Plenary Sessions Keynote Address 1 CULTURAL RELATIVISM AND CULTURAL POLICY

Prof. David Huron

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Ohio State University ABSTRACT

A century ago, most music academics viewed themselves as the defenders and promulgators of the high art tradition; Western music was self-evidently superior. A century later, these views are not only regarded as quaintly out-of-date—they are frequently regarded as symptomatic of the worst impulses of cultural imperialism. Today, most music scholars have embraced a contrasting view: that no culture is superior to another.

In recent decades, many music programmes have experienced onerous budget stresses due to declining support. In an era of evidence-based policy, what evidence do we have for the effectiveness of various musical initiatives? In an age of cultural relativism, how do we formulate policies if we have no criteria for claiming one cultural condition to be superior to another? In this presentation, I approach the question: What makes a good musical culture? I attempt to navigate a middle path that acknowledges the relativity of culture, while retaining the idea that cultures can be degraded or improved.

BIOGRAPHY



David Huron is Distinguished Professor of Arts and Humanities in the School of Music and in the Center for Cognitive and Brain Sciences at the Ohio State University. Prof. Huron is best known for his research in music perception and cognition. His research emphasizes music and human emotions, and comparative ethnomusicology. In addition to laboratory-based activities, his research also involves field studies among various cultures in Micronesia.

Originally from Canada, Huron received his doctoral education in the U.K., graduating in 1989 from the University of Nottingham with a Ph.D. in musicology. Dr. Huron has produced 130 scholarly publications, including three books, and has delivered over 400 lectures in 25 countries.

Keynote Address 2 FOR THE LOVE OF CHILDREN: MUSIC, ENCULTURATION AND EDUCATION

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Across a wide spectrum of settings and circumstances, children are actively engaged in the acquisition of musical repertoire, knowledge, and values. Within their families and across communities, and from infancy onward, children are engaged in various informal processes of enculturation and socialization that operate in lieu of (or in tandem with) formal teaching and learning in schools, studios, and other institutional contexts. Their clear sense of agency is at work, too, in determining what music they will use, remake, or discard from all the influences that permeate their lives. Through brief excursions into selected geo-cultural contexts, I acknowledge the growth of disciplinary attention to children's musical composite as well as to their perceived beliefs, interests, and needs, particularly through the emergence of an "ethnomusicology of children" that considers children's musical identities as the product of family, peer, and mediated forces. I offer culture-specific and cross-cultural perspectives of children's music as sound, behavior, and ideals, both as tethered to adult stylistic ideals and as linked explicitly or implicitly to fundamental features of children and their evolving human music faculty. With attention to the transmission and learning processes that children demonstrate and prefer in their sociomusical interactions, I suggest that educational practice is informed by our understanding of children's enculturative and agentive knowledge.

BIOGRAPHY



Patricia Shehan Campbell is Donald E. Peterson Professor of Music at the University of Washington, where she teaches courses at the interface of education and ethnomusicology. She has lectured on the pedagogy of world music and children's musical cultures throughout the United States, in much of Europe and Asia, in Australia, New Zealand, South America, and eastern and southern Africa. She is the author of Lessons from the World (1991), Music in Cultural Context (1996), Songs in Their Heads (1998, 2010), Teaching Music Globally (2004), Musician and Teacher (2008), co-author of Music in Childhood (2013, fourth edition), co-editor of the Global Music Series and the Oxford Handbook on Children's Musical Cultures (2013). Campbell was designated the Senior Researcher in Music Education (American-national) in 2002, and is recipient of the Taiji Award (2012) for the preservation of traditional music and the Koizumi Prize (2017) for her world in intercultural issues of music in schools and communities. She is chair of the Advisory Board of Smithsonian Folkways and consultant in repatriation efforts for the recordings of Alan Lomax to communities in the American South. Her current activity is as co-author of Redefining Music Studies in an Age of Change (Routledge, 2017) and The Musically Vibrant Classroom: Music for Elementary Classroom Teachers (W. W. Norton, 2017), and editor of a six-volume series on World Music Pedagogy (Routledge, 2018).

Keynote Address 3 CLASSICAL PERFORMANCE CULTURE: BEYOND THE LIMITS

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ABSTRACT

Classical music performance is arguably the most highly 'policed' artistic practice in Western societies. Through many years of discipline and prescription, performers learn willingly to obey composers' supposed intentions and to believe in the lasting power of their artistic-cultural legacies. Scholarly discourses on music construct a myth of expressive freedom for performers that in reality constrains their creativity at every stage of the interpretative process. Creativity is fetishized in composition yet denounced in performance. Current performing styles and practices become naturalized and performances that do not conform to expected norms—guarded against change by an intercommunicating network of gatekeepers (teachers, adjudicators, agents, critics, etc.)—are marginalized and denied any place within the profession: only those who conform most persuasively get work. In our presentation, we offer the language of scholars and of record critics as a case study in coercion, and ask what kind of cultural work classical solo piano performance might accomplish if performers were to become and be valued as freely creating agents. What new kinds of cultural work might become possible were policing to be refused? What would be the aesthetic and ethical requirements for permissible classical performance, and how far would these overlap with current values? Can we make space for non-conforming interpretations that generate moving experiences for listeners while continuing to value those that remain within expected norms?

BIOGRAPHIES



Daniel Leech-Wilkinson was first a medievalist and since c. 2000 has specialised in the implications of early recordings for modern performers. He led projects within the AHRC Research Centres for the History and Analysis of Recorded Music (CHARM, 2004-9) and Musical Performance as Creative Practice (2009-14). His current research takes a critical look at the politics of classical music performance, in particular the policing of performance norms, and explores creative alternatives. Books include The Modern Invention of Medieval Music (Cambridge, 2002), The Changing Sound of Music (CHARM, 2009) and, with Helen Prior, Music and Shape (OUP, forthcoming 2017).



Mine Doğantan-Dack is a concert pianist and musicologist. She was born in Istanbul, and studied at the Juilliard School of Music (BM, MM). She continued her studies in musicology first at Princeton University (MA) and later at Columbia University, where she received a PhD in music theory. Mine has taught at various institution in the UK, most recently at Oxford University. Her books include Mathis Lussy: A Pioneer in Studies of Expressive Performance (2002) and the edited volumes Recorded Music: Philosophical and Critical Reflections (2008), and Artistic Practice as Research in Music (2015). Her concerto performances this season include Schumann's and Grieg's Piano Concertos, and Rachmaninoff's Rhapsody on a Theme of Paganini. <www.minedogantandack.com>

Aubrey Hickman Award Presentation



Society for Education, Music and Psychology Research

GESTURE IN KARNATAK VOCAL LESSONS: CROSS-DOMAIN MAPPING AND GESTURAL INDEXING

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ABSTRACT

In Karnatak (South Indian) vocal lessons, teachers gesture spontaneously while demonstrating musical phrases, producing a continuous stream of melody and hand movement. This presents a rich ecological setting in which to explore cross-domain mappings between music and gesture. Drawing on existing studies on music-related gesturing and cross-domain mapping this paper presents a case study in which three vocal lessons given by different teachers are examined for mapping between hand movement and musical features. Focusing in particular on the relationship between musical pitch and hand position, the study seeks to contribute knowledge on the musical features indexed by hand gestures with the aim of providing insight into the role played by gesture in this pedagogic context.

Teachers' hand gestures were motion-tracked from video to obtain hand position in two dimensions. Musical pitch was extracted and the two sets of data were tested for correlation. Results showed a positive but weak overall correlation between pitch and hand position, with significant difference observed between teachers. Qualitative analysis provided insight into characteristics of the gesturing that affect overall correlation, as well as suggesting additional musical features sometimes indexed by gesture. The paper includes discussion of issues arising in studying cross-domain mapping in a real musical context, and the benefits of using a mixed methods approach in this case.

BIOGRAPHY



Lara Pearson recently completed her doctorate on Karnatak (South Indian) music and gesture at the University of Durham under the supervision of Professor Martin Clayton and Dr Laura Leante. Lara's research examines musical structure and pedagogic process from an embodied perspective, looking in particular at physical gesture in musical performance and learning. The aims of her work are to provide insight into Karnatak music and its associated practices, and, more broadly, to increase knowledge on the interactions and connections between music and movement in real musical contexts.

THE AUBREY HICKMAN AWARD

Aubrey Hickman (1922-1986) was a founder member of Sempre, and its first Honorary Treasurer. In 1980 he was elected Chair of the ISME Research Commission. He was a fine viola player and composer as well as a teacher, lecturer and academic, publishing papers on statistics, the philosophy of music, creativity and perception. His intellectual integrity was matched with a generosity of spirit, particularly to newcomers to these areas of research. The Aubrey Hickman Award is intended to promote original research from new workers in the field. The Award is offered biennially to a graduate student submitting the best paper to the Society's two-day Easter conference. The Aubrey Hickman Award is given in recognition of a paper that offers a significant and previously unpublished contribution to the knowledge and understanding of music education or music psychology.

Abstracts (A-Z of authors) NAVIGATING IDENTITIES: THE MUSIC LIVES OF SECOND-GENERATION IMMIGRANT CHILDREN IN MIAMI, FL

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Stetson University, USA ABSTRACT

The expanding social worlds of middle childhood prompt children to evaluate and explore their sense of self to better understand who they are and where they fit in (Erikson, 1968; Josselson & Harway, 2012). Children born in the U.S. to at least one foreign-born parent, also known as second-generation immigrants, often straddle multiple cultures, making their social contexts highly diverse and their experiences with identity exploration a complex one (Sebastian, 2008). With a growing number of second-generation students in U.S. schools, greater insight into the ways they experience music and explore their identities can empower educators in creating and delivering content that not only reflects their increasingly diverse students' musical lives, but also recognizes the meanings, values, and functions they associate with them (Carlow, 2006; Kelly-McHale, 2011).

This collective case study focuses on the musical lives of four second-generation children in Miami, FL, U.S.A. to gain greater insight into music's meaning in their lives and the role it plays in the development of their identities. Data was collected through observations and semi-structured interviews in participants' homes and communities and analyzed through the constant comparative method (Glaser, 1965). The final report presents key-issues and themes associated with cases, individually and collectively, and provides implications based on these findings.

BIOGRAPHY



Sandra Sanchez Adorno is a visiting assistant professor of music education at Stetson University and early childhood music instructor at Stetson's Community School of Music in DeLand, FL, U.S.A. She holds degrees in music education from the University of Miami and the University of Florida and is certified in Smithsonian Folkways World Music Pedagogy and Orff Levels I, II, and III from the San Francisco International Orff Course. Sandra has trained in-service and pre-service music educators in the U.S. and has presented her research nationally and internationally. She is published in *Reverberations, Florida Music Director*, and Smithsonian Folkways' *Tools for Teaching*.

ADHAN AS AN IMPROVISATION MATERIAL TOWARD BETTER EDUCATIONAL PROCESS: BRIDGING THE GAP BETWEEN EDUCATORS, PRACTITIONERS AND STUDENTS FROM BOTH SHARIA AND MUSIC BACKGROUNDS

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Adhan is the Islamic call to prayer, it is a vocal improvisation of a particular text performed by the Muezzin. We are developing a rich educational material; an audio library of tens of adhan performances based on live recordings of Amman city unified adhan. These are indexed according to maqam as well as to muezzin. We also perform verbal analysis of maqam in adhan. Moreover, we are using music analysis software tools to study and illustrate vocal expressiveness, and we hold interviews with muezzins and chanters as well as educators from both backgrounds: Arab music and Sharia (mainly, intonation in Quran recitation) in order to better understand the collected material and its analysis results.

We recorded fifty live adhan performances over a period of four weeks. 46% of the performances were on maqam rast. Then, 26%, 18%, 8% and 2% were on hijaz, husseini, huzam and bayati, respectively. Two muezzins performed 74% of the whole collection. Only one muezzin, Marouf al-Sharif, performed in four different maqamat. His recordings showed interesting vocal expressiveness and melodic paths. In addition, the analysis showed that pitch drifts were not often in his performances, and when exist, those were very slight. For this, we are considering this muezzin for further recordings, interviews and also discussions tackling his musical and educational background.

This early-stage contribution to the Musical Cultures Conference aims at spotting the light on our ongoing efforts to establish a research project based on the adhan as an improvisation material, we also seek out to create international partnerships from several disciplines; music, education, technology, etc.

| Maqam→ | Husseini | Hijaz | Rast | Huzam | Bayati | Total |
|-------------|----------|-------|------|-------|--------|-------|
| Muezzin's | 1 | | | | | |
| name ↓ | | | | | | |
| Marouf | 9 | 3 | 3 | 4 | 0 | 19 |
| alSHarif | | | | | | |
| Hashim | 0 | 6 | 12 | 0 | 0 | 18 |
| Dabash | | | | | | |
| Ibrahim | 0 | 3 | 3 | 0 | 0 | 6 |
| Dabash | | | | | | |
| Muath Abu | 0 | 0 | 4 | 0 | 0 | 4 |
| AlHaija | | | | | | |
| Abdulrahman | 0 | 0 | 1 | 0 | 0 | 1 |
| Jaber | | | | | | |
| Anonymous | 0 | 1 | 0 | 0 | 1 | 2 |
| Total | 9 | 13 | 23 | 4 | 1 | 50 |

Table 1. Collected adhanat according to magamat and muezzins.

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TRADITION AND MODERNITY IN THE MUSIC OF LA TIRANA VILLAGE

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University of York, UK ABSTRACT

This academic paper examines musical elements of the pagan-religious celebration Feast of La Tirana, in the village of La Tirana located in the Atacama Desert, Chile. Here, thousands of faithful attend the celebrations for the Virgin Carmen every 16th July. The celebrations include hybrid music and dances that have been performed in the square and streets of the village since the nineteenth century.

The aim of this work is to identify the musical elements that have changed over the past decades as well as the elements that remain constant since the first reports of the celebration. More specifically, this research seeks to establish how these changes have been influenced by the increase of brass bands and arrival of outsider performers in the last decades.

The hypothesis is that the emergence of changes in the musical parameters of La Tirana is the manifestation of an estrangement with the Aymara instrumentation and the necessity of finding new sonorities that differentiate them from the rest of the bands and celebrations of the South-Andean zone.

My methodology considers previous bibliographical references from anthropological and ethnomusicological researchers focused on this celebration plus field audio-visual recordings, interviews with musicians, and musical transcriptions from my field research conducted in La Tirana in 2012.

Keywords: Andean religious celebrations, Brass Bands, hybrid music, world music, tradition, modernity.

PAPER

Context of the Feast of La Tirana

The village of La Tirana is located in the Atacama Desert, in the area known as Pampa del Tamarugal, that belongs to the I Tarapacá Region, Northern Chile. According to National Geographic magazine, 'the Atacama is known as the driest place on earth. There are sterile, intimidating stretches where rain has never been recorded, at least as long as humans have measured it'. These climatic conditions and geographical location have dictated the lifestyle of those born in this region, the pampinos, who are dedicated to work in agriculture in the oases, llama herding and mining of silver, copper, and nitrate.

There is evidence of human existence in the Pampa del Tamarugal since 9,000 BC². The main indigenous people who inhabited these lands were the Quechua and Aymara, who were distributed in small communities in the hills. Lautaro Nuñez describes celebrations to the sun (Inti) and earth (Pachamama) in Tarapacá, five hundred years before the arrival of the Spaniards.³

These rites were developed in open spaces without formal temples. They were led by a Shaman who represented the power of animals and icons. In these rites the dancers were masks of animals such as lions, bears and condors that were considered sacred, while the puma represented the devil (*supay*)⁴. They used aerophones and percussion instruments for the musical accompaniment.⁵

After the Nazca period, the Atacama zone was influenced by the spiritual and political centre of *Tiwanaku* culture from what is now Bolivia. This zone has been considered by Andean researchers to be 'one of the most important precursors of the Inca Empire'. The influence was seen mainly in religious celebrations developing similar rituals and traditions. Nevertheless, the distance of Atacama villages from the Tiwanaku religious centre allowed the birth of particular cultural forms.

In the fifteenth century the South-Andean zone was conquered by the Inca Empire that stretched from southern Colombia to northern Chile, occupying large areas of Peru, Bolivia, Ecuador and northern Argentina. The

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¹ Vesilind, P.J. 'The Driest Place on Earth'. (Accessed September 19, 2013).

² Castro, Aldunate and Varela. 'Ocupación humana del paisaje desértico de Atacama, Región de Antofagasta ', on line. (Accessed November 19, 2012).

³ Nuñez. La Tirana del Tamarugal, del misterio al sacramento, 2.

⁴ *Ibid.*, 2-8.

⁵ The aerophones were known as 'antaras' by Aymara inhabitants during the Nazca period (100-900 DC). José Perez de Arce found that 'the antara appears to be a local derivation from the much older siku cane panpipe, that existed at least from BC 5000 in the area of Central Peru' (Perez de Arce, 'Sonido rajado II', 236).

⁶ Young-Sanchez, *Tiwanaku: Ancestors of the Inca*, 127.

⁷ Perez de Arce shows that these forms were reflected in the adaptations to the *Antara* instrument which was reduced to one row of four tubes in Atacama's celebrations. The use of a four-note scale has a long history in this area and was one of the main characteristics of pre-Hispanic musical forms. This one row panpipe was the antecedent of the *laka* instrument which is still being used for the *cuyacas* dance in the Feast of La Tirana (Perez de Arce, 'Sonido rajado II', 240).

conquest meant that small indigenous communities began paying taxes to the Inca kingdom and following a new religious festival calendar during the year.⁸

In the sixteenth century Spanish troops conquered the Inca Empire, and in 1572 they killed Tupac Amaru, the last heir to the Inca throne. As the Catholic religion was an element of the Spanish conquest of indigenous peoples many indigenous celebrations have been adapted to Catholic rites. Andean religion is polytheistic, so Catholic icons were added to the religious pantheon in a complex syncretic process. Thus the Virgin Mary came to represent Mother Earth (Pachamama) because both had been engendered by a divine origin. He is the virgin Mary came to represent Mother Earth (Pachamama) because both had been engendered by a divine origin.

The Spanish missionaries kept the form of Inca celebrations, but they adapted the rituals to the contents and icons of Catholic doctrine. Some common elements of both cultures were kept in a similar form, such as baptism, marriage, and death rites. Other rituals were modified, like the cult of the sun, which was adapted to the Corpus Christi feast, or the cult of animals, which was adapted to the celebration of Saint Francis of Assisi. ¹¹

During the conquest, Spanish missionaries included the indigenous inhabitants in their theatrical performances and music ensembles as well as dancers in the Corpus Christi feast and Virgin freighters during the pilgrimage as part of a campaign to extirpate Andean idolatries. ¹² The indigenous people participated in these celebrations because they could keep venerating their own icons, which were sometimes hidden in the altar of the church or in their costumes. These groups were known as cofradías religiosas.

There are several theories about the origin of the village La Tirana and its name. However, the myth of the Inca princess, Ñusta Huillac, is the one that has survived, and this is considered the official story by the villagers, represented by a statue in her honour at the square. ¹³ The story was written by the Peruvian researcher Cuneo Vidal who interviewed several indigenous people in the zone in the first decade of the twentieth century. ¹⁴

In 1850 the extraction of nitrate started in the area and thus fostered the arrival of British and German investments. Nitrate towns like Humberstone and Santa Laura were built and industrial modernity was established. The wealth generated by the extraction of nitrate continues to attract foreign workers, forming a multi-cultural and multi-ethnic population in the zone. ¹⁵

Between 1879 and 1883 the War of the Pacific developed, following border disputes between Chile, Peru and Bolivia in the nitrate zone. Since 1886 the area of La Tirana belongs to Chilean territory. ¹⁶ Following this, a nationalisation process in the zone, known as La Chilenización del Tarapacá, was developed by the Chilean Government.

The Feast of La Tirana

The first reference to the feast in the local press was an 1892 advertising insert for the July 16th celebration.17 After the Pacific War ended, the feast was developed first by miners belonging to different unions of copper, silver, and nitrate mining. The origin of the celebration is pagan and it was kept separate from the Church until 1917. Devotees organized their own promises to the Virgin Carmen, ¹⁸ by dancing for hours under the sun or walking the fifty miles of desert from the port of Iquique to reach the village.

¹¹ Nuñez. La Tirana del Tamarugal, del misterio al sacramento, 12.

⁸ The calendar began with offerings and sacrifices to the rain in the summer season (January to March in South hemisphere), followed to the Inka Feast in April (with songs and dances in the squares), harvest ceremonies in May, planting rites with collective feasts and working songs during the winter term (from June to August), feast to the Queen Koya in September, prayers for rain with sacrifices of white llamas in October, cult of the dead in November and a great feast to the Sun (*Inti*) with sacrifices, prayers, promises, dances and songs in Cuzco square⁸ (Nuñez, 'La Tirana del Tamarugal', 10).

⁹ Cordova (2012) argues that the term syncretism is not correct in the case of the Andes because it does not consider the power relations governing decisions about which culture remains and which one is removed.

¹⁰ 'Identidad, el legado de los pueblos indígenas', 3.

¹² Daponte, EL Aporte de los Negros a la identidad musical de Pica, Matilla y Tarapacá, 35.

Anthropologist Verónica Cereceda found in her field research on the indigenous *chipayas* from Southern Bolivia that the name *La Tirana* would be related to a sacred place called *Tira Tirani* that was venerated before the Spanish conquest in that area. This theory contradicts the myth that relates the name of the village with the supposed 'tyrannical' personality of Princess Nusta Huillac (*Emol* website, accessed 16th July 2015).

¹⁴ The myth relates that during the Spanish conquest the Inca princess Ñusta Huillac escaped from her captors and hid in the forest of Tamarugal with five hundred Inca Indians. She resisted for four years killing all Spanish captives as well as Indian captives who had been baptized, and consequently, she became known as La Tirana del Tamarugal ("The tyrant of Tamarugal"). However, one day she fell for the Portuguese prisoner Vasco de Almeida and asked the war council to postpone his death. While the council deliberated she requested a Catholic baptism for the prisoner because if they died they would be reborn in the afterlife and their souls would live together forever. During the baptism both Huillac and de Almeida were killed by the Inca's archers. They are buried in a place near the forest of Tamarugal with a wooden cross. Between 1536 and 1540 the Spanish priest Fray Antonio Sarmiento Rendon found the cross and decided to build the church on the site called "Sanctuary of Our Lady of Carmen of La Tirana". Nuñez. *La Tirana del Tamarugal*, 17-20.

¹⁵ García. 'Fiesta de la Tirana en el contexto del centenario de 1910', 24.

¹⁶ These changes stimulated a nationalism process in those countries, promoted by their respective governments, who are still debating the border divisions after the War of The Pacific. In the last decade, Perú and Bolivia have brought Chile, for territorial issues, to the International Court of Justice in The Hague, Netherlands.

¹⁷ García. 'Fiesta de la Tirana en el contexto del centenario de 1910', 41.

¹⁸ According to Catholic tradition, the cult of Virgin Carmen came from her appearance to St. Simon Stock on 16th of July 1251. Stock, an Englishman, who was general of the Carmelites order at that time, received a brown scapular from the Virgin Mary in order to carry it as a sign of his faith in God. This apparition of the Virgin was known as Our Lady of Mount Carmel and the scapular was considered an image of salvation. The cult of the Virgin Carmen has spread in Spain since medieval times using decorated ships with bands and fireworks in the celebrations (Díaz, 'In the Pampa the Devils are roaming loose', 60-1).

In 1905, the local press reported three types of dances during the celebrations that year: lakas, morenos and chinos. The lakas group refers to pre-Hispanic dances that use the lakas instruments in their musical accompaniment. The lakas is derived from the indigenous pan flutes known as sikus by Aymaras and antaras by Quechuas since the Nazca period.¹⁹ This Andean instrumentation is currently preserved by the Cuyacas dance since 1935.²⁰

The chinos dance represents the miners from the south of the Atacama Desert. They arrived to work in the zone as foreigners, having a tradition of religious dances from the seventeenth century in central Chile. ²¹ Their music is played by the Chino's flute and a bass drum. This is the only dance considered to have Chilean origins (because it was developed in central Chile, a zone that has not been involved in border disputes), and consequently it has the privilege of carrying the Virgin during the pilgrimage.

In the 1930s a process of reinvention of the dances in Tirana began. The number of registered companies had grown, and there was a need to seek new identities for dance groups. These dances form a second group of 'new' dances introduced to the Feast in the last fifty years. Bolivian dance companies were invited from the Oruro Carnival, and they have introduced dances like the Diablada²², Sambos Caporales, Tinkus, and Waca waca.²³ Some heads of companies have found inspiration for their dances in foreign cultures, like the Gitanos dance

Some heads of companies have found inspiration for their dances in foreign cultures, like the Gitanos dance (gypsies), Pieles Rojas, Sioux and Dakotas dances (from Broadway western movies).²⁴ These dances have introduced foreign musical elements into the dances such as the use of the harmonic minor scale by the Gitanos and the use of a 5/4 meter in the Pieles Rojas dance.

By the end of the 1950s, the use of brass bands had spread throughout the south Andean zone. The increasing use of this instrumentation for these religious celebrations forced the hire of Peruvian and Bolivian bands from the renowned Oruro Carnival in order to meet the demands of the new dance companies. These groups were an important influence in establishing the repertoire and customs in La Tirana, and they are still participating in the Feast.²⁵

Currently, the number of celebrations during the year allows professional bands do exist in Iquique and Arica; these perform an extended repertoire of songs adapted to each dance. These musicians are the only performers who receive payment for participating in La Tirana. Every dance company has a membership fee collected throughout the year to fund the costs of costumes and musician for the Feast.²⁶

Musical analysis

The analysis considers the following musical parameters: instrumentation, repertoire, scales, rhythm, melodic movement, musical forms and harmony based on seven musical transcriptions from my field recordings of the most popular dances: Chunchos, Diabladas, Gitanos, Cuyacas, Morenos, Pieles Rojas, and Sambos Caporales. As a comparative reference point, previous research on the music of La Tirana carried out by Juan Uribe Echevarría in his article of 1963, 'La Tirana de Tarapaca', and Rosalía Martínez in her Master thesis, *Quelques Aspects Musicaux de La Fiesta de la Tirana* of 1988, will be considered. In addition, some musical commentaries from the article 'La Tirana, fiesta ritual de la provincia de Tarapaca' published by Carlos Lavín in 1950 are discussed.

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¹⁹ The Spanish conquerors called this instrument *zampoña*. However, *zampoña* is currently used to identify the instrument played by one person and *lakas* is related to the instrument played by two blowers who develop the melodies as interlocking sounds. The *Lakas* were originally made using reeds but they are currently made with plastic (pvc) for tuning reasons. The notes are organized in two rows of tubes of different sizes ordered from biggest to smallest. The two kinds of *lakas* that are necessary to create a melody are *Ira* (male) and *Arca* (female). *Ira laka* is the smallest instrument; it has to play the main melody and requires a performer with better skills. *Arca Laka* is a bigger pan flute and reinforces the rhythms and repetitions. There are different tuning practices but the most common are in E and A minor. If the instrument is tuned in E the tubes are organized in the following order: *Ira Laka*: E, G, B, D, F#, A, C and *Arca Laka*: B, D, F#, A, C, E, G. (Perez de Arce, 'Sonido Rajado', ...).

The Cuyacas is a female dance that represents the herding labours of Andean women in the hills using Aymara symbols in their dresses and ornaments. They perform a rite called 'trenzado de vara' on the afternoon of the celebration day at La Tirana square. The rite involves braiding a wooden stick with colourful ribbons that are added by the dancers at every turn. (Campos, Jimenéz and Tellez. Cuyacas: Música, danza y cultura en una sociedad religiosa en la fiesta de la Tirana). It was led by Rogelia

Perez since 1935 until her dead in 2012.

21 See Rafael Diaz 'Cofradías de Indígenas en el Santiago Colonial' in *La Musica Originaria. Lecturas de Etnomusicología* (2013)

^{(2013). &}lt;sup>22</sup> The *Chilean Diablada (Devils Dance)* developed a type of dancing using a fast rhythm pattern called *salto* (jump) that is different to the *Bolivian Diablada* which mostly uses marches. See Díaz, 'In the Pampa the Devils are roaming loose', 79. ²³ The *Tinkus* dance is inspired by a pre-Hispanic rite of the Quechuas tribe in honour to Mother Earth (Pachamama). The rite

²³ The *Tinkus* dance is inspired by a pre-Hispanic rite of the Quechuas tribe in honour to Mother Earth (Pachamama). The rite consists of a fight between two indigenous and the blood that is shed is because the fight is offered to the earth. This rite was adapted for the Oruro Carnival in Bolivia as a festive dance in the 1980s and was included in the Feast of La Tirana years later. *Mi carnaval* webpage. 'Historia de las danzas folkloricas del carnaval de Oruro'. For further information about Tinkus dance see Alvarez 'Unpredictable elements...'.

²⁴ *Pieles Rojas* took their names and costumes from the indigenous communities in North America influenced by Hollywood

Pieles Rojas took their names and costumes from the indigenous communities in North America influenced by Hollywood movies. Nuñez, La Tirana del Tamarugal, del misterio al sacramento, 97.
 Oruro Carnaval is one of the UNESCO's masterpieces of the Oral and Intangible Heritage of Humanity since 2001. The

²⁵ Oruro Carnaval is one of the UNESCO's masterpieces of the Oral and Intangible Heritage of Humanity since 2001. The carnaval attracts more than 400000 visitors and it is broadcast by the Bolivian Official Television Channel. (Córdova, Ximena. Carnival in Oruro (Bolivia): The festive and the 'Eclipse' of the Indian in the Transmission of National Memory).

²⁶ Some of the renowned current Chilean professional brass bands in La Tirana are *Wiracochas, Mallkus, Santa Cecilia* and *Rebeldes*.

²⁷ See Alvarez. PhD Portfolio: 'Feast of La Tirana 2012 (Chile)...' for full transcriptions.

Instrumentation:

The instrumentation of La Tirana has one element that remains unchanged: the total absence of string instruments. The use of aerophones and percussion instruments appears in the first references of the celebration in the local press. At that time, the aerophones were indigenous instruments (lakas, quenas and chino's flutes, whistles) performed by Morenos dancers with a basic percussion set (bass drum, snare drum, rattles and cymbal).²⁸

Juan Uribe described bands formed by one or two snare drums, bass drum, flutes, cornet, and clarinet along with some indigenous groups playing lakas instruments accompanying the Cuyacas dance.²⁹ In his article he includes pictures from 1947, showing a band of eight to ten players using some brass instruments (trumpet, cornet and trombone) and rhythm section.³⁰

Rosalía Martínez also reports the use of idiophone instruments, performed by the dancers. The creation of new dances since the sixties stimulated the search for new sounds. Thus morenos play ratchets, gitanos play tambourines, and sambos play bells. New wind instruments like sousaphones, baritone horns, and saxophones were added to the musical bands.³¹

During my field research the instrumentation was mainly based on brass bands, with up to twenty members per group divided into two groups of brass instruments: highs (trumpets and sometimes clarinets) and lows (baritone horns, sousaphones and, occasionally, trombones). The percussion section includes up to ten players performing snare drums, hand cymbals, and bass drums.

The two dances that are still performing pan flute instruments are cuyacas and chinos; these have virtually disappeared from the performances at the square due to the volume of the brass bands. However, they still participate during the celebration mass and pilgrimage.³²

Repertoire:

The repertoire exemplifies the melting pot of influences that have existed during the history of the Feast. Carlos Lavín described three categories of repertoire: Chilean; Quechua and Aymara with Chilean elements; Inca or Bolivian. Lavín focused on the songs of the faithful during the celebration establishing a link with traditional melodies from Central Chile. In his article there are no references to the instrumental music performed at the square.³³

Juan Uribe considered the music at the square as a 'cazuela musical' of Chilean and foreign military melodies (a metaphor that compares the music to a Chilean traditional soup that mixes different ingredients). He considers that this 'deplorable' effect is improved with the use of lakas and quenas in cuyacas dance.³⁴

Rosalía Martínez identified three types of songs during her field research: indigenous (some of them from a long tradition in the Atacama zone and others taken from the border countries), Western (military marches, popular songs, and soundtrack melodies adapted to Andean rhythms but not composed specially for the Feast), and what she called 'the chinos sounds'.³⁵

In my field research, a variety of melodies were found. I have divided them into three categories:

- 1. Andean melodies: played mostly with brass instruments with a decrease in the participation of *lakas* players.
- 2. Western melodies: a variety of sources, from military marches and classical melodies to popular songs of various styles.
- 3. Music composed specially for the feast: professional bands like *Mallkus* or *Wiracochas* include performers who compose and arrange specific songs each year (Example 1).

Example 1: Wiracochas characteristic phrase used as transition between the melodies.



Scales:

Another element that has been reported by previous research as a characteristic of the music of La Tirana is the use of minor scales in the melodies (in contrast to Southern Chilean folk music, which is mostly based on major scales). Carlos Lavín notes the general use of pentatonic scales from the Aymara and Quechua traditions but with modifications from the 'corrosive action of Chilean Creole culture', without further explanation.³⁶

The inclusion of brass instruments was a gradual process that increased with the invitation to Bolivian bands from the Oruro carnival during the sixties. *Ibid.*, 94.

²⁸ García, 'Fiesta de La Tirana en el contexto del centenario de 1910', 36.

²⁹ Uribe, 'La Tirana de Tarapaca', 117.

³¹ Martínez, Quelques Aspects Musicaux de La Fiesta de la Tirana, 90.

³² The decreasing presence of *lakas* pan flute bands during the Feast of La Tirana has been equated by the *Federación de Bailes religiosos de La Tirana* with their participation in the Christmas celebration *Pascua de los Negros* in January where mostly *lakas* instruments perform at the square.

³³ Lavín, 'La Tirana, Fiesta Ritual del Norte de Chile', 34.

³⁴ Considering *lakas* pan flutes as the heir to the Andean heritage. Uribe, 'La Tirana de Tarapaca', 117.

³⁵ Martínez, Quelques Aspects Musicaux de La Fiesta de la Tirana, 94-8.

³⁶ Lavín, 'La Tirana, Fiesta Ritual del Norte de Chile', 34.

Juan Uribe is more specific when identifying these modifications, referring to melodies using a 'mestizo pentatonic scale' (adding the second and sixth grades). He suggests that this scale was developed after the Spanish arrival, because they introduced singing in two voices separated by thirds. The result is that the main melodies are based on the pentatonic scale but use the second and sixth degrees from the natural minor scale for some harmonizations.³⁷

Rosalía Martínez identifies the use of a six-note scale in the melodies, including the second degree but without the sixth degree of the scale. Furthermore, Martínez suggests the use of a double seventh (natural or sharp, depending on the melodic use). The researcher quotes the musical analysis of Raoul D'Harcourt in the twenties, who identified pentatonic and 'mixed' scales in Andean music (Example 2).³⁸

Example 2: Lakas melody transcription using a six-note scale in A natural minor scale.



The present research found that this six-note scale was used mostly in old dances like *cuyacas*, *chunchos*, and *morenos*. The new dances include the use of the full natural minor scale and, in cases like the *gitanos* dance, the use of harmonic and melodic minor scales with a double seventh degree, depending on the melodic context (B \flat and B \natural) on the seventh grade of C minor (Example 3).

Example 3: Gitanos melody using a C minor with double seventh grade (B \flat and B \natural).



In this example the use of B \flat in the first two bars and B \natural in the last one suggests the use of a G7 \flat 9 chord as a dominant function. Some other chord progressions found in the transcriptions will be analyzed in the harmony section.

Rhythm

Juan Uribe mentions the use of two meters: 2/4 and 3/4, the first being the most predominant. Uribe considers that the rhythmic element of La Tirana is not rich or varied. The use of 6/8 it is not reported in his research.³⁹

Rosalía Martínez considers rhythm to be an identifying element in the music of La Tirana, specifically the use of 'dos por tres' (two for three) in the bass drum (Example 4). Martínez suggests that its origins came from the binary rhythms used in South Andean cultures. However, while this rhythm is just one option used in other celebrations, in La Tirana it became omnipresent.⁴⁰

Example 4: Tirana bass drum pattern



Martinez points out that this bass drum rhythm is used in eighty percent of the dances, with tempo and accent variations. The other rhythms are *huayno* or *chiquichiqui*, performed by *lakas* bands in the *cuyacas* dance, and three for three (*tres por tres*) in 5/4, performed in the *Pieles Rojas* dance as an adaptation of the Tirana pattern.

