

FIRST BIENNIAL INTERNATIONAL CONFERENCE

MUSIC & THE
UNIVERSITY

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Music and the University: History, Models, Prospects
– Programme and Abstracts –

CITY, UNIVERSITY OF LONDON
UNITED KINGDOM
7-9 JULY 2022

Ângelo Martingo
Ian Pace
Christopher Wiley

Edited by Ângelo Martingo, Ian Pace and Christopher Wiley

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MUSIC AND THE UNIVERSITY: HISTORY, MODELS, PROSPECTS

– PROGRAMME AND ABSTRACTS –

CITY, UNIVERSITY OF LONDON

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IN ASSOCIATION WITH



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COMMITTEE

Conference Committee

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Ian Pace *City, University of London, UK (Co-Chair)*
Christopher Wiley *University of Surrey, UK (Co-Chair)*

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WELCOME ADDRESS

Music has been present in European universities from the thirteenth century, with degrees being granted as of the fifteenth century, and the professionalization of musicology taking place in the nineteenth century. However, the double nature of music as art and science has granted it a specificity that not only historically marked its singularity within the organization of knowledge but also challenges its position within the mission of the university in a changing world.

The institutional integration of music in higher education varies across the globe, as does the nature of the degrees offered, and the field uniquely defies established models of researching, assessing merit, and structuring careers. Furthermore, transformations in the ways in which technology and globalization have changed music creation, performance, and reception call for innovative university practices and curricula, as do societal challenges regarding issues of cultural diversity, identity, inequality, and empowerment.

Within this context, *Music and the University – History, Models, Prospects* is aimed at extending and advancing knowledge on music in the history of universities, contributing to current issues and debates, and to prospectively theorizing its transformation and social impact.

In addition to the scientific exchange, Delegates are invited to enjoy the social programme, including the piano recital by Ian Pace on Wednesday, 6 July, at 7pm in City's Performance Space (ALG10, City, University of London), with works by Schumann and Beethoven-Liszt, as well as a jazz concert by City Locrian Collective, also held at the Performance Space on Thursday, 7 July at 7pm. The conference dinner will take place at 20:00 on Friday, 8 July, venue tbc.

The Conference Committee thankfully acknowledges the support of Institute of Musical Research and City, University of London for welcoming the first Music and the University conference, and is deeply grateful for institutional support from the University of Surrey, CEHUM/ University of Minho. We are also delighted to be presenting this conference in association with the Royal Musical Association, Society for Music Analysis and MusicHE, each of which are presenting special events within the conference.

SCHEDULE

WEDNESDAY, 6 JULY 2022			
18:00	RECEPTION Performance Space Foyer		
19:00	PIANO RECITAL BY IAN PACE Performance Space		
THURSDAY, 7 JULY 2022			
09:00–09:30	REGISTRATION Performance Space Foyer		
09:30–10:00	WELCOME ADDRESS Performance Space		
10:00–11:00	MusicHE SPECIAL EVENT Performance Space		
11:30–13:30	THEMATIC SESSIONS [TS]		
	TS1 Room AG09 HISTORY 1	TS2 Performance Space THE DISCIPLINE OF MUSICOLOGY	TS3 Room AG08 'THE NORWEGIAN MODEL'
14:30–16:00	THEMATIC SESSIONS		
	TS4 Room AG09 ETHICS	TS5 Performance Space HISTORIOGRAPHY/TEACHING MUSIC HISTORY	TS6 Room AG08 POPULAR MUSIC
16:30–18:00	KEYNOTE ADDRESS JONATHAN DUNSBY Room A130		
19:00	CITY LOCRIAN COLLECTIVE Performance Space		
FRIDAY, 8 JULY 2022			
09:00–11:00	THEMATIC SESSIONS		
	TS7 Room AG09 REGIONAL STUDIES 1	TS8 Performance Space PRACTICE-AS-RESEARCH AND ARTISTIC RESEARCH	TS9 Room AG08 PEDAGOGY
11:30–13:30	THEMATIC SESSIONS		
	TS10 Room AG09 HISTORY 2	TS11 Performance Space POST-TRUTH AND THE MUSICAL HUMANITIES	TS12 Room AG08 MUSIC AND THE UNIVERSITY IN IRAN

	THEMATIC SESSIONS		
14:30–16:30	TS13 Room AG09 CLASSICAL MUSIC IN HIGHER EDUCATION	TS14 Performance Space A WORLDLY MUSIC STUDIES?	TS15 Room AG08 REGIONAL STUDIES 2
17:00–18:30	KEYNOTE ADDRESS IVANA MEDIĆ Room A130		
19:00	CONFERENCE DINNER VENUE TBC		
SATURDAY, 9 JULY 2022			
	RMA SPECIAL EVENT	THEMATIC SESSION	
09:00–11:00	Performance Space THE POLICY PIPELINE	TS16 Room AG09 REGIONAL STUDIES 3	
	THEMATIC SESSIONS		
11:30–13:30	TS17 Room AG09 NEW MUSIC	TS18 Performance Space CURRICULUM	TS19 Room AG08 UNIVERSITIES AND THE MUSIC PROFESSIONS
14:30–16:00	KEYNOTE ADDRESS ALEXANDER LINGAS Room A130		
16:00–18:00	SMA PLENARY SESSION Room A130		
18:00	CONFERENCE CLOSE Room A130		

