traditional performance of repertoire. *Music for Microsculptures* demanded a contextual approach and personal authenticity to work toward an effective performance.³⁰

The quotations below are selected from the students' reflective reports in order to show how they engaged with the project. Some students used traditional classical music repertoire as a point of departure for the project work, while others perceived the image colours and shapes as inspiration for improvisation:

Bright colors contrast with the dimmed light and dark background, all while carrying a theme of insects. Some of the first ideas were obvious, we were thinking about just a repertoire based around animals, forests, bugs, and playing.

The first thing that came to my mind when I searched for repertoire for the *Microsculptures* exhibition was fast music, such as *Flight of the Bumblebee*. I thought that the music should include cheerful and fun elements to bring out the animals' pleasure of living, running, and flying around.

While the quotations above mirror students' knowledge of the classical music canon, we also distinguish a contextual approach considering both ecological elements and connections between various aesthetic expressions:

Microsculpture made me envision new ways to use the instruments. I would try to imitate the sound I imagined the insects made, to recreate the moods the picture gave me or a combination of these two.

Instead of choosing a composition based on 'music alone',³¹ this student was inspired to explore the instrument's possibility as a tool for communicating imaginative impressions. Another student used the images as signposts for his compositional process. He describes his creative process as follows:

By looking at the detailed insects, many associations popped into my head. I filmed the insect I was thinking about while I said aloud what I associated it with. I could look at it

29 Sætre et al., p. 22.

30 Ibid., p. 23.

31 Boyce-Tillman.

later and use the association as inspiration for a composition. As an example, one of the insects made me think about Vikings, and another made me think of a Chinese woman.

One of the students was fascinated by the image colours and details, which became her source of inspiration:

The artist's eye for detail inspired me to prepare for the project. This gave me many ideas on how we could implement the focus on details in our project. This and the striking colors that were such a nice contrast to the overall black were decisive for how I approached the project.

The students' comments above indicate how the Levon Biss images served as elements from which they picked up information to create the result, which ended up as a fairytale-like narrative presented in between the instrumental pieces *Morning Mood* (Grieg), *Waltz* from *Jazz suite No 2* by Shostakovich, and *Prelude no 4 for Guitar* by Villa-Lobos, snippets from three well-known children's songs with re-written lyrics, and three instrumental improvisations. The students moved to various positions in the exhibition hall while inviting the children to follow.



Fig. 10.1: Jewel Longhorn Beetle and double bass (used with permission from the photographer, McKnox.no) .

We recognize the stakeholder's term 'community music mindset' as a reference to a value shift that has become evident in research in music performance education during the last decades (discussed in Chapter 11). The notion of the musician as a

‘maker in society’, opens up to a mindset understanding music as an inclusive practice, as Gaunt et al. promoted:

diverse ways for example into programming and engaging with audiences or incorporating improvisatory dimensions as well as new composition into performance; equally it opens up completely different ways of engaging with communities, collaborating or co-creating with them, and evolving practices organically. The “musician as a maker” foregrounds the importance of developing a relationship, individually and collectively as a community of practice, both with musical traditions and with the possibilities and demands of contemporary situations.³²

In recent decades, music education researchers have discussed relationships and music performance.³³ *Music for Microsculptures* offered a performance setting in which relational skills could be developed. One student exposed uncertainty about finding a repertoire to ‘match with the venue and the target audience’. Such concerns for how the performance might eventually communicate with the children audience was evident in several student reflections:

When I first got the assignment, I must admit that I was not particularly inspired. I thought it would never work. When we talked together in small groups, I experienced that the ideas came flowing.

When we started, I was worried that the story we had created was too complicated and that the children would not understand what was going on. When performing for such a young audience as we did, it is important to choose music that does not demand specific skills to enjoy.

The *Music for Microsculptures* project was intended as an arena for experiencing collaborative activities and community music perspectives, as articulated by one of the students:

We strived to provide a group of five-year-olds with a pleasant experience of how beautiful and musical nature is, with the opportunity to experience the various instruments’ unique sounds, shapes, and qualities. Eventually, everyone found a segment where they could feel that they were contributing, transcribing, arranging music, moderating brainstorming processes, being in front, or having an interacting role.

This student also comments on ensemble relationships and a concern for the children’s aesthetic experience.

32 Gaunt et al., p. 12.

33 R. Keith Sawyer, ‘Group Creativity: Musical Performance and Collaboration’, in *Psychology of Music*, 34/2 (2006), 148–65, <https://doi.org/10.1177/0305735606061850>; Pamela Burnard and Elizabeth Haddon, *Activating Diverse Musical Creativities* (London: Bloomsbury Academic, 2015); Kari Holdhus and Magne Espeland, ‘Music in Future Nordic Schooling. The Potential of the Relational Turn’, *European Journal of Philosophy in Arts Education*, 2/2 (2017), 84–117; Tony Woodcock, ‘RENEW – External Evaluation Report’, in RE-new Reflective Entrepreneurial Music Education World Class 2018 in Association Européenne des Conservatoires, Academies de Musique et Musikhochschule.