A wide variety of alternatives were found in the transcriptions made in the present research. The Tirana pattern on the bass drum is still present as an identifying element of old dances but has decreased compared to Martínez' analysis. In addition, there is an increased use of patterns using 2/4 or 6/8 meters, introduced from the Oruro Carnival dances like *Sambos* or *Tinkus* (Example 5).

Example 5: Sambos bass drum pattern.



³⁷ Uribe, 'La Tirana de Tarapaca', 118.

³⁸ 'Mixed scales' are pentatonic scales adding the second and sixth grades forming minor natural scales. Rosalía Martínez argues that the sixth grade is not used in La Tirana. Martinez, *Quelques Aspects Musicaux de La Fiesta de la Tirana*, 102-7.

Uribe, 'La Tirana de Tarapaca', 121.
 Martínez, Quelques Aspects Musicaux de La Fiesta de la Tirana, 107-8.

Furthermore, the use of odd meters, such as 5/4 in the *Pieles Rojas* dance, is often heard in the music performed at the square. This rhythm introduces an odd meter element in the most predominant symmetrical patterns, generating polyrhythmic sound clashes when bands are performing simultaneously.

Melodic movement:

Previous researchers quoted are agreed in indicating the descendent melodic movement in the middle or ending of the phrase as a common element of Andean music. In my research, this characteristic was found mostly in old dances like *cuyacas, morenos* or *chunchos*. However, the majority presence of new dances such as *Diabladas, Gitanos* or *Sambos* that use melodies with ascendant movements in some sections of their songs, does not allow for the identification of the descendent movement as a current musical characteristic (Example 6).

Example 6: Diablada melody with ascending melodic movement.



Musical forms

Uribe describes the music in La Tirana during the sixties as fixed musical structures with Peruvian and Bolivian influences. An Martinez developed an analysis of the form of Tirana songs. In all of the pieces analyzed, she found structures based on two sections with variations (a,a', b, b', with four or eight bars melody sequences per section), concluding that symmetry is the one of the fundamental characteristics of this music. However, she mentions some songs with three sections or with a bridge without the sections, but she argues that this new element raises questions that go beyond the scope of her research and should be developed for future research.

Indeed, such asymmetrical elements were found in three of the eight full musical transcriptions from my field recordings. In my musical analysis, there were songs with odd number of bars, quite a distance from the question-answer structure of Andean music in the arrangements and binary melodies over odd meters like 5/4 that generated melodic displacements.⁴³

Harmony

Although there are no harmonic instruments in the instrumentation used in the Feast of La Tirana, it was possible to find chord progressions suggested in the bass line performed by the sousaphone and in the use of the raised seventh at the end of melodic sequences serving a dominant function. Some suggested chord progressions found during the analysis based on the bass line of the transcriptions were:

- I V I
- IV V I
- I III IV I V- I
- I VII VI- V- I

Furthermore there is a hidden harmony generated from the overlapping effect of simultaneous brass bands performing at La Tirana square. ⁴⁴ That situation generates random cluster chords and polytonal sonorities. Despite the fact that this harmony is not generated on purpose, it is a characteristic musical element that should be included in a current description.

Conclusion

The comparative analysis of previous research about the music of La Tirana has shown changes in all the musical parameters analysed in this article in the last three decades. These changes have been stimulated by the increase in the number of foreign brass bands participating in the celebration. This changing process is clearly represented in the dramatic decrease of bands using Andean pan flutes, the main sonorities in the first decades of celebration, that have been replaced for brass bands since the 30's.

These musical characteristics are creating a type of brass band music in La Tirana that results from the combination of particular multicultural elements that have influenced this celebration since its beginnings. The current use of unpredictable and extended forms could be considered as a hybrid result of the necessity of developing new identities by the dance companies and the globalization process that is influencing these local celebrations.

The interviews with members of Tinkus Antofagasta and Banda Mallkus during my fieldwork in 2012 have revealed their aim of composing new melodies each year that differentiate them from the rest of the bands. This process has created problems of coexistence between new and older dances companies in recent years.

The new regulations of the Federacion de Bailes Religiosos de La Tirana of 2012⁴⁵ attempted to address the debate between tradition and modernity in La Tirana. Establishing strict restrictions on changes in the dances, costumes and foreign dancers. However, there are no specific references to musical changes.

⁴¹ Uribe, 'La Tirana de Tarapaca', 117.

⁴² Martínez, Quelques Aspects Musicaux de La Fiesta de la Tirana, 128-39.

⁴³ See Alvarez 'Unpredictable elements in the music of the Feast of La Tirana' (2015) for further explanation.

⁴⁴ During the celebrations days in La Tirana it is possible to find more than twenty brass bands performing different melodies simultaneously in the square. This is a characteristic that differentiates the Feast of La Tirana from other South Andean festivals such as Carnaval de Oruro in Bolivia where the bands march in a parade, one followed by the other, and not simultaneously.

such as Carnaval de Oruro in Bolivia where the bands march in a parade, one followed by the other, and not simultaneously.

45 Federacion de Bailes Religiosos de La Tirana is the federation in charge of the organization of the dance companies performances in La Tirana who have to pay a membership in order to be allowed to dance each year. The organization is linked

This omission may result in an increase in new musical forms in La Tirana in the future. Whether these changes will continue to generate new hybrid compositions in La Tirana and whether they can coexist with views that see such the loss of the Andean heritage in these celebrations as 'cultural genocide', as Dr. Van Kessel states, 46 is a question to be investigated by future researchers.

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with the Catholic Church and has the facilty to ban a dance company from performing in La Tirana if they are not following the

Van Kesssel, 'Los bailes religiosos del Norte Chileno', 134.

WHERE MUSICAL CULTURES (UN)BLEND: REGIONAL VARIETIES IN THE VISUAL REPRESENTATION OF MUSIC ARTICULATION

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Aristotle University of Thessaloniki, Greece ABSTRACT

Background

This paper is based on an on-going study examining how musicians originating from different cultures (British; Greek; Japanese; Papua New Guinean) represent brief musical sequences in a free-drawing task in which they enjoy absolute freedom to choose the manner of representation, and a subsequent forced-choice task in which they match sounds to pre-drawn sets of symbolic marks that differ in directionality and shape. Cultural identity, as determined by variables and norms, is one of many aspects that affect an individual's preference for visual metaphors in order to represent sound (Tagg, 1999; Athanasopoulos, Tan & Moran, 2016; Antovic, 2011). Further impact factors include exposure to cultural aspects associated with musical representation (Eitan & Timmers, 2010), musical training (Küssner & Leech-Wilkinson, 2014), exposure to western culture (Nettl, 1985) age (Walker, 1987), as well as the use of signs in everyday life (Athanasopoulos & Moran, 2013).

Research Questions - Aims

The data from the forced-choice task were collectively examined to see whether any detectable patterns emerged from the responses in the representation of legato, staccato and other of elements of music articulation. As participants included individuals originating from western and non-western cultures with little or no knowledge of western standard notation (henceforth wsn), the aim was to see whether they would associate specific music articulation techniques with pre-set forms of visual representations (such as *legato* associated with lines; *staccato* with dots).

Summary of content

Participants with western musical training, regardless of their background culture, adopted the methodology of wsn to differentiate between varying articulations. The same technique was also adopted by western enculturated musicians who were unfamiliar with wsn. However, responses from non-western musicians with little or no exposure to wsn demonstrated statistically significant variations from the western notational approach. This suggests that the mapping between sounds and visual shapes (although most certainly influenced by exposure to western culture and wsn) may not be uniform across all cultures, and, consequently, that the association of specific shapes with sounds may not be consistent.

Significance

The results demonstrate how musical parameters are visually perceived within the ethnographic setting of the groups under investigation (western/non-western; familiar/unfamiliar with wsn), revealing trends that are affected by cultural denominators. While certain musical universals may not be excluded altogether, caution should be taken so as not to misinterpret cultural conditioning (and the overarching influence of western culture) for universal absolutes.

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THE PRISONER

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ABSTRACT

The prisoner is a new work for string trio (violin, viola and 'cello) and prerecorded voice that explores ways in which recorded speech can be used as a stimulus for music. Taken from a poem of the same named by Deirdre McGarry, different compositional techniques are used in each of the three movements. Movement I, the longest movement, explores how slowed down recorded speech can be musically transcribed and developed, whilst it also explores the harmonics of human speech. Movement II features musically transcribed speech as motifs and how they can be musically transformed from one to another, whilst movement III is a simple and exact transcription of recorded speech in which the rhythm only of the speech has been used as a compositional development tool. Initially composed for (and performed by) wind trio this work has been adapted and developed to explore the potential of these techniques for strings.

BIOGRAPHY



Described as "inventive" (*The Financial Times*) Michael Betteridge is a composer and conductor based in Manchester, UK and studying for a PhD in composition at the University of Hull. His research involves using recorded speech and verbatim theatre techniques as a stimulus for music/music-theatre works, often in community and/or collaborative settings. As a composer he has created work for the LSO, Nicola Benedetti, Salisbury Arts Festival and Chetham's School of Music, amongst others. He graduated from the University of Manchester with first class honours and the Hargreaves prize for composition, as well as the RNCM with several of their prizes.

"SPONGY" AND "GLITTER." VERBAL IMAGERY IN CHORAL REHEARSALS PROVIDES A ROUTE TO CREATING INTER-AND INTRA- CHOIR CULTURES.

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ABSTRACT

This presentation is based on my PhD research which investigated the use of verbal imagery in choral rehearsals. Central questions were:

- · why do directors use imagery
- · how do singers understand imagery and know how to respond
- what are the contexts and types of imagery
- what are the implications for choral directors in using imagery.

Imagery is influential in developing singers' understanding of the concepts involved in choral singing and in enabling singers to create and modify vocal sounds in response to their director's requests.

The research identified five types of imagery and nine functions and effects of imagery in choral rehearsals. One type of image identified was the 'stock' image, which was sub-divided into intra- and inter-choir stock images. These are images which are known and used within a particular choir or across choirs and directors. Stock images, (for example those in the title), become part of a rehearsal language shared between director and singers. This positively influences the relationship between director and singers, creating and cementing a choir-specific culture. I will present some of the findings of my research, examining the contexts and functions of stock images and the implications for choral directors' practice.

PAPER

Introduction

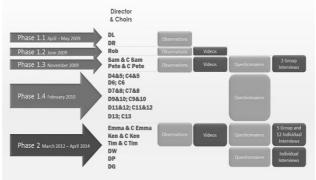
The images in the title, *spongy* and *glitter*, were examples used by choral directors to describe vocal sounds and were gathered during my doctoral research into the use of imagery in choral rehearsals. This paper presents part of that research, demonstrating how images can provide directors with a route to developing a community-culture within their choirs. I have been immersed in choral singing and directing for sufficient years to recognise that choral rehearsals are able to provide the opportunity to create and develop a specific choir-culture. It is likely that other directors would relish the opportunity to develop a positive culture if that were possible without wasting valuable rehearsal time.

Background to the Research and Methodology

The initial interest in imagery as used in choral rehearsals sprang from hearing and inventing examples of imagery but not understanding why they were utilised or whether they were effective. Much literature dealing with choral directing (for example George (2003), Hill (2007) or Kaplan (1985)), focuses on beating patterns, baton skills and gestures, (Garnett, 2009), but very little is included about the verbalisations of directors, except to suggest they should be brief and accurate (Price & Byo, 2002, p. 335). In the last fifty years there have been only two studies on imagery in choral rehearsals, namely Funk (1982) and Jacobsen (2004), though the former focussed on expressive content and the latter on vocal function, rather than all aspects of the sound. It was important to encompass all the strategies directors employed, to focus on imagery in its natural context in rehearsal rather than in contrived experiment, and to include its variety of effects.

The data was collected over a period of five years and was completed in two phases, the first of which was to test validity and reliability for the second phase; see Table 1.

Table 1: Materials and Participants



Four different types of materials were used: observations and video recordings captured the imagery in its regular context; questionnaires enabled large amounts of information to be gathered in a limited time and interviews made a deeper investigation possible, therefore feedback became more varied and richer as the research went on. Overall

15 choirs (332 choir members) and 21 directors contributed to the research with Emma, Ken and Tim⁴⁷ in phase two providing the most in-depth data. Singers and directors were interviewed separately but both groups of respondents viewed the same excerpts of their previous week's rehearsal, with extracts focusing on the sound preand post- use of imagery. This enabled respondents to compare the sounds and to explain what they heard. In order to analyse the data a set of categories was devised, through which all imagery examples were filtered, see Table 2. It is important to note that the focus is on the effect of the imagery (column 2), that is the resulting response which singers made to the imagery. The categories were intended to be sufficiently wide ranging to encompass all types of effect.48

Why do Directors use Imagery?

All the directors in the research used verbal imagery to some extent, but in order to discuss why they employed it, a definition is needed. The one to be used in this paper is: "an image, metaphor, analogy, simile or other figurative language, which is employed verbally by choral directors in rehearsals to enhance explanations and whose function is to affect singers' responses" (Black, 2015, p. 5).⁴⁹ It is part of the directors' role to decide what types of effects and sounds they would like the choir to create during a particular phrase or piece. The strategies they use for transmitting those ideas are likely to include vocal demonstrations, gestures including beating patterns and facial expressions, verbalisations including technical terminology, both musical and vocal, Italian terms and imagery. 50 Most of those strategies are not used during performance therefore rehearsals needed to be examined in order to be able to focus on verbal imagery where it existed.

Table 2: Categories of Effect

| Theme | Effect | Code |
|------------------|---|------|
| Voice production | Breath management /control, support, respiration, energy, air flow. | В |
| and technique | nd technique Tone quality, register, tone colour, resonance, vibrato. | |
| | Voice production, projection, how or where sound is created, larynx, phonation, placing the sound. | V |
| | Stance, posture, body position/alignment, facial expression, mouth shape. | Po |
| | Articulation consonants, vowel shape or formation, diction, pronunciation. | A |
| | Flow of piece/phrase; line, shape of phrase, phrasing, how phrase moves, urgency, | F |
| | legato (not breath flow). | |
| Expression | Interpretation, expression, imagination, mood, style, may or may not refer to text. | EX |
| /interpretation | | |
| Motivation | Motivation, enthusiasm, readiness, concentration, confidence, alertness, use of humour to motivate. | M |
| Musical | Dynamic, volume | D |
| elements | Rhythm, accent, emphasis, rhythmic reading and accuracy, detached, staccato, timing, entries or exits together, attack. | |
| | Pitch, intonation, range, melodic reading and accuracy. | Pi |
| | Texture, balance of voices, parts interweaving, eg one voice part standing out | TX |
| | Speed, tempo, pulse keeping, ie metronomic measure | S |
| | (NB connection to rhythm above) | |

The language directors employ during rehearsals is dependent on many things, for example, the piece of music, the director's musical and vocal understanding and their ability to express their ideas clearly; the last of these is most important. It is not sufficient that a director knows the meaning of the term legato or the changes in the vocal folds as pitches rise and it is irrelevant whether directors are explaining articulation, expression or the relative lengths of rests. The director's ability to communicate in a way which their singers understand is paramount and implies that they know the choir sufficiently well to judge what types of explanations and vocabulary are appropriate. Directors who rehearse with more than one choir are likely to adapt their verbalisations accordingly, as did director Ken (Ken p. 8, fq). This might already indicate that each choir has its particular culture and way of working, of which directors need to be aware.

Much of the language used in rehearsals refers not to the definition of vocabulary but to its conceptual understanding. For example with the Italian term legato, it is likely that a translation smooth will be the first word which comes to mind. The important question here is, what does *smooth* mean in terms of the vocal sound? Should singers incorporate a glissando, so there are no steps between pitches? Should the consonants be elongated so there is little disturbance by rhythmically articulated and accented consonants? Should vowels be elongated so the consonants are heard but briefly and the vocal line is not disrupted? These three alternatives could be equally valid in different contexts and they do not yet contain any guidance as to how singers should create the sounds. This one example illustrates some of the problems encountered when trying to explain sounds in language, as Langer showed (1969, p. 222). The vocal response is the most important outcome so it would not be unreasonable to allow directors to affect that by any means at their disposal. The success of the strategy is more important than whether it is an image or a technical term.

⁴⁷ All respondents are anonymised and have referencing codes, for example Tim, R2, p. 2, or 3Tim (respondent 3 in Tim's choir.)

The relative merits of the definition and the appropriateness of the term imagery as opposed to metaphor for example are

⁴⁸ Further details of all parts of the methodology are available in the full PhD thesis: (Black, 2015)

discussed elsewhere (Black, 2015, p. 4) so are not repeated here.

50 All of those strategies were examined during the research but are not discussed in detail here.

Another aspect which needs clear explanations from the director is the nuances of the sound, often termed expression or interpretation, which may or may not appear in the notation. These inexpressible (Ortony, 1975, p. 48) characteristics lead to the production of the directors' imagined sound and the generation of differing performances. Directors are likely to follow rhythmic, pitch and speed instructions accurately, but there remain so many facets of the sounds and the music which can be performed differently. Singers need guidance as to how a particular performance is to be realised, especially where information from the notation is lacking. In some cases, the director shares her/his vision of the piece with the choir but it may also be important that singers create their own personal impressions of a piece, which can develop and exist beyond the notation.

How do Singers Understand Imagery and Know How to Respond?

One of the main purposes for a director is to enable the singers to create the required vocal response; this means a response in the context of a specified phrase, piece, concert and venue and in relation to the concept of the sound which the director has already constructed. The response to the director's request is the vocal sound. One of the biggest criticisms of imagery as a valid strategy in rehearsals is that when the singers are asked to clarify what a particular image means, different explanations are given. Miller insists that "exact communicative language" is the best way of training singers, (Miller R., 1996, p. 5), and that "the superimposition of imagery on the student beforehand may bring more confusion than assistance" (1996, p. 4). That type of confusion might initially appear to be demonstrated in the following example; director Ken had used the image *It's death to the music* which a group of his singer-interviewees was asked to explain:

Respondent Verbal response

Well I think the breathing has to be as rhythmic as the singing part. I mean there are certain times when you've got to get a breath in a semiquaver, so it's got to be a short quick breath. Where there are other times, when you can get a real fill up, in two crotchets sort of thing. So you've got to take note of all the available rhythmic space to do it.

7Ken To keep the music alive, he wants you to sing it and keep it interesting for the audience; for the sounds to be interesting and meaningful.

6Ken Keep the pulse; keep the pulse well up to speed.

It appears that respondent 5Ken's focus was rhythm and breath-flow, whereas 7Ken's was expression and 6Ken was concerned with speed. These are exactly the types of responses which could have provoked Sell's disparaging remarks on examples of imagery (Sell, 2005, pp. 114-6). However, Paivio and Begg's research showed that students remembered "the gist" of what is said, rather than the exact words, so they may have full cognitive understanding despite not being able to verbalise phrases or images identically (Paivio & Begg, Psychology of Language, 1981, p. 194). Similarly, Miller describes a "memory-image" which although "remained vague in many respects, it was nonetheless a particular image" (Miller G. A., 1993, p. 359). In fact, Lieberman stated that it is the meaning rather than the words used to describe the meaning which can be stored in long-term memory (Lieberman, 2004, p. 435). These three examples emphasise the importance of understanding rather than a verbal explanation of the understanding. In the rehearsal context the only way directors can gauge whether the singers have understood their requests is through the vocal response, therefore any research which examines only verbal data or relies on data out of context becomes invalid.

One of the advantages of imagery is its previously recognised ability to create holistic conceptual understanding, rather than provide a simple definition. This is an advantage when referring to singing which is a "whole bodymind experience [that] relies on imagination and instinct," therefore, singing teaching "likewise depends on intuition, empathy and imagination" (Williams, 2013, p. 200). The holistic nature of director Ken's image *It's death to the music* was clear in his detailed description of his requirements:

The point was that musically, little notes matter. At the same time, they mustn't drag, and often notes after a dotted note, do come out too slow, especially in slow music (...). In other words, it goes slower and slower and slower and it would be impossible to actually sing well, because everything's slowing down and you don't see the end. When it's a long phrase, such as that, you know you just don't see the end of the phrase, you don't see yourself getting there therefore it's death to the music, cos you feel you can't do it, it's a physical thing really, it's a breathing thing (...). In slow music, breathing, breaths between phrases tend to get slower, again it's all related to where you feel it's slow music, everything's slower, your brain and keeping the same energy level, in spite of it being slower, in spite of it being relatively soft, something like that. That's what I was aiming for, soft singing with lots of energy (laughs) in time.

Ken referred to rhythm, breath-flow, expression and speed, just as his singers did, though not employing the same vocabulary. Whether the singers responded how Ken wanted cannot be determined by examining the verbal descriptions, however, it is clear that in terms of holistic conceptual understanding, the singers demonstrated one of imagery's advantages.

Another advantage of imagery is that it is useful during recall. If directors want to make efficient use of rehearsal time, strategies are required to enable singers to retain ideas about how a phrase should be sung. In these circumstances, images and metaphors are essential to "extend our capacity for active memory" (Sticht, 1993, p. 622). Paivio refers to single *peg words* (1971, p. 351) and Miller is quoted as stating that "imagery is assumed to be a *chunking* mechanism," (Paivio & Begg, 1981, p. 187), where the *chunk* becomes a whole unit to be stored in

the memory. Where the whole unit can refer to several categories of the sound simultaneously, as in the rhythm, speed etc of the example above, being able to recall all these can only be beneficial.

What are the Contexts and Types of Imagery?

Contexts of Imagery

Directors use a range of strategies in addition to imagery, for example gestures, technical terminology, vocal demonstrations or Italian terms. Although the research did not focus on these individually, they were always evidenced alongside each other therefore data included them. In general, the data showed respondents believed vocal demonstration was the most effective of the strategies. However, the vocal demonstrations were always accompanied by some verbal comments, either technical descriptions or imagery, so it was not possible to determine their efficacy alone. It is easy to understand why gestures were always accompanied by some verbalisation, as they could be evidenced concurrently. Respondents were convinced that the choice and timing of a strategy would be dependent on the context, in terms of the piece being rehearsed, the type of choir and the length of time director and singers had been working together. The choice of strategy and timing appear to be unpremeditated decisions, however carefully rehearsals were planned. Directors also noted that they regularly evaluated the success of the strategies and changed them accordingly. Several singers commented they found the variation and combination of strategies helpful as "they all build on each other" (1Ken). It could be concluded that none of the strategies was sufficiently useful alone, but a more likely explanation is that the requirements themselves were very complex therefore variation and combination of the strategies would be profitable. In these terms, imagery is no more and no less effective that those strategies which appear alongside it. Variation of the strategies also enabled different modes of perception, for example visual or auditory, allowing singers to access the information through a range of approaches. Although quantity of examples does not necessarily bear any significance, the consistent proximity of vocal demonstrations to images is noteworthy.

Types of Imagery

The typology of imagery which the research generated reflects occurrences of imagery within the data, rather than its function, which is dealt with separately elsewhere (Black, 2015). Five types were defined: simple, multiple, themed, negative and stock images; definitions of each follow:

- Simple Images are provided in only one or two words and are simple descriptions of an image, for example words like *bright* or *light*.
- Multiple Images occur when several simple, unrelated images are provided in close proximity to each other, usually in the same sentence.
- Themed Images are series of images which are inextricably connected to the original image and to each other.
 Their extended nature embellishes the original image by providing further detail or elaboration with images which thematically relate to it.
- Negative Images. An image is deemed to be negative if the response is not to be sung in the way referred to in
 the image; a negative image frequently identifies the opposite of the desired vocal response. Sometimes
 directors provide negative images in close proximity to the positive version, (the required sound), to form a
 contrast with it.
- Stock Images. The term stock image refers to an image which is used repeatedly either within one rehearsal or from one rehearsal to another. Directors use a particular stock image to denote the same intention each time, so such images acquire a specific meaning within the context in which they are used and so are associated with that feature/attribute/quality each time they are employed. As there is consistency in this, the image becomes synonymous with the response required. (Black, 2015, pp. xvi-ii)

The first and last types will be examined in this paper in further detail; examples are provided in Table 3.

Simple Images

The brevity of this type of image, (examples 1 and 2 in Table 3), has obvious advantages against longwinded explanations particularly when rehearsal time is limited. All directors in the research provided examples of simple images; these express only one idea and were initially difficult to classify as they were so commonplace in rehearsal language as to be regarded as technical descriptions of the sound. However, the seeming simplicity belies their intricacy as many of the ideas were complex and refined, relating to several categories of the sound simultaneously. The simplicity therefore is in their expression not their ability to affect the sound. In example 1, the main category to be affected was the tone quality, but in the context of example 2, *light* also included the relative balance of texture between the ensemble. The context therefore is key to understanding the meaning and provoking the outcome. Director Emma was concerned particularly to blend the tone quality across the voice sections. The image *bright* in examples 3 and 4 will be very familiar to those who have experienced vocal tuition or sung with a vocally knowledgeable director. It refers to a tone quality which is often described as *forward* in vocal textbooks, for example (Vennard, 1967, p. 121). In example 3, Ken suggests a way of creating the brighter sound, by altering facial expression and director Pete in example 4 highlights the resonance of the sound. It can be seen therefore that the use of a single word provides a simple image which, in terms of the vocal output and categories of response, can be multi-faceted.

Table 3: Types of Imagery – Simple and Stock Images.

| | Simple Images | Director |
|---|--|----------|
| 1 | And now with the sopranos, let's just keep it really <u>light.</u> | Emma |
| 2 | There's quite a big difference between <u>lighter</u> sound of tenors and your [bass] sound. | Emma |

| 3 | [To] see your faces <u>brighten</u> up. | Ken |
|----|---|------|
| 4 | Brighten the sound [so] it makes the building resonate. | Pete |
| | Stock Images | |
| 5 | Let's work on the <u>swell</u> a little bit, the swell | Tim |
| 6 | Nice <u>swell</u> there. | Tim |
| 7 | Use less voice and more <u>energy</u> on the beginning of sounds. | Ken |
| 8 | Put more <u>energy</u> into that moment. | Ken |
| 9 | Lots of <u>energy</u> on those <i>te te te te</i> . [syllables of text] | Ken |
| 10 | Long vowels, <i>legato</i> please; <u>energetic</u> words to make up for the lack of yelping. | Rob |
| 11 | It's like you haven't got your amplifiers on, there's no PA system, so can you give us a lot more $\underline{\text{energy}}$. | Sam |
| 12 | [He counts them in 3, 4; choir sings tentatively.] So 3, 4 suggests there should be a bit of energy. | Sam |
| 13 | Can we try and make this bounce a little bit more. | Sam |
| | · | |
| 14 | Keep it light and bouncy. | Pete |

Stock Images

Examples 5 to 14 in Table 3 are also simple images but it was their recurrence across rehearsals which earns the title stock image. Examples 5 and 6 are two demonstrations of Tim's swell image, which he used eight times during one two-hour rehearsal. In the context of his rehearsal, swell was not only an increase in volume, but implied further expressive qualities as two respondents demonstrated: "you're increasing the sound and the feeling as you swell, a bit like a wave gains power, doesn't it really, make it more powerful, more feeling, full of feeling really" (9Tim, p. 1, ex. 1); "The swell resonates in the whole of the back of your head, so then if everyone's doing that, then it's going to feel warmth here, the warmth of the sound, the swelling of it becomes massive then" (8Tim, p. 1, ex. 1). It is clear from the singer's responses that their understanding was much more complex than simply a dynamic change although that was obvious too. It is the essence of the image which captures all those features and creates a holistic concept to which singers could respond. Tim was keen to discard strategies which were not effective, so his repeated use of swell across rehearsals signified its efficacy in producing the response he desired. Tim was not the only director to use an image repeatedly in a single rehearsal; for example, Ken used challenge 6 times, Emma used light 9 times and Rob used spongy, glitter, yelping, foggy and epic repeatedly. The quantity may not be particularly significant as other directors might simply have verbalised their thoughts less. A more interesting feature of these stock images was that no other director in the research utilised them at all, whereas those directors made repeated use of particular images which, presumably, created the response they required. The images belonged to a specific choir and the vocabulary was utilised not only by the director but also by singers during their interviews for example, "that's what I'd do if I was trying to make it lighter" (2Emma, p. 2, ex. 2). An internal vocabulary was created which was shared by the singers and director of a specific choir but not with other choirs; these stock images are termed *intra-choir stock images*. It might be assumed that repertoire for example, affected the choice of images but directors used several stock images across repertoire and in different rehearsals so there appears no correlation.

Intra-Choir Stock Images The intra-choir stock images are known, understood and responded to in almost the same way in which many Italian terms are used; they have become standardised ways of communication within the choir culture and as such can cement the relationship between not only director and singers but between individual choir members. During group interviews, singers frequently agreed with each other about the use or meaning of a specific stock image, (123Tim, p. 4, ex. 3), emphasising the connection which existed between individuals singers. The relationship which intra-choir stock images can create was highlighted in one of Tim's group interviews: respondent 2Tim had recently joined the choir and had not been present when Tim explained his bite of the car clutch image so was unsure of its meaning. Other members of the group were able to explain in full detail the image and what Tim had intended the response to be, (123Tim, p. 6, ex. 4), and by doing so were initiating 2Tim into the community which was Tim's choir. She became part of the choir culture by being allowed access to vocabulary and understanding which was already established among singers and the director, and was therefore enabled to create the appropriate response. Respondent 2Tim's reaction at the time demonstrated her enlightenment in a positive way and may have increased her sense of belonging to the choir. There are obviously questions here as to what might have happened had the interviews not taken place if 2Tim had found the image impenetrable. However, there are several cases where directors return to an established image at a later rehearsal to

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⁵¹ Group interviews were not based on friendship groups.

reiterate it and cement it in the collective memory of the singers (for example Rob, R1, p. 2). In addition, the 11 interviewees in Tim's choir used the *bite* image a total of 12 times. Again, the number of occurrences may not be important except that none of the interviewees in the other choirs used *bite* at all, highlighting its belonging to Tim's choir-community alone.

Inter-Choir Stock Images Examples 7 to 14 in Table 3 show only two stock images, *energy* and *bouncy*, however it will be noted that each image was used by more than one director, signalling these images were known and used across choirs; they are termed inter-choir stock images. Seven images from the research data fall into this category; they are *light, bright, bounce, energy (or energise, energetically), power (or powerful), crisp* and *punchy*. None of the directors in the research watched each other's rehearsals but it might be possible that those who shared the same images had encountered them in vocal training or other research. However, their usage across different choirs demonstrates imagery's ability to be understood in several contexts and implies a parallel with the standard Italian terms. In order to demonstrate whether that was true, the meaning of the images in the different contexts needed to be examined.

Three directors employed the image *energy*, examples 7 to 12 in Table 3; *energy* was not simply a stronger breathflow, (example 8), or more volume, (example 11), but also incorporated driving momentum and being full of life (examples 11 and 12). It included aspects of all those effects in a fully-rounded and holistic conceptual sense. In addition, *energy* was applied specifically to clear and distinct articulation in examples 7, 9 and 10, which would emphasise the sense of forward movement. All three directors understood the concept of energy and applied it in its fullest sense so that it could be understood and responded to by the singers. The fact that all three directors possessed that shared understanding without consulting each other demonstrates imagery's ability to communicate complex requirements clearly.

The *bounce* image in examples 13 and 14 was even more convincing when the original context was examined in detail. Pete provided a vocal demonstration alongside the image, which showed separated quavers and he used the same demonstration with *bounce* in the following week's rehearsal; Sam also demonstrated vocally, showing detached notes. Both models showed a light, detached phrase which confirms the intentions for the imagery as being lively and energetic movement with separated sounds which emphasised the rhythmic characteristics of the phrase. Again neither director saw or heard the rehearsal of the other so the level of agreement between the two directors was substantial and persuasive.

The intra-choir and inter-choir stock images demonstrated one of the most significant discoveries of the research: when an image recurred it retained the same meaning. Images were not being employed as decoration or thoughtless distractions but were able to transmit the same core intentions in each usage. In addition, and perhaps more importantly, when the image was recalled by singers, the appropriate response was also remembered. This enables directors to employ the images reliably, making it a dependable strategy. As many of the stock images are also simple one-word images this obviates tedious repetitions of explanations. Stock images are formed and utilised over a period of time so there are opportunities for singers new to the choir to gain an understanding of the requirements of the image and its response.

Creating Choir Cultures

The existence of stock images and their ability to convey consistent meaning is indeed an asset to directors as it enables the transmission of shared intentions over a much wider group than simply one choir and director and over a prolonged period. It has wider implications too in terms of the relationship between singers and director. Choral directors need to tackle some aspects of the music which are not applicable to orchestral or instrumental directors, namely the text and the invisibility of some parts of the vocal instrument.

Regarding the text, some directors might rely on the perceptive abilities of their singers to interpret the meaning of the text. For example, Ken chose to tell his singers to "put in the meaning," (Ken, p. 1, ex. 1), as he knew they would understand the text, (the word *wrath*), and needed no other prompt. In other cases, directors might have a particular interpretation of the text in mind and need to transmit the full import of this to their singers. Imagery was frequently used for this purpose in the research, (for example, Emma, R1, p. 4:1), and provided directors the opportunity to share their imaginative ideas with their singers. Jansson makes the point that "although everyone in the choir is making sense of the music (...) the sensemaking is a dedicated function of the conductor's position" (2014, pp. 150-1). In this context directors are reliant on their ability to communicate the sense and meaning they possess. The sharing of those thoughts can allow the singers an insight into the mind of the director and enable singers and directors to feel more connection and affinity with each other.

Vocal physiology and the sensations felt during singing are "notoriously difficult to describe," (de Brett, 1996, p. 17), hence the long history of imagery used in vocal teaching, for example Mason (2000), Nix (2012) and Williams (2013). Those directors who have studied vocal or choral pedagogy will be familiar with a myriad of images employed over the centuries to describe the inner mechanisms of the instrument. If they share these with their singers, or create their own images to communicate with singers, the co-creation of a concept which is inherently difficult to understand can provide a positive atmosphere and develop the relationship between them. Durrant writes of the sharing of ideas in relation to music's expressive character and the sense of purpose and enjoyment, (2005, p. 95), which can help in generating a more "democratic dynamic relationship between conductor and singers" (2005, p. 93). Some directors may be apprehensive about creating such a relationship, worrying their role as expert may be in question. However, several respondents in the research recalled images from more than twenty years previously, (for example DW Int, p. 6:2, 6:3), which demonstrates something of the lasting bond between singers and directors as well as the enduring nature of the images.

In amateur choirs where singers have "sometimes more interest than aptitude," but a deep commitment to the choir, (Smith & Sataloff, 2006, p. vii), singers may be gaining the whole of their vocal technical knowledge from their directors. These may be transmitted through imagery as it obviates any resistance to perceived difficulties

over the use of technical terms. According to Burwell, a "singers' technique includes expression, the art of performance and communication" (Burwell, 2006, p. 342). It is in the realms of interpretation and expression that many researchers, (for example Miller R., 1996, p. 5), accept the use of imagery even if they advise against it otherwise. This implies that nuances of performance which are frequently termed expression and which do not necessarily appear in the notation can be transmitted to the choir with imagery.

Imagery can be employed to create an atmosphere which pervades a piece or whole section of a piece. For example Ken used a series of images about fighting a battle and allowed choir members to make their own personal response to the theme of the text. This enabled singers to bring their own feelings and interpretation to the text and the music and influenced an extended period of the rehearsal. It is easy to see why this type of co-creation of a whole-choir atmosphere and way of expressing the music can generate a sense of choir-community. All participants, however expert, were contributing to a common cause and presenting a communally created performance; it was the opposite situation to the director deciding the interpretation and the singers merely performing it, and as such enhanced the relationships between the parties.

A particular feature of imagery's ability to positively affect the atmosphere and motivation in rehearsals had not been anticipated prior to the research, namely the humour of some of the images. It is difficult to quantify humour as the degree of amusement resides with the recipient as much as the provider, however more than 70% of directors⁵² suggested that a sense of humour was one of the key attributes of a successful choral director. Images such as, "it's like pouring custard downstairs, thick custard!" (Pete, R1, p. 1), or "don't sing it with the face of a dead fish!" (DL, R1), may not have been premediated but the effect on motivation is obvious. Respondents recognised the value of such humorous images which were often quoted outside of the rehearsal context, showing the additional impact on singers' memory. Using a sense of humour also enabled directors to criticise singers whilst still maintaining a positive atmosphere or even enhancing it. The imagery in general and the humorous, unusual and quirky images in particular, allows directors to reveal something of their personality to singers during rehearsals and enables a closer relationship to develop.