PROGRAMME

WEDNESDAY, 6 JULY 2022	
18:00	RECEPTION Performance Space Foyer
19:00	PIANO RECITAL BY IAN PACE Performance Space Beethoven-Liszt, <i>An die ferne Geliebte</i> Robert Schumann, Fantasy in C major, op. 17 Beethoven-Liszt, Symphony No. 8
THURSDAY, 7 JULY 2022	
09:00–09:30	REGISTRATION College Building Reception with tea and coffee in the Performance Space Foyer
09:30–10:00	WELCOME ADDRESS Performance Space <i>Anna Whitelock</i> Dean of School of Arts and Social Sciences, City, University of London <i>Ângelo Martingo, Ian Pace, Christopher Wiley</i> Conference Committee
10:00–11:00	MusicHE SPECIAL EVENT Performance Space Chair: Michelle Phillips What is our role in securing the place of music in HE in future? <i>Michelle Phillips</i> Royal Northern College of Music/MusicHE <i>Thormahlen Weibke</i> Royal Northern College of Music <i>Aleksander Szram</i> Trinity Laban Conservatoire of Music and Dance <i>Graeme Dufresne</i> Independent scholar <i>Other speakers tbc</i>
11:00	TEA/COFFEE BREAK Great Hall, Level 1
	THEMATIC SESSIONS
11:30–13:30	HISTORY 1 Chair: Ângelo Martingo Thematic Session 1 Room AG09 <i>Jan Ciglbauer</i> Charles University The de-monasticization of university colleges: Liturgical music in the life of late medieval university colleges in Central Europe <i>Valerio Ciarocchi</i> St. Thomas Aquinas Theological Institute The music in the curriculum of the theological faculties: The experience of the “St. Thomas Aquinas” Theological Institute in Messina <i>Giorgio Peloso Zantaforri</i> University of Padua University and musical practice through <i>libri amicorum</i> , the case of Christoph Buel

	<p>THE DISCIPLINE OF MUSICOLOGY Chair: Peter Tregear Thematic Session 2 Performance Space</p> <p><i>Soonim Shin</i> Johannes Gutenberg-Universität Mainz Musicology – still a delayed discipline?</p> <p><i>Alexander Wilfing</i> Max Planck Institute for Empirical Aesthetics Of pianists, painters, and the idea of style: Guido Adler’s attempt at the scientification of musicology and his reception of art-historical principles</p> <p><i>James Olsen</i> University of Cambridge The return of the ‘gentleman scholar’ in musicology?</p>
	<p>‘THE NORWEGIAN MODEL’: DEVELOPING ARTISTIC RESEARCH WITHIN THIRD CYCLE PROGRAMMES? Chair: Henrique Portovedo Thematic Session 3 Room AG08</p> <p><i>Per Dahl</i> University of Stavanger</p> <p><i>Frost Fadnes</i> University of Stavanger</p> <p><i>Friederike Wildschütz</i> University of Stavanger</p>
13:30	LUNCH Great Hall, Level 1
	<p>THEMATIC SESSIONS</p> <p>ETHICS Chair: Peter Tregear Thematic Session 4 Room AG09</p> <p><i>Ian Pace</i> City, University of London Musicology and academic freedom</p> <p><i>Gordon Delap</i> Maynooth University Mandatory attendance in a music department: Disadvantage and fairness</p>
14:30–16:00	<p>HISTORIOGRAPHY/ TEACHING MUSIC HISTORY Chair: Alexandra Monchick Thematic Session 5 Performance Space</p> <p><i>Margaret E. Walker</i> Queen’s University Entangling the canon: Thoughts on teaching music history globally</p> <p><i>Lise K. Meling</i> The University of Stavanger Music history curriculum at the university: New contents: New teaching methods</p> <p><i>David Cranmer & Alejandro Reyes Lucero</i> Nova University of Lisbon The role of the university musicologist in bringing music to the general public</p>

	<p>POPULAR MUSIC Chair: Tbc</p> <p>Thematic Session 6 Room AG08</p> <p><i>Christopher Wiley</i> University of Surrey Popular music in higher education: Three problems and a solution</p> <p><i>Tom Parkinson</i> University of Kent & <i>Gareth Dylan Smith</i> Boston University Challenger providers and a new popular mainstream in UK higher music Education</p> <p><i>Simon Strange</i> Bath