Fig. 10.2.: Pleasing Fungus Beetle and guitarist (used with permission from the photographer Kristin Joyce Knox, McKnox.no).

The student feedback after *Music for Microsculptures* shows that the students had a valuable experience directing their musical performance to a new setting.³⁴ They could not rely on the 'music alone', but, through exploration, they discovered connections between the various elements, which Hahn refers to as 'the intergenerational dynamics'.³⁵ *Music for Microsculptures* was in a museum where the large insect images were a primary source of inspiration for the participants' music-making. Even if time limitations (of the performance being only 25 mins per student group) were a constraining factor during the working process, the students were in dialogue with multiple aesthetic approaches to music-making. The students were connected to societal and global issues at a micro level through their interaction with a local kindergarten and a natural science museum.

Concluding Observations

We have discussed the need for a more holistic education, through the perspectives of musicking and community music making. Findings from our exploration of the student feedback confirm the need for Higher Music Education in our context to develop curriculum design, modes of study and pedagogies to support learning for contemporary and future contexts.³⁶ The stakeholders' response and the music students' reflective reports mirror the change in HME thinking during the last years: the need to move towards embracing musical practices as a social process intricately connected to artistic and musical craftsmanship.³⁷

In his article, 'Music Education as Craft: Reframing a Rationale', Magne Espeland underlines the need for educators to consider multiple perspectives on music, to find a balance between the 'wider aims' and 'details that ensure mastery over execution'.³⁸ As music educators, we continuously strive for a balance between exposing the students to explorative musical practices and encouraging their study of the Western Classical music canon.

Our second research question was related to how HMEIs may contribute to preparing students to become contributors to society. We realise the complexity and even naiveté in trying to connect curricula in Higher Music Performance to societal needs. There are no easy answers. However, we agree with Gaunt et al., who propose three essential domains within a contemporary conceptual paradigm for Higher Music

34 Therese Schoder-Larsen and Flavio Sefa, 'Digital dokumentasjon av prosjektet Music for Microsculptures' (University of Agder: Studenter i forskningsprosjekt 8 December 2020), <https://www.uia.no/>

35 Karine Hahn, 'Inquiry into an Unknown Musical Practice: An Example of Learning through Project and Investigation', in *Becoming Musicians: Student Involvement and Teacher Collaboration in Higher Music Education*, ed. by Stefan Gies and Jon Helge Sætre ([n. p.]: NMH publications, 2019), p. 189.

36 Gaunt et al., p. 2.

37 Ibid., p. 16.

38 Espeland, p. 224.

Education: 1) musical craft and artistry; 2) musicians' visions and identities; and 3) the need and potential in society.³⁹ Student-centred and interdisciplinary activities, exemplified in this article by the museum project *Music for Microsculptures*, are one path to open the students' understanding of the multiple possibilities of making music relevant as an aesthetic expression and a comment on contemporary societal issues. Researchers have referred to various lines of action, presenting a holistic vision of the entire curriculum in which each of the following aspects are interconnected to promote a clear direction for students: the design of masters programmes; specialisation courses;⁴⁰ regular programmes of research and development projects based upon international collaboration and partnerships;⁴¹ enhanced development in technology-oriented knowledge and digital skills.⁴² These all need to expose the students to diverse music practices, community music concepts, and new forms of musical creativities.⁴³

Based on the above theoretical perspectives and the interview data presented in this chapter, we believe that closer collaboration and continued dialogues between music students, teachers in HMEIs, professionals in the music culture field, and representatives for societal community institutions will be essential in order to create more holistic learning contexts for teaching and learning music performance.

References

- Bamford, Anne, *The Wow Factor: Global Research Compendium on the Impact of the Arts in Education* (Münster: Waxman Verlag GmbH, 2006)
- , *Arts and Cultural Education in Norway* (Oslo: The Norwegian Centre for Arts and Cultural Education, 2012)
- Beech, Nic, Broad, Stephen, Cunliffe, Ann, Duffy, Celia, Gilmore, Charlotte, 'Development in organization theory and organizing music', in *Organising Music. Theory, Practice, Performance*, ed. by Beech, Nic, Gilmore, Charlotte (Cambridge, Cambridge University Press, 2015), pp. 1–24
- Bennett, Dawn, *Understanding the classical music profession: The past, the present and strategies for the future* (Farnham: Ashgate, 2008)
- Bennett, Dawn, and Ruth Bridgestock, 'The Urgent Need for Career Preview: Expectation and Graduate Realities in Music and Dance', in *International Journal of Music Education*, 33/3 (2014), 263–77, <https://doi.org/10.1177/0255761414558653>
- Bourriaud, Nicholas, *Relasjonell estetikk* (Oslo: Pax, 2007)
- Boyce-Tillman, June, 'The Complete Musician: The Formation of the Professional Musician', in *Musician–Teacher Collaborations. Altering the Chord*, ed. by Catharina Christophersen and Ailbhe Kenny (New York, Routledge, 2018), pp. 108–20

39 Gaunt et al., p. 12.

40 de Reizabal and Gómez.