Several features of imagery have been outlined above: sharing meaning and building conceptual understanding; creating a language which is distinct to a particular group; enabling amateurs to gain understanding of technical terminology; co-creation of atmosphere or expression related specifically to a piece or movement; developing motivation (and possibly also regular attendance at rehearsals) through humour. Are these features indicators of a choir culture being created during rehearsals? If culture is "socially transmitted human behaviour (...) thoughts, speech or actions," then the answer is yes. If culture has norms and traditions that are generated, learned and transmitted by a particular group of people, then again the answer is a positive one. If culture is developed through a shared language, relationships and set of ideas, then again the answer is affirmative. It appears then that the use of imagery in choral rehearsals, particularly intra-choir and inter-choir stock images, and the sharing of rehearsal language enable a positive and specific choir-culture to be created. Singers and directors co-exist as different but equal parts of the community and develop the choir-culture as they rehearse and perform, generating a sense of belonging and fostering positive relationships. Imagery can enable singers and directors to absorb their culture through experience, observation and instruction and become immersed in their choir community.

The features of imagery outlined in this paper do not guarantee that directors can automatically and quickly develop positive, motivated and skilled singers who are able to create appropriate responses to their demands. However, the advantages that imagery offers may be attractive to directors who are interested in employing imagery as a valid and valuable strategy in choral rehearsals.

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^{52 70%} of those directors who answered the question.

⁵³ (Longman, 1985, p. 336)

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BIOGRAPHY



Sempre:
Society for Education, Music and Psychology Research

Dr Mary Black is a singer and conductor with a long-held interest in choral singing and directing; her PhD (Leeds University) is on the functions and effects of imagery in choral directing. She has presented at conferences nationally and internationally, most recently in Lund, Sweden in October 2016 and she is looking forward to presenting at the Cornwall International Male Choral Festival at the end of April. Her most recent publication (Bouncing and Dancing: The use and effect of verbal imagery in choral directing. In U. Geisler, & K. Johansson (Eds.), *Choral Singing: Histories and Practices*) was published in 2014. Mary is a Research Fellow at the University of Leeds and is director of Liverpool Phoenix Voices.

LETTERS TO MY YOUNGER SELF: INVESTIGATING CONSERVATOIRE GRADUATES' TRANSITIONS INTO THE MUSIC PROFESSION.

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ABSTRACT

In 2014, a study investigating the differences between creative students' imagined careers and their actual careers five years later, concluded that tertiary level programmes do not provide adequate career preview to their students. Research suggests that the transition from a creative higher education degree, such as one offered by a music college, and into employment is a time fraught with uncertainty.

21 participants shared their experiences of building a musical career by writing a letter to their younger self, and posting it on a specifically assigned page on Tumblr, a social network. The method was developed so as to provide a publically available resource in addition to generating data for analysis. Responses were coded using thematic analysis to investigate participants' lasting memories of graduation. Most letters intended to reassure and motivate, supporting previous findings suggesting that graduation is a time of anxiety. Practical advice that musicians gave centred around 'letting go' of self-doubt and pre-conceived ideas of success. Instead, participants urged themselves to value social connections and support, and remain open-minded and determined. Investigation of conservatoire graduates' experiences could provide further understanding of the challenges faced by career-young musicians, aiding institutions to prepare their graduates for a changing musical landscape.

Sempre:
Society for Education, Music and Psychology Research

TROMBONE AUGMENTATION WITHIN A MODERN **ELECTROACOUSTIC ENVIRONMENT**

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University of Hull, UK **ABSTRACT**

Instrument augmentation has walked side by side with innovation since musical instrument design began. The exponential growth of technology has created a fodder of exciting potentialities that offer seemingly infinite sonic explorations. This research paper examines the potential for trombone electroacoustic augmentation while using it to create textural works for live performance in a gesturally driven composition portfolio. It does so by considering the field today while exploring the development of augmentation in other areas and instrumental disciplines, extrapolating inspiring ideas (such as IRCAM's 'Augmented Violin') and adapting them to create original live works that blend acoustic and electronic timbres within a modern technological environment. The central objective of this research is to explore and create an electroacoustic environment for the trombone, blurring the line between acoustic and electronic timbres produced within a live performance framework. Extracts from an original electroacoustic composition portfolio⁵⁴ written by the author will be used to demonstrate a fresh augmentation system utilising modern commercial technology, such as the embedded accelerometers of a Nintendo Wii combined with a 'Hot Hands' sensor. These are then tweaked in order to control live sonic parameters as well as revisit some common misconceptions in the definition of electroacoustic instrumental music.

⁵⁴ 'Germany Calling' and 'Berio Sequenced' are two works that will have extracts performed. Performance space for one instrumentalist (the author) and AV will be required, along with a minimum of stereo monitors.

WHAT THE BAGATELLE BROUGHT: FILMIC MANIPULATION BY PRE-EXISTING MUSIC

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ABSTRACT

As the use of preexisting music in film has increased in recent years, exploration of its additive element can provide comprehensive and holistic interpretations to a given film or scene. Unlike the traditional film score, preexisting music is able to bring to bear social, cultural, economic and/or political associations stemming from its various origins. Through close readings of key moments in spaghetti western films of Sergio Sollima and Quentin Tarantino, this paper will describe preexisting music's unique ability to manipulate film. Beethoven's A minor bagatelle, "Für Elise" (WoO 59), a particularly hackneyed Beethoven work and a favourite of intermediate level pianists, appears rather cryptically in each film along with Italian and American music. By describing the piece's various levels of Otherness in terms of musical context and filmic narrative, I will demonstrate the way in which the Beethoven work brings about a disturbing effect upon the subject and viewer relationship, specifically as it regards the technique of visual suture. As the signifier/signified relationship is manipulated and possibly disintegrated, the viewer is able to perceive new and otherwise unavailable sociopolitical implications.

UNDERSTANDING THE PSYCHOLOGICAL DIMENSIONS OF MUSIC ENSEMBLE CULTURE

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ABSTRACT

It is well-documented that participation in leisure activities offers a range of social, emotional and personal benefits (Argyle, 1996). Research investigating the value of musical participation for leisure confirms similar benefits (Pitts, 2005). Music is thought to play a role in the development of self-identity (DeNora, 2006), which suggests that musical leisure may also offer opportunities for individuals to develop, refine or maintain personal identities. Working with a range of musical ensembles comprising individuals working in demanding professions unrelated to music, this study aims to explore the psychological dimensions of ensemble cultures and the impact they have on the participants' experiences of, and reflections on, their musical participation and their lives more generally. The research findings suggest, for example, that ensembles with a strong sense of identity and community afforded opportunities for complete immersion and escapism from stress elsewhere; and rehearsals were seen as 'refreshing' and provided motivation and confidence at work. This paper will explore the positive and far-reaching impact of an enriched identity through ensemble culture and will consider the significance of this for developing strategies which will foster well-being in work-pressured professionals and in an ageing population.

BIOGRAPHY



Karen Burland has research interests in musical development focusing on the environmental conditions leading to childhood musical success and the professional development of musicians during career transitions; cross-cultural comparisons of musicians preparing for performance careers; jazz audiences and their engagement in live performances in different contexts; and professional and amateur musical identities and how they are presented in performance. Karen is a University Student Education Fellow and is investigating the ways in which undergraduate and postgraduate students engage with, and perceive, employability activities during university and beyond. Karen is currently Head of the School of Music at the University of Leeds.

"IT'S BEEN AN INCREDIBLE JOURNEY": THE PRESENTATION OF SOCIAL CLASS IN TV MUSIC TALENT SHOWS, AND ITS IMPACT ON MUSIC EDUCATION.

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ABSTRACT

Television music talent shows such as *X Factor* are a major subgenre within Reality Television Programmes (RTV), and have become a significant part of 21st century contemporary culture. Now in its 13th season, the impact of *X Factor* on UK school music education is often mentioned in passing by teachers, but not directly addressed through research. Anecdotes suggest that RTV music talent shows have encouraged young people to sing in the music classroom, but that unrealistic expectations of instant success, and the habit of judging performers, may affect their perceptions of the validity of school music education. Notably, school music education is rarely mentioned by RTV contestants who describe the "incredible journeys" they have taken in order to participate in these programmes.

Existing literature on RTV frequently draws on class theories from Bernstein (1971) and Bourdieu (1984), and references the neoliberal agenda of promoting competition and hyper-individuality (Allen & Mendick, 2013). By applying these concepts to the highly produced 'reality' of music talent shows and the lived reality of school music lessons which reproduce social norms, this paper investigates the ways in which RTV's class-ifications (Morley, 2009) and journeys influence young people's musical journeys in their own realities.

BIOGRAPHY



Sempre:
Society for Education, Music
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Alison Butler holds an Ontario Trillium Scholarship at the University of Western Ontario, where she is in the second year of her PhD in music education. Her dissertation will explore intersections between music talent reality television programmes and school music education.

Alison has taught in a variety of UK schools, including four years as Director of Music in a state boarding school for pupils aged 7-18. Her research interests stem from these experiences; recent presentations and workshops have explored improvisation and creativity, instrumental practice approaches, and the impact of government policies on music education.

TOWARDS A THEORY OF SUBCULTURAL TRANSFER – PART 2: THE GREAT EXPECTATIONS

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ABSTRACT

Since the mid-1990s, in fandom and music subculture studies, Sarah Thornton's theory of *subcultural capital* has dominated the research as a highly influential framework. Drawing on Bourdieu's concept of *cultural capital*, Thornton suggests that people's subcultural capital is built on their possession and knowledge of cultural commodities associated with a certain subculture. It helps them to differentiate themselves from members of other groups, and therefore, in their own perception, raises their status among the society. On the other hand, as Thornton (1995) herself emphasizes, her research is "more thoroughly [an analysis] of the cultural worlds of the white majority" in the UK (p. 20). This fact makes us encounter a problematic situation if we use Thornton's theory directly as a framework when analyzing transcultural musical phenomena.

This paper is the second presentation of a paper series that I initiated last semester during the commencement of my doctoral work. The series propose to think on the possibilities of expanding Thornton's theoretical framework to make it more valid and useful in transcultural dimensions of research via focusing on several aspects of transferred and appropriated phenomena. Each paper of the series is intended to bring out different layers of theoretical and practical discussions, and concordantly, to log my research's process of generating a theory of subcultural transfer.

In this part, I question the issue of *autonomous identity construction* in Thornton's and other post-Birmingham scholars' approaches to the concept of subculture, and I take the problem of "expectations" to the foreground through drawing upon sociological and anthropological theories of *collective identity*, *emotion* and *affect*. By the word "expectations," my paper specifically refers to the external necessities – which grow separately from the autonomy of the subcultural capital holder – for the accumulation of subcultural capital in certain conjunctures.

The ideas and arguments of this paper series are progressively derived from my ongoing research on Turkey's indie music subculture.

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BIOGRAPHY

Safa Canalp earned his BA degree in sociology from Bogazici University and graduated from Istanbul Technical University's MIAM - Center for Advanced Studies in Music with an MSc degree in musicology. He is currently a PhD candidate at Humboldt University of Berlin's musicology department, and his doctoral research focuses on Turkey's independent music subculture.

INVESTIGATING THE EVERYDAY MUSICAL EXPERIENCES OF BLIND ADULTS AND ADOLESCENTS IN THE UK

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Background

Research investigating everyday musical experiences has expanded greatly in recent years and music has been found to fulfil a great variety of daily functions, including those associated with well-being maintenance. Despite increasing recognition of the important role of music in everyday life and well-being, literature investigating the everyday musical experiences of vulnerable and minority populations is limited. For individuals with visual impairments (VI), this investigation is overdue for several reasons. Firstly, associations have long been made between VI and music, across history and throughout the media. Yet, explorations of musical life for VI individuals has, thus far, primarily focused on the relationship between VI and musical processing. Secondly, literature suggests that music may hold a particularly important place in the lives of VI individuals, providing children with opportunities for developing social relationships, achieving a sense of mastery, and developing sensory awareness. To date, even less research has considered the impact of VIs on musical life in adulthood, although the work of Baker and Green (2015) explored the lives of visually-impaired musicians, offering the insight into the lives of this socio-music group. A recent quantitative study of attitudes and uses of music by VI adults was carried out by Park, Chong and Kim (2015). Findings suggested that VI individuals may value music more highly, and engage in a greater amount of musical activity for leisure than their sighted counterparts. Finally, VI has been found to impact negatively on psychological and psychosocial functioning. As such, it is vital to explore the potential role that music may play in reducing these effects. Consideration of the experiences of these individuals is especially important given that the number of people with VIs in the UK is predicted to rise as a result of an aging population and increase in age-related eye diseases (Action for Blind People).

Aims

Research has yet to consider the everyday musical experiences of the UK's wider blind community, or explore the topics across the adolescent/adult age range (16 years \leq). This research has four main aims:

- 1. To expand current understandings of everyday musical experiences
- 2. To explore the role of music in the lives of visually impaired individuals
- 3. To assess the accessibility of musical experience for this group
- 4. To identify if and how access to music and musical experiences might be improved

Method

Stage one: Focus groups with VI participants providing initial exploration of the topic. Thematic analysis of data. Stage two: Semi-structured interviews in the homes of participants. In-depth exploration of musical engagement and the practical impact of VIs on accessing music. IPA data analysis.

Stage three: UK-wide survey. Quantitative analysis exploring commonalities and associations across a broad sample of participants.

Results of study 1

Analysis of focus group data identified a number of key findings relating to the musical lives of participants:

- Functions of music identified in the study reflected those commonly acknowledged in the literature. However,
 the subtheme "Occupation", derived from participants' vocational use of music and their perception of the
 availability of musical job opportunities for VI individuals indicated some difference in the perceived
 importance of music for these individuals
- Some participants suggested that having a VI may alter the way that sound and music is perceived. However, there was no consensus as to whether this was an automatic result of a visual impairment, or a conscious and deliberate adjustment to how they chose to respond to their sensory world
- At a practical level, music may provide individuals with a VI with a pastime which is preferable to other activities (e.g. sport) due to its perceived accessibility and safety
- A number of barriers, regarding accessing and purchasing music, engaging with written information (e.g. song lists), as well as accessing live music venues were identified
- Both age and type of VI (e.g. congenital, late-onset) may alter the impact that a VI has on musical engagement

Conclusions

Focus groups offered a useful means of exploring participants' musical lives. In general, participants were highly musically engaged and many similarities can be found between current findings and existing literature on the topic of everyday musical experiences, particularly with regards to functions and the importance of music. However, it is apparent that a VI may impact on an individual's ability to access musical experiences, particularly for elderly individuals whose motor skills may also reduce levels of accessibility. Future fieldwork will focus in more detail on technology preferences and accessibility, the live music experience, and preconceptions and beliefs regarding VI and musicality. It would also be useful to consider the experiences of those living with late-onset sight loss in greater depth.

Keywords

Musical experiences, engagement, everyday life, visual impairment, blind.

BIOGRAPHY



Sempre:
Society for Education, Music
and Psychology Research

Claire is a second year PhD student at the University of Leeds. Her primary research interests relate to everyday musical experiences, and she maintains a fascination for the vast array of interrelated experiences which comprise our musical lives. Claire's doctoral project explores the role of music in the lives of adults and adolescents with severe visual impairments in the UK. She is co-supervised by Dr Alinka Greasley and Dr Karen Burland and is funded by the University of Leeds.

TCHAIKOVSKY'S MANFRED: BRITISH POEM TOLD IN RUSSIAN LITERARY IDIOMS WITH COSMOPOLITAN SOUND

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In 1885, Tchaikovsky finished *Manfred*, a program symphony that is based on Lord Byron's "Manfred." It depicts the tragic hero seeking redemption from his crime by supernatural means. Many scholars provided biographical interpretation of the work, but its social context remained undiscussed.

Cui's review provided us insight as he praised the portrayal of salvation in *Manfred*'s death, which "is entirely contrary to Byron's intention." Provided that Tchaikovsky was connected with Russian psychological realist novelists and an avid reader of their works, I argue that the distortion results from a reading of Byron's poem in this Russian literary tradition, which emphasizes representations of collective psychology. Manfred, belonging to the category of superfluous man in the tradition, can only be redeemed by conformation to social norm, which is a religious one in 1880s Russia.

In this article, I first illustrate connections between Tchaikovsky and psychological realism. Then I show how the religious undertones in the last two movement of *Manfred* reflect the social norm of that period. I also demonstrate stylistic influences from Berlioz, Schumann and Wagner. *Manfred* thus, with its cosmopolitan sound, addresses local society in local literary idioms.

HERITAGE, FASHION, OR INDIVIDUAL PREFERENCE? WHAT EARLY-20TH-CENTURY PIANO RECORDINGS TELL US ABOUT PERFORMANCE PRACTICE

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ABSTRACT

Early-20th-century recordings provide audio examples of what might be the performing styles of the (late) 19th century. Theoretically, those who were educated in the 19th century could have continued with 19th-century performing styles, or followed the same practice as that of their masters with whom he/she studied. Supposedly, there were identifiable styles which belonged to certain periods in the past. It also seems that there is a hypothetical logic to support 'written-document-based' research on what past performance practices might be. However, is it true that a certain performance practice should have conventionally applied by most musicians/composers who were composing and playing in the same period? According to some early recordings made by the pupils of Czerny, Clara Schumann, Liszt, Chopin, Theodor Leschetizky, and Busoni, and by the pianists who were known to be an expert of certain composer's works, different performing practices appear to have existed in parallel. Pianists trained in the late 19th century did not necessarily present the same styles, and 'modern styles' today could actually be partially the styles from the past. This paper focuses on whether 'arpeggiation' was used among early-20th-century pianists to discuss what the basis of performance practice could be – musical heritage, fashion or individual preference.

BIOGRAPHY



Beth is a pianist and performance practice researcher. She aims to investigate the implications of composers' original intentions for performance practice, and to combine the beauty of the sound of modern instruments with historically-informed performance. She has been researching 18th- and 19th-century composers' individual notational markings from their autographs. Her articles on composers' slurrings, historically-informed modern-piano performance, and performance practice appeared in *Early Music Performer*, *International Piano Magazine*, and *Clavier Companion*. Since 2014, she has been recording on one of Bartok's Bösendorfer pianos, seeking the balance between recording technology, potential performance practice, and the specific characteristics of this particular piano.

ANTHEM

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ABSTRACT

Anthem is a response to the 2016 EU Referendum and the effects the result had and are continuing to have on the foreign population of the UK, and more specifically, Hull. Within the piece, written from wind trio and string quintet, the strings represent the peaceful and harmonious international community in the city and the wind instruments represent both the referendum (specifically the Leave campaign) and the distasteful aftermath which included attacks on and threats to the international population among other communities. The material that the wind musicians are given is improvised based on given pitches which aims to reflect the uncertainty and risk following the result of the vote. The pitch material in the string parts is based on the national anthems of the five largest national population groups in Hull. These are, in descending order, British (88.05%), Polish (1.81%), Chinese (0.44%), German (0.42%) and Lithuanian (0.32%)*. Each anthem has been transposed into C major to ensure consonance, representing the harmony and consonance in the community, and at different points notes have been lengthened both to add rhythmic interest and further reinforce the consonant harmony. As the piece progresses, this consonance becomes disrupted by the unseen wind trio. The piece ends with an unresolved chord in the strings suggesting that the future is uncertain, yet remains hopeful that the strength of the international community will prevail.

*Data collected from the 2011 UK Census. (ONS Crown Copyright Reserved 2016 from Nomis).

BIOGRAPHY



Sandy Clark is a British composer, trumpet player and conductor. His interest in opera truly began in 2014 when he re-orchestrated and conducted the Hull University Opera & Musical Theatre Group's production of Bohuslav Martinu's *Hry o Marii* during his final year of undergraduate studies. Upon completing his BMus at the University of Hull, Sandy went on to study for a Masters in Composition at Trinity Laban Conservatoire of Music and Dance under Stephen Montague where his final project was a short electronic opera. Whilst at Trinity, he had the opportunity to write for various groups and soloists including Trinity Laban Symphony Orchestra, the Piatti Quartet, pianist Matthieu Esnult and flautist Lin Lin. Through these performances and performances of works during his undergraduate degree, Sandy's compositions have been performed throughout England, France, China and aboard cruise ships. He is currently studying for his PhD in Composition at the University of Hull, focusing on the creation of a new, accessible and immersive opera.

INVESTIGATING DESIRED ARTISTIC OUTCOMES IN MUSIC PERFORMANCE: AN ETHNOGRAPHIC STUDY IN HIGHER MUSIC EDUCATION

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Universitário de Santiago, Portugal & University College London, UK ABSTRACT

Desired artistic outcomes (DAO) have been recognized as being the aesthetical conception that performers aim to achieve on the concert platform. Such internal phenomena emerge from personal points of view concerning music-making and career. Although previous studies suggest that a customary music teaching paradigm is changing towards a more holistic artistic approach, in many studies students report that they are not encouraged enough to explore their own DAO. Such lack of encouragement is reported as one of the factors responsible for difficulties encountered in the transition from higher education to employment in the music industries. This paper aims to understand DAO pursued by higher education students. Through an ethnographically informed action research project, four research questions were addressed: How do students conceptualize their DAO? How might DAO be achieved? What are the challenges faced by students in achieving their DAO? and how can students be helped to nurture their DAO? Results suggest a new multidimensional perspective concerning DAO that integrates social, artistic, personal and behavioural elements. Moreover, these same results emphasize conceptual, intrapersonal and interpersonal factors that are embedded in students' perspectives concerning the challenges, achievements, and nurturing of DAO.

DO NOT GO, MY LOVE/HISTORY OF A SONG: MAPPING THE PERFORMANCE PRACTICE IN THE SONGS OF RICHARD HAGEMAN (1881-1966)

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The Dutch-born American and Oscar-winning composer Richard Hageman encapsulated various musical cultures in his artistic output as conductor, pianist, and composer of mainly art songs and film. He is best known, particularly among the American Art Song community, for his songs for voice and piano. Of his output of 69 published songs the 1917 setting of Rabindranath Tagore's Do Not Go, My Love received the most attention by performers since its composition to the present day. Having generally been neglected in scholarly investigation until now, this presentation aims to briefly introduce Hageman as a song composer, and then pinpoint the emergence of a performance practice of his songs. The commercial recordings from between 1924 and 1999 of Do Not Go, My Love, plus some live performances by professional artists, form the basis of this research project.

BIOGRAPHY

South Africa-born pianist Nico de Villiers is based in London and in demand as soloist, accompanist and coach in the UK as well as abroad. He holds degrees from the Royal Conservatoire of Scotland, University of Michigan, and the Guildhall School of Music and Drama. Recent debuts include performances at the Barbican in London, the Kennedy Center in Washington, D.C., Birmingham Symphony Hall, the Mozarteum Grosser Saal in Salzburg and the Beethoven-Haus Kammermusiksaal in Bonn. Nico has a long association with the music of Ernst von Dohnányi (Dohnányi Ernö). In addition to various performances of his piano quintets in Sweden, South Africa and the United States, Nico performed Dohnányi's complete piano chamber music in a three recital series at the Guildhall School of Music and Drama in 2008. Focusing on another lesser-known composer, Nico recorded André Tchaikowsky's Piano Sonata for the Toccata Classics label. Nico features in the EntertainmentTV documentary 'Rebel of the Keys', exploring the life and music of André Tchaikowsky. Nico performed Tchaikowsky's works in England, Poland and South Africa. Nico is currently undertaking his doctoral research at the Guildhall School of Music and Drama, focusing on the songs of Dutch-born American composer Richard Hageman. He is grateful for the generous support of the Guildhall School and the International Opera Awards. He has recently co-written and published the first ever biography on Richard Hageman entitled 'Making the Tailcoats Fit' Hageman conducted at the Metropolitan Opera and scored some of the best-known westerns of John Ford.

CHANGING SCHOLARLY CULTURE: THE ACADEMISATION OF POPULAR MUSIC IN NORWEGIAN HIGHER MUSIC EDUCATION

Professor Dr. Petter Dyndahl, Professor Dr. Sidsel Karlsen, Professor Dr. Siw Graabræk Nielsen & Professor Dr. Odd Skårberg

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Hedmark University of Applied Sciences, Norway & Norwegian Academy of Music, Norway ABSTRACT

With a hundred years (1912-2012) of Norwegian master's and doctoral theses written within the field of music as an empirical backdrop, this paper will present results from an extensive study of the academisation of popular music in higher music education and research in Norway. Theoretically, the study builds on the sociology of culture and education in the tradition of Bourdieu and some of his successors, in the sense that the Bourdieusian concept of cultural capital (Bourdieu, 1984; 1986/2011) has been further developed and re-conceptualised in the forms of cultural omnivorousness (Peterson, 1992; Peterson & Simkus, 1992; Peterson & Kern, 1996) and musical gentrification (Dyndahl, Karlsen, Skårberg & Nielsen, 2014; Dyndahl, Karlsen, Nielsen & Skårberg, 2016). The former includes popular culture in the concept of cultural capital, while the latter emphasizes the existence of cultural hierarchies within the popular culture itself. The methodological design of the study is that of a comprehensive survey of the entire corpus of academic theses produced within the Norwegian music field. On this basis, the research group has examined what forms of popular music have been included and excluded respectively, how this aesthetic and cultural expansion has found its legitimate scholarly expression, and which structural forces seem to govern the processes of academisation of popular music in the Norwegian context. The results show that popular music to a large extent has been successfully academised, but also that this process has led to some limitations of academic openness as well as the emergence of new power hierarchies within Norwegian music academia.

BIOGRAPHY



Petter Dyndahl is professor of musicology, music education and general education at the Inland Norway University of Applied Sciences, where he is head of the Ph.D. programme in teaching and teacher education. He has published research results in a wide range of disciplines, including music education, cultural studies, popular music studies, music technology and media pedagogy. Currently, he is project manager for the research project *Musical gentrification and socio-cultural diversities*, which is funded by The Research Council of Norway for the period 2013–2017: www.inn.no/MG Occasionally, Dyndahl also composes music and plays the guitar.

'GIRLS CAN SING TOO ...' CULTURAL POLICY, MUSIC EDUCATIONAL ISSUES AND GENDER PERSPECTIVES OF CHORAL ENSEMBLES WITHIN OXFORD UNIVERSITY COLLEGES AND HALLS

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ABSTRACT

This paper presents a part of an on-going study on cultural-policy issues and organisational / music educational perspectives of choral ensembles within Oxford University colleges and halls. This part of the study observes the perspectives of 14 music directors and 6 organ scholars towards the somewhat significant changes that have occurred within the Oxford choirs, particularly in terms of increased female participation and access to choral education. Evidently, the long history of cathedral choirs in Oxford (and in England in general) has been the history of a relatively male dominant field until the latter part of the 20th Century. Findings indicate that there is a widely acknowledged hierarchy among the choirs, in which the 3 Choral Foundations (Christ Church, New and Magdalen College), who still maintain the ancient tradition of male voices and boy trebles (with associated preparatory schools from which the trebles are drawn) that spans a period of 1400 years within the English church, are the most renowned in terms of musical quality, history of musicianship and international reputation, even though some of the mixed-voice choirs are known for excellent musicianship. This is linked to different historical contexts and traditions, different access to funding for musical activities, administrative and cultural policy issues and competition in terms of musical talent. Findings indicated also that most interviewees were in favour of gender equality in choral participation but some of them were also conflicted towards the notion of 'preserving a tradition' by maintaining the male-voice choirs versus securing opportunities for both boys and girls / men and women to pursue their musical interests on equal terms.

MUSIC SCHOOL CULTURE IN FINLAND

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ABSTRACT

In Finland, the musical education of children and young people is often carried out in partly state funded music schools. Studying in music schools is an extra-curricular activity. Students are selected through entrance examinations. Accomplishing degrees enables the students to apply for higher level musical education.

My presentation is based on over one hundred texts by former and current music school students. I asked the respondents to write freely about their experiences relating to exclusions and inclusions in music school. The data was collected online. My research elucidates the students' views of the music school as both a learning environment as a social space that is created by both students' relations to each other and to the relationship between a student and her/his teacher.

Which factors enable starting studying in music schools? For what sort of reasons do some students abandon their studies before graduating? Are there implicit hierarchies between students in music schools? What sort of experiences of inclusion and exclusion can be found in the data?

The results enable developing more inclusive practices in music schools, and possibly help diminish the number of students dropping out of music school.

BIOGRAPHY

Heidi Elmgren (M.Soc.Sci) is a graduate student in philosophy at the University of Jyväskylä. She is writing her doctoral dissertation on the working principles of meritocracy and the paradoxical nature of merit as one of the central values in Western societies that enables equality but can also be harnessed to justify social exclusion. She is currently writing a sociological article that will be a part of the dissertation on Finnish music school students' experiences of inclusion and exclusion within the institution. Those inclusions and exclusions are partly based on perceived merit.

Elmgren's other interests include political and feminist philosophy, learning, and recognition theory.

USING REFLECTION TO DEVELOP INSIGHTS INTO MUSICAL PRACTICE AND PERFORMANCE: A PILOT STUDY WITH CHINESE M MUS STUDENTS.

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University of Liverpool, UK ABSTRACT

Reflection has been a part of tertiary education in England and Wales for over twenty years. Reflective practice is employed, for example, in the training of teachers, medical staff, engineers and students of the performing arts. The development of reflective skills, as Boud (2010) points out, may lead to surprising outcomes which challenge students to re-consider their approaches to individual and group learning. Assessed written reflection has been a part of undergraduate performance modules at the University of Liverpool for the last ten years and research is currently being conducting into the role of reflection and musical maturation of undergraduate classical and popular musicians which is described by Esslin-Peard et al., (2015, 2016).

The University of Liverpool offers a M Mus in Performance which, over the last five years, has attracted increasing numbers of students from mainland China. According to Wu (2014), South East Asian students must deal with linguistic, academic, social and cultural challenges. In this pilot research project, we analyse the reflective writing of Chinese M Mus students in an effort to understand whether cultural heritage, a Confucian approach to pedagogy based on effort and rote learning and prior individual musical experiences help or hinder the develpoment of reflective practice. This study offers insights into the challenges facing both Chinese students and faculty staff working with reflective practice which will be of interest to researchers working with Chinese students in other academic disciplines.

Introduction

UK tertiary education institutions have welcomed Chinese students for over 20 years and numbers are predicted to continue growing, reaching perhaps 72,000 in 2020 (Wu, 2014). The University of Liverpool, where this research project is based, has been associated with Xi'an Jiaotong-Liverpool University for over ten years. Whilst the focus of this joint campus has been on business studies, the UK campus has witnessed ever increasing numbers of mainland Chinese students applying for undergraduate and postgraduate courses. For the music department, this has resulted in a major cultural shift in applications over the last ten years. Whereas formerly the M Mus in Peformance attracted UK or EU students, it now accepts a majority of Chinese students on to the one year Classical M Mus course. This has not been without some challenges. The M Mus course incorporates written reflection, based upon a practice diary, as an assessed element of the first semester of study. The act of reflection, based on individual critical self-analysis of practice and performance seems to contradict Confucian philosophies of learning and thus represents a challenge for pedagogic practice. In this paper, we examine the self-reported behaviours and experiences of two cohorts of M Mus students and draw comparisons with existing research into the reflective practices of Western undergraduate students on a classical performance module.

Confucian philosophy

The Chinese philosopher Confucius, (551 BC - 479 BC), describes approaches to education which have had a major influence not only on Chinese, but South Asian peoples. At the heart of Confucian principles is the idea, as Starr (2012) explains, that 'education was the route to social status and material succes and promoted harmony based on morality and hierarchy.'

Confucius himself was a musician and, as Huang and Thibodeaux (2016, p.28) relate, he was 'insatiable in learning' and worked hard to attain excellence in muisc. In addition, music was seen by Confucius as a medium through which rulers could establish moral virtue through education, which, in turn, would create virtuous leaders. These leaders would uphold the values of self-respect, kindness, honest, perserverance and benevolence.

Music education in China

Wang (2010) writes of piano education and Chinese piano music culture from Shenzhen university in mainland China, making the link between culture and politics clear, stating 'that the flourish of piano music culture was the cultural mapping that Chinese traditional culture "connected with the politics".' Whilst the politicisation of music education in general is normal within the context of the Peoples Republic of China and continues to be so, as Ho (2017) discusses in detail in her book, Popular Music, Cultural Politics and Music Education in China, there has been, since 1977, a gradual realignment of Confucian principles with primary and secondary education. As Starr (2012) states: 'The status of education remains high in Confucian heritage cultures, this is reflected in the degree of parental interest in education, in pressure on children to succeed at school and in the priority it recieves in family expenditure.' The explosion of interest in children taking individual lessons in violin, piano and singing in the last 20 years has led, as Huang and Thibodeaux (2016) explain, to the emergence of a group of mainly urban middle-class parents, know as 'piano parents', who are willing to invest considerable financial resources in their children taking piano, violin or other instrumental or vocal lessons.

Turning now to piano pedagogy, we discuss two studies describing students' experiences in mainland China. Huang and Thibodeaux (2016) observed piano teaching at Xiamen University and reported that students focused on skill acquisition without developing their listening skills or learning about composers and struggled with the

artistic, aesthetic and emotional aspects of interpretation. At the Beijing conservatoire, as Lin (2002) reports, teaching styles were heavily influenced by the historical involvement of pianists from the Soviet Union and Eastern Europe who came to China in the 1950s. She explains that the pedagogical approach combined a focus on technical ability, which she describes as Chinese and developing a fine singing tone, which is ascribed to Russian piano tutors. Undergraduate students on the four year piano course at the conservatoire have weekly two hour lessons. Some studying with a particular professor were expected to spend the first 30 minutes of the lesson on technical studies before moving onto pieces. They were also encouraged to watch their peers during one-to-one tuition

Vocal tuition in China developed from the 1920s with the introduction of the bel canto style which was adapted to confirm with Chinese cultural principals. In her study, Zhang (2016) explores vocal tuition at the Shanghai Conservatory of Music. Within a Confucian model of education, students hope one day to become singing teachers and thus can lead a life 'serving as someone's guardian'. Students hold their vocal tutors in high regard and 'are not encouraged to use critical thinking while solving vocal problems with their teachers, (Zhang, 2016, p. 294). Furthermore, to give a good performance, students should think about 'the tender feeling of mother love', rather than breathing technique and diction. This leads Zhang (2016) to conclude that vocal music, like other forms of music, is subservient to the state:

In the end, vocal music always seems to be a mirror of the contemporary culture which reflects the people and the civilisation in the contemporary society.

Given the social, cultural and pedagogic context of music education in China, what are the motivating factors which drive Chinese students to study abroad and how do they cope in Western educational institutions?

The experience of Chinese students abroad

As Wu (2014, p.438) reports, the three main reasons why students from mainland China choose to study in the UK are a desire to experience new culture, to be in England with native English speakers and to pursue a programme of study which would enhance their future career aspirations. Given the differences in approaches to education in general and music education in particular presented above, it is to be expected, as Zhou and Todman (2009) discuss, that Chinese students need to be prepared to adapt culturally to the host nation where they choose to study. Difficulties experienced by Chinese students include the challenge of following lectures and reading academic papers in English. However, these challenges were mitigated by group support from Chinese peers. The authors note that academic staff also needed to be sensitive to the needs of Chinese students, both academically, linguistically, socially and culturally. Fang et al., (2016) explore the experiences of Chinese students on a two-year Master in Education programme in Canada. They noted the following barriers to learning, as reported by the Chineses students: the English language, unfamiliar approaches to teaching (including such comments by tutors that 'there is no standard answer' which Chinese students found perplexing), expectations of developing critical thinking skills, difficulties in adapting to Western culture and lack of confidence to join with discussions and group activities.

Practice and metacognitive practice strategies

It is well documented that practice is a key part in the development of musical excellence (e.g. Austin & Haefner-Berg, 2006). Classically-trained musicians often report 10,000 hours or ten years of practice to reach professional standards (Ericsson, Krampe and Tesch-Römer, 1993). Despite the re-iteration of the 10,000 hour route to mastery by Gladwell (2008), the assumption that expert status is the result solely of time spent practising has been challenged recently, for example, by Hambrick et al., (2014), who highlight other factors such as IQ and personality. Extensive research has been conducted over the last 30 years by academics into the practice habits of classically-trained musicians. Surprisingly, researchers have not agreed on an individual model which best explains practice behaviours, as it appears to be difficult to find a consensus about which behaviours should be included. Hallam (2001) investigated expert practice and conceded that even the definition of an expert is openended. However, she concluded from interviews with 22 professional musicians that they do indeed 'learn to learn' (p.28).

In the absence of consensus about what an individual does to become an expert, we consider the strategies that are thought to support learning which may variously be grouped under titles such as metacognition, self-regulated or independent learning. Outside the field of music, Zimmerman (2002) describes how high school students in the United States were helped by their teachers to develop self-regulated learning strategies, which he links to metacognition. The key elements which promote more effective self-regulated learning include setting proximal goals, self-awareness, monitoring progress, self-motivation, effective time management, attributing causation to outcomes and the ability to apply and adapt newly gained knowledge to future behaviour and skill development. Similarly, Hallam, (2006, pp. 122-123) and Jorgensen and Hallam (2009, p. 270) explain that metacognitive practice strategies involve planning, monitoring and evaluation of learning. Asking 'how', we would suggest, acts as a catalyst, helping students to identify their approaches to practice and develop more self- awareness about metacognitive practice strategies.

Reflection and music education

The concept of reflective practice has been embraced by tertiary educational institutions across the English-speaking world over the last three decades, following theories of reflective practice that were developed by Schön (1987) and refined for educational practice by Ghaye (2011) and Pollard (2002), amongst others. In tertiary education the term 'practice' is used to describe the development of skills, knowledge and expertise requisite for a particular profession, such as that of a doctor, nurse or engineer. Trainee primary and secondary teachers, for example, are taught to reflect on their practice, i.e. their experiences in the classroom and suggest ways in which to

improve their lesson delivery, as Biggs and Tang (2011) describe. In music education, Leon-Guerrero (2008) reports that music students need to develop skills in (and of) reflection in order to develop their self-regulating capabilities for practice and performance.

Esslin-Peard (2016, 2017) investigates the relationship between reflection and musical learning with classical and popular undergraduate performance students, highlighting the different speeds at which students adopt reflective practice in rehearsal and performance, based upon individual practice diaries and an assessed end of year reflective essay. The Head of Performance does not 'instruct' his students how to reflect, preferring to let them create their own learning journeys. This mirrors the experience of reflective practitioners such as Cowan (2013, p.4), who has worked with engineering students for over 30 years and reminds us:

I want to empower each learner supportively [...] I try to help them to be the best that they can be – but always leave them to decide what to do and how to do it. I certainly do not instruct, or tutor.

However, the process of reflection can be challenging, as Boud (2010, p.33) reminds us:

Reflection is an open, unpredictable process. It is dynamic and changes over time. It necessarily has unintended consequences ... it deals with matters that do not have a ready solution and are not clearly formulated and, as such, it cannot be controlled and managed as a routine process.

In this study, we ask how students from a non-UK cultural background adapt to the challenges of reflective practice in their practice behaviours.

Research Questions

The focus of this pilot study is to ascertain how M Mus students from the Republic of China react to learning about reflective practice. We pose the following questions:

- What are the reactions of Chinese students to keeping a practice diary?
- To what extent do students develop metacognitive practice strategies as a result of using the practice diary?
- To what extent do reflective essays offer evidence of the development of critical self-awareness about the process of practice?

As there is no research about reflection and musical learning in the Republic of China, we pose these questions of the Chinese students on the M Mus performance course.

Background to the pilot study

Two cohorts of M Mus students were invited to sign an Ethics Consent Form, asking for their agreement to participate in this study anonymously, to release their first semester reflective essays to the lead researcher and participate in interviews. This resulted in a sample size of 14 students from the 2015-2016 cohort and 15 students from the 2016-2017 cohort. Table 1 below shows the country of origin of students in the two cohorts:

Table 1: Students and country of origin

| Cohort | China | Taiwan | USA | Thailand | UK |
|-----------|-------|--------|-----|----------|----|
| 2015-2016 | 12 | | 1 | 1 | |
| 2016-2017 | 11 | 1 | | | 3 |

The majority of students were pianists or singers, which reflects the preference of Chinese school-aged childrens' choices of instruments, as reported by Huang and Thibodeaux (2016) quoting US media, who tell us that 36 million students in China study piano and 50 million students learn violin. The principal study choices of the two cohorts are shown below in Table 2:

Table 2: Principal study for pilot study cohorts (n=29)

| Instrument | Piano | Voice | Flute | Tuned Percussion |
|------------|-------|-------|-------|------------------|
| 2015-2016 | 9 | 5 | | |
| 2016-2017 | 9 | 3 | 2 | 1 |

In addition to the reflective essays, unstructured interviews were conducted with M Mus students and the Head of Performance, who leads the M Mus Module, as shown below in Table 4:

Table 4: Interviews

| Year of study | Student | Interview date | Principal study | Country of origin |
|---------------|-------------|----------------|-----------------|-------------------|
| 2015-2016 | MM | 30.6.2016 | Voice | USA |
| | YY | 30.6.2016 | Piano | China |
| 2016-2017 | NL | 14.2.2017 | Piano | China |
| | YD | 14.2.2017 | Piano | China |
| | YW | 14.2.2017 | Piano | China |
| | ZZ | 14.2.2017 | Piano | China |
| Faculty | Head of | 25.3.2015 | Viola | UK |
| | Performance | 30.6.2016 | | |

Methodology

Following previous research into the experiences of undergraduate musicians who took the Performance Module at the University of Liverpool (Esslin-Peard et al., 2015), a phenomenological approach was taken to interpreting data, reflecting research projects in music education by Reid (2001) and Pulman (2014), for example. This is important, as the focus of the research is to understand the human experiences of the students as they learn about reflection (c.f. Denscombe, 2014) without any pre-conceived hypothesis or model.

Initially, the lead researcher read the students' reflective essays, looking for common themes. Following McKee (2003), repeated close reading of all the available narratives was considered to be the most appropriate method to ascertain how students' behaviour and attitude towards practice was changing, which follows the 'zooming in' approach of Johansson (2012) and the reported methods adopted by Green (2002) and Smith (2013) in exploring interview data from interviews with popular musicians.

Approaches to reflective practice

Music educators like Nicol and Macfarlane-Dick (2006) and Daniel (2001) describe the use of video to stimulate reflection after musical performances. Daniel (2001, p. 224) discovers that writing a reflective essay encourages reflection about performance skills. These studies echo the findings of Clark et al., (2014) who found that learning and practice behaviours are linked to levels of expertise, and suggest that conscious, stimulated reflection is useful to analyse past actions and could be a catalyst for conscious change. The Head of Performance at the University of Liverpool introduced reflective practice in 2005 based upon three elements: the individual practice diary, performance workshops in which musicians practised in front of their peers and the annual assessed reflective essay.

The practice diary acts as a record of practice behaviours but, as the Head of Performance explained in an interview conducted in 2015, the practice diary alone does not necessarily lead to reflection:

I don't think a diary, if it's visceral and therefore real, I don't think it can be reflective. It's mixing two things up and it falls into the same trap of 'You'll get better by doing'. If you do a diary, you'll become reflective. I don't think that's true. If you do a diary, it is merely a log. You then have to do the 'stop, think'. You intercept the day-to-day hassle with a moment of deliberate thinking. That's not the same as believing that just because you're sentient, you are being reflective, (TS, 2015).

Perhaps surprisingly, M Mus students were not given guidelines for keeping a practice diary or writing their reflective essay. The Head of Performance justified this approach in interview:

I have this innate reluctance to put things in writing because it reduces flexibility, it reduces spontaneity, it reduces the ability to come up with the appropriate comment at the time. If somebody can say 'But it says so and so and I'm sticking to that [in the guidelines], to me that is a fossilization, (TS, 2016).

The assumption that Chinese students would be willing to embrace such an apparently unstructured approach to learning might present an enormous challenge as reported by Fang et al., (2016). However as the Head of Performance explained in interview, he regards 'public practice' by students in the weekly performance workshop as a key element of his pedagogical input:

I try and get them to practise in public, I encourage them, I practise for them. In a sense, they can all witness it. Then I ask them questions about it: 'So what's the difference?' 'What has happened?' (TS, 2016).

This experiental approach which, one might argue, transcends any language barriers helps students to learn by doing, listening and watching their peers with the support of their tutor. Below, we discuss student reactions to the practice diary as described in their reflective essays, accounts which point towards the development of metacognitive practice strategies and present an overview of the differing levels of reflective writing provided by the M Mus cohorts.

The practice diary

The notion of keeping a practice diary in which notes are made about every lesson and practice session was totally unfamiliar to the Chinese students. Practice at home in China involved many hours of repetition, particularly for pianists, as these students explained:

In China, I think aim of practice is that [it] cost a lot of time to play the piano, if you practise many times and long time, you will get good results. When I played the piano in China, teachers and parents always required me to practise a long time, they told me that I need to play the piano at least 4 hours, (MN, 2015).

When I was a child after I finished my homework, I could not do anything what I want to do, I had to sit down in front of the piano and practise. Even in the most important festival in China, Spring Festival, I also need to practise, (QZ, 2015).

To be honest, in the past I have a lot of bad habits such as repeat practice and prefer to play the whole piece when I made mistake. However, when I begin use of practice diary, I recognised that before method was extremely waste of time, (YZ, 2015).

Not all the M Mus students understood that the practice diary would help them to become more self-aware. One singer in the 2015-2016 cohort made no mention of practice or the practice diary in the reflective essay, writing only about the repertoire for the end of semester recital. Four students from the 2015-2016 cohort and two from the 2016-2017 cohort described technical exercises without relating these exercises, whether for pianists (n=2) or vocalists (n=4), to how they might improve their personal technique or adapt their practice behaviours. It is hard to ascertain whether this lack of reflection is due to factors which were highlighted by Fang et al., (2016), particularly

the challenge posed by having to become self-critically aware and realising that there may not be a 'right answer' to a particular question, or whether there was an underlying resistance to any kind of change in practice habits.

A critical difference may be the teacher-pupil relationship, as one student explained in interview, 'in China, the teacher do the reflection work for you', (YY, Interview, 2016), which echoes the descriptions of relationships between piano teachers and their students reported by Huang and Thibodeaux (2016, p.26).

The singer from the USA also commented on the difficulties of starting to keep a practice diary, suggesting that the problems were not just linguistic or cultural:

The biggest thing I have had to adjust to is the not-so-simple task of writing things down. It seems like an easy job, but when you have to actually stop and think about what you are doing, why you're doing it and how you're doing it, things can get a little difficult. It's almost an entirely new way of thinking, (MM, 2015).

One Chinese pianist admitted that she was resistant to changing her practice behaviours:

I determined to write practice diary. However, after one week, I still feel [it's] too hard to carry on. During this period, I have found an important thing that I am resistant to change my habit. Practice diary has recorded all of my mistakes. At the same time, I found that I usually ignore some mistakes when I do not use practice diary, (YW, 2016).

For the remaining students in the two cohorts (n=22, including three English students, one student from the USA, one student from Thailand and 17 from mainland China) efforts to get to grips with the practice diary gradually led to descriptions of deliberate practice behaviours. The most frequent themes cited in the reflective essays included recognition of play-through behaviours, becoming aware of mistakes, slowing down difficult passages and repeating a phrase ten times perfectly, for pianists, practising left and right hand parts separately and learning to use a metronome.

These descriptions of new practice behaviours, cited in 13 out of the 29 M Mus reflective essays, did not necessarily lead to insights about how these changes might affect the individual.

Developing metacognitive practice strategies

Metacognitive practice strategies involve higher-level thinking, which is associated with self-regulation in practice as described by Gaunt (2008, 2010) and critical awareness of what needs to be addressed, (Hallam, 2006). Six of the M Mus students, five pianists from China and one singer from the USA, provided evidence of using metacognitive practice strategies, which we present below.

All but one of the Chinese students recognised that their previous practice behaviours which were centred on repetition did not produce effective results. They learnt through their use of the practice diary to analyse the problems that they faced and then solve them, step by step. One pianist related in detail how she used a metronome to practise semiquavers in a Haydn sonata. She had also learnt that changing rhythms as a specific practice strategy could help to overcome inaccuracies in passage work.

Another pianist wrote about her lack of discipline when playing arpeggios, 'When I play arpeggio, I always change the fingering. The result is I never smoothly play it. I decide to separately play it with fixed fingering.' She then went on to describe how she started to listen critically to her practice:

The key words must be listening and thinking to play slowly. I need to hear the melody, and think what is a problem in this bar? Should I highlight the melody of the right hand? Did I play even notes? All of these questions need to be solved together. I need to think carefully, find out the solutions and slowly play to ensure I am right, (TJ, 2015).

This approach was echoed by another pianist who marked up her score to identify difficult passages. She started by annotating her score to indicate difficult (one star), more difficult (two stars) and most difficult (three stars) passages. She then described how she solved a problem in a three bar passage:

The solution to practise bars 79-81 is firstly hands separately. Right hand does the octave chords, followed by broken chords and finally the 1-3-2-4 pattern. Second, play the left hand. The key point of playing left hand is to find the location. As a result, a slow speed is needed to feel the intervals. Finally, play hands together, from slow speed to medium and go back to slow speed again, (YH, 2015).

Another Chinese pianist described how she identified that pedalling in Chopin's Prelude 21 was challenging, as the sound was not clean. More specifically, she linked the physical action of using the pedal to her interpretation of the piece thus:

I use pedal, maybe I can do better, but it is not like that. Thus I try to change my mind. I started to focus on the voice and the feeling. When I practise, I pay more attention to listening to the effect of voice. Then I found that use of pedal is no longer a mechanical plan, it is an activity to feel the music, and use the pedal becomes unconscious and spontaneous, (YD, 2016).

This comment implies a holistic approach to rehearsal, understanding that the mechanics of playing the piano should be combined with artistic interpretation, which is something which Huang and Thibodeaux (2016) found challenged the Chinese students with whom they worked.

The American singer related how she had profited from identifying her mistakes through using a practice diary and recounted how she had used metacognitive practice strategies linked to singing techniques to make her practice sessions more efficient. She related a breakthrough in understanding intonation from a performance workshop

I stopped at the chorus and was asked to sing a single interval – a perfect 5th – using a straight tone in order to find out where the two notes were in relation to each other. I'd never done something like this before for myself – broken the problem down to something as simple as singing a single interval. By singing just the interval without vibrato, slowly and carefully, I better understood how the interval sounded and where it was in my body. It was kind of life changing, (MM, 2015).

In conclusion, whilst 23 of the M Mus students did not describe metacognitive practice in their reflective essays, it is notable that five Chinese students and one American student were able to describe higher-level thinking skills and practice behaviours which are described under the umbrella of metacognitive practice strategies. We turn now to the overview of the two cohorts and an assessment of the progress made in learning about practice below.

Chinese M Mus students – approaches to reflective writing

The degree of reflection evidenced by the reflective essays of the M Mus students is documented in Table 5 below: Table 5. Descriptions of practice in reflective essays

| Tuble 5. Descriptions of practice in reflective essays | | |
|--|-------------|-------------|
| Description of practice | M Mus 2015- | M Mus 2016- |
| | 2016 | 2017 |
| No mention of practice/practice diary | 1 | |
| Description of using practice diary, narrative about technique | 4 | 2 |
| Description of deliberate practice strategies | 5 | Q |

| | 2016 | 2017 |
|---|------|------|
| No mention of practice/practice diary | 1 | |
| Description of using practice diary, narrative about technique | 4 | 2 |
| Description of deliberate practice strategies | 5 | 8 |
| Insights (i.e. describing at least one change in practice behaviour) | 1 | 2 |
| Accounts of metacognitive practice strategies | 4 | 2 |
| Total number of participants | n=15 | n=14 |
| The data above suggest that with the exception of one student, all the musicians recognised that a practice diary | | |

could be used as an aid to practice. Some, (n=6), described what they had learnt about technique, either as singers or pianists, without thinking about how these new pedagogical approaches could help them to progress. Descriptions of deliberate practice strategies were reported by 13 students. Three students, one Chinese and two from the UK, reported insights into their practice, without applying these insights to change their practice strategies. Finally, as discussed above, six students wrote about metacognitive practice strategies.

Looking at the data from a different angle, 28 out of 29 students were able to write about the use of a practice diary and describe what they thought correct technique entailed.

Figure 1 below compares M Mus data from reflective essays with similar data from undergraduate classical musicians, who write a reflective essay at the end of the first year Classical Performance Module:

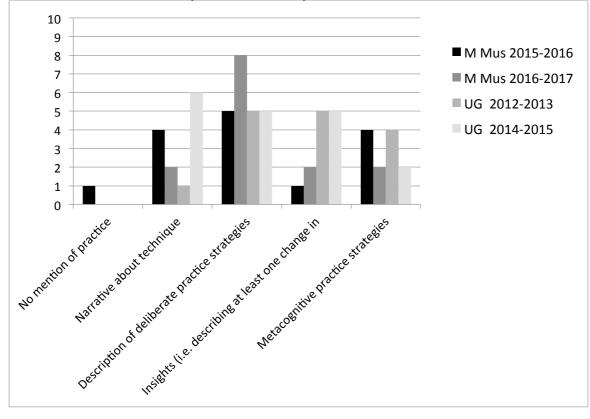


Figure 1: Comparison of descriptions of practice in reflective essays (n=62)

The notable differences are that undergraduate musicians are more likely to describe one or more changes in their practice behaviours, (n=5 in two cohorts) whereas only two Chinese M Mus students and one pianist from the UK wrote about insights. In terms of demonstrating the use of metacognitive practices, the frequencies were similar for both courses.

Long term effects of learning about reflective practice

Mak (2009) has written of the benefits of reflection across all musical genres and suggested that the development of effective reflective practice may lead to life-long learning. The question posed by this pilot study is whether reflection as a pedagogical approach is effective with students with different cultural and educational backgrounds. The comments below are taken from the reflective essays of both cohorts of students.

In China we just play the score, no more thinking, no more analysing. But in the UK, I have been taught by our tutors, you have have to think as a musician, (NL, 2016).

This pianist's comment demonstrates an understanding of what has been taught, although the language used does not necessarily imply full acceptance of the new way of thinking, something which the Head of Performance also touched upon in interview:

For some of the Chinese it's such a profound shift from their enculturation that they find it difficult to make that leap. If you do take them aside in week 9 or 10 and direct them again as to how to practise, they begin to see the point of it, but there is always this bagage about 'Do I trust this new way of doing things?' (TS, 2016).

On the other hand, a minority of students seemed to have fully grasped that reflection combined with practice would lead to independent student-led learning, a concept which Lin (2002) points out is very far from traditional Chinese pedagogical methods. We reproduce comemnts from two Chinese students below:

Practice should be a personal journey of self-improvement. In other words, there is no need to compare with other students, but communicating with other students is good. I hope I could understand the importance of visual/aural/intellectual/kinaesthetic/proprioceptive aspects of practising in the future, (YH, 2015).

Practice is a study process. You can learn plenty of knowledge that you cannot absorb from any textbooks, this knowledge is studied by your own experience, in other words, practice helps you to be your own teacher, (QZ, 2015).

One key reason that Chinese students choose to study abroad as Wu (2014) describes is in order to improve their career opportunities. Similarly, one pianist explicitly linked the use of a practice diary to her aspirations to become a piano teacher:

Practice diary can record my bad habits and let me avoid it. Although there are a lot of problems which I need to solve, it can improve my study skills, it is useful for me to become an excellent piano teacher. Therefore I am going to continue to write practice diary in the future, (YW, 2016).

The Head of Performance understands that after one year of study in the UK, the Chinese musicians will return home and should be able to readjust to working within the political and cultural framework of the Peoples Republic of China:

Given that the Chinese are going to have to return to China and operate within the Chinese cultural milieu anyway, I am always worried that if you send them back totally westernised, or totally Liverpool Music department-ised, then they will stick out. They won't be getting jobs. So I think if they get it there, and if they are being marked and told 'Well done, you are getting 65% or 70% on the reflective essay', then I think that seed [of reflective practice] is so well sown, that it cannot be un-sown, (TS, 2016).

He went on to describe the development of a female pianist from a previous cohort, suggesting that perhaps learning about reflection through the use of a practice diary and writing the end of semester assessed reflective essay might have some longer term benefits:

There was a girl [NN] who really understood it and consequently got a first, got the highest mark of the Chinese students in her recital. She also understood the self-reflection as being essential in teaching and she is back now in China doing both those things very well, (TS, 2016).

Discussion, conclusion and areas for further research

Based on the pilot study qualitative data drawn from 29 M Mus essays, 24 of which were written by pianists, singers and one tuned percussion player from China, it emerges that the majority of students gain an understanding not only of instrumental and vocal technique from their peripatetic music teachers, but also gain their first experiences of using a practice diary, supported and encouraged to think about *how* they are practising in the weekly workshops with the Head of Performance. For some, writing down what happens in each practice session

leads to application of deliberate practice strategies, which, for a minority of students, results in insights into how their practice behaviours are changing. For six of the 29 students from the two cohorts, there were detailed accounts of metacognitive practice strategies and illustrations of how reflection through the medium of the practice diary changed the individual process of practice.

In comparison with other studies which have looked at reflective practice with undergraduate musicians (Esslin-Peard et al., 2015, 2016), it seems remarkable that students with quite different musical biographies coming from the Peoples Republic of Chine are able to overcome language difficulties and gain at least some understanding of reflective practice. As the Head of Performance explained in interview, he had to adapt his approach to teaching, 'I am very patient. I get people who are better able to understand English to translate it into Chinese, over and over again.' In the context of this pilot study, it is impossible to say whether this is due to the experience of the Head of Performance, who has been working with reflective practice with student musicians since 2005, or whether there is something about the cultural environment of a M Mus course with both Chinese and Western students which promotes a willingness to explore reflective practice.

There is much more research to be done here, for example, a longitudinal study of M Mus reflective essays to see whether there are trends in the development of reflective practice. It would also be beneficial to gain more information about students when they start their course, for example, by using a Background Questionnaire. At present it is not possible to say whether the experiences of learning about reflective practice on the M Mus course are long lasting. Further research is required with all students who have returned to China to see whether, for example, the use of a practice diary continues with graduates or whether they in turn introduce the notion of the practice diary to their own students. Discussions are also taking place within the faculty to offer an additional M Mus course in pedagogy, aimed at Chinese students who want to pursue careers as instrumental and vocal teachers

Tertiary education institutions in the UK continue to face the challenge of working with students from mainland China and other South East Asian countries. This research project offers some insights into how Chinese students adapt to working with reflective practice and may be of value to academics working in other disciplines.

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sector.

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BIOGRAPHIES



Monica Esslin-Peard MA (Oxon), MA Mus Ed (London), mPGCE (London) is Head of Instrumental Studies at a secondary school in London and a part-time doctoral research student at the University of Liverpool, Department of Music. Her research interests include musical maturation in classical and popular musicians and the role of reflection in musical learning. Monica has presented at SEMPRE conferences (2014, 2015, 2016), AMPF conferences in Germany in 2014/2015, and gave two papers in Oslo for the "Teaching of Practising" conference in 2015. She has published six papers in peer-reviewed books and journals.



Tony Shorrocks joined the University of Liverpool as Head of Performance after a long career as an orchestral and chamber musician since the 1980s. He played viola with many of the UK's leading orchestras and the BBC Big Band and has been involved in tertiary education for the last 15 years. He has been involved with music education research projects at the RNCM, the University of Ulster and the Associated Board of the Royal Schools of Music. His personal research interest is in the relationship between reflective practice and the development of metacognitive practice strategies with undergraduate, masters and PhD students, including working with non-UK students. He supervises MA and PhD students in musical performance at the University of Liverpool as well as leading the undergraduate performance modules.

CROSS BORDERS

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ABSTRACT

The composition I am proposing would form part of an on-going project I have established between musicians in Hull and musicians in Kurdistan. 'Cross Borders' is a creative dialogue between the two cultures and platform for the creation of new music and performance in both countries. The music is characterised by its cross fertilisation process and its contemporary symbolic and expressive intent. The creative aim is to draw upon each cultures specific musical perspectives, approaches and aesthetics and fuse these into compositions and performances that have a coherent unified language and provide a metaphoric commentary on current social and political events. The actual musical elements that are synergised are: Western contemporary materials - Harmonic vocabularies, jazz, popular and traditional forms and Western instrumentation and techniques. Kurdish / Eastern materials -Traditional dance / song forms (featuring irregular time signatures and extended metric groupings), melodic modes and maqams (featuring microtonal inflections) and indigenous techniques and ornamentation (often influenced by traditional instruments). Examples of this work can be heard on the attached CD, which is a recording of a recent performance (Hull Truck Theatre, 1/9/16). Attached also are the performance scores. The music in this performance features arrangements of traditional Kurdish tunes, pieces based on traditional dace forms and pieces that are based on Western improvisatory forms but which serve to explore Kurdish approaches to the melodic line and fluid expression. I propose to write a new composition that distils and incorporates elements of the music I have explored in this last work and submit this material as working sketches for the piece I will write for the ensemble. A particular area the work will explore is how to harness the unique improvised Kurdish musical expressivity (microtone inflections, ornamentation and bowing techniques) exemplified by the Kurdish violin player and re-purpose these for Western musicians working from notated scores. I intend to write a 10 minute acoustic composition for the whole Berkeley Ensemble (2 violins, viola, cello, double bass, clarinet, bassoon and horn) with the option to have a mirrored performance by an ensemble in Kurdistan. The performance will be accompanied live projected visuals so I will require use of space with a video projector and screen.

CD timings with scores: (note - recorded volume is low. Recording is of the whole performance that was accompanied with live video projections and features footage of performances from Kurdistan and studio composed segue music alongside the live compositions).

Sunrise - 4:30 Duduk - 13:10 Keening Lament - 30:45 Liey Liey - 40:10 Thea's Song - 44:50

INDIFFERENT MUSIC STUDENTS: AN ASSET IN FUTURE MUSIC PRODUCTION?

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Royal College of Music, Sweden & Dalarna University, Sweden ABSTRACT

In this project we study formal and informal learning processes connected to education in music production in higher education. Previous research shows a variety of competences that are used and needed among musicians, music producers and others active in the art of music production. Our interest has a background in the worldwide export of music from the Nordic countries. Several of the Nordic international successful songwriters, musicians and music producers have more of an informal background than a scholastic formal education. But results from this study show that students in music production in formal educational often can be comprehended, in its most positive interpretation, as indifferent, a learning strategy that enables the learner to explore new and innovative ways of artistic expression, beyond what is described in the curricula or taught by the teacher. Further more the results show that students in music production strive to develop individualized competences that they use to cooperate in various ways. Since works of music often not only are complex by nature but also are created and produced in complex cooperation, educators in music production faces complex challenges for the future development of the art of music production.

MUSIC THEORY THROUGH CONDUCTION: TOWARD DIVERSITY, CREATIVITY, AND INTEGRATION

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ABSTRACT

Music theory (MT) pedagogy in higher education is confronting a new wave of criticism. While some call for this core subject to be completely absorbed by related courses, others defend that it is not specialized enough. Most, however, agree that MT classrooms in the twenty-first century require pedagogical tools that address mounting concerns of diversity, creativity, and integration. Beyond conjecture, a 2016 online survey of MT students (n=286) affirms that 1) music majors view MT as a highly valuable subject, and 2) these three areas are overwhelmingly identified as MT's top weaknesses. After discussing these findings this presentation will demonstrate the profound flexibility and efficiency of Butch Morris' Conduction system as a tool for addressing these concerns, citing successful pilot workshopping in courses at University of California, San Diego. In this context Conduction becomes an enactive landscape for constructing a working knowledge of core concepts from voice-leading and harmony to modulations and form, bridging music cultures, and experimenting with more abstract systems *in situ*. Initial testing suggests that following Conduction, students perform better in a conventional MT class. In this demonstration attendees will experience firsthand the potential for Conduction to transform the experience of MT.

FOUR HORSEMEN

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Freelance Composer ABSTRACT

Background

My interest in the atheist movement lead me to the discovery of a discussion between four prominent free thinkers and well know atheists; the self proclaimed Four Horsemen. One area that interests me about this topic of discussion is the affirmation of many theists that without faith, art would not exist. As a direction challenge to this assumption; I have set about creating a work inspired by some ideas of atheist free thinking.

Results

The piece successfully incorporates thematic material that was conceived to represent core truths or principles along with themes for the four horsemen themselves. By using these motivations as a framework for my composition I was able to feel inspired to create good art. Furthermore, I found the challenge of working with characters I could relate to a boost to my output. The piece was written in 2 days and scored in a further day.

Conclusions

I found my process to be invigorated by the subject matter. I feel it is important to find more ways that atheists can be associated with art, music and the human experience, and start to communicate through these mediums.

BIOGRAPHY



Dave Holland (b.1983) is a composer living in Surrey. He studied viola as an undergraduate at Trinity College of Music, but has since spent most of his time composing music for media. He provided (and performed) extra music for the Oscar nominated film *Mr. Turner* and his sync credits include *Film4*, *Sky* and *BBC*. He also played as a session musician on the *C5 news theme* (3 times daily!).

In 2016 Dave began writing concert music and has completed works for viola and piano, viola quartet, as well as a selection of orchestral miniatures.

MUSIC AND ENTREPRENEURSHIP: TOWARDS BRIDGING THE TWO CULTURES

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ABSTRACT

The cultures of music and entrepreneurship have traditionally been viewed as conflicting. Entrepreneurship is often associated with financial and commercial value, while in music the tendency leans more towards cherishing cultural and intrinsic value (Bridgstock, 2012). Recently, however, entrepreneurship is becoming increasingly recognised as relating to a set of competencies that could be applied to any discipline. It emphasises creativity as a key component of value creation, with *value* taking on meanings beyond a financial focus (Bacigalupo, Kampylis, Punie, & Van den Brande, 2016). Higher music institutions are also starting to acknowledge the benefits of entrepreneurship education for music students, particularly in preparing them to traverse the uncertainties typical of music careers. The two cultures are therefore beginning to correspond, though it is far from being widely perceived as complementary. This poster will demonstrate where music and entrepreneurship are currently being perceived to coincide and diverge to determine how their cultures may be more successfully bridged. Support will be drawn from relevant literature and preliminary findings from my own interviews with 16 undergraduate music students on their views about entrepreneurship. Evidence suggests that there is more convergence than divergence, which proves positive for future attempts at bridging the two cultures.

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BIOGRAPHY





Sylvia is currently a PhD student at the University of Leeds under the tutelage of Dr. Karen Burland and Dr. Luke Windsor. Her research centres on understanding how to improve entrepreneurship education for music students in the higher education sector. In particular, she is delving into the perspectives of undergraduate music students to understand what deters or contributes to their interest in entrepreneurship, and how it could ultimately inform best practice. Her research is being funded by the Leeds International Research Scholarship (LIRS).

"JAZZ IS LIKE SLOW CARBS": THE CHILD AS JAZZ IMPROVISER.

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There are numerous studies on instrumental tuition directed at children within the western, classical tradition. Research on children learning to improvise is often directed at creative musical activities in the classroom, where interactive processes and non-idiomatic improvisational expressions are highlighted. Thus, learning improvisation with emphasis on the jazz tradition is sometimes characterized as inauthentic and less creative. This paper will present an ongoing case study of the Norwegian learning centre Improbasen, which offers instrumental tuition in jazz improvisation to children. The purpose of the study is to critically analyze the centre's pedagogical approaches and learning processes from a sociocultural perspective. The preliminary findings will be described through three characteristic themes: a) the tools for improvisation provided by the selected learning content, jazz standards and chord/scale jazz theory; b) musical scaffolding through a constantly present groove and form; and c) rigging of collaborative situations with various degrees of peripheral participation, which provides children with rich opportunities to play and perform together despite different levels. By showing how children's participation in a "mature" musical culture can empower them musically and creatively, the study challenges current assumptions and ideals about children and creativity.

MUSICALIZATION OF THEORTICAL PRACTICES IN MUSIC EDUCATION RESEEARCH

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ABSTRACT

During the last decades, the body of research aiming at theorizing various musical practices has become substantial. In effect, the need for musical practice theory seems saturated, and the question rises whether it is now time to flip the coin. In this project, the idea of studying musical practices through theory is rejected altogether. Instead, an innovative and subversive approach is developed and utilized to study theoretical practices in the music education research community through *music*.

The project is inspired by a broad spectrum of theoretical traditions and positions, presented through the musical grid of Brazilian *bossa nova*. Drawing on feminist theory, the research method is performative in its (socially constructed) essence. By borrowing from composers such as Tom Jobim, Louis Bonfa, Simon and Garfunkel, Joni Mitchell and the Norwegian pop group A-ha among others, we have written new lyrics with the intention of poetic as well as satiric interpretations of various theoretical themes. Furthermore, the project is political in the sense that it is a performative response to current political issues in today's society.

In the presentation we aim at touching musically upon themes and concepts such as power/knowledge ("Jogos de verdade"), deconstruction inspired by Derrida ("Wave of deconstruction"), music psychology ("Slightly out of tune - Desafinado according to Trewarthen"), music and technology ("One tool samba"), and the sociology of education and culture ("Hunting high and low – for cultural capital in the academic world"). Moreover, we address the politics of gender and sexuality in today's society ("Waters of March 8^{th} ").

BIOGRAPHY



Guro Gravem Johansen holds a PhD in Music Education from the Norwegian Academy of music, on instrumental practicing among jazz students, with a particular focus on practicing improvisation.

Johansen teaches subjects within the areas of jazz, vocals and music education at NAM. Her research interests are instrumental practising in higher music education, music psychology and aural training, and teaching and learning improvisation within the jazz genre on all levels. She is currently engaged as co-manager within CEMPE (Centre for Excellence in Music Performance Education) at NMH, in a project involving teachers and students with the aim to explore the transfer of practising approaches across genres. She has contributed to several Scandinavian textbook anthologies with articles on topics such as jazz improvisation and aural training, and teaching jazz in the elementary school classroom.

As a singer she performs in various jazz, improvised and folk music constellations, and she conducts choirs for both adult mixed voices and children.

MUSICAL ENTREPRENEURSHIP IN EARLY-VICTORIAN MANCHESTER

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ABSTRACT

Musical life in early-Victorian Manchester displays a complex network of philanthropists, entrepreneurs and enthusiasts, with the same relatively small core of personnel frequently recurring in subscription lists, on committees, and as performers. This paper will trace the careers of two musical entrepreneurs: Richard Hoffman Andrews and David Ward Banks. Following the paths and connections of these protagonists sheds light on the practicalities of their network and its relationship with wider social and cultural structures in the newly-industrialised city.

Andrews and Banks were particularly active in the period 1830-1860, working variously as performers, teachers, lecturers and organisers of concerts. Banks found success as an oratorio conductor, while Andrews also ran a successful music shop and a publishing business, composed a quantity of music for voice and piano, and founded a music circulating library. They developed and exploited new opportunities for musical employment wherever they could, working hard to expand and educate their audiences, as demonstrated by Andrews lecturing on 'Music as an Art and a Science' to the city's elite at the Royal Manchester Institution while also providing elementary vocal instruction at the Mechanics' Institution. Their efforts brought them into contact, and sometimes conflict, with many of the leading institutions and individuals of Manchester's musical and civic life, allowing exploration of competing influence as a new musical culture took shape in the world's first industrial city.

'SCENE BANDS' AND INTERNAL TENSIONS AS CREATIVE APPARATUS IN METAL/HARDCORE MUSIC

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ABSTRACT

As an active music culture, metal/hardcore relies upon a dynamic creative apparatus that affords both the preservation of established norms and the innovation of new practices. In order to reconcile the apparent dichotomy between perspectives of the music culture as homogeneous or as fragmented, metal/hardcore participants articulate internal tensions that cut across the interrelated terrains of genre, style, and scene. Two of the most prominent tensions might be understood as mainstream(s) versus underground(s), and tradition(s) versus progression(s). Neither tension is ever 'resolved' in a literal sense, for each construct relies upon the other for creative impetus. Several metal scholars have observed the apparent dissonance between metal/hardcore's fragmentary subgenre framework and the ostensibly unified culture it underpins (Roccor 2000; Kahn-Harris 2007). This paper addresses such internal struggles through a case study of so-called 'scene bands' of the early twenty-first century who negotiate these tensions creatively by redrawing distinctions between mainstream and underground, traditional and progressive. Through an examination of key artefacts and surrounding discourse, I identify ways in which internal tensions provide an apparatus for creative activity.