41 Woodcock.

42 Correia and others.

43 Burnard and Haddon; Hahn.

- Burnard, Pamela, and Elizabeth Haddon, 'Introduction: The Imperative of Musical Creativities in Academia and Industry', in *Activating Diverse Musical Creativities* (London: Bloomsbury Collections, 2015), pp. 3–18, <https://doi.org/10.5040/9781474220316.ch-001>
- Clarke, Eric F., *Ways of listening. An Ecological Approach to the Perception of Musical Meaning* (Oxford: Oxford University Press, 2005), <https://doi.org/10.1093/acprof:oso/9780195151947.001.0001>
- Colley, Bernadette, Randi Margrethe Eidsaa, Ailbe Kenny, and B. W. Leung, 'Creativity in partnership practices', in *Creativities, Technologies, and Media in Music Learning and Teaching. An Oxford Handbook of Music Education*, ed. by Gary McPherson and Graham F. Welch (Oxford: Oxford University Press 2018), pp. 95–112
- Correia, Jorge, Gilvano Dalagna, Clarissa Foletto, Ioulia Papageorgi, Natassa Economidou Stavrou, Nicolas Constantinou, Heidi Westerlund, Guadalupe López-Íñiguez, Stefan Östersjö, Carl Holmgren, Randi Eidsaa, and Tanja Orning, REACT–Rethinking Music Performance in European Higher Education Institutions, *Artistic Career in Music: Stakeholders Requirement Report* (Aviero: UA Editora, 2021), <https://doi.org/10.48528/wfq9-4560>
- Craft, Anna, *Creativity in Schools. Tensions and Dilemmas* (Oxon: Routledge 2005)
- De Nora, Tia, *Music in Everyday Life* (Cambridge: Cambridge University Press, 2000), <https://doi.org/10.1017/CBO9780511489433>
- Espeland, Magne, 'Music Education as Craft: Reframing a Rationale', in *Music Education as Craft Reframing Theories and Practices*, ed. by Kari Holdhus, Regina Murphy, and Magne Espeland (Cham: Springer, 2021), pp. 219–39, <https://doi.org/10.1007/978-3-030-67704-6>
- Fautley, Martin, and Jonathan Savage, *Creativity in Secondary Education* (Exeter: Learning Matters, 2007), <https://doi.org/10.4135/9781446278727>
- Gaunt, Helena, Celia Duffy, Ana Čorić, Izabel R. Gonzales Delgado, Linda Messas, Oleksander Pryimenko, and Henrik Sveidahl, 'Musicians as Makers in Society: A conceptual Foundation for Contemporary Professional Higher Music Education', in *Frontiers in Psychology*, 12 (2021), 1–20, <https://doi.org/10.3389/fpsyg.2021.713648>
- Gibson, James J., *The Ecological Approach to Visual Perception* (New York and London: Laurence Erlbaum Associates, 1986)
- Gies, Stefan, 'How Music Performance Education became Academic: On the History of Music in Higher Education in Europe', in *Becoming Musicians: Student Involvement and Teacher Collaboration in Higher Music Education*, ed. by Stefan Gies and Jon Helge Sætre (Oslo: NMH publications, 2019), pp. 31–51, <https://hdl.handle.net/11250/2642235>
- Hahn, Karine, 'Inquiry into an Unknown Musical Practice: An Example of Learning through Project and Investigation', in *Becoming Musicians: Student Involvement and Teacher Collaboration in Higher Music Education*, ed. by Stefan Gies and Jon Helge Sætre (Oslo: NMH publications, 2019), pp. 173–98
- Higgins, Lee, 'The Community within Community Music', in *The Oxford Handbook of Music Education*, ed. by Gary E. McPherson, and Graham Welch (Oxford University Press, 2012), pp. 104–119, <https://hdl.handle.net/11250/2642235>
- Holdhus, Kari, and Magne Espeland, 'Music in Future Nordic Schooling. The Potential of the Relational Turn', *European Journal of Philosophy in Arts Education*, 2/2 (2017), 84–117, <https://doi.org/10.5281/zenodo.3383789>
- 'Microsculpture. The Insect Portraits of Levon Biss'. Oxford University Museum of Natural History, website, <http://microsculpture.net>