BIOGRAPHY



Lewis is a final-year PhD Music student at the University of Hull, completing a thesis on functions of genre in metal and hardcore music. His research in the burgeoning field of metal studies incorporates elements of semiotics, poetics, and critical theory, alongside theories prevalent in contemporary popular music studies and musicology more widely. Lewis's thesis focuses on genre as an active and determining force in the production, consumption, and conceptualisation of metal and hardcore music by fans, artists, critics, and academics alike. Aside from research in metal studies, Lewis's specialisms include performance studies, popular music, and critical theory.

SPECIAL SYMPOSIUM: MINUTE OF LISTENING

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ABSTRACT

Minute of Listening is an innovative project created by Sound and Music that provides all primary-aged children with the opportunity to experience sixty seconds of creative listening each day. Throughout the City of Culture celebrations in Hull during 2017 over 50 regional schools are taking part in the project.

Listening, and the way we experience sound, has a huge impact on our lives. Yet in a predominantly visual culture, time is rarely dedicated to exploring our aural experiences and to developing our ability to listen in a concentrated or imaginative way.

Minute of Listening (MoL) provides a simple and effective way of introducing a culture of curious, engaged and reflective listening in the classroom and offers a structured, daily activity that enables teachers and their pupils to explore a wide variety of sonic experiences.

The University of Hull is conducting an evaluation of the use of MoL in regional primary schools that examines psychological well-being and other aspects of the project. This symposium is a chance for teachers, researchers, and consultants to reflect upon the early stages of the research and share experiences.

WHAT DOES IT MEAN TO 'FEEL' MUSIC? CROSS-CULTURAL PERSPECTIVES FROM EUROPEAN CLASSICAL JAMAICAN POPULAR MUSICIANS

Elaine King & Rowan Oliver

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ABSTRACT

This paper will examine the phenomenon of 'feel' both in and for music, specifically to explore the ways in which musicians from different cultures – including European classical and Jamaican popular – describe what it means to feel music. Broadly speaking, to feel something is to perceive it by touch or sense it physically or emotionally. Existing musicological and other discourses indicate that performers might feel music through relationships with the body (Clarke & Davidson 1998; Wanderley & Vines 2006), emotions (C. P. E. Bach [1853] 1949; Blacking 1973), music interpretation (Sudnow 2002; Le Guin 2006), gestures (King & Ginsborg 2011), groove (Danielsen 2006; Oliver 2015) as well as via socio-cultural and environmental influences (Davidson 2005; Moran 2013). Cross-cultural perspectives about feel will be considered with reference to findings from interviews with professional European classical wind and string players as well as professional Jamaican popular performers and producers. The research will address the question of how contemporary practitioners experience and express feel in music and it will contribute significantly to our understanding of embodiment, time and touch in music-making.

BIOGRAPHY



Elaine King is Senior Lecturer in Music at the University of Hull. She co-edited Music and Gesture (Ashgate 2006), New Perspectives on Music and Gesture (Ashgate 2011), Music and Familiarity (Ashgate 2013), and Music and Empathy (Routledge 2017). She has published book chapters and articles on aspects of ensemble rehearsal and performance in various journals, including Psychology of Music and Musicae Scientiae. She is a member of the Royal Musical Association (Council, 2009–12) and Society for Education, Music and Psychology Research (Conference Secretary, 2006–12) as well as Associate Editor of Psychology of Music. She is an active cellist, pianist and conductor.



Rowan Oliver is Lecturer in Popular Music at the University of Hull. His musicological research deals primarily with groove and technology in African–American and African diasporic popular music, and he is an associate member of the Center for Black Music Research. As a professional musician he has worked internationally with a number of artists, including seven years as the drummer with *Goldfrapp*. Rowan continues to record, perform, produce, and remix in a range of genres alongside his academic career. He is book reviews editor for the *Journal of Music, Technology and Education*.

MOVEMENT AND EXPRESSIVENESS IN BARBERSHOP OUARTETS

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Barbershop is a form of *a capella* music that places a large emphasis on the visual aspect of performance. Quartets perform in competition against one another and are judged on how well they present the emotional impact of their music through vocal and visual embellishments. There is a minimal body of empirical research in Barbershop music and this study explores how physical movement is utilised in comparison to other types of musicians that have been the subject of previous studies, such as pianists (Goebl & Palmer, 2009), flautists (Davidson, 2012), and string players (Timmers, 2013). What is the repertoire of expressive gestures made by Barbershop quartet performers and how are these movements used to communicate musical information between performers, if at all? To answer these research questions a quartet was recorded performing in three different levels of expressive intent; normal, deadpan, and exaggerated. Research has shown that these interpretations result in significant changes in the quantity of movement and the quality of performance. For each expressive intent the following characteristics of performance were compared: the types of gesture exhibited, the quantity of motion, and the change in tempo. This study is the first step in developing a model for Barbershop movement to be used in pedagogical applications.

ROUTES AND ROOTS FOR THE PRODUCTION OF PIANO TIMBRE

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ABSTRACT

In contrast to the seeming fixedness of the timbre of a piano, producing an appropriate piano tone or timbre is an important aspect of piano performance. Such an appropriate piano tone is the outcome of a combination of factors, including touch, key pressure, and timing. Using interviews and demonstrations, we investigate pianists' patterns of thought with respect to piano timbre – How do they conceptualise timbre? How do they (prepare to) produce different timbres? Do they use other modalities or metaphors to produce timbral nuances? In analysing the qualitative responses of pianists, we focus on the definition of different routes for timbre production, e.g. thinking in terms of body posture, intended action, and subsequent sound. We also explore possible 'roots' of piano timbre, considering whether these are embodied, emotional, sonic, or metaphorical.

CULTURAL OVERTONES: UNDERSTANDING DIASPORIC IDENTITY THROUGH PERFORMANCE-LED-RESEARCH ON ISANG YUN

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Isang Yun (1917–1995) was a Korean-German composer whose work combined Eastern and Western musical elements. He experienced an enormously dramatic life in both the East and the West, which included surviving two wars in addition to being the victim of a kidnapping by South Korean agents and being given a death sentence under the South-Korean Anti-Communist Laws due to his contact with North Korea. International pressure brought about his release, and Yun left South Korea to live as an exile in Germany. Christian Martin Schmidt suggests Yun's works were thus born as 'Musik im Exil'. Considering his experiences, social and political phenomena inevitably influenced Yun's music, and many of his works display political overtones. Yun commented: "through my humanistic and political experience of 'kidnapping' [to Korea] and the social-political development in the West, I aim to express my social stance with more distinct musical language."

Encountering the new ideas and experimental sounds of the European avant-garde at the Darmstadt Festival in 1958 caused Yun to develop a complex musical identity that combined this influence with other cultural aesthetics, including Korean musical heritage and Eastern philosophy. Evidence of Yun's attachment to Eastern philosophy, Taoism and the balance of Yin and Yang, is ubiquitous in his music and deeply related to his use of a personal "Hauptton" technique. As we approach the 100th anniversary of Yun's birth, his music is still unfamiliar and deserves greater recognition. In this lecture, I will examine Yun's expression of identity, with particular attention to cultural-historical context, diasporic identity, and how these aspects are present in his music. On the surface this work appears abstract in nature, but it nevertheless reflects Yun's life experience and demonstrates his cultural and philosophical traditions.

BIOGRAPHY



Jin Hyung Lim has studied at the Keimyung University, University of Ottawa, École Normale de Musique à Paris, and McGill University. She has performed in Asia, Europe, and North America and has been broadcast on CBC and WPRB radios, as well as recorded by the Lemoine and Naxos labels. As a Ph.D. candidate in musicology at the University of York, she receives support from a departmental scholarship and the Sir Jack Lyons Scholarship.

HOUSE MUSIC: RECONSTRUCTING A SECULAR CHRISTIANITY FOR THE GAY DIASPORA

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In Simon Reynold's history of dance music *Energy Flash*, he suggests "house music offered a sense of communion and community to those whose sexuality might have alienated them from organized religion". Early house music was predominantly, almost exclusively, a gay culture, littered with religious references. Occasionally these links were subtle, but with constant exposure they became extremely overt. On the surface gospel singers, church organs, and club names, referencing a range of religious practice, can be identified. On a subtler, level lies a discussion of lyrical content, the role of the DJ, and the sense of euphoria that pervaded the scene

This paper presents the findings from an 18-month qualitative research project focused on uncovering the connections between Chicago house, New York garage, and Christian iconography, and how these ideas intersect with the Black and Latino, gay or LGBT community (specifically from 1984-2001). Drawing on new primary evidence collected through interviews with renowned vocalists, DJs, authors, producers, and academics, the work offers an unexplored perspective of house music's history and importance to marginalised groups.

1642 OVERTURE

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In 1642, prior to the complete outbreak of the English Civil War, King Charles II of England placed "his town" of Hull under siege. Earlier in 1642 Sir John Hotham had taken control on behalf of the Parliamentarians, in a move to counter such events, as the city had strategic importance due to it containing a large amount of military resources.

1642 Overture borrows these historical events to create an artistic comment on society today. The English Civil War (including Scotland, Wales and Ireland...) is used to parallel the divisive society in which we find our selves. This is most easily highlighted by the Brexit referendum that continues to leave the UK itself, and Europe, divided. This has helped exacerbate fragmentation elsewhere as similar movements have risen "on the continent" and "over the pond".

The work is therefore not programmatic in the way it deals with these historic events, but it does have somewhat topical (Agawu, 1991) ideas that could, at times, symbolize the militaristic aspect of the Civil War. The work is also not looking to serve a particular political agenda. Instead the work's form looks to highlight more general notions such as division through melodic juxtaposition and even brief moments of superimposition/counterpoint. The work also looks to highlight this somewhat familiar situation society finds itself in via its perpetual and at times relentless progression. This creates an underscore of discontent and uneasiness through the work's almost jittery tonal and modal shifts.

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BIOGRAPHY

George Marshall is a composer and sound designer of concert hall, film and video game music. He is also studying toward a PhD in music composition at the University of Hull.

In 2017 he has already completed three short film scores for an installation at Hull Maritime Museum as part of the Hull City of Culture Programme. He also competed in the Yorkshire region of the 48-hour Global Game Jam 2017, collaborating with team BetaJester as audio-designer. The team won the prize for Overall Best Game.

He is currently working on another two short film scores, two small-scale concert works and is set to begin work on two sci-fi video-game scores, one for VR, later this year.

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"WHY WOULD WE DO IT IF IT DOESN'T BENEFIT THE CHILDREN?" SCHOOL CULTURE AND ITS EFFECT ON MUSIC EDUCATION FOR STUDENTS ATTENDING SEN/D SCHOOLS IN ENGLAND

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The question of what constitutes 'best practice' in music education for students labelled as having special educational needs and/or disabilities (SEN/D) has long been considered by researchers. Previous studies have explored how music education is approached in SEN/D schools and these findings have contributed significantly to the field. However, many of these studies remain descriptive and do not explore relationships between culture and practice in SEN/D settings. How does the overall culture of a school impact upon the ways in which best practice is defined by different stakeholders? This paper will begin to answer this question. Findings will be presented from an ethnographic research project carried out in three SEN/D schools during the 2015/2016 academic year. Data were gathered via observations, interviews and document analysis. All data were analysed using Grounded Theory. The results of the study begin to build a grounded theory of best practice in music education in SEN/D schools. The development of such a theory assists us to move beyond descriptive reports of music provision in SEN/D schools, taking into account the multiple ways in which culture, identity and experience affect best practice in these settings.

BIOGRAPHY



Sempre:
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and Psychology Research

Sarah's research explores how music education and music therapy are used in schools for children labelled as having special educational needs and/or disabilities (SEN/D). She is co-supervised by Dr Karen Burland and Dr Alinka Greasley and her research is funded by the AHRC via the White Rose College of Arts and Humanities (WRoCAH). She holds a BMus degree in Music Performance and a MMus degree in the Applied Psychology of Music from the University of Leeds. In addition to her research experience, she has also worked as a community music leader for organisations such as the National Autistic Society and the NSPCC.

SKY DANCER

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ABSTRACT

Named after a series of paintings by Cynthia Moku, which are based upon specific proportions that reflect a unity and order in the relationship of parts to the whole, Sky Dancer is currently arranged for acoustic guitar with electronic effects and string quartet. I propose to use this skeletal score to orchestrate for the larger forces of the Berkeley Ensemble, developing the arrangement and orchestration of the composition specifically for this performance. The music aims to resonate with the theme of 'Roots and Routes' by offering musical snapshots of the cultural diversity present in the city of Hull and across the UK. The music integrates a diverse range of influences from the past, present and future: incorporating influences from English and Indian classical music such as the long phrases and irregular bar lengths of Finzi's Cello Concerto and the neo-classical works of Hindemith and Stravinsky; and the melodic ornamentations of Hindustani slide guitarist, Debashish Bhattacharya, whilst also drawing inspiration from contemporary classical, jazz and electronica, such as Steve Reich's seminal minimalist piece, Music for 18 Musicians; the albums Largo by American jazz pianist, Brad Mehldau and Without a Net by American jazz saxophonist, Wayne Shorter which feature a chamber music ensemble with improvising group; and electronic sounds and soundscapes from Brian Eno, such as the album Textures. The blurring of the boundaries of composed and improvised music within the piece, as well as the original use of electronics to enhance the sonic palette of acoustic instruments, will give the composition a rooting in tradition with a contemporary feel and attitude.

BIOGRAPHY



Best known as the guitarist for Cinematic Orchestra, Stuart has toured worldwide with the band and played on and contributed to the writing of the albums, Ma Fleur, Live at the Royal Albert Hall and the award winning Disney soundtrack, The Crimson Wing.

Stuart's latest project, The Breath, released its debut album, Carry Your Kin, on Peter Gabriel's Real World Record label in 2016. Stuart has also released four solo albums, written commissions for Arts Council England, The British Council and for UK saxophonist, John Surman, as part of the Manchester Jazz Festival.

As well as John Surman, Stuart has performed and recorded with some of the most prominent jazz artists of today, including American drummers Ari Hoenig and Dan Weiss, American bassist Ira Coleman, Kenny Wheeler, Mike Gibbs, Gwilym Simcock, Tim Garland, French drummer Laurent Robin, French pianist Laurent De Wilde and Austrian hang drum player and Bjork percussionist Manu Delago.

PERFORMING SYSTEM OF RAGAS THERAPY IN INDIAN CLASSICAL MUSIC

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ABSTRACT

Music psychology may be regarded as scientific research about human culture. Music psychology is a field of research with practical relevance for music performance, music composition, music education, music medicine, and music therapy. The ragas of indian classical music is being used to affect miraculous cures, for quicker post operative recovery, treating many diseases in new-born, youth and children. Many ragas can be cured with vocal and instrumental music i.e., Raga Bhairavi, Raga Malhar, Raga Jaijayvanti are used to get rid of mental stress. Raga Darbari improves heart condition. Darbari Kanhada, Kamaj and Pooriya are found to help in defusing mental tension, particularly in the case of hysterics. For those who suffer from hypertension, ragas such as Kalyani (Yaman) Bhairav, and Todi are prescribed. Deepak (acidity), Malkauns or Hindolam (intestinal gas and for controlling fevers). Fevers like malaria are also said to be controlled by the ragas like Marva. For headaches, relaxing with the ragas like Darbari Kanada, Shivranjani and Sohni and others is said to be beneficial. The aim of this study is focuses on an aspect of treating many diseases and further evaluated its psychological effectiveness in therapy by raga system of Indian classical music.

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THE PLURALITY OF RUSSIAN IDENTITY EVIDENCED BY CHORAL REPERTOIRE AND PERFORMANCE

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ABSTRACT

While known for one of Europe's most elite choirs, the Imperial Court Chapel Choir, the extent of the other active choruses in St. Petersburg remains an inadequately studied facet of Russian culture. By examining Russian music journals of the 1880s, 1890s and 1900s, this research considers links between social classes and identity as articulated by choral music. Because of the dozens of choirs operating in St. Petersburg, people of all social standings took part in choral music, either by attending public performances, in church, or as singers. Appraising these ensembles's repertoire demonstrates how certain music acted as Russian identifiers common amongst them all, while other selections appear unique to different troupes. Comparing musical trends between social classes sheds light on the pluralities of Russianness as conveyed through the performance and reception of choral music. The assessment of singers' salaries, ticket prices, venues used, and event invitations situates the economic status of the various choral participants. Examining the pervasiveness of choral activities and the class of its participants expands our awareness of choral music as expression of social and cultural identity in late nineteenth century St. Petersburg, as well as amplifies the historical definition of nationalism in Russia.

THE NEUROSCIENCE OF CONDUCTING: HOW PHYSICAL AND MUSICAL PROCESSES AFFECT BRAIN HEALTH AND LONGEVITY IN CONDUCTORS

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EXTENDED ABSTRACT

Scientists have long wondered if the human brain contains neural mechanisms specific to music perception.⁵⁵ The first scientists to identify a neural population in the human auditory cortex that responds selectively to sounds that people typically categorize as music, but not to speech or other environmental sounds, occurred in 2015 among researchers at the Massachusetts Institute of Technology.⁵⁶

In this work, it has been found that music creates unique activity in the temporal lobe, which governs all emotional processes. While all sounds effect processes of the temporal lobe, music has been found to create specific and unique processes: this consistent influx of aural information engages the limbic system. This is an exciting area of brain science that musicians and brain science researchers are just starting to understand.

Layers of sound processing

There are four acoustically responsive neural populations that overlap with regions of "primary" auditory cortex, which performs the first stage of cortical processing of sound. Speech and music-selective neural populations lie beyond this primary region.5

Additionally, earlier research indicates that high-amplitude gamma wave synchrony documented among experienced Tibetan meditation practitioners⁵⁸ - in which brainwaves - measurable electrical waves produced by large numbers of neurons firing rhythmically together - produce an incredibly powerful increase in the grey matter of brain regions that handle attention, empathy, and compassion. This helps strengthen the immune system and improves psychological functioning.⁵⁹

The researchers at UCLA and Chapman believe there may be other brain regions involved in processing music, including its emotional components. These emotional components are triggered primarily through the physical and mental processes of conducting, and are detailed below.

The Physical Processes of Conducting: Enhancing Neurotransmitter Systems

The physical processes of conducting: flexion and extension of the arms in the extended kinesphere, deep breathing, gestural non-verbal cues, facial expressions, rhythmic, repetitive movements of the body - each increases the chemical production of serotonin (typically prescribed to treat depressive disorders), and norepinephrine (the brain's response to stress; acts much the same as adrenaline) in the pre-frontal lobe. 6

Endorphins (endogenous natural morphine) are also released through the physical processes⁶¹ of conducting described above. Effects associated with endorphin release are feelings of general well-being, euphoria, and pain reduction. Similarly, endocannabinoids - the brain's own cannabinol, similar to the effects of THC - are also modulated by the physical exercise⁶² associated with conducting.

Generally, in all brain functions, chemicals that are engaged in synaptic activity are eventually broken down through absorption.⁶³ When the process of endorphin absorption from the synapse is delayed, actively effectively inhibiting serotonin-blocking mechanisms, a net increase of the effective amounts of these endorphins is experienced in the brain.64

Specifically, the targeting of the serotonin transmitters, achieved through the physical processes of conducting as described above - while not necessarily increasing the amount of endorphins overall - allows these chemicals to remain in the system longer, increasing the effect of these positive, "feel-good" chemicals.⁶⁵

Proceedings of the Academy of Sciences 101:16369-16373.

⁵⁵ TRAFTON, A. (2015, DECEMBER 12). MUSIC IN THE BRAIN: FOR THE FIRST TIME, SCIENTISTS IDENTIFY A NEURAL POPULATION HIGHLY SELECTIVE FOR MUSIC. MIT NEWS. RETRIEVED FROM HTTP://NEWS.MIT.EDU/2015/NEURAL-POPULATION-MUSIC-BRAIN-1216

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love, and wisdom. First edition. Oakland: New Harbinger Publications, 2009

⁶⁰ Marieb, E. N. (2004). Human anatomy & physiology. Pearson.

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⁶² Murillo-Rodríguez, E. (2013). Endocannabinoids: Molecular, Pharmacological, Behavioral and Clinical Features. Sharjah: Bentham Science Publishers.

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⁶⁵ Ibid.

The Rehearsal Process: Musical Diagnosis, Analysis, and Refinement

Rehearsing and diagnosing musical issues, as well as effectively prescribing their solutions in real-time, with immediate effects, is incredibly powerful in that this repetitive behavior activates the brain's reward system. This process is one of high engagement, and in the daily confrontation of these small goals/hurdles, the brain displays significant increases in the mind's sense of self-efficacy.66

When conductors identify and diagnose musical problems, and prescribe solutions that are positive and effective, the dopamine system is activated.⁶⁷ This occurs so frequently in every rehearsal that its value cannot be overstated in the brain's health, overall sense of happiness and well-being, and increased immunity.

In addition, norepinephrine - a chemical which is released in the pre frontal cortex in stressful situations and a basic function of the human brain fight or flight response (once needed for survival in our primitive ancestors⁶⁸) becomes triggered during the rehearsal process. This neurotransmitter release excites all systems in the body, and sharpens focus, awareness, and mindfulness.⁶⁹ Additionally, moving the hands arms in a repetitive, rhythmic manner, also activates the "habit circuitry" which helps alleviate stress and anxiety. 7

Activating the Parasympathetic Nervous System: Increased

Immunity, Decreased Recovery time from Illness

The body has numerous major systems, including the endocrine (hormone), cardiovascular, immune, gastrointestinal, and nervous systems.⁷¹ The autonomic nervous system - which is part of the larger nervous system - is intertwined with and helps regulate every other system.⁷² Mental (and specifically musical) activity has greater direct influence over the ANS than any other system. When the parasympathetic wing of the ANS is stimulated, calming, soothing, healing ripples spread through the body, brain and mind. 73

Brain researchers have also learned from Japanese tradition that exhibiting daily routine behavior provides a much needed discipline in the brain: to do something every day helps you feel more in control, helps to lower emotional activity, and leads to increased immunity.74

In general, a feeling of lack of control leads to stress, and musical routines help lower stress. In addition, the repetitive nature of daily routines (much like the warm-up and tuning procedure at the beginning of each rehearsal) also activates the habit circuitry, which makes us (and our students) generally feel safer, and exhibit less anxiety.

Social Hierarchy and Musical Achievement of Group Goals

Lastly, the human brain thrives on positive social interactions, and positive social leadership experiences have been proven to be critically important in becoming a healthy and well-adjusted person.⁷⁵ Further, the social realm of sustained group effort that conducting activates, every day, and for extended lengths of time as ensembles prepare for performance, fulfills the social hierarchy aspect of this basic human need.⁷⁶

In behavioral studies in primate populations, researchers have found that alpha males exhibit less stress, less emotional problems, and overall increased happiness.⁷⁷ This basic social need also applies to our human brain, and when social hierarchical systems exist, the human brain is provided numerous neurological and neurochemical benefits: testosterone levels increase when we experience social success, work toward group goals, net increases in happiness and well-being result.

Looking ahead

Much like the discovery of increased power and reach of fast, gamma-range brainwaves documented among experienced Tibetan meditation practitioners,78 the brain health benefits of conducting are incredibly diverse and far-reaching, and are only just now beginning to be investigated. The health and longevity of conductors in the advanced years of their career provides anecdotal proof of these benefits, and researchers continue the work of amassing the data of this exciting synergy of music expression through conducting and enhanced brain health.

69 Ibid.

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BIOGRAPHIES



Christopher Nicholas D.M.A., is the Director of Woodwind and Brass Studies at the Chapman University Conservatory of Music in Orange, California. Dr. Nicholas received degrees from the University of Illinois (BME) and the University of Iowa (MA, DMA).

Alex Korb, PhD, earned an undergraduate degree in neuroscience from Brown University, and his PhD in neuroscience from the University of California, Los Angeles. He is currently a postdoctoral neuroscience researcher at UCLA in the department of psychiatry.



Sempre:
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Nancy Stealey earned an undergraduate degree in exercise physiology from the University of South Carolina and is an Irvine-based clarinetist. She is currently pursuing her California single subject K-12 teaching credentials in music and health fitness.

CULTURE FOR COLLABORATION? DEVELOPMENTAL PROJECTS ON INSTRUMENTAL PRACTICING

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In previous research the "conservatoire model" has been characterized as a cultural system that nurtures hierarchic structures and individuality on the cost of collaboration and sense of community. In this paper we will present developmental projects that contributes to challenge this view on education by exploring alternative approaches to teaching and learning in music academies/conservatoires.

With the vision to educate music performers in a rapidly changing globalized music community, CEMPE (Centre of Excellence in Music Performance Education) is initiating developmental projects involving performance teachers and students in different genres. In the priority area Teaching of practicing the projects aim at enhancing the quality of the students' instrumental practice through a combination of individual and group teaching approaches, and by exploring how knowledge in and on practice can be transferred between different genres.

In this paper we discuss how participation in developmental work can foster a culture for exploration and sharing of knowledge and experiences, by creating arenas for collaborative work among teachers from different instrumental and genre related traditions with presumably different cultural values.

The preliminary outcomes show that the teachers highly appreciate opportunities to explore, collaborate and share experiences, despite the uncertainty that often characterizes such processes, when resources and time are provided.

"¿DE DONDE VIENES?" RELATIONAL AND THE NUYORICAN EXPERIENCE

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The 2014 album *Identities Are Changeable* by the New York based Puerto Rican (Nuyorican) saxophonist Miguel Zenón represents the experiences of Nuyoricans through polyrhythms and interviews interspersed throughout the musical material. Drawing on Nicolas Bourriaud's assertion that "art is a state of encounter", my paper examines Zenón's album as a "social interstice" (Bourriaud 2002, 16), an artifact through which listeners engage with Puerto Rican, American, and Nuyorican identities that are relationally and mutually co-constituted and negotiated. Engaging with recent literature on "relational musicology" (McDonald, 2009; Born, 2010; Cook, 2012) as well as extensions of Bourriaud's work into anthropology (Sansi, 2015), I use Zenón's album both as an object that mediates the experiences of the Nuyorican community, and as a case study to explore how a relational musicology can further integrate relational aesthetics into its frameworks. Key to this integration are notions of ethics, subjectification, critique, and potentiality, for which I draw on Walter Benjamin, Giorgio Agamben, and especially the later books, lectures, and interviews of Michel Foucault.

BIOGRAPHY



Ben is a second-year graduate student in the musicology PhD program at Cornell University, with research interests that examine the intersections of music, neoliberalism, and critical theory, often in the context of contemporary jazz. Before arriving at Cornell, Ben received a first-class BA degree in Jazz and Popular Music at the University of Hull, and his MMus at Royal Holloway, University of London, where he received a distinction.

LIFELONG ENGAGEMENT WITH MUSIC: LEARNING THROUGH THE LIVES OF PORTUGUESE MUSIC EDUCATORS

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ABSTRACT

Over the past century in Portugal, interest in musical activities such as concert-going and music-playing has declined considerably. The Cultural Access and Participation report from the European Commission (2013) shows that the percentage of Portuguese citizens that went to a music concert at least once in 2013 was 19%, which is the smallest percentage when compared to other European countries. This lack of interest from musical activities can be argued to be due to the state of music education in Portugal.

Previous research on the history of Portuguese music education shows that the taught subject 'music education' was established as late as the 1960s (Iria, 2011; Mota 2001; Mota 2014; Palheiros & Encarnacao, 2007; Alves 2013). As a result, music teaching training in music universities only became an issue around 1983 (Iria, 2011; Mota 2001). It can be argued then, that the late establishment of music education in the Portuguese curriculum is one of the main obstacles of music educational practices today.

The access to music education in Portugal has always been limited to specialized music institutions such as conservatoires and music academies (Vasconcelos, 2002; Folhadela, Vasconcelos & Palma 1998; Sousa, 2003). Specialized music education institutions have a reputation as centres of excellence and to be a part of it students have to go through an admission process that can include an interview and a performance (Folhadela, Vasconcelos & Palma, 1998).

Existing research also recognizes the role of the Portuguese Philharmonic Bands (*bandas filarmónicas*) in small towns across the country. These *bandas* exist in most small rural towns in Portugal and they are a community music tradition amongst Portuguese families. Many children begin their musical education this way and many professional musicians in Portugal have this background (Mota, 2009).

The aims of this research, therefore, are: i) to provide an in-depth, up to date analysis of musical experiences that show the long-term impact on the lives of Portuguese music educator; ii) to analyse their musical learning experiences in and out of school and iii) to investigate the reasons that led them to choose music education as a career. Music educators were the chosen group to give these accounts because they are the ones certainly included in the small percentage of people engaging with musical activities. In addition, they are the ones that dedicate their lives providing opportunities for others to engage with music.

The investigation of musical life histories is a major area of interest within the field of lifelong engagement with music (Pitts, 2009; Gavin, 2001; Baker 2006; Smilde 2009). However, there has been no detailed investigation in this topic in Portugal and the changes experienced by Portuguese music educators remain unreported.

This research reports findings from life history interviews and detailed questionnaires carried out with Portuguese music educators exploring their current perceptions as well as their musical life history perspectives. The participants are people of different age groups who dedicate their lives to teaching music in various settings (state schools, conservatoires, academies, community choirs, philharmonic bands, etc.). Online surveys were carried out to recruit educators with a different range of experiences, careers and different geographical locations. Detailed responses from 36 music educators (at the time of writing) facilitated data analysis using Interpretative Phenomenological Analysis. The transcripts of the interviews were analysed based on themes discussed in previous literature on musical life histories such as: home/education influences and opportunities, teaching experiences, future aspirations and personal opinions.

The analysis of these educators' musical life histories reveals a complex interaction between their past experiences as learners and their music teaching philosophy. A number of issues were identified, such as the elitist hierarchy and policy of music conservatoires and how the philharmonic band emerges as a parallel to this institution. The findings of this research highlight the implications of the provision of music education in a specialist/vocational system restricted to a limited group of people and often including expensive fees. It also analyses the concept of communities of practice in two different settings: the music conservatoire and the philharmonic band, and the implications of these for lifelong music engagement.

Key-words: communities of practice; philharmonic bands; life histories; music education; conservatoires; Portugal; music educators.

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BIOGRAPHY



Sempre:
Society for Education, Music and Psychology Research

Born in Portugal, Cláudia studied Music Education and Choral Conducting at the Lisbon University of Music. In 2015 she completed her Masters in the Psychology of Music in Education at The University of Sheffield. She is currently carrying out her PhD research in Sheffield. Cláudia has worked as a music teacher since she graduated in 2012. She is currently managing outreach music projects in various local schools as well as running a children's choir in a local Primary School.

LET'S POINT THEM BACK TO OUR ROOT IN THE FACE OF INFORMATION TECHNOLOGY (IT): A NIGERIA EXPERIENCE

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ABSTRACT

BACKGROUND: A survey was conducted using the questionnaire methods among the undergraduate student of the University of Lagos, Nigeria, the summary of this survey was that out of the 150 students that were examined in this survey, only 30% has learnt, listened and even played a traditional musical instrument at the primary and secondary school levels respectively, the remaining 70% were astounded at what indigenous music or musical instruments actually meant.

QUESTION: What kind of music, if any were the teacher teaching our student's at school? Were parents exposing their children to cultural traditions of their fore-fathers? AIMS: this study examines the best ways music teachers play active roles in resuscitating the musical culture in their students as well as examines parental roles in promoting cultural practices in their children/wards' daily activity.

SUMMARY OF CONTENT AND SIGNIFICANCE: Having lost touch with their African foundation, the present generation of Nigerian Youths have suddenly become classified in their own choice of cultural values, embracing all varieties of values and cultures from all parts of the globe, India, China, Korea, Saudi Arabia, and so on. Thanks to the IT which has created an information superhighway. In the past, our composers and musicians such as Fela Sowande, Ayo Bankole, T. K.E. Philips, Samuel Akpabot and so on, fired by the flame of nationalism, drew inspiration from indigenous music and oral traditions in their art of composing and performing music in both serious and popular or mass culture style. They got popular with their arts and attracted world attention through the use of indigenous materials in the works. The implication of the study is that when cultural practices in music are continuously practised, there is hope for expansion in indigenous music in the future.

PAPER

AIMS

This study examines the best ways music teachers play active roles in resuscitating the musical culture in their students as well as examines parental roles in promoting cultural practices in their children/wards' daily activity.

Introduction

The former theory that the music educational curriculum drawn up by the colonialists was intended to destroy the African (and Nigeria) indigenous culture, may no longer stand the scrutiny of criticism. The Colonialists introduced music as a school subject just as any other subject in the educational curriculum. It lay with beneficiaries of that education to harness the music theory they learnt for creating or enhancing their even indigenous (cultural) music. As Mereni pointed out all music are one. Indigenous music is grown in any given culture. Famous composers such as Ludwig Van Beethoven, Henry Purcell, and Bela Bartok to mention but a few used the theory of music which they learnt to enact their indigenous music.

To be fair, a couple of Nigerian musicologists such as T.K.E. Philips, Ayo Bankole, Olusoji, Mereni, Laz Ekwueme, Fela Sowande, who are art composers used the theory they learnt in western music to enhance their indigenous music. They transliterate the western theory into their indigenous music. It is unfortunate today, that technological mass media has reduced music to sheer entertainment, rubbishing the work of intellectuals who are promoters of school music and they fail to recognise that music is an intellectual culture. This study aims to point children back to these art of appreciating music as a culture that should be learnt and embraced.

INDIGENOUS MUSIC IN NIGERIAN EDUCATIONAL SYSTEM:

From the perspective of CHAT, music is a product of cultural history that always encompasses

a number of actually present or virtual co-actors. As a cultural phenomenon music activity can be directed in terms of rule-based, goal directed, and tool-mediated actions with sounds. Such musical activity can take several forms, such as reproduction of previously composed music or production of new musical pieces (composing). According to CHAT learning to take part in such cultural practices with culturally more experienced people who can guide the novice towards appropriation of actions or fundamental operations that are deemed relevant by the music community involved. Hence music education can be conceived as a cultural endeavour to get children collaboratively engaged in musical practices of the community and assist them in appropriating the roles and related tools in order to enhance their participation in such roles as listeners, singers, players of musical instruments, or composers. Music education in schools today includes several domains of musical behaviour: singing, playing instruments, listening to music, music and movement, working with musical notation, and reflecting on listening and or performance according to Hogenes, Van Oers and Diekstra (2016).

Emielu (2006) submits that Africa as a continent of which Nigeria is a part before European and Islamic contacts was made up of self –sustaining 'ethnic nations' who lived in more or less homogenous communities where life was largely communal. Music in these societies was an integral part of life and musical performances punctuated important milestones in the life of the individual from the cradle to the grave. Music making was built around communal activities such as agricultural and other economic activities, domestic chores, religious rites and rituals, festivals etc. Song texts were derived from shared history, myths, legends and philosophies, while musical instruments were constructed from materials found in the environment. Music was also an instrument of social control as well as a symbol of political authority. The songs were folk in nature and no body claimed authorship of any composition. Music was used for recreational activities as well as worship and at no point was music or musical performance sold as an 'economic product' However, this state of things changed drastically with the coming of Islam and Arabic culture as well as the European contact with Africa. The most far reaching influence on African music both in the colonial and modern times, is Africa's contact with Europe.

This European legacy has come through trade, Christianity, colonialism and western education. European trading activities in Africa included trade in legitimate goods as well as the obnoxious slave trade. Millions of Africans (mostly black Africans) were forcefully transported to the new world and other parts of Europe as house helps and plantation and industrial workers during the slave trade era which lasted several centuries until it was abolished in about 1807.

THE RISE OF CULTURAL ALIENATION AND HYBRIDIZATION

As Nketia rightly observed, the slave trade from Africa paved the way for the transportation and growth of African and African derived music in America and Europe (Emielu, 2006). By accepting those aspects of the master's culture which were either congenial to their past learning or necessary for their survival, and retaining such aspects of African culture for which they found no substitute, African slaves carved a niche for themselves; a hybridization of cultural practices which combined African and foreign cultures. Such Cultural practices have been given such labels as Afro-American, Afro-

Cuban, Afro- Haitian, Afro Brazilian and such likes, reflecting African cultural practices in foreign lands. After the abolition of slave trade, the returning ex slaves to the African soil became human agents for the propagation and spread of western musical traditions in Africa. African music also received a new impetus as popular musicians experimented with the fertilization of African musical ideas in the homeland with those from the African Diaspora. Most significant in this aspect is the influence of Afro American music which has grown so luxuriantly all over Africa and keep providing the driving force for world music in contemporary times.

European contact marked the beginning of professional musicianship in Africa, where musicians make a living from musical performances and recordings. Music in Africa lost its communal role and cultural relevance as musicians tailored their music to the tastes of urban dwellers who were mostly wage earners living in heterogeneous societies. Colonialism in Africa was an instrument of economic, political and cultural domination. Colonialism sought to create an African elite class who were alienated from their cultural roots, and who were euphemistically referred to as 'European Subjects' Colonial education goal was also intended to make Africans appendages to European interests. As Dzobo has rightly observed, modern education has become a powerful tool for separating the educated African from his village folks, from his indigenous culture and from the illiterate masses of his society.

The most dominant European influence and one that has had significant impact on the relegation of African music is that of Christianity and Missionary education. Unlike Islam that was tolerable of African traditional practices, the acceptance of Christianity in Africa meant the rejection of African cultural practices. The gospel of Christianity was perceived as that of 'light' while African cultural practices was that of 'darkness' and as quoted in the Bible: What fellowship has 'light' with 'darkness'. This was the mind-set of European missionaries in Africa. Consequently, African songs and musical instruments were banned from Christian worship as they were considered devilish and unfit for Christian worship. In their place European hymns and chants were taught to the congregation while Harmoniums and Organs replaced African musical instruments. Attempts were made to translate European hymns into Africa languages, but where quite unsatisfactory because of the tonal inflections of African languages, where a single world could mean different things depending on the intonation of alphabets.

Christian missionaries also introduced western education through their mission schools. The missionary schools provided a good basis for the Christianization of Africans where a good knowledge of the Bible, ability to sing hymns and recite catechism, were considered essentials for a good Christian. The schools were therefore natural extensions of church missions. Music teachers in mission schools introduced European hymns and classical music and taught European musical instruments to pupils. To be considered educated therefore, the African had to accept European way of life and reject African cultural practices including music.

These trends are still obtainable today as the music curriculum is basically not totally music oriented but tends so much towards creative and cultural arts where fine art and dance takes the bulk of the curriculum. However, the teacher's approach to the teaching of music makes or mar the attitude of the children to music of their culture.

THE RISE OF ENCULTURATION AND CROSS-CULTURALISM

Professor Vidal once notes that it was customary to find in the past the bell/town crier going round the town and announcing the approach of a festival, the commencement of an event or the passing away of a paramount ruler, the king. Today, the role has being taken over by the mass media, the radio, television and the news print. Citizens of the town now hear that the king has joined their forefathers through the radio or even reads it on the newspaper, even before the beating of the drums, hence making the roles of the town-crier unnecessary. The plaintive melodies that young girls and women used to hawk and advertise their trade early in the morning, in the afternoon, in the evening or at night which sometimes constitute some kind of noise in the environment has gone into obscurity as the modern day 'jingles' and billboards with its flashy electronic coloured lights has taken the function of the indigenous ways of advertising music. The traditional roles of the moonlight plays that usually teach children moral lessons has been replaced by our television and our video vision, this is one of the fall out of today's changing times. Modern military technology has rendered the use of songs in psychological warfare unnecessary, thus driving indigenous war songs and war music into obscurity, becoming lost and forgotten. Music scholars now develop apps for teaching music effectively in the classrooms, all of these have been achieved through information technology.

The writer has conducted a research which sees the solution of the problem in pointing them back to the main thing! "Usages" of our fore-fathers.

SUGGESTED SOLUTION

The onus of pointing back this generation to the indigenous music of our fore-fathers lie solely on the teacher of music who happens to be a second parent as well as the parent themselves. A study by Nweke (2015) shows that parental involvement in music helps the development of musical aptitude. The study shows that out of about 518 respondents who participated in the study, the percentages of respondents whose father and mother were musically involved had a higher level of musical aptitude than those whose parents are not musically involved. The implication of this is that when children are brought up musically, the future of the nation will be bright.

THEORETICAL FRAMEWORK

The theoretical framework for this study hinges on *Social constructivism:* The Social constructivism theory emphasizes the importance of culture and context in understanding what occurs in society and constructing knowledge based on this understanding (Derry, 1999: McMahen, 1997). This perspective according to Kim is closely associated with many contemporary theories, most notably the developmental theories Vygotsky and Brunner, and Bandura's Social cognitive theory (Shunk, 2000). Social constructivism sees knowledge as socially constructed and learning as essentially a social process. It is mediated through cultural tools, above all by language, which needs to be the learner's first language or at least one very familiar to them, and facilitated by drawing on examples or contexts familiar to the learners so that meaning making is prioritised. This theory is relevant to this study in the sense that, the indigenous music exposes the child to the life that the ancestors had lived with different cultural practices that have been practiced in the time past when the child was not even born. Often times, when children are growing up, they tend to learn the language of their parents faster through indigenous songs that are of short lyrics. To this end, the first thing a child mutter may really not be a specific language but a kind of musical sound in the mother's tongue. When this is absent then values and respect for the immediate society will be lacking.

More so, indigenous music comes with indigenous language, this study is of the opinion that a typical twenty first century child hardly speaks the mother tongue, so, children learn to speak their language better when folksongs are taught, and this could be an aspect of language acquisition as well as cultural expectations. This aspect of musical development through learning of music in the mother tongue is common in some areas in Nigeria especially the rural areas. The urban dwellers have a lot to do in this regard simply because western education is the order of the day. Hence, the onus lies on the teacher. Although, Nairne explains that it's of enormous interest to psychologists that children develop sophisticated language skills during their preschool years, whereas before this time, as the child approaches the end of his or her second year a phase of combining two words into one begins this is referred to as telegraphic speech (2009:286). Westbrook *et. al. in* Vygotsky (1986) proposes that the constructivism theory can be achieved when the teachers apply this model by setting up a 'Zone of Proximal Development' (ZPD), that is, an area of activity where, with the aid of a teacher or more knowledgeable peers, students are able to do what they cannot achieve alone, hence, the teacher must allow the child to have a sense of ownership. There should be intersubjectivity among the students so as to enable them have a personal feeling of the culture expressed. Learning involves students gradually internalising this social activity with higher order cognitive. Hence, Situated cognition builds on social constructivism, but holds that 'knowledge is situated, being in part a product of the activity, context, and culture in which it is developed' (Brown et al., 1989).

Learning occurs when students participate in activities that are ideally in authentic situations, or those that approximate as closely as possible to the contexts in which the knowledge will later be required development or thinking directly developed and structured by their external social speech. Children's natural or 'spontaneous' concepts meet with and are further developed by the scientific or more abstract concepts they are taught in school or by an adult through guided instruction (Vygotsky 1986). Such scaffolding or guided support requires a skilful mix of teacher demonstration, praise, minimisation of error, practice and direct instruction (Wood et al., 1976).

Westbrook *et al.* also are of the opinion that pedagogic practices consistent with social constructivist approaches prioritise student-teacher or student-student interaction. Small-group, pair and whole-class interactive work, extended dialogue with individuals, higher order questioning, teacher modelling, showing, reciprocal teaching and co-operative learning can all be seen as justified by social constructivism. To this extent, social constructivism could be seen as supporting student- or learner-centred pedagogy, terms which feature very strongly in curricular reform in developing countries, although social constructivism would suggest a much stronger role for the teacher than would be suggested by student or learner-centred, these authors conclude. Assumptions around student-centred pedagogy are that teachers share their students' language and culture, accept a more democratic and less authoritative role, and know how to set up effective group work and tasks and to offer skilful supported instruction at the point it is needed. Furthermore, these researchers express that space is needed for flexible social groupings, and within this, students need to feel that they have the right to talk and contribute to their peers' learning. Inherent within this is a recognition of the student as a person with rights, taken on formally by UNESCO within Child Friendly Schools, with its human rights-based approach to schools and pedagogy (Westbrook, *et. al* 2013).

PARENTAL ROLES IN LEARNING OF INDIGENOUS MUSIC

There is no doubt that the home plays a major role in a child upbringing, so also in music, parental influence over the kind of music their children consume at a tender age is a pre-requisite for the output of the child in musical knowledge. Heiner & Davidson (2002) express that parents, teachers and peers strongly influence music development. Early nonverbal interactions between child and mother or care taker, and parental support for music activities in childhood, seems to be of particular importance as well as exposing the child to a wide variety of music.

In connection with this, Papousek & Papousek, (1995) view that the use of preverbal, quasi-musical interaction between parents and child in the course of child care, is stated as what makes musical competencies to be developed almost incidentally unknown to the parents, however, they provide their infants with a type of elementary music education that stop the acquisition of language. Since, both the child and the parents are a product of the environment, so this kind of musical communication is presumably the most important environmental influence on musical development in early childhood as stated by Noy (1968).

Music related activities of the family support the development of children in many ways, such as primary singing and making music together especially indigenous music. The Nigerian environment is unique so much that parents can actually take their children to their villages where they will learn music of their culture, this will help the children in developing interest in the indigenous music of the land. It is however pathetic and a thing of great pain that this study finds out that virtually all the respondents in this study had no adequate knowledge of the indigenous nature of the music of their culture.

RESEARCH METHODS

Research Design: The descriptive survey methods was used in this study, a survey was conducted using the questionnaire methods among the undergraduate student of the University of Lagos, Nigeria.

Area of Study: The study covers selected students in 100 and 200 level of the Department of Creative Arts, University of Lagos, Nigeria.

The Target Population: Students of the department of Creative Arts both male and female were purposively selected to give answers to the study's questionnaires.

Sample and Sampling Technique: The selection process was purposive which was based on the researcher's discretion. However, 150 questionnaires were distributed to different students at the 100 and 200 level, the questionnaires were filled and the successfully returned questionnaires were then used for the analysis.

Table 1: Profile of Respondents

| Item | Options | No of Respondents | Percentage (%) |
|-----------------------|--------------|-------------------|----------------|
| | | Frequency | |
| Educational level | of 100 level | 130 | 87 |
| Respondents | 200 level | 20 | 13 |
| | Total | 150 | 100 |
| Gender of Respondents | Male | 74 | 49 |
| | Female | 76 | 51 |
| | Total | 150 | 100 |

The table 1 above shows that out of the 150 respondents used for the study, 87% respondents are in 100 level respondents, while 13% students are in 200 level this is because at 100 level in the department of Creative Arts, students don't have area of specialization in this course of study, but at the 200 level students are expected to specialize either in music, visual arts or theatre arts, hence this study used the respondents whose area of specialization is music.

Instruments and Validation: The instruments were face validated in conjunction with music experts. These experts were given a draft copy of the questionnaire together with the title of the study as well as the abstract of the study. The questionnaire was critically examined and they ensured that it aligned with the study. The level of clarity of of the items, instructions and arrangement in other to avoid ambiguities and ensure adequate comprehension of the intention of the study was considered. The face validators complied and made corrections which was later effected by the researcher.

Sources of Data Collection: Primary and Secondary data were used in this study, the primary data includes questionnaires, and the secondary sources of information includes books, online journals articles. The structure of questionnaires adopts the Yes or No options to the research questions.

Statistical Methods of Data Analysis: The data generated were analysed using the frequency count and simple percentages. Table 2: Frequency and Percentages distribution of Respondents by Exposures to musical instruments.

| Items | | Options | | Total |
|---------|--|-----------|---------|----------|
| 1001115 | | Yes (%) | No (%) | (100%) |
| 1. | Respondents can identify the different kinds of traditional | 45 | 105 | 150 |
| | musical instrument prior to studying at the higher institution | (30) | (70) | (100) |
| 2. | Respondents can identify Western Musical instruments before | 45 | 105 | 150 |
| | gaining admission to higher institution. | (30) | (70) | (100) |
| 3. | Respondents participated in music at the: (i). primary school | 30 | 120 | 150 |
| ٥. | level only | (20) | (80) | (100) |
| | ii. at the secondary school level only | 45 | 105 | 150 |
| | in at the secondary senior is to only | (30) | (70) | (100) |
| | iii. at both the primary and secondary school | 75 | 75 (50) | (100) |
| | in at com the primary and secondary contest | (50) | 75 | |
| | None of the above | 75 | (50) | |
| | | (50) | () | |
| 4. | Respondents play traditional musical instruments as a child | 45 | 105 | 150(100) |
| | | (30) | (70) | () |
| 5. | Respondents plays western musical instruments only at the | 105 | 45 | 150 |
| | university. | (70) | (30) | (100) |
| 6. | Respondents sing in the village choir | 45 | 105 | 150 |
| | | (30) | (70) | (100) |
| 7. | Respondent sing in a choral group | 150 (100) | 0 | 150 |
| | | () | (0) | (100) |
| 8. | Respondents whose parents sang in the village choir | 50 | 100 | 200(100) |
| | | (33) | (67) | () |
| 9. | Respondents whose parents play musical instruments | 35 | 115 | 150 |
| | respondence whose parents pary mosters more smeares | (23) | (77) | (100) |
| 10. | Respondents whose parents sang and played traditional musical | 85 | 65 (43) | 150 |
| 10. | instruments in the villages | (57) | -5 (.5) | (100) |
| | 6 | \ / | | \ / |

Findings: From the table above, the study finds out that 30% of the respondents can identify traditional musical instruments while 70% cannot identify traditional musical instruments. 30% of respondents can identify musical instruments prior to their entering into the higher institution, while 70% of the respondents actually saw what western musical instruments were only at the higher institution, this means that majority of the respondents did not offer music as a discipline in the primary school as only 20% offered music in primary school while 80% did not offer music in primary school. At the secondary school level only 30% of the respondents studied music while 70% did not do music in secondary school. The implication of

this is that that the higher institution level where we have majority of them coming in to do a study in music, it becomes difficult understanding the importance of music especially the indigenous music which should have form a bedrock for music appreciation. This study finds out that 75% did not do music at both the primary and secondary school level. As a result of this, learning to play traditional musical instruments as a child was not possible. Hence, only 30% of respondents played traditional musical instrument as a child, while 70% did not.

70% of the respondents played musical instruments for the first time at the higher institution level while 30% are still learning to play musical instruments. 30% sang in the village choir while 100% sang in the choral group at the university. 33% of the respondents had parents who sang in the village choir, while 67% said their parents had no interest in singing in the village choir. 23% had parents who played traditional musical instruments, while 77% did not play any musical instrument. The study finds out that 57% of respondents played and sang traditional music in the village, while 43% did not sing nor play any musical instruments.

There is a significant relationship between parental involvement in indigenous music and children's knowledge about music.

Relationship of Respondents and Parents by Participation in Music Group

Respondents who sang in village choir

Parents who sang in Village Choir

45 (30) 50 (33)

Respondents who played Western Music Parents who played Western Music

105 (70) 35 (23) Mean score: 50.0% 28.0%

There is no significant relationship between respondents who sang in the village choir and the parents who sang in the village choir as revealed in this study, this is based on the fact that the number of respondents who had parents who were in the village choir are encouraged by these parents to join the village choir. Whereas, the number of respondents who did the western music are more than those that did not participate, this is based on the findings that most of these respondents learnt these western music in the higher institution, while most of these parents were not opportuned to learn these western music as a result of the birth circumstances in terms of where and when they were born.

Hence, this study finds out that there is a positive change western culture has brought to the present generation, only if they can learn and base their musical style on school music even if they are involved in music writing or music performance of indigenous music.

IMPLICATIONS FOR THE STUDY

It is obvious from the study that most of the respondents only learnt to play music at the higher institution for the first time in their lives, while most of their parents also did not play any traditional musical instrument as a child. The strong will to learn to play or sing traditional musical instruments lies not only on the pupils but basically on the parents who should direct and probably teach the children what to do, when this is lacking, no child will on his or her own learn the traditional musical instruments. Therefore, the role of parents in directing their children to be involved in indigenous music is crucial while also emphasizing formal education both in music and other discipline.

Furthermore, the school has a great role to play as an agent of socialization, at the primary school level, the school should practically make the child understand basic societal norms which does not only come up theoretically but in a practical way by making music out of those norms in such a way that, the child understands what the society expects from him/her and also learns to appreciate and value the culture of the society. The curriculum of study at the primary and secondary school level should emphasise the use of indigenous music and children should be made to learn these indigenous music because if the children do not learn the basics of their indigenous culture early in life, then the rest of the curriculum is inaccessible to them, often leading to early school dropout in the music field. In other words, music at the higher level becomes seemingly hard to comprehend and therefore reduces their chance of performing effectively at the higher level because of lack of solid foundation.

Conclusion

Early exposure to musical values makes the child to appreciate music at an older age, hence, parent should learn to parent their children musically and ensure they are well nurtured especially in the indigenous music of their culture. More so, the curriculum should cater for the immediate environment of the child as well as help to develop the child in all part of human development.

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BIOGRAPHY



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Nweke, Florence Ewomazino is a lecturer in music at the Department of Creative Arts, (Music Unit) University of Lagos, Nigeria. She had her first degree from the University of Nigeria, Nsukka- Enugu state, Nigeria and later bagged her Master's degree in Music Psychology with a distinction from the University of Lagos and her Doctoral Degree from the same university. She is a music scholar and music educator who has presented her research paper at conferences both locally and internationally. She is married with wonderful kids.

TRANSFORMATIONAL AGENTS OF GOSPEL MUSIC CULTURE IN NIGERIA

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ABSTRACT

Gospel music has assumed a very prominent position in music practice in Nigeria. It exists as a musical culture within the broader Christian social culture and Nigerian music in general. Whereas it is directly associated with the church, gospel music has luxuriated beyond the traditional confines within which it was originally birthed. Gospel music culture in Nigeria has metamorphosed from being essentially for spiritual edification to fulfilling other purposes in the society. As observed outside the church, several attributes of contemporary gospel music performance in Nigeria has become more secular than spiritual. There has been a steady expansion of its goals, styles, context, content, presentation and feedbacks. This paper discusses the agents that have shaped and continuously moulded the gospel music culture in Nigeria. The agents include the church which it is supposed to serve, the audience, attendant economics, contemporaneity and technology among others. Narratives on gospel music culture in Nigeria provide insights into the interplay that exists between musical cultures and the society, with particular reference to gospel music in Nigeria.

Sempre:
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THE OPERA ACCORDING TO ISLAMIC STATE

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ABSTRACT

Islamic State has officially banned music but unaccompanied singing is allowed because it is regarded as poetry. This edict has generated an extremely creative response and Islamic State is producing a sizeable and growing canon of officially sanctioned jihadi *nasheeds*. The practitioners deftly use reverbs, delay, autotune, autoharmonisiation and compression software together with cutting-edge production techniques to create fully realised compositions. Over the last few years, a 'medieval death cult' has forged a unique recorded compositional language that is inescapably digital, of the mid 2010's and quasi timeless, bearing complex and contradictory relationships to traditional music from Iraq and the Levant, contemporary global pop music and that of earlier counter-cultural movements.

What little scholarly interest there has been to date has been around textual analysis of the lyrics, methods of dissemination and the cultural function of the music within propaganda videos. However, a greater understanding of political and cultural ramifications of the music and psychological insights into its adherents could equally begin via an analysis of the music itself. Examining the particular cultural clashes evident in both the music and the means by which it is produced is potentially enlightening in ways that are not available to other methodological approaches.

UNRAVELING THE COGNITIVE BASIS OF THE PREVALENCE OF ASYMMETRY IN MUSICAL SCALES

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New York University & University of Maryland, USA ABSTRACT

Music is ubiquitous in human populations, and despite its wide variability across different cultures, the prevalence of recurrent musical features leads to the hypothesis that music is, to a certain extent, shaped by cognitive constrains. The asymmetry of musical scales—i.e., the fact that discrete pitches are organized by intervals of different sizes—is one of the most widespread "statistical universals" in music (Savage et al., 2014). Early findings in developmental psychology have demonstrated that infants have greater difficulty detecting an out-of-tune note in symmetric scales compared to than asymmetric scales (Trehub et al. 1999). The current work takes this inquiry in to novel setting as it addresses the benefit of asymmetry in scales in what probably constitutes the core of music cognition: encoding tonal hierarchies and syntactic regularities in melodies. Combining behavioural and EEG measures, we explore how tonal hierarchies are learned and how expectations associated with distinct musical structures are formed using melodies generated with a finite-state artificial grammar derived from symmetric vs. asymmetric scales. By exploring the relative ease with which melodic processing occurs for different musical scales, this work seeks to explore the cognitive underpinnings of the trade-off between diversity and stability across musical cultures

Sempre:
Society for Education, Music and Psychology Research

WAYS OF WORKING IN CHAMBER ENSEMBLE REHEARSALS: A SURVEY STUDY

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ABSTRACT

Ensembles often spend considerable time rehearsing before a public performance, or even without the goal of a performance. Previous research suggests that rehearsal methods are adapted to the context, and subject to variation according to a wide range of factors including familiarity, expertise, roles, leadership and communication modes. Despite the wealth of case and observational data, little research has been conducted to compare ways that different ensembles structure their rehearsals, and which activities they combine to address their goals. RQ: What are the elements of rehearsal structure, collaboration and technique in small chamber ensembles? What activities are included for what purposes? How are they managed and organised? Results from a survey of 129 members of UK-based chamber ensembles were analysed in relation to existing frameworks. Statistical methods were used to compare practices between ensembles of different types, sizes and expertise; and rehearsal activities were conceptualised as structured groups of activities, broadly relating to ensemble, problem solving, warm-ups, and reflection tasks. Results confirmed a degree of consistency across a wide range of ensemble types, sizes and levels of experience. However, differences were in found in collaborative behaviour, in particular relating to verbal and nonverbal modes of communication, and between ensemble types, whereby string groups exhibit some distinctive characteristics when compared with other group types.

Sempre:
Society for Education, Music and Psychology Research

MAKING MUSIC, MAKING COMMUNITIES: AN EXPLORATORY STUDY OF THE IMPACT AMATEUR MUSICAL GROUPS ON THEIR LOCALITIES

Stephanie E. Pitts s.e.pitts@sheffield.ac.uk University of Sheffield, UK EXTENDED ABSTRACT

Background

The benefits of musical participation for those who engage with it are well-known (Pitts, 2005), as are the barriers to continued engagement into adulthood (Pitts, Robinson & Goh, 2015), but less is known about how those musical groups affect the sense of musical engagement and value in their localities. Through a new research collaboration with Making Music, the UK's national association of voluntary musical groups, this project probes further into the effects of musical participation, not just on those who take part, but on their local communities. An online survey distributed to Making Music's members in December 2016 yielded 559 responses, offering a wealth of detail on how amateur groups working in a range of genres and locations recruit their members and audiences, rehearse and perform together, and connect with their local communities. In this initial phase of the research, the analysis focuses on uncovering trends in the musical and social practices of these amateur groups: a subsequent phase will develop case studies to explore variations arising from the locality of the groups, their purpose and ethos, and the strength of their community engagement and impact.

Research aims and methods

This research was initiated through conversations with Making Music, who recognised the urgency of responding to the challenges of maintaining lifelong engagement in musical participation that had been identified in an earlier study (Pitts & Robinson, 2016). The distinctive contribution of this collaboration is to consider the impact of organised musical participation on the local community, and to question whether the active presence of music-making groups makes a difference to the identity of a village, town or city, and to the locals' sense of how the arts are valued in their place of residence. This exploration builds on the idea of 'cultural citizenship' that originated in another study with audiences for the contemporary arts (Gross & Pitts, 2016), where opportunities to engage with the arts and to feel that these activities were supported by the local community and civic infrastructure were recognised as contributing factors in individual wellbeing and social cohesion.

Making Music (https://www.makingmusic.org.uk/) support amateur musical organisations around the UK, offering practical help with organisational and musical skills training, and the legalities of insurance and performance liabilities, as well as promoting groups and concerts to potential performers and audience members. Their member groups range from large-scale choirs and instrumental ensembles who regularly perform substantial classical works, through community ensembles, bands and single-instrument groups with more flexible performing schedules, to organisations that promote concert series or young people's musical activities. An online survey of Making Music's member organisations was set up to explore the perceived benefits of rehearsals and performances for this diverse range of participants, and to focus on the connections made between musical groups and their local communities, through recruitment, outreach and financial connections. Ethical approval for the survey was granted by The University of Sheffield, who also provided a small grant under the Arts Enterprise research funding scheme: respondents were asked to confirm their willingness for their responses to be used in the research (99.6% agreement) and/or as part of the advocacy work undertaken by Making Music (98.1% agreement).

Nearly 570 responses were received in a little over a month, indicating a high level of interest in the themes of the survey: these data were cleaned to remove incomplete responses and those few where ethical permission had been denied, leaving a final total of 559 responses. A wide range of organisations were represented in the data, from large, established choral societies to wind bands, community choirs and special interest groups (e.g. ukulele bands), and responses came from performing members, treasurers, chairs and other committee members, and musical directors or conductors. The data therefore offer a rich picture of amateur musical life in the UK, complementing the Taking Part surveys undertaken by Arts Council England (e.g. 2014) with more in-depth qualitative data, and highlighting the challenges and opportunities experienced by amateur groups in a range of settings.

Interim analysis and findings

Analysis of the data is in its early stages, and the findings will be presented for the first time at the SEMPRE Musical Cultures conference in April 2017. Descriptive statistics are being used to organise the data by type of musical group, frequency of rehearsing, perceived benefits of membership and so on, and the potential for correlation and factor analysis will then be explored.

Early analysis illustrates a varied picture of largely non-auditioned groups (Figure 1), with vocal groups substantially outnumbering instrumental ensembles (Figure 2). The predominant pattern of rehearsing is weekly (Figure 3), while performance routines are more varied, ranging from not at all to five or more times a year (Figure 4). Further analysis is likely to explain some of this variation according to instrument type, target membership and the musical and social missions of the different groups.

Figure 1

Do you hold auditions for new members? (535 responses)

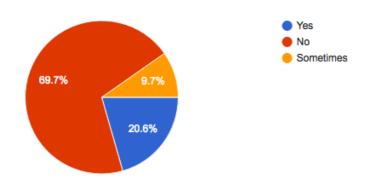


Figure 2 What kind of group is it? (525 responses)

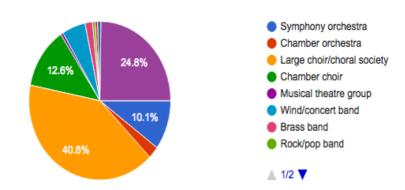


Figure 3
How often does your group rehearse? (544 responses)

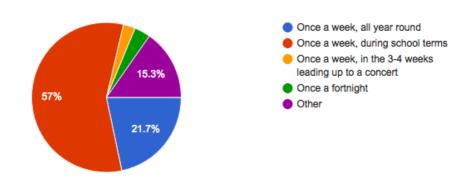
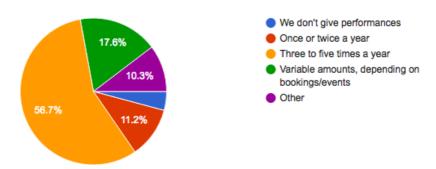


Figure 4

How often does your group perform? (552 responses)

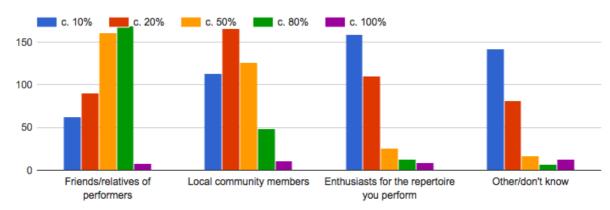


Early indications of the extent to which musical groups feel connected with their local communities emerged in questions relating to how well they knew their audiences. When asked to estimate the proportions of their regular audience drawn from family and friends, and from local residents, these estimates were high, perhaps suggesting that the audiences for amateur music-making are drawn as much by the people involved than by the musical experience (Figure 5).

Figure 5

Organisations were asked whether they had tried to find out more about their audiences (Figure 6), and this showed that

Roughly what percentage of your audience falls into each of the following groups?



systematic surveys were relatively rare: of the 393 responses to this question, 129 reported that their group had distributed a survey to the audience (23% of the whole sample), and there was low confidence in the usefulness of this information (see Table 1). Informal feedback, however, though a much smaller proportion of the activity (37 groups; 7% of the whole sample), was reported with confidence and seen in some cases as rendering more formal research unnecessary.

Figure 6

Audience research activity reported by organisations

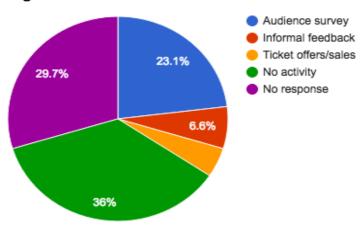


Table 1: Audience research by organisations

| Activity | n= | % of whole sample (n=559) | Representative comments [response code] |
|----------------------|-----|---------------------------|---|
| Audience survey | 129 | 23% | From time to time we run a simple survey at a concert (how did you find out about this concert?) The survey confirmed what we thought, so we didn't take any special action as a result. [131] We did a survey of our audience 2 years ago and the vast majority were friends and family, so we cut back on paying for posters which we felt didn't end up being displayed in useful places. [461] |
| Informal feedback | 37 | 7% | As we perform in a relatively small town, most of the audience members are known to us. [26] Our audiences are quite stable and we have got to know many of them personally, and we encourage them to become members so that we can keep them informed of concert activities. [440] We always take time to mix players and audience during |
| Ticket offers/sales | 26 | 5% | the intermission to get feedback and engage with community. [450] We offer free concert tickets for accompanied children under the age of 13 (a conscious decision by our Committee, to encourage interest). [70] |
| No reported activity | 201 | 36% | Encouraged ticket purchasers to like us on facebook but little uptake. [287] Nosmall community so often we know a lot of them from other events. [59] Not so far, difficult to do without being intrusive. [220] Not really - it's something we'd like to do but lack the |
| No response | 166 | 30% | resources. [310] |

Within these responses, there is evidence of a sense of connection with the community, through familiarity with the audience and the high proportion of friends and family who attend performances. Other questions in the survey addressed more financial and business related connections, and these data will be explored ahead of the conference presentation.

Conclusions and next steps

This research is currently in its early stages, but is likely to generate findings that shed new light on the effects and reach of amateur musical participation on local communities and cultures, so contributing to understanding of music in everyday life, and to advocacy for amateur arts engagement. The intention is that this national survey will be complemented by qualitative case studies in selected locations, beginning with the groups that make up the Classical Sheffield network, which coordinates amateur music-making across the city and brings together local groups in a weekend of concerts and pop-up performances. Further funding will be sought to increase the reach of that case study approach, since these initial findings have shown that the connections between amateur groups and their communities are little understood, even by the people within those groups, and yet have strong potential for building local identity and increasing the profile of amateur arts in the UK.

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BIOGRAPHY



Stephanie Pitts is Professor of Music Education at the University of Sheffield and currently Head of Music. She has research interests in lifelong musical engagement for lapsed and continuing musicians, and is the author of books including *Chances and Choices: Exploring the Impact of Music Education* (OUP, 2012) and *Music and Mind in Everyday Life* (Clarke, Dibben & Pitts, OUP 2010). She has also worked extensively on audience research, and her AHRC project on Understanding Audiences for the Contemporary Arts will begin in May 2017.

EXPLORING THE ROLE OF ENGAGEMENT AND VISUAL IMAGERY

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ABSTRACT

A recently conducted exploratory study empirically investigated listeners' responses to solo piano music, more specifically in terms of engagement levels – *feeling compelled, drawn in, connected to what is happening in the music* (Schubert, Vincs & Stevens, 2013) – and music-induced visual imagery, often defined as 'seeing with the mind's eye' (Lacey & Lawson, 2013). Although visual imagery and engagement with the music have been increasingly explored over the past two decades, remarkably little work has investigated the relationship between the two. Potential links do exist, however: visual imagery is described as one of the key mechanisms underlying listeners' emotional reactivity during music listening (Juslin et al., 2010; Juslin, 2013), for example, suggesting a possible common ground between imagery and engagement.

34 participants provided self-report continuous measures of engagement and visual imagery in response to four complete piano works, through the use of a slider. The continuous data collected enabled an exploration of where in the music and at what levels these responses took place, whilst free annotations and interviews provided an insight on the content of such responses. Examinations of cross-correlation functions between participants' engagement and visual imagery responses in time series analysis (Bailes & Dean, 2012; Dean & Dunsmuir, 2016) revealed a statistical significance. A preliminary overview of the qualitative data suggests that, when imagery was experienced, participants followed *imagery routes* related to eight broad categories: emotion, associations (both musical and visual), topical references to the music, memory or personal experiences, performance perspectives, musical features, narratives and seemingly random responses.

BIOGRAPHY



Graziana Presicce is currently working through her PhD studies in Music Performance at the University of Hull as part of the university's scholarship programme. Graziana also graduated in Hull (2012) with a First Class BA Music Degree, where she was awarded the Sir Thomas Beecham Music Scholarship and Special Prize in Music. Her doctoral research investigates listeners' responses to piano music with a focus on engagement levels (absorption) and music-induced visual imagery. As a performer, Graziana actively engages in recitals in and out of Hull, both as a soloist and accompanist, as well as joining local chamber ensembles. Her interests as classical pianist embrace a variety of musical styles and always looks forward to new, creative experiences.

'IT SEEMS CRIMINAL NOT TO COME': ROUTES TO ORCHESTRAL CONCERT ATTENDANCE IN A REGIONAL CITY

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ABSTRACT

As classical music struggles to recruit the next generation of audience members, understanding the routes to concert attendance is becoming ever more pressing. Research on this topic however remains patchy, divided between two fields and two sectors. There is an extensive body of knowledge of how children become engaged with classical music from music education researchers and sociologists, yet the routes to concert attendance in adulthood have been neglected. This has more commonly fallen under the remit of market researchers in the commercial arts sector, who have considered how audience development strategies can provide routes into concert-going for non-attenders. There is however little research to understand how current classical music attenders came to be in their seat. This paper reports on the findings of a three-year

collaboration with a regional symphony orchestra. Through the in-depth accounts of 42 concert-goers with a range of different levels of engagement, I explore the conditions for their first concert attendance through ideas of education, audience development and self-discovery.

BIOGRAPHY

Sarah Price is presenting research from her AHRC Collaborative Doctoral Award between the University of Sheffield and the City of Birmingham Symphony Orchestra under the supervision of Professor Stephanie Pitts. She is now a post-doctoral research maternity cover working on arts and community at Trinity Laban Conservatoire of Music and Dance. Her interests lie in audience development, the value of arts engagement and the role of the academic researcher in the arts sector.

DEVELOPING NEW ONLINE MUSIC LEARNING CULTURES USING SKYPE

Helen Prior, Caroline Waddington & Andrew King

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Background

The well-established culture of travelling peripatetic teachers delivering individual or small-group instrumental lessons in schools can be problematic in remote rural areas due to small numbers of pupils and long travel times. Two research projects aimed to ameliorate these problems by creating a culture of online music learning via Skype.

Research Questions

Can online music lessons be successful, using existing affordable technology?

Are the behaviours exhibited in online and face-to-face lessons similar?

Aims

To explore the extent to which cultures of online music learning can be developed with current, easily accessible and affordable technology

Summary of content

This paper will outline the findings of two distinct but related research projects which explored the use of Skype and a video mixer to deliver instrumental tuition in rural areas. The first project delivered beginners' instrumental tuition in rural areas of North Yorkshire. The second explored a wider range of musical tuition in four different remote areas of the U.K.. Video data will also be used to compare the behaviours exhibited by online and face-to-face teachers and pupils.

Significance

The findings outlined have implications for instrumental teaching, particularly where face-to-face tuition is problematic.

BIOGRAPHIES



Helen Prior is a Lecturer in Music at the University of Hull. She has interests in music perception and emotion and music performance. After completing her PhD at the University of Hull, she embarked on post-doctoral research with Professor Daniel Leech-Wilkinson at King's College, London within the Centre for Musical Performance as Creative Practice. She returned to the University of Hull in 2013. She is a Conference Secretary for SEMPRE, and a member of the RMA.



Caroline Waddington obtained her PhD in music psychology from the University of Hull following a master's in solo performance at the Royal Northern College of Music. She enjoys a busy portfolio career in music performance, research and education. Caroline is currently working on the New Music Biennial research project, examining the impact of various music projects connected to the City of Culture year on different communities in Hull. She is also a SEND music leader for Live Music Now, where her work is generously supported by a fellowship from the Paul Hamlyn Foundation. Caroline lectures in creative expressive

therapies at the University of Derby.



Andrew King is Head of the Music Subject Group at The University of Hull. He studied Music at the University of Huddersfield, a Doctorate of Philosophy at the University of Northumbria, and is a Fellow of the Higher Education Academy. He was the Deputy Dean then Associate Principal of the University of Hull between 2009 and 2013. He is editor of the *Journal of Music*, *Technology & Education*. His research interests examine the use of technology in the music curriculum. He is particularly interested in the recording studio with an emphasis on the phenomenological aspects of music production, and aspects relating to online music pedagogy.