- Rink, John, Helene Gaunt, and Aaron Williamon (eds), *Musicians in the Making, Pathways to Creative Performance* (New York: Oxford University Press, 2017), <https://doi.org/10.1017/S0265051719000111>
- Nerland, Monika, 'Beyond Policy: Conceptualising Student-Centred Learning Environments in Higher (Music) Education', in *Becoming Musicians: Student Involvement and Teacher Collaboration in Higher Music Education*, ed. by Stefan Gies and Jon Helge Sætre (Oslo: NMH publications, 2019:7), pp. 53–66, <https://hdl.handle.net/11250/2642235>
- Papageorgi, Ioulia and Graham Welch (eds), *Advanced Musical Performance, Investigations in Higher Education Learning* (Aldershot: Ashgate, 2014)
- Perkins, Rosie, 'Rethinking Career for Music Students. Identity and Vision', in *Life in the Real World. How to Make Music Students Employable*, ed. by Dawn Bennett (Champaign, IL: Common Ground Research Network, 2012), pp. 11–25, <https://doi.org/10.18848/978-1-61229-079-9/CGP>
- de Reizábal, Margarita, Lorenzo, Gomés, Benito, Manuel, 'When Theory and Practice Meet: Avenues for Entrepreneurship Education in Music Conservatories', *International Journal of Music Education*, 38/3 (2020), 352–69, <https://doi.org/10.1177/0255761420919560>
- RENEW, Reflective Entrepreneurial Music Education Worldclass. Association Europeenne des Conservatoires, Academies de Musique et Musikhochschulen (2016–2018), <https://aec-music.eu/project/renew-2016-2018/>
- Sawyer, R. Keith, 'Group Creativity: Musical Performance and Collaboration', *Psychology of Music*, 34/2 (2006), 148–65, <https://doi.org/10.1177/03057356060618>
- Schau, Jorn and Randi Margrethe Eidsaa, 'Higher Music Performance Education in a Changing World: Towards a New Curriculum?', in *Music Education in XXI-st Century. New Challenges and Perspectives*, ed. by Mikolai Rikovsky (Poznan: Akademia Muzyczna im. I. J. Paderewskiego, 2021), pp. 195–208
- Schoder-Larsen, Therese, and Flavio Sefa, 'Digital dokumentasjon av prosjektet Music for Microsculptures' (2020), <https://www.uia.no/studententer-i-forskningsprosjekt>
- Small, Christopher, *Musicking: The Meanings of Performing and Listening* (Middletown, CT: Wesleyan University Press, 1998)
- Stepniak, Michael and Peter Sirotn, *Beyond the conservatoire model: Reimagining classical music performance training in higher education* (London and New York: Routledge, 2020)
- Sætre, Jon Helge, Stefan Gies, Anna Maria Bordin, Lars Brinck, Karine Hahn, Siri Storheim, Susanne van Els, and Ellen Mikalsen Stabell, 'The Music Performance Student as Researching Artist? Perspectives on Student-Centeredness in Higher Music Education', in *Becoming Musicians: Student Involvement and Teacher Collaboration in Higher Music Education*, ed. by Stefan Gies, Jon Helge Sætre (Oslo: NMH publications, 2019:7), pp. 173–98, <https://hdl.handle.net/11250/2642235>
- Thibeault, Matthew Doran, 'Music Education in the Post-Performance World', in *The Oxford Handbook of Music Education*, 2 vols, ed. by Gary E. McPherson and Graham Welch (Oxford: Oxford University Press, 2012), ii, pp. 517–30
- University of Agder, Faculty of Fine Arts, bachelor's Programme in Western Classical Music Performance, <https://www.uia.no/en/studies2/music-performance-western-classical-music2>

- Veblen, Kari, 'Emerging Trends in Community Music', in *The Oxford Handbook of Music Education*, 2 vols, ed. by Gary E. McPherson and Graham Welch (Oxford: Oxford University Press, 2012), ii, pp. 203–20
- Weller, Janis, 'Composed and improvised', in *Life in the Real World: How to make music graduates employable*, ed. by Dawn Bennett (Champaign, IL: Common Ground, 2013), pp. 45–62
- Westerlund, Heidi, and Helena Gaunt, *Expanding Professionalism in Music and Higher Music Education: A Changing Game* (London and New York: Routledge, 2021)
- Windsor, W. Luke and Christoph de Bézenac, 'Music and Affordances', in *Musicae Scientiae*, 16/1 (2012), 102–20, <https://doi/pdf/10.1177/1029864911435734>
- Woodcock, Tony, 'REVIEW External Evaluator Report', Association Européenne Music des Conservatoires, Academies de Musique et Musikhochschulen, <https://aec-music.eu/project/renew-2016-2018/>