TOWARDS A MULTICULTURAL MODEL OF CHILDREN'S MUSICAL DEVELOPMENT

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While many researchers insist that 'music' and 'bodily movements' are integrated, each of these is an independent ability area (Gardner, 1983). Little research has considered the ways in which these two distinct abilities of music and bodily movements are integrated, nor have explored the ways in which the development of bodily movements in different musical cultures can have an integral influence on musical learning and ability. At the same time, there is a current view that music education would be enhanced with the inclusion of multicultural perspectives, but very little information exists on how the diverse musical cultures with diverse dancing/bodily movement styles can be integrated in children's music and movement activities as a basis for their musical development and learning. The current research presents a multicultural model of children's music and movement activities and argues that children need to develop ability in both through repertoire of bodily movement styles for key body parts which can only be drawn from different musical cultures.

Keywords: Multicultural model, musical development, music and bodily movements, multicultural perspective, children's music and movement activities.

ZIGGY STARDUST AND THE SPIDERS FROM HULL: AN APPRAISAL OF THE IMPACT OF HULL MUSICIANS ON THE WORK OF DAVID BOWIE

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ABSTRACT

Background: This research paper/presentation will assess the roles and importance of Hull musicians in the life and work of David Bowie. In particular, it will look at the contribution of guitarist Mick Ronson to Bowie's work in two different decades – the 70s and the 90s – and the creation of the Spiders From Mars group. It will also look at the other Hull/Driffield area Spiders: drummer Mick "Woody" Woodmansey and bassist Trevor Bolder, and how Woodmansey (the last surviving member) is keeping the flame alive in live performance.

However, it will also consider the lesser known Hull musicians who came into Bowie's orbit and contributed to his early, formative music: John "Hutch" Hutchinson and Beverley-dwelling John Cambridge. The appraisal will pivot on the central question: "Would Bowie have had the same impact without Hull?" I will speak to insiders including Woodmansey, Hutch, biographer David Buckley and Ziggy-era producer Ken Scott, and aim to reflect on the unrecognised and undervalued contribution of the City of Culture towards one of pop music's greatest legacies.

MOBILISED TECHNOLOGIES, MOBILISED MUSICAL CREATIVITY

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In recent decades, computer technologies have decreased in size and relative cost but increased in processing power, which has led to a proliferation of digital technologies that can underpin the work of musical creativity in a significantly diversified set of circumstances (on the train, on a beach, at home, in a studio) by a much-expanded range of people. Changes in the size, weight and capacity of such technologies have had an impact on the processes and behaviours associated with the creation of new music (as well as, of course, the sound of the music that results). This paper seeks to address the implications of these shifts in technologies and practices by posing a seemingly basic question: where is musical creativity taking place? To elucidate the critical issueßs implied by this question and to offer some ways of answering it, this paper embarks on a philosophical reflection of how we can coherently locate music practices that are predicated on the mobilised technologies that characterise a contemporary music production culture, how we can understand the ontology of musical work (as effort, as opposed to object), and how technologies help to stabilise music-making practices.

BIOGRAPHY

Mark Slater is a senior lecturer at the University of Hull; he is a composer and producer. The music he makes explores the connections between improvisation, popular music and experimentalism. Music he has produced (most recently with the Nightports projects) has been broadcast on the BBC and on radio stations across the world. His first string quartet – *The Turning Room* – was premièred in October 2016 by the Mavron String Quartet. The collaborative album *Nightports & Matthew Bourne* will be released later in 2017 on the Leaf Label. Examples of his works can be found at www.markandrewslater.co.uk.

BEYOND PSYCHOPHYSICAL CUES: EMOTION STEREOTYPING OF MUSIC

Marco Susino & Emery Schubert

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Are emotions in music stereotyped? We investigated if some music genres would be stereotypically associated with specific emotions. A two-part study was conducted. First, participants listened to samples from eight distinct music genres: Fado, Gagaku, Heavy Metal, Hip Hop, Pop, Samba, Son and Western Classical. They then described their association to the music. Second, they described their association with eight culture associated to the music: Brazilian, Cuban, Heavy Metal, Hip Hop, Japanese, Pop, Portuguese and Western. Results indicated that a small number of specific emotions consistently were associated with both music and the associated culture. These include peace and calm for Gagaku music and Japanese culture, and anger and aggression for Heavy Metal. We explain these results by adopting the novel Stereotype Theory of Emotion in Music: If a listener holds an emotion-related, subconscious stereotype about the encoding music, such as, 'American Hip Hop culture is angry', this stereotype will affect the perception of the genre regardless of the individual character of the music exemplar. We believe this is the first study to investigate the emotions associated with particular genres through the lens of stereotyping and conclude it plays an important role in emotion perception in response to music.

Sempre:
Society for Education, Music and Psychology Research

BUDDHIST AND SCIENTIFIC PERSPECTIVES ON A THEORY OF CONTEMPLATIVE SINGING

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ABSTRACT

Buddhist methods of meditation are increasingly being learned and taught in the west, through secularised forms of self-regulation training that are delivered in clinical and educational settings in order to impact psychological functioning in everyday life. Musical activity is often an important component of Buddhist methods of meditation, yet music is rarely mentioned, let alone explored, in the research literature surrounding the secularisation of Buddhist practices. This paper outlines a novel theory that aims to contribute to the development, practice and study of musical methods of Buddhist meditation. The theory, which is an outcome of my practice-based research into 'melodic crying', aims to be useful both as a guide to contemplative practice and as a model for empirical research. The theory views singing as a mode of self-regulation, and it proposes that the physiological energy associated with vocal crying can be utilised to elicit experiences of 'openhearted receptiveness', which are characterised by a combination of sensitivity to pain, motor deactivation, and distributed attention. The paper discusses some of the emotional and self-regulatory processes through which singing is proposed to promote such experiences. The theory has implications for practice and research relating to the use of music to promote mental health via the expression and regulation of negative emotions.

BIOGRAPHY



My main musical practices have been keyboard improvisation, composition, and teaching. In recent years, musical activity has increasingly become a vehicle for my practice of meditation based on the *maha ati* teachings within Tibetan Buddhism. Through practice-based research, I am developing a model of music as a mode of meditation.

SOCIAL AGENTS INFLUENCE ON MUSIC PREFERENCES FORMATION: THE CASE STUDY OF ST. PETERSBURG SECONDARY SCHOOL STUDENTS

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EXTENDED ABSTRACT

The music preferences of any person are created under the influence of various factors, which are mostly studied within the psychology. However, the influence of the society on this process should not be underestimated: music is a social construct, different social agents are included into the process of its creation and spreading.

We believe that the aggregate of the music recordings, as well as musical events, such as performances and festivals, represent a musical space. However, the listener can not get unlimited access to it: there is a number of barriers and mediators that define accessibility of the certain areas. In particular, we suppose, main groups of such barriers and mediators are physical, economic, psycho-physiological and socio-cultural. In the current work we would focus on the last group. There is a great variety of the potential musical pieces that could be indexed by the listener as its preferences. So that, we suppose that the main mechanism of orientation in the musical field are the music tastes.

Music taste is a stability-oriented set of mechanisms of music selection, perception and evaluation, which can be both forced by social environment of the individual and created by the listener itself. We suggest that taste has similarity to frames: the taste determines the potential area of listener's interest. So that, we assume that music preferences are the primarily contents of the frame itself. We determine preferences as a tendency to listen particular genres of music. However, preferences can apply not only to individual songs, but also the way of music listening: listener may prefer to listen to the recorded music tracks or be more interested in live music.

Socio-cultural barriers and mediators are mostly represented through the influence of various social agents: family, media, friends, cultural organisations.

The music taste and music preferences are changing during the life, as well as the level of influence of these social agents on their formation. We suppose, there is a necessity of the comparative research of the taste on different stages of listener's life. In 2016 the Centre of Sociological and Web-Researches of St. Petersburg State University, Russia, created the complex sociological monitoring for the participants of project «Theatre Lesson in Mariinsky Theatre". This project, organised by Mariinsky Theatre and the Government of St. Petersburg, gives an opportunity to visit Mariinsky evening performance and participate in an interactive program, excursion in the theatre and a lecture to all 10th grade students. The main aim of this research was to understand how are the modern school-students included to the cultural space of the city. 791 students from 10-11 grades, who participated in the surveys, also pointed the major social agents that affect on their musical preferences:

Table 1. Social agents who influence on the music preferences formation ¹

| Social Agents | % |
|---------------------------------|------|
| Parents | 33,0 |
| Siblings | 15,1 |
| Classmates | 17,5 |
| Friends | 52,1 |
| Teachers | 10,9 |
| Media (e.g. radio, tv channels) | 30,0 |
| Web resources | 44,5 |
| Celebrities | 17,6 |
| Other | 8,2 |

87.3% of respondents lived in St. Petersburg since birth, or for more than 10 years. At the same time, 57.3% did not visit the Mariinsky Theatre before "Theatre Lesson".

Cultural organisations as social agents often can not be considered on an individual level. We suppose, they represent a certain communication network. For this reason, we have considered the Mariinsky Theatre and "Theatre lesson" as an example of cultural communication, aimed primarily on modifying the music taste frame of the high-school students. In addition to cultural and educational purpose and help with overcoming a number of barriers (including economic), Theatre Lesson's purpose is the formation of a preferences to classical and academic music, as well as classical art itself.

¹ The sum of answers exceeds 100% as the respondents could have chosen multiple answers.

BIOGRAPHY



PhD student at the Sociology of Culture and Communications Department at St. Petersburg State University, Russia. Scientific interests: music tastes and music preferences genesis, identity formation, representation of the self, public musical events.

IN SEARCH OF LEGINSKA'S COMPOSITIONAL VOICE: AN INTRODUCTION & LEGINSKA, THE PIONEER: AN EXHIBITION

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ABSTRACT

In search of Leginska's compositional voice: an introduction

This brief exploration of Leginska's compositional approach provides intertextual and biographical context to the musical imagery used in some of her extant, rarely performed original compositions. Live performances will draw on extracts from the following works: The Gargoyles of Notre Dame, Scherzo after Tagore, Six Nursery Rhymes (with voice), Cradle Song, Puppet Dance and Three Victorian Portraits

Leginska, the Pioneer: An Exhibition

Hull-born pianist Ethel Leginska was regarded as the epitome of the modern woman in the early twentieth century. She embraced the technology of the reproducing piano, being one of its leading exponents, championed modern approaches to composition, and was one of the first women to find a place on the professional conducting podium. Aside from being a celebrated pianist, she was the first woman to conduct grand opera, and indeed her own opera, in a leading opera house.

This exhibition seeks to recognize this now largely forgotten pioneer by celebrating her rightful place in British history. The exhibition features disklavier performances of her piano rolls, original photographs and documents, a rare recording of her composition *Four Poems after Tagore* for string quartet, and rare archive footage of Leginska herself. It marks Leginska's new inclusion in the Oxford Dictionary of National Biography (Lee Tsang, 2016).

POST-CAPITALISM, POST-JAZZ: THE MUSIC(S) OF SHARED ECONOMIES

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ABSTRACT

We stand on the precipice of significant change, both nationally and globally. The decline of Neoliberalism, following sustained major global economic failures, has led to a political divergence that has seen erosion of the so-called political centre-ground, a troubling rise in fascistic policies and attitudes expressed by the political right and a galvanizing of a socialist left. Such political shifts have motivated and indeed been invigorated by numerous artistic, frequently musical, responses.

This paper is concerned with such cultural contexts in which global capitalism is projected to give way to a type of socialism consistent with Masonian views (2015). What are the implications for art music and musicians in practical and artistic terms beyond simply an embrace of a rejectionist or propagandist zeitgeist? At a time when our democratic models are being revisited, what does this mean for the likes of organizations whose objects, first developed in the context of neoliberal governments' diversity agendas (2004), include 'instilling and promoting democratic values through musical/artistic activities' (Tsang, 2016)?

These questions address music from the perspective of 'shared economies', as well as genre identity within musical crossover and issues of musical authorship post-jazz. They consider the 'limitedness' of hierarchies/ownership and the 'limitlessness' of networks/knowledge, the models of collective musical authorship within which democratic principles may reside, and the cultural roots and routes of emergent musical solutions.

MUSIC LISTENING CULTURES AND THEIR INFLUENCE ON WELLBEING IN EVERYDAY LIFE: A CROWDSOURCED SURVEY STUDY

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This paper discusses Music Listening cultures and their influence on Wellbeing in everyday life. While the field of Music, Health and Wellbeing has attracted increasing interest, most research in this area has taken place within laboratory settings, or focuses on specific population sub-groups, such as chronic pain patients or post-operative patients. This study focuses on the international general population, looking at emerging trends and Music Listening cultures, as well as exploring the individual experience. Furthermore, it makes a significant contribution to the field both in terms of its findings and methodology, as part of the growing body of evidence which supports the use of Music Listening as an intrinsically motivated form of self-care. Using an innovative methodological tool, a crowdsourced online survey distributed using the *CrowdFlower* platform, data was collected from a highly diverse sample of the international general population. Drawing on the quantitative andqualitative data, Music Listening cultures are discussed, focusing on what factors, mechanisms and strategies are important when discussing Music Listening and its relationship to Wellbeing. The study, furthermore, explores the contexts in which Music Listening is most effective in supporting Wellbeing, the factors which increase its effectiveness, and the role of mindfulness in this relationship.

CREATING A SOUND-BASED AESTHETIC FOR MUSIC PLAYED ON THE CLASSICAL GUITAR

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ABSTRACT

The culture of *note-based* and *sound-based* music has changed since the mid 20th century. Evolving principles of musical development have helped form a *note-based* and *sound-based* dichotomy; many modern genres incorporate much of the latter.

Music grounded on notes is constructed on a standard Western paradigm, fixed on a grid system. Music based on sound is rooted in every day timbres, including sounds that fall between the standard notes. An amalgamation is sought, especially as modern ears are accustomed to both systems.

The talk will comprise reflections and observations on key innovative music for classical guitar. Starting with certain groundbreaking twentieth century composers, for example, Helmut Lachenmann, and Rolf Riehm, I will then relate their music to developments in the new millennium centering on the principles expounded in my recent research, the main focus will be exclusive usage of extended techniques.

In the classical guitar canon, the vast majority of pieces are either made up completely from regular notes, or a varied mixture of notes and extended techniques are employed. My intention is to investigate how this usage has influenced music today from the standpoint of composers who have exploited extended techniques to develop a sound-based music.

PAPER

1. The changing culture of note-based and sound-based music

In general, the principles of developing a musical discourse have changed since the mid 20th century, for example, the *note-based* and *sound-based* music dichotomy. And strangely enough, many modern genres incorporate much sound-based music. Leigh Landy tells us that: "*sound-based music* typically designates the art form in which the sound, that is, not the musical note, is its basic unit" (Landy 2007: 17).

It is obvious that music grounded on notes is constructed on the standard Western paradigm, fixed on a grid system. Trevor Wishart calls it a 'Lattice' system; however, he reminds us that "music does not have to be lattice-based at all' (Wishart 1998: 11). Music based on sound is rooted in timbres heard every day, and includes sounds that may fall between the standard Western notes.

This artistic route is clear to see in compositions for classical guitar; the vast majority of works that include sound-based material - and therefore incorporate extended techniques - are constructed around standard notes. ⁷⁹ Although I concentrate on creating music comprising entirely of extended techniques in my research, in reality an amalgamation of the two systems is preferable and inevitable when working in the field, especially as modern ears are accustomed to both.

The functions of various extended techniques will become clearer throughout the paper. Here is the basic list of extended techniques used in my Studies for solo guitar: Natural and multiphonic harmonics, Bottleneck (plucked) and (unplucked), Snap pizzicato (long) and snap pizzicato, Cross stroke and cross stroke (active scordatura), 'Snare drum' (natural and glissandi), Soundhole resonances (palm, fist, or thumb and buzz), Bi-tone (long) and bi-tone, Mute tap (long) and mute tap, Nut-side, Rapid mute and rapid mute (sixth string), and Pinch mute.

Maybe further changes over time and my dream of having a repertoire of accepted sound-based only guitar pieces will grow culturally. However, let us have a look at recent history, and examine creative musical disciplines centred on discerning the properties of sounds emanating from certain guitar techniques; especially as the research constitutes an investigation into areas of sound production that included inherent noise content, spectral detail, and the nurturing of improvisatory elements. I will be concentrating on guitar works by Gavin Bryars, Azio Corghi, Philippe Durville, Helmut Lachenmann, and Rolf Riehm, as they have the closest links to my ideas and soundworld.

2. Key recent innovative music for classical guitar

Key repertoire is discussed extensively in my research; I will be drawing on Figure 1 as a discussion basis, see below. This chart was devised to connect the relationship between significant repertoire from the twentieth and twenty-first centuries to the morphological structuring ideas posited in my research, on which my sets of studies are based; ⁸⁰ Guitar Morphology comprises creating musical contours derived from manipulating consecutive, merged, and combined morphologies allied to shaping phrases formed by using archetypal or variant morphologies. ⁸¹

Although notational issues are central, here I will concentrate on exclusive usage of extended techniques. In particular, works where composers have employed extended techniques for significant lengths.

⁷⁹ See Vishnick 2014: 117.

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Note that morphological structuring was at the centre of a previously published paper, See http://lmta.lt/lt/leidiniai-1

⁸¹ See Vishnick 2015: 63.

Figure 1: Key repertoire

| Technique | Connection | Works | | |
|-----------------------|---|--|--|--|
| Natural harmonics | Consecutive morphologies of higher | Bedford, David You Asked for It 1969 | | |
| | harmonics. | | | |
| | Merged morphologies. | Brouwer, Leo Paisaje Cubana con Campanas 1968 | | |
| | " | Pisati, Maurizio Sette Studi 1990 Mvts II and IV | | |
| | " | Newland, Paul Essays in Idleness 2001 Mvts I and III | | |
| | Combined with higher harmonics and | Durville, Philippe Mouvement Apparent 1988 | | |
| | conventionally-plucked pitches, and | | | |
| | merged higher harmonics including | | | |
| | soundhole harmonies. | | | |
| | A higher harmonic combined with | Murail, Tristan Tellur 1977 (Figure C section) | | |
| | conventionally-plucked pitches. | | | |
| | Merged natural with a single higher | Shende, Vineet Suite in Raag Marva 2010 Mvt IV Jhala | | |
| | harmonic combined with conventionally- | | | |
| | plucked pitches. | | | |
| | Combined with snap pizzicato. | Brian Ferneyhough Kurze Schatten II 1983-9 Mvt 1 | | |
| | Combined with conventionally-plucked | Kagel, Mauricio Faites votre jeu I from Sonant 1964 | | |
| | pitches, merged, and single morphologies. | | | |
| Multiphonic harmonics | Single morphologies. | Edgerton, Michael Edward Tempo Mental Rap 2005 Var 3 | | |
| | Consecutive morphologies. | Pereira, Joseph Bento Box 2007 for alto flute, guitar, and | | |
| | | vibraphone | | |
| | Merged morphologies. | Bland, William Untitled Composition in Three Sections 1975 | | |
| | " | Durville, Philippe Mouvement Apparent 1988 | | |
| Bottleneck | Consecutive morphologies. | Lachenmann, Helmut Salut für Caudwell 1977 | | |
| | " | Edgerton, Michael Edward Tempo Mental Rap 2005 Var 1 | | |
| | " | Baca-Lobera, Ignacio La Lógica de los Sueños 2010 for voice, 2 | | |
| | | guitars (one player) and electronics | | |
| | Combined with etouffé pizzicato. | William Brooks Footnotes 1982 Mvt 3 Crump | | |

Figure 1: Key repertoire

| | I and the second | Z 1 |
|-----------------------|--|---|
| Technique | Connection | Works |
| | Combined with natural harmonics, gong | Biberian, Gilbert Prisms no 2 1970 for ten guitars and percussion |
| | and tam tam (tremolo). | |
| | Combined with electroacoustic sounds. | Kokoras, Panayiotis Slide 2002 |
| | Combined with conventionally-plucked | Guzmán, Edgar Apnea 2004-2005 for acoustic guitar and tape |
| | pitches and electroacoustic sounds. | |
| Snap pizzicato (long) | Single and consecutive morphologies. | Koshkin, Nikita Usher Waltz 1996 |
| | Consecutive morphologies. | Lorentzen, Bent Umbra 1973 Mvt 4 |
| | Merged (simultaneous), and single | Giner, Bruno Trans-errance 1 1984 |
| | morphologies. | |
| | Merged (simultaneous) | Brouwer, Leo La Espiral Eterna 1973 |
| | morphologies. | • |
| | Merged morphologies. | Scelsi, Giacinto Ko-Tha - "A Dance of Shiva" 1967 |
| | " | Henze, Hans Werner Memorias de 'El Cimarrón' 1970 Mvt II |
| | Combined with natural harmonics or | Kagel, Mauricio Faites votre jeu I from Sonant 1964 |
| | golpé. | |
| | Combined with natural harmonics, and | Guzmán, Edgar Apnea 2004-2005 for acoustic guitar and tape |
| | conventionally-plucked pitches. Single | |
| | and merged morphologies. | |
| | Combined with conventionally-plucked | Halffter, Cristóbal Codex 1 1963 |
| | pitches. | |
| | " | Haubenstock-Ramati, Roman Hexachord 1 and 2 1976 |
| | " | Murail, Tristan Tellur 1977 (Figure E section) |
| | 1 | |
| Snap pizzicato | A single morphology. | Durville, Philippe Mouvement Apparent 1988 |
| | Single morphologies. | Kagel, Mauricio Faites votre jeu II from Sonant 1964 |
| | " | Bergman, Erik Midnight Op. 83 1977 |
| | " | Dench, Chris Severence 1994 |
| | " | Hayden, Sam Axes(s) 1997, revised 2008-9 |

Figure 1: Key repertoire 3

| Technique | Connection | Works | |
|--|---|--|--|
| | " | Guzmán, Edgar Apnea 2004-2005 for acoustic guitar and tape | |
| | Single morphologies into slurred pitches. | Ginastera, Alberto Sonata 1976 | |
| | Single morphologies (within fast moving | Kampela, Arthur Percussion Studies I, II, and III 1997 | |
| | texture). | | |
| | Single, merged (simultaneous), and | Giner, Bruno Trans-errance 1 1984 | |
| | consecutive morphologies. | | |
| | Consecutive morphologies. | Kagel, Mauricio Faites votre jeu I from Sonant 1964 | |
| | II . | Bedford, David You Asked for It 1969 | |
| | " | Henze, Hans Werner Memorias de 'El Cimarrón' 1970 Mvt II | |
| | II . | Lorentzen, Bent Umbra 1973 Mvt 4 | |
| | " | Corghi, Azio Consonancias y Redoubles 1974 (Section C/1) | |
| | " | Lachenmann, Helmut Salut für Caudwell 1977 | |
| | m . | Murail, Tristan Tellur 1977 (Figure E section) | |
| | " | Verdery, Benjamin 11 Etudes - Etude 11 Home is Here 2005 | |
| | n | Baca-Lobera, Ignacio <i>La Lógica de los Sueños</i> 2010 for voice, 2 guitars (one player) and electronics | |
| | Combined with natural harmonics. | Ferneyhough, Brian Kurze Schatten II 1983-9 (all Myts) | |
| | Combined with conventionally-plucked | Edgerton, Michael Edward Tempo Mental Rap 2005 Vars 1 and 6 | |
| | pitches (Var 1) and multiphonic | Edgerton, Wichael Edward Tempo Wental Rap 2003 vars 1 and 0 | |
| | harmonics (Var 6). | | |
| | Combined with "snare drum" and | Heininen, Paavo Touching Op. 40 1978 | |
| | | Tremmen, I davo Iouching Op. 40 1576 | |
| conventionally-plucked pitches, and | | | |
| single morphologies. Combined with golpé. Combined with conventionally-plucked | | Richm, Rolf Notturno für die trauerlos Sterbenden 1977 | |
| | | | |
| | pitches. | Biberian, Gilbert <i>Prisms no 2</i> 1970 for ten guitars and percussion | |
| | Combined with conventionally-plucked | Haubenstock-Ramati, Roman Hexachord 1 and 2 1976 for solo of | |
| | pitches, a single morphologies also used. | two guitars | |
| | Combined with conventionally-plucked | Pereira, Joseph Bento Box 2007 for Alto flute, guitar, and | |
| | pitches; a single morphology also used. | vibraphone | |
| | prienes, a single morphology also used. | viorapiione | |

Figure 1: Key repertoire

| Technique | Connection | Works |
|----------------------------|---------------------------------------|---|
| | Combined with electroacoustic sounds. | Kokoras, Panayiotis Slide 2002 MS |
| | 6: 1 | T 1 |
| Cross stroke | Single morphologies | Lachenmann, Helmut Salut für Caudwell 1977 |
| | Consecutive morphologies | Riehm, Rolf Notturno für die trauerlos Sterbenden 1977 |
| | Combined resonance with golpé | Maurizio, Pisati Caprichos de Simios y Burro 2003 Mvt I |
| | and consecutive iterative attacks | |
| 'Snare drum' | Consecutive morphologies. | Koshkin, Nikita The Princes Toys 1992 |
| | " | Verdery, Benjamin 11 Etudes Etude 11 Home is Here 2005 |
| | Combined with bi-tones and a natural | Halffter, Cristóbal Codex 1 1963 |
| | harmonic. | |
| | Combined with snap pizzicato and | Heininen, Paavo Touching Op. 40 1978 |
| | conventionally-plucked pitches. | g - 7 |
| | Combined with rapid mute and golpé. | Brooks, William Footnotes 1982 Myt 1 Cage |
| | Combined with conventionally-plucked | Bergman, Erik Midnight Op. 83 1977 |
| | plucked pitches, and | |
| | consecutive morphologies | |
| | Combined with golpé | Corghi, Azio Consonancias y Redoubles 1974 (Section C/1) |
| | Combined with golpé, and consecutive | Pearson, Stephen Funk Brunella the Dancing Bear 1983 |
| | morphologies. | Transmit and Drawing Boar 1700 |
| 'Snare drum' lateral gliss | | none |
| 'Snare drum' slide gliss | | none |
| Same or our same gass | | |
| Soundhole resonance | Single and consecutive morphologies. | Kampela, Arthur Percussion Studies I, II, and III 1997 |
| (palm, fist, or thumb) | Consecutive morphologies. | Edgerton, Michael Edward Tempo Mental Rap 2005 Var 3 |
| | Consecutive morphologies and combined | Pisati, Maurizio Caprichos de Simios y Burro 2003 Myts II and |
| | with bi-tones. | ш |
| | Combined with bi-tones. | Riehm, Rolf Toccata Orpheus 1990 (system 12) |
| | " | Oehring, Helmut Foxfire Eins 1993 |
| | Combined with golpé. | Olofsson, Kent Treccia 1990-92 |

Figure 1: Key repertoire 5

| ue Connection Works | | |
|---|--|--|
| | none | |
| | | |
| Single and consecutive morphologies. | Kagel, Mauricio Faites votre jeu I from Sonant 1964 | |
| Consecutive morphologies. | Brouwer, Leo Paisaje Cubana con Campanas 1968 | |
| " | Biberian, Gilbert Prisms no 2 1970 for ten guitars and percussion | |
| " | Rak, Štěpán Voces de Profundis 1984 | |
| " | Koshkin, Nikita The Princes Toys 1992 | |
| " | Kampela, Arthur Percussion Studies I, II and III 1997 | |
| " | Pisati, Maurizio Caprichos de Simos y Burro 2003 Myt II | |
| " | Frengel, Michael Bingo Variations 2006 Mvt IV Crazy 'T' and | |
| | Mvt VII Normal Bingo 'B' | |
| " | Pereira, Joseph Bento Box 2007 for alto flute, guitar, and | |
| | vibraphone | |
| Consecutive morphologies and combined | Oehring, Helmut Foxfire Eins 1993 | |
| with soundhole resonance. | | |
| Consecutive morphologies and combined | Richm, Rolf Notturno für die trauerlos Sterbenden 1977 | |
| with conventionally-plucked pitches. | | |
| Merged morphologies. | Kagel, Mauricio Faites votre jeu II from Sonant 1964 | |
| | Bryars, Gavin The Squirrel And The Ricketty-Racketty | |
| | Bridge 1971 | |
| | Brouwer La Espiral Eterna 1973 | |
| " | Corghi, Azio Consonancias y Redoubles 1974 (section R/2) | |
| | Guzmán, Edgar Apnea 2004-2005 for acoustic guitar and tape | |
| Merge with natural harmonics (or | Sam Hayden Axes(s) 1997, revised 2008-9 | |
| conventionally-plucked pitches); single | | |
| | | |
| | Riehm, Rolf Toccata Orpheus 1990 (system 1) | |
| | Training 1000 1000 1000 1000 (3) 300m 1) | |
| | Single and consecutive morphologies. Consecutive morphologies. " " " " Consecutive morphologies and combined with soundhole resonance. Consecutive morphologies and combined with conventionally-plucked pitches. Merged morphologies. | |

Figure 1: Key repertoire 6

| Technique | Connection | Works | |
|----------------|--|--|--|
| | Combined with "snare drum" and a | Halffter, Cristóbal Codex 1 1963 | |
| | natural harmonic. | | |
| | Combined with snap pizzicato. | Murail, Tristan Tellur 1977 (Figure E section) | |
| | Combined with nail sizzle. | Lorentzen, Bent Umbra 1973 Mvt 2 | |
| | Combined with conventionally-plucked | Edgerton, Michael Edward Tempo Mental Rap 2005 Variations | |
| | pitches (Vars 1, 3, and 6), and sponge | 1, 3, 5 and 6 | |
| | motion - back and forth (Var 5). | | |
| | Combined with golpé. | Olofsson, Kent Treccia 1990-92 | |
| | Combined with conventionally-plucked | Dench, Chris Severence 1994 | |
| | pitches. | 2 2 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 | |
| | Combined with conventionally-plucked | Goss, Stephen Oxen of the Sun 2003-4 (Mvts III and IV) for one | |
| | pitches, and merged morphologies. | player on 6- and 10-string guitars at the same time | |
| Tapping (mute) | Merged morphologies. | Corghi, Azio Consonancias y Redoubles 1974 (section R/2) | |
| | Combined with golpé then etouffé | Brooks, William Footnotes 1982 Mvt 3 Crump | |
| | pizzicato. | | |
| | Combined with conventionally-plucked | Rak, Štěpán Voces de Profundis 1984 | |
| | pitches. | | |
| Nut-side | Consecutive morphologies. | Kagel, Mauricio Faites votre jeu II from Sonant 1964 | |
| | " | Ferneyhough, Brian Kurze Schatten II 1983-9 Mvt 7 | |
| | " | Pisati, Maurizio Sette Studi 1990 Mvt V | |
| | " | Edgerton, Michael Edward Tempo Mental Rap 2005 Var 1 | |
| | Merged morphologies. | Gilardino, Angelo Abreuana 1971 | |
| | " | Frengel, Michael Bingo Variations 2006 Mvt IX Bingo 'The Hard | |
| | | Way' | |
| | Merged with natural harmonics; single | Hayden, Sam Axes(s) 1997, revised 2008-9 | |
| | morphologies also used. | | |
| | Combined with bi-tones. | Riehm, Rolf Toccata Orpheus 1990 (system 1) | |

Figure 1: Key repertoire 7

| Technique | Connection | Works |
|------------|---|---|
| | Combined with alto flute, percussion, and | Fujikura, Dai ICE 2009/10 for 2 flutes, oboe, clarinet, bassoon, |
| | strings (opening section). | guitar, violin, viola, cello, and bass |
| | Combined with prepared clip and | Shende, Vineet Suite in Raag Marva 2010 Mvts I Alap and IV |
| | harmonics. | Jhala |
| Rapid mute | Single and consecutive morphologies. | Guzmán, Edgar Apnea 2004-2005 for acoustic guitar and tape |
| | Consecutive morphologies. | Halffter, Cristóbal Codex 1 1963 |
| | " | Henze, Hans Werner Memorias de 'El Cimarrón' 1970 Myt III |
| | " | Brouwer La Espiral Eterna 1973 |
| | " | Bergman, Erik Midnight Op. 83 1977 |
| | ,, | Ferneyhough, Brian Kurze Schatten II 1983-9 Mvt 7 |
| | " | Giner, Bruno Trans-errance 1 1984 |
| | ,, | Durville, Philippe Mouvement Apparent 1988 |
| | " | Pisati, Maurizio Sette Studi 1990 Mvts I, II, and IV |
| | " | Dench, Chris Severence 1994 |
| | ,, | Kampela, Arthur Percussion Studies I, II, and III 1997 |
| | ,, | Frengel, Michael Bingo Variations 2006 Mvt II Postage Stamp |
| | | Ribot, Marc Exercises in futility 2007 Etude 1 Five gestures |
| | Consecutive morphologies and combined with etouffé pizzicato, conventionally- | Biberian, Gilbert Prisms no 2 1970 for ten guitars and percussion |
| | pluched pitches, bowed gong, and tam | |
| | tam (tremolo). | |
| | Consecutive morphologies and combined | Pisati, Maurizio Caprichos de Simios y Burro 2003 Myts II and |
| | with conventionally-plucked pitches. | III |
| | Combined with bottleneck, merged and | Lachenmann, Helmut Salut für Caudwell 1977 |
| | | Lachenmann, Fleimut Satut für Cauaweit 1977 |
| | consecutive morphologies. | C1: A-i- C |
| | Combined with mute taps. | Corghi, Azio Consonancias y Redoubles 1974 (section R/2) |
| | Combined with "snare drum" (using | Brooks, William Footnotes 1982 Mvt I Cage |
| | matchstick), and golpé. | |

Figure 1: Key repertoire

| | | 8 |
|------------|--|--|
| Technique | Connection | Works |
| | Combined with conventionally-strummed | Edgerton, Michael Edward Tempo Mental Rap 2005 Var 1 |
| | pitches. | |
| | Combined with conventionally-plucked | Heininen, Paavo Touching Op. 40 1978 |
| | pitches, and consecutive morphologies. | |
| | Combined with golpé. | Olofsson, Kent Treccia 1990-92 |
| | Combined with harmonics, consecutive | Murail, Tristan Tellur 1977 (Figure A section) |
| | morphologies also used. | |
| | Combined with electroacoustic sounds | Kokoras, Panayiotis Slide 2002 MS |
| | | |
| Pinch mute | | None |

Figure 1. Key repertoire

Fifteen of the pieces cited in Figure 1 contain sections consisting entirely of extended techniques. To help give an overview of compositional approach, Figure 2 has been devised; it comprises three columns - consecutive (including single), merged, and combined morphologies. Therefore, we can now explore the musical ideas in this repertoire in general, and from the perspective of successive, composite, and superimposed sounds. Furthermore, the exclusive usage of extended techniques mentioned in Figure 2 forms a bond with my Studies; unifying the author's work to existing repertoire. It would appear that a unique area in guitar repertoire has been identified, serving as a ground for the specific research focus of writing music that uses only extended techniques.

Figure 2

| Work | Duration | Duration Consecutive (including single) | Merged | Combined |
|---|----------|---|--|---|
| Baca-Lobera, Ignacio <i>La Lógica de los Sueños</i> 2010 | 23.5" | | | Bottleneck and voice (5.5") Bi-tones and voice (3") Bi-tones, golpé, and voice (7") Bottleneck, golpé, and voice (8") |
| Brouwer La Espiral Eterna 1968 | 52" | Rapid mute (10") | Bi-tones (42") | |
| Bryars, Gavin <i>The Squirrel And The</i> Ricketty-Racketty Bridge 1971 | 11' | | Bi-tones (11') | |
| Corghi, Azio Consonancias y Redoubles 1974 Section R/2 | 3' | Bi-tones to mute taps (55") | | Rapid mute and mute tap (35") Rapid mute and golpé (45") |
| Durville, Philippe <i>Mouvement</i> Apparent 1988 | 1.15" | Rapid mute (30") | Soundhole harmonics with natural (45"). Soundhole, higher, and multiphonic harmonics with natural (10") - campanelas-style | |
| Fujikura, Dai <i>ICE</i> 2009/10 | 46"-52" | | | Nut-side and ensemble, opening (26" 30") then bar 53 (20"-22") |
| Kokoras, Panayiotis Slide 2002 | 2.04' | | | Bottleneck and tape (2.04') |
| Lachenmann, Helmut Salut fur Caudwell 1977 | 3.20" | | Rapid mute bars 1-10 (19"). bottleneck bars 429-434 (15"), hand rubbing bars 468-533 (1.50") | Rapid mute and bottleneck bars 11-20 (26"), bottleneck and hand rubbing bars 435-467 (1.30") |

| | | Figure 2 | 2 | | |
|---|----------|--|-------------------------|--|---|
| Work | Duration | Duration Consecutive | Merged | Combined | _ |
| | | (including single) | | | |
| Lorentzen, Bent Umbra 1973 Mvt 4 | | Snap pizz, and snap pizz [long] (45") | | | |
| Olofsson, Kent Treccia 1990-92 | 1, | Bi-tones Bi-tones (Integrated texure 20") | Bi-tones texure 20") | Bi-tones and golpé (40") | |
| Oehring, Helmut Foxfire Eins 1993 opening section (bars 1-18) | 1.35" | Soundhole resonance (palm) - single, and mute taps (15") | Bi-tones (1.20") | | |
| Pisati, Maurizio <i>Caprichos de</i> simios y burro 1990 Mvt I | 2' | | | Golpé and tambora bars 11-35 (45") Cross stroke and golpé bars 39-68 (50"). Golpé, cross stroke, and tambora bars 71-72 (c. 8") | |
| Rak, Štěpán <i>Voces de profundis</i> | 3.36" | Finger scrapes (30") Spoon [including wah-wah effect] (1') | Spoon [arpeggios] (43") | Finger scrapes and bi-tones (23") Bi-tones and spoon (1') | |
| Ribot, Marc Exercises in futility 2007 Exercise 1 Five gestures and Exercise 2 Morton | 1.22" | Exercise 1 - Rapid mute (35") | | Exercise 1 - Rapid mute and nail scrapes (37") Exercise 2 - Rapid mute and golpé (20") | |
| Riehm, Rolf Toccata Orpheus (1990) opening section | 2' | | | Bi-tones integrated with mute taps, nut-side, soundhole resonance (palm), and whistling sounds (2') | |

Figure 2. Overview of exclusive extended techniques usage

It is apparent from Figure 2 that durations of usage are variable. ⁸² For example, there is marked contrast of bi-tone usage between *The Squirrel And The Ricketty-Racketty Bridge* (1971) by Bryars, which has a duration of 11', and Brouwer's 42" in *La Espiral Eterna* (1971).

In terms of links between Figure 2 and the extended techniques used in my music, bi-tones and rapid mute are used the most. Brouwer, Bryars, Corghi, and Riehm are among those using bi-tones, while Brouwer, Corghi, Durville, and Lachenmann include rapid mute morphologies. Riehm uses two other extended techniques - nut-side and soundhole resonance (palm). Four composers use one other extended technique, Ignacio Baca-Lobera and Lachenmann employ bottleneck morphologies and Maurizio Pisati cross stroke, only Durville includes an array of harmonics.

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⁸² Note that all durations given for this section are approximate.

'Snare drum', soundhole resonance (buzz), rapid mute (sixth string), and pinch mute are extended techniques used in myself that do not occur in Figure 2. Note that there is an abundance of snap pizzicati in the works cited in Figure 1. Moreover, seven extended techniques, mentioned in Figure 2, are not used in my Studies - spoon, whistling sounds, tambora, golpé, finger and nail scrapes, and hand-rubbing.⁸³

3. The development of sound-based sections

3.1. Consecutive, merged, and combined morphologies

Now a closer look at how extended techniques were used to produce consecutive and merged morphologies. Some score samples are included to show the diversity of compositional approaches.

Eight composers use consecutive morphologies. Taking rapid mute morphologies as an example, Durville has written long sections. ⁸⁴ On page 3 system 19 of the *Mouvement apparent* (1988) score, Durville employs a lengthy phrase that starts with fast, very loud rapid mute morphologies played ponticello before they gradually become slower. See Figure 3. ⁸⁵

⁸³ See Vishnick 2014: 113-116.

⁸⁴ Ibid: 118-120.

⁸⁵ **Note** that sound examples to all cited works can be found at http://openaccess.city.ac.uk/4164/

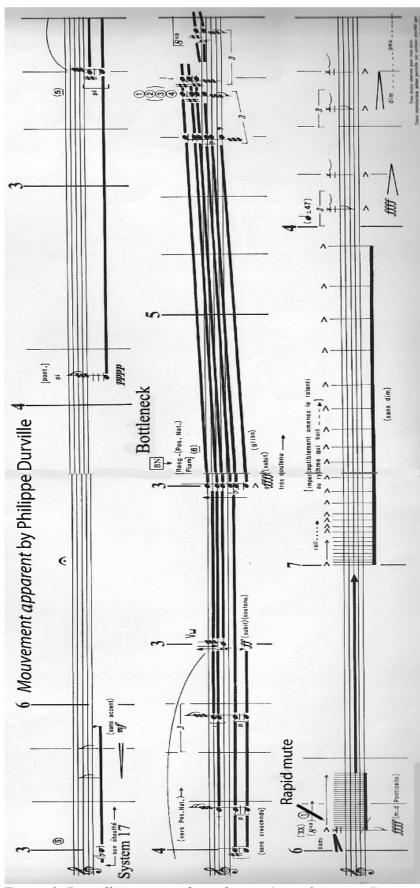


Figure 3. Durville's usage of rapid mute (page 3 system 6)

Corghi incorporates passages that involve bi-tones, seeking to blend imperceptibly from one state to another. For example, he includes bi-tones that transform into mute taps in *Consonancias y Redobles* (1974). Figure 4 shows the relevant score sections.

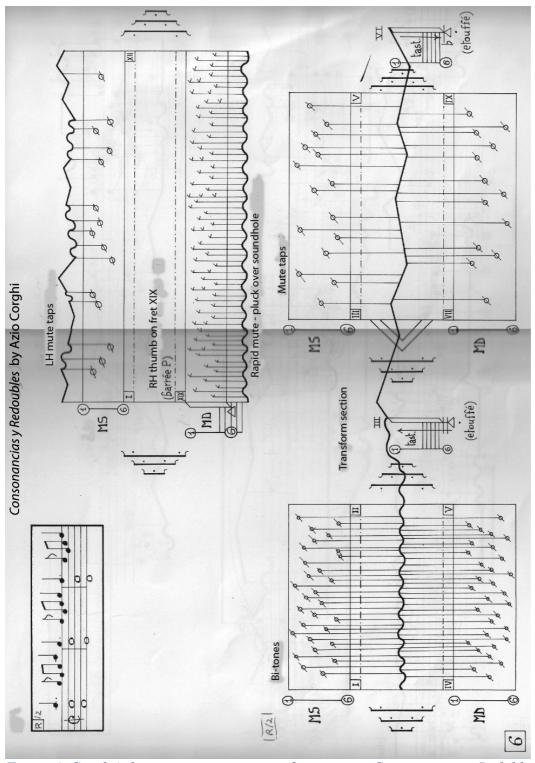


Figure 4. Corghi's bi-tone to mute tap transformation in Consonancias y Redobles
In the merged column of Figure 2, bi-tones are the dominant extended technique. Four composers have explored merged bitones Bryars, Brouwer, Kent Olofsson, and Helmut Oehring, while Lachenmann makes use of the two guitars by merging
three extended techniques across the instruments - bottleneck, rapid mute, and hand-rubbing. Gavin Bryars work is made up

entirely of merged bi-tones. Originally scored for one player using two guitars (or multiples of this). ⁸⁶ The score is entirely text-based. ⁸⁷ Bryars gives performance instruction for the manner of bi-tone execution. He tells us: "All the notes are played by the fingers playing firmly downwards on the fingerboard" (Bryars 1971: 1.21). ⁸⁸ A percussive manner is used for the left hand slurs, while the strategically placed right-hand morphologies are played with vibrato. The outcome is a rich texture consisting of upper and lower bi-tone pitches. An even metrical pulse is used throughout. Figure 5 is a copy of page 1.

| Page 1 | The Squir | rel And The | Ricketty-R | Racketty Bi | ridge by G | avin Bryar | S |
|---|-------------------------------|------------------------------|-----------------------------|------------------------------|----------------------|--------------|---------------|
| | | | | | | | |
| | | | | | | | |
| L.H. | 4/5 | 5/6 | 6/7 | 7/8 | 8/9 | 9/10 | 10/11 |
| R.H. | 9 | 11 | 14 | 15 | 9 | 10 | 9(2) or (5) |
| (quiet, ma lawyer oi | odest, highly r record com | ∕ intelligent ipany execu | and articul utive - even | ate, indistii to the brie | nguishable fcase) | in dress fro | m the young |
| L.H. | 11/12 | 12/13 | 13/14 | 14/15 | 15/16 | 16/17 | |
| R.H. | 10(2) or | · 5 9 | 9 | 11 | 14 | 6 | |
| (the clown is no longer necessary, even if the musical journals are now thrown back more than ever on their own invention for the picaresque tales) | | | | | | | |
| L.H. | 1 <i>7</i> /18 | | | | | | |
| R.H. | 9 | | | | | | |
| (a reservo beauty) | oir of human | tenderness | , love, rage, | , fear, happ | oiness, desp | air, wonde | r; in a word, |

Figure 5. Page 1 of The Squirrel And The Ricketty-Racketty Bridge by Bryars

Although Bryars' soundworld is similar to that in my studies, there is a contrast in rhythmic activity; my bi-tone studies are made up of dissimilar units. For example, composite resonances from phrases of varying durations are the focus of the opening section of *Bi-tone tapping study 1: Merged and consecutive morphologies*.⁸⁹

89 See Vishnick 2014: 277

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⁸⁶ Recordings by Derek Bailey (the devotee) on LP in 1971 as *Incus 2* but re-released on CD as *Incus CD10*. There are two other recording in later arrangements by the composer - Gavin Bryars and Seth Josel on "*The Marvelous Aphorisms of Gavin Bryars, the early years*", and with four layers (eight guitars) on *Obscure 8 "Machine Music"* played by Derek Bailey, Gavin Bryars, Fred Frith and Brian Eno.

⁸⁷ See Vishnick 2014: 90.

⁸⁸ Taken from performance note 1.21, Gavin Bryars *The Squirrel And The Ricketty-Racketty Bridge* 1971.

Rapid mute, bottleneck, and hand-rubbing are the dominant extended techniques used by Lachenmann in *Salut für Caudwell* (1977). Merging always occurs by giving the two guitarists contrasting rhythms. The music opens with rapid mute morphologies, and merged bottleneck sounds are employed between bars 429-434. It is not possible to merge rapid mute morphologies with one guitar, due to their short spectral activity. 90

In his instructive book 'Pro Musica Nova', Wilhelm Bruck spells out the importance of Lachenmann's work, telling us it is "...without a doubt one of the most important pieces ever written for the instrument" (Bruck 1992: 9). 1 Lachenmann embraces robust characteristic guitar-playing elements, snap pizzicati and use of a plectrum for example; he also reshapes finger technique to include development of sensitive-morphologies that derive from hand-brushing and intimate bottleneck glissandi.

Merged bottleneck morphologies are exploited in my Studies. With the emphasis on consecutive and merged bottleneck sounds, the *Bottleneck study* is fashioned using a mixture of plucked and unplucked morphologies. ⁹² See Figure 1: 7 above. Composers who combine extended techniques morphologies are listed in Figure 2. The discussion will now centre on two works - *Consonancias y Redobles* by Corghi and *Toccata Orpheus* (1990) by Riehm. *Consonancias y Redobles* was inspired by the music of Luys Milán. ⁹³ Each of the five movements begins with a statement of the original fragment before passing on to performance of the different 'musical designs'. ⁹⁴ The composer tells us: "The form and method of performance of *Consonancias y Redobles* are derived from the indications which Luys Milán wrote as a preface to his *Fantasias for Vihuela*" (Corghi 1974). ⁹⁵ The *Fantasias* may be found in Milán's book entitled *El Maestro* (Milán 1535). ⁹⁶

From Figure 2 we see that Corghi uses a number of extended techniques.⁹⁷ The 4th movement comprises four sections, where the player chooses the ordering. After the opening Milán quote, Corghi explores combinatorial possibilities, fusing rapid mutes with mute taps. He also combines rapid mutes, mute taps, and then golpé in this section.

Corghi's work relates to my *Rapid mute and pinch mute combined study*, where transformation between extended techniques occurs. This study opens with rapid mute morphologies that gradually change into pinch mutes.⁹⁸

Riehm uses extended techniques throughout *Toccata Orpheus*. However, conventionally plucked pitches occasionally occur, the first appearing after approximately 2'- a discord consisting of four pitches.⁹⁹ In *Toccata Orpheus* bi-tone (long) morphologies are predominant and Riehm combines them with mute tap (long), nut-side, and occasionally palm or whistling sounds.

Tapping is the fundamental playing technique in the opening section. Note that I classify bi-tone (long) and mute tap (long) as archetypal morphologies; in short, the behaviour of sound events through time based on the archetypal attack/resonance morphology model.¹⁰⁰ Similar to the situation found in my bi-tone study, mentioned earlier, the left hand strikes the strings near the soundhole while the right hand is utilised over the fretboard - or vice versa.¹⁰¹

Riehm creates a carefully planned and organised interchanging of movements. He divides tapping production further by specifying the manner of attack and release. For example, attack by striking from a distance or quickly from directly above, release by lifting off rapidly (abrupt termination) or allowing the finger to glide along the string in either direction (a whistling sound occurs). Similar to the release usage applied to my 'snare drum' morphologies, ¹⁰² Riehm induces a variant phase by adding a further action to bi-tone production. However, bi-tone (long), mute tap (long), and nut-side are all related - mute taps, and nut-side being upper partials of bi-tones. Moreover, there is no exploitation of contrasting morphologies.

System 1 is typical of the ensuing music; see Figure 6. There is a sound event on every pulse. The music starts with combinations of bi-tones and nut-side morphologies.

¹⁰² Ibid: 261.

⁹⁰ Ibid: 106-112 and 114-115.

⁹¹ Taken from the introduction to his selected section of Salut für Caudwell. 'Pro Musica Nova' studies for playing contemporary music for guitar by Wilhelm Bruck.

See Vishnick 2014: 250.

⁹³ Luys Milán (c. 1500-1561 or possibly later).

⁹⁴ Taken from performance notes, page 1, of *Consonancias y Redoubles* by Azio Corghi 1974.

⁹⁵ Ibid: 1.

⁹⁶ The full title of Luys Milán's book is El Maestro, Libro de Música de Vihuela de Mano.

⁹⁷ See Vishnick 2014: 107.

⁹⁸ Ibid: 306.

⁹⁹ See system 9 bar 2, page 4 of Riehm's score. Note that *Toccata Orpheus* is written using proportional notation, and he employs consecutive rapid mute morphologies in the penultimate section, from system 30.
¹⁰⁰ See Vishnick 2014: 192.

¹⁰¹ Ibid: 277.

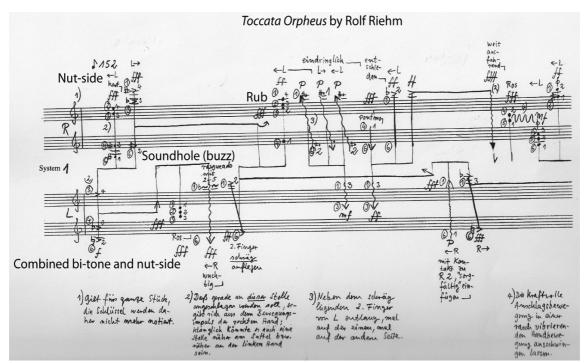


Figure 6. System 1 of Toccata Orpheus by Riehm

A good example of an extended passage occurs in system 5 bar 2 of *Toccata Orpheus*, where Riehm combines bi-tones, mute taps, and whistling sounds. See Figure 7. In this section, which is approximately 52" in duration, morphologies are executed entirely on string 6 with sound events occuring on every pulse.

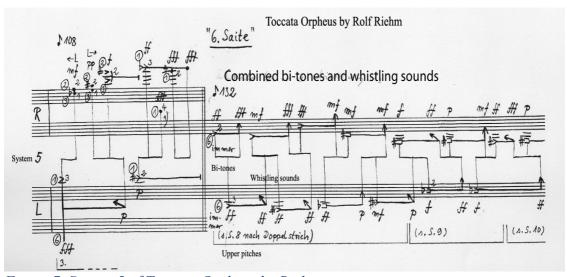


Figure 7. System 5 of Toccata Orpheus by Riehm

Pitch relationships between bi-tones and nut-side morphologies are explored in my *Soundhole harmonics*, *nut-side*, *and bi-tones combined study*, where the development of dissonances is featured. ¹⁰³

A difference in compositional approach between the Corghi and Riehm scores is evident. Corghi encourages the player to develop a wide range of interpretive freedom. For instance, his performance notes open with: "While interpreting the graphic symbols and signs, the player must realise the formal tendencies of the material with personal fantasy and improvisation" (Corghi 1974: 1). In contrast, to bring about his fundamental compositional aim, Riehm's approach is to provide performative detail, he says: "...only the precise execution of the fingerings can guarantee that the composed sound will actually be produced" (Riehm 1990: 13). ¹⁰⁴

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¹⁰³ Ibid: 313.

¹⁰⁴ Taken from the 'Explanation to the score' booklet of *Toccata Orpheus* by Rolf Riehm.

3.2. Scordatura

Composers often experiment with alternative tuning systems, especially when seeking to find unusual pitch combinations that can occur simultaneously or across the strings. An example of scordatura usage can be found in Lachenmann's duo *Salut für Caudwell*, where guitar 1 is tuned normally while guitar 2 is tuned a semitone lower.

Scordatura is common among contemporary works. For example, eleven of the composers cited in Figure 1 employ altered tunings. Three types of scordatura are identified - diatonic, microtonal, and active. Although diatonic and microtonal scordatura have a direct impact on a work's soundworld, they are not extended techniques. ¹⁰⁵ In contrast, active scordatura production allows performers and composers to experiment with changes in pitch trajectory. Therefore, it is treated as an extended technique in this research.

Re-tuning 'on the fly' as the music unfolds is a technique used by five composers from Figure 1 - Brouwer, Edgerton, Gilardino, Murail, and Shende - an action termed *active* scordatura by the author. It results in glissando-based morphologies that are either single (used to initiate and/or finish a passage), or consecutive (part of an iterative passage, or integrated as part of the musical structure).¹⁰⁶

Active scordatura technique is not exploited in the repertoire as an integral part of compositional texture. For example, none of the above-mentioned composers use merged morphologies that arise from active scordatura usage, nor do they develop the possibilities of merging microtonal glissandi. This is a rich area that I tackle in the Studies; in particular, the *Cross stroke (active scordatura) study*, where merging cross stroke morphologies or combining with other extended techniques, bottleneck and multiphonic harmonics are an important element of the compositional fabric.¹⁰⁷

Changing pitch trajectory during the resonance phase produces active scordatura glissandi. This is achieved by turning the tuning keys either way using the left hand. Three types of cross stroke (active scordatura) are possible, *ascending* – tightening the key, *descending* – loosening the key and *curvilinear* – around the same pitch in a tightening and loosening motion during a single resonance. Curvilinear morphologies are divided into oscillating - denoted by a regularly contoured horizontal sine-wave shape, and undulating - an irregularly contoured symbol. 108

4. Concluding comments

Closing thoughts for this paper are concerned with the soundworld of the cited repertoire. We have seen that musical settings centred exclusively on extended techniques occur, but are uncommon. Thus enriching the relevance of an aspect of the research inquiry made earlier: That a detailed examination into extended techniques morphologies in contemporary repertoire is an important historical development for guitarists; hence an investigation of sections where only extended techniques exist and looking into ways of developing new repertoire.

The works mentioned by Corghi, Lachenmann, and Riehm come closest to this ideal, especially as they combine two relevant extended techniques in extended passages. However, there are no examples of exploring the richer possibilities of combining three extended techniques that match those found in my list. For example, Pisati combines three extended techniques on one short occasion. See Figure 2: 2 above.

It would appear that exploring the possibilities that extended techniques offer is a way for musicians to increase the diversity of instrumental colour. 109 From my research, it is evident that composers manipulate extended techniques as successive, composite, or superimposed sounds; the inherent possibilities of this soundworld are further developed in my Studies. The repertoire of most interest deals with exclusive usage of extended techniques, and we note that Corghi and Durville are among those who use consecutive morphologies, *Mouvement apparent* by Durville for instance. It is also evident that in *Consonancias y Redobles* Corghi combines rapid mutes with mute tap morphologies, which have much in common.

The soundworld of my studies develops this music further, achieved by including the archetype and variants models mentioned earlier, methods for evaluating guitar sounds, and how integrating morphologies may form the basis for composing pieces. It may be seen as an extension of the extended passages by Bryars, Corghi, Durville, Lachenmann, and Riehm, formed into sound-based works in their own right. Especially as these musicians, in their own way, have solved some of the musical problems inevitably encountered when playing passages comprising only extended techniques. The compositional methodologies of these musicians have influenced or affirmed the content of my music.

Through studying the guitar music of the above mentioned composers, we have gained enough information to focus on didactic aspects. Moreover, as a result of examining the compositional facets of extended techniques usage in the repertoire, the pedagogical tools needed to comprehend and apprehend a sound-based discourse can be discussed. By manipulating the selected techniques and focusing on practical musical issues, the process of creating a soundworld made up entirely of extended techniques morphologies can now be contemplated.

My intention is to challenge traditional modes of analysis by emphasizing the importance of the resulting sound.¹¹¹ This also requires a change of perspective from twentieth century formal interpretational ideals, connected to the theoretical, to the more up-to-date notion that performer and score may be equally interlinked.

Given the quality of the composers who have worked with extended techniques, it is surprising that composer-guitarist collaborations have not led to exploring the many combinatorial possibilities. From my perspective, this unfilled space reinforces my central research issue. In short, that there is a requirement to examine all aspects of guitar morphology, covering performing, teaching and composing. In particular, one way of intensifying the spectral possibilities in contemporary guitar music is to examine contrasting extended techniques and layering morphologies, processes that I use.

¹⁰⁷ Ibid: 98.

¹⁰⁵ See Vishnick 2014: 97.

¹⁰⁶ Ibid: 98.

¹⁰⁸ Ibid: 259.

¹⁰¹d: 239

¹¹⁰ Ibid: 78-96.

¹¹¹ Ibid: 158.

In creating the sound-based Studies, my intention has been to reflect on the past, enrich the present, and imagine the future.

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BIOGRAPHY



As performer concert tours have taken Martin all over the globe. His Wigmore Hall and Purcell Room debuts were back in 1981. Commissions include music for the theatre, concert hall, film and media. First published work was *Four Pieces for Solo Violin* Edwin Ashdown (1977). Martin also teaches guitar and composition, former appointments include The London College of Music and St. Albans School, Herts. He holds an MSc in composition at University of Hertfordshire 1998, and a research PhD from City University 2015. Martin is now concentrating on propagating post-doctoral research, testing theories and principles expounded in his PhD Dissertation.

MUSIC AND EMOTION – RESEARCH ON THE THEORY OF MUSICAL EQUILIBRATION

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University of Music Karlsruhe, Germany ABSTRACT

The first part of this presentation is dedicated to our international studies which showed that children perceive the emotional impact of musical harmonies at a significantly consistent rate. The pieces used in the so called "Basic Test" were musical selections which had been reduced to their harmonic essence, with only a few additional parameters such as tempo and volume. The so called "Rocky Test" is a preference test which presents a musical fairy tale featuring various scenes with emotional content, such as feelings of comfort, despair, courage or weightlessness. This preference test has been held with over 2100 participants on four continents, predominantly with school groups of different ages. On average, 87% of the answers correlated with each other, with the use of musical harmonies in songs and film music as well as with the premise of the Theory of Musical Equilibration. The second part of our presentation explains the main premise of the Theory of Musical Equilibration: music does not directly describe emotions but processes of will which the listener identifies with and interprets emotionally. Finally the presentation shows some examples of how to apply the Theory of Musical Equilibration to derive the emotional characters of chords.

BIOGRAPHIES



Bernd Willimek, born in 1954, studied math and physics at the University of Karlsruhe, Germany, before studying music at the Karlsruhe University of Music, Germany, where he completed a graduate degree in music theory and composition under Eugen Werner Velte. Freelance work as a music theory expert and composer. Author of the Theory of Musical Equilibration. In conjunction with his wife, Daniela Willimek, he designed and conducted international study on the emotional perception of musical harmonies.



Daniela Willimek, who was born in 1962, studied music at the Karlsruhe University of Music, Germany, and at the Music and Arts University of the City of Vienna, Austria, with a major in piano performance. She completed her degree with honors. She has received scholarships from the German National Academic Foundation, the Richard Wagner Scholarship Foundation of Bayreuth and the Brahms Society of Baden-Baden. Winner of prizes and awards in national and international competition. Initiator of a series of CDs entitled *Faszination Frauenmusik* featuring piano music by female composers. Lecturer at the Karlsruhe University of Music.

ENSEMBLE FROM SCRATCH: A CASE STUDY OF AN ELDERLY CHINESE MUSIC ENSEMBLE IN HONG KONG

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ABSTRACT

The research examine a community music project to elderly in Lok Fu, a district in Hong Kong with aging population. The project has been carried out by musicians from an semi-professional Chinese Orchestra in three stages. In the first stage, the elderly were invited to attend an interactive concert and engage themselves with music. In the second stage, elderly were given instruments to explore and they take turns to play different instruments. And in the final stage, invited composer has made an original arrangement on folk tunes and elderly were asked to choose their favourite instrument and join together as an ensemble. At the end of the project, the ensemble has put together a performance. Through data sources of observations, interviews, reflective journals, and videos, the research demonstrates the importance of music and the influence of enhancing health and wellbeing at old age. Activity Theory has been applied in analysing the teaching model of the project. The results support the model designed by semi-professional musicians in positive outcomes. It also helps to identify the barriers to participation and further implications for elderly and practitioners/ musicians are discussed.

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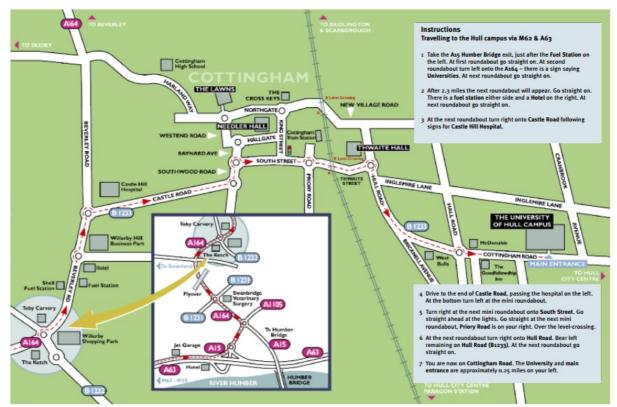
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Useful Information GETTING TO THE CONFERENCE

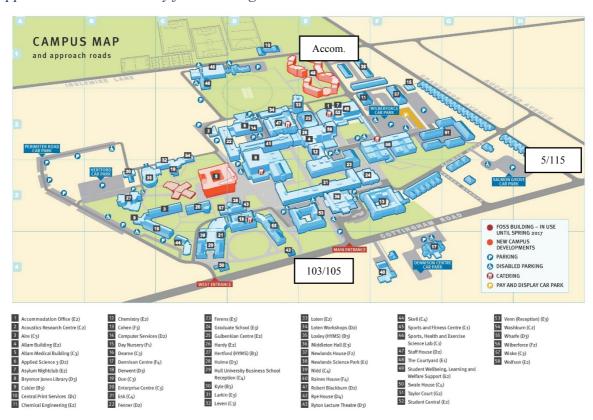
There are several ways to get to the University of Hull:

- By train Hull Paragon Interchange is in the city centre and provides easy access between rail, coach and local bus services all under the same roof. A taxi rank is located outside the main entrance of the station that will take you to the University or halls of residence.
- By bus Buses are available from Paragon Interchange to the Hull campus on average every 10 minutes during the day. It will cost approximately £2 for a single fare and buses accept cash only. Buses to the university include the 103, 105, 115 and 5. The 103 and 105 stop directly outside the Middleton Hall entrance, and the 115 and 5 stop on Cranbrook Avenue, to the East of the campus. Check out EYMS (East Yorkshire Motor Services) or Stagecoach for all available bus timetables between the University of Hull and Hull City Centre.
- By coach Coaches to Hull are available via National Express and link with other national and European services. The coach terminal is located next to the rail station. Coaches to London terminate at Victoria Station.
- By taxi There are taxis available at the Paragon Interchange as you go out of the front of the railway station. A taxi will cost approximately £5-6 from the train station to the University.
- By car If you're using a satnav, use HU6 7RX for the main Hull Campus on Cottingham Road, and look out for the 'University' road signs that will direct you to the campus and halls of residence, depending on the direction you're arriving from. We recommend consulting Google Maps either prior to or during your journey if not using a satnav. Car parking around the university is fairly limited so we recommend you try and get to the conference via train, coach or other means. A map of car parking is available at http://beta.www.hull.ac.uk/Choose-Hull/Study-at-Hull/Our-campus/Our-campus.aspx.
- Cycling It's an easy, flat 20-minute ride from the Paragon Interchange to the campus. Hire bikes are also available from the campus Bike Hub.
- Air and sea travel Regional sea port facilities and airports at Manchester, Leeds/Bradford and Humberside can transport you to Hull from a wide range of locations around Europe and abroad. The port has daily ferries to and from Zeebrugge, Belgium, and Rotterdam, Netherlands.
- Walking From Hull Paragon Interchange, the university is about a 40-minute walk. Upon exiting the station, head North down Ferensway. When you reach a big crossroads (you should see a large Travelodge to the right), turn left down Springbank. Then walk down Springbank until you see a slight bend in the road. To your left here will be a pub called 'Pearsons' on the corner of Princes Avenue. Walk the full length of Princes Avenue, past Pearson Park on the right, and you will come to a mini roundabout at the end of the road. From here you will need to turn left onto Newland Avenue, and follow this road around the bend and straight to the end of the road further on. You will then come to a set of traffic lights at a T-Junction, at which point you should go left onto Cottingham Road. Around half a mile down the road you will see the Middleton Hall entrance of the University on your right.

Overleaf are maps of both the surrounding area and the university campus.



Approach to the University from Cottingham.



University campus with details of bus stops and pre-organised accommodation.

REGISTRATION

The registration desk can be found in the Middleton Hall Foyer (36 on the above map) which will also act as a hub for various refreshments, gatherings and poster presentations.

FINDING ROOMS

The Larkin Building was constructed in the 1960s and named after the renowned poet Philip Larkin, who was the University Librarian for 30 years, until his death in 1985. The Larkin Building is home to Arts, Languages and Humanities. Lectures, seminars and tutorials are taken here on a daily basis.

Due to the popularity of the conference, there are several parallel sessions, and thus several rooms. These include:

- Middleton Hall (MH) The University's main concert space which is clearly visible from the South/Main entrance. It is also accessible through the Larkin building, through the Arts Café. The foyer of the Middleton Hall will be used for refreshments; you will also find toilets located beneath the foyer on the LG floor.
- Lecture Theatre C (LTC) One of several large lecture theatres on the ground floor of Larkin East.
- Lecture Theatre D (LTD) Larkin East, ground floor.
- Lecture Theatre F (LTF) Larkin East, ground floor.
- L201 The main teaching room for the Music Department, often referred to as the Recital Room. This is on the second floor of Larkin East and can be accessed by either stairs or a lift. The stairs are located outside Lecture Theatre C. Go up the stairs, head back on yourself and there is another set of stairs above the first staircase. At the top of the second set, to your left will be two sets of double doors. Take the set on the right and at the end of the corridor will be another set of double doors which you will need to go through. Through these, there is another set of double doors on the left and L201 is the room at the end of the corridor. Alternatively, the lift is located at the East entrance of Larkin. You will need to select Floor 2. Once out of the lift on Floor 2, there is a set of double doors diagonally to the front and left of you. Go through these doors and L201 is the room at the end of the corridor.
- The Sanctuary (for the Conference Dinner) The University's Student Union building is located at the North side of the campus. Please see figure 52 on the campus map above. The Sanctuary can be found at the back of the building. Usually, all doors inside the building are open, so you should be able to see the restaurant from the entrance, past the reception desk.

CONFERENCE DINNER

As Staff House is currently undergoing refurbishment, the conference dinner, which attendees will have booked in advance, will take place in The Sanctuary. The dinner will take place on Tuesday 4th April at 19:30 and will include a variety of musical performances by university students and groups between courses. The Sanctuary is the main restaurant in the Student Union building (52 on the campus map) The Sanctuary can be found at the back of the building. Usually, all doors inside the building are open, so you should be able to see the restaurant from the entrance, past the reception desk. All other refreshments and meals will be provided in the Middleton Hall Foyer.

EATING OUT ON CAMPUS

On campus there are several places to eat:

- Arts Café supplies excellent coffee, other hot drinks including London Tea Company teas, and homemade cakes and other sweets. It also supplies delicious pasties, freshly made soups, freshly prepared open sandwiches and salads, as well as packages sandiwhces, salads, quiches and cold drinks.
- **Library Café** Located in the Brynmor Jones Library , it supplies Costa coffee, Tea Pigs tea and cold drinks. Also supplies freshly made sandwiches, savoury pastries and a variety of muffins.
- Zucchini's Located in the Wilberforce building (see campus map) on the first floor via the stairs.
- **Hot Food Marquee** whilst Staff House is being refurbished, the University has set up a large marquee outside the Student Union building which serves a variety of dishes, which change day-to-day, from roasted lamb with vegetables to curries and everything in between.
- The Sanctuary The regular menu for The Sanctuary includes bistro style food such as burgers, wraps, and a variety of hot pub-style food.
- Further information, including opening times and menus, and more places to eat on campus can be found at http://www2.hull.ac.uk/student/catering-on-campus/where-to-eat.aspx.

EATING OUT OFF CAMPUS

Off campus there are pockets of restaurants on Cottingham Road, Newland Avenue, Princes Avenue and in the City Centre. Please bear in mind that many of the independent (non-chain) restaurants often get busy as bars in the evening, around 8-9pm. Also bear in mind that this list is by no means exhaustive and we encourage you to explore the local area.

Cottingham Road

- Old Grey Mare Located opposite the university, this pub is also a 'Flaming Grill' and offers steaks, meats and a friendly atmosphere.
- Gardener's Arms Standard pub food and good beers with a sports bar in the back and a quieter bar in the front.
- Ruby Spice Indian restaurant serving excellent curries.
- Meze Very competitively priced Turkish and Greek cuisine.

Beverley Road

Tapasya – "The home of Indian Fine Dining". Has an a la carte menu, but also a set menu with 2-courses for £20.

Newland Avenue

- Xanders Provide excellent breakfasts as well as delicious pub-style food throughout the day and evening.
- Roots Jamaican inspired cuisine and excellent rum-based cocktails.
- El Chupitos Mexican food and tequila-based cocktails.
- Level Restaurant and grill offering a variety of dishes from pizzas and pastas to burgers and steaks.

Princes Avenue

- Marrakech Fresh, authentic Moroccan cuisine.
- Bait Specialises in fish dishes including fish steaks and sushi.
- Thai House Delicious Thai food in a recently refurbished restaurant.
- Fudge Trendy café during the day, serving fresh contemporary cuisine during the evening.

City Centre

- Pizza Express Located in Princes Quay Shopping Centre
- Prezzo Located in St. Stephen's Shopping Centre
- Nandos Located in St. Stephen's and Princes Quay Shopping Centers
- Ask Italian Located towards the Marina, around Princess Quay Shopping Centre

ACCOMMODATION

Unless you have been informed otherwise, delegates who have booked accommodation prior to the concert will be staying at the brand new 'Courtyard' to the North of the university campus. On the campus map, this can be seen as a figure-of-8 building in red.

For those who have not organised accommodation and need to stay overnight in Hull, there are several hotels and inns available in the city centre and around the university. The Old Grey Mare (opposite the university on Cottingham Road) has rooms available, but these are limited. The Royal Mercure Hotel at the train station is very convenient for early morning travel and transport links to the university. There is also a Travelodge on the corner of Ferensway (the road that the train station is on). A Premier Inn can also be found over the River Hull to the East of the city centre.

INTERNET ACCESS

Please note that eduroam is available throughout the campus, and so many attendees will automatically connect to the network. However, if you do not have access to eduroam, please use the 'UoH-Guest' network which will ask for your email address and mobile phone number in order to connect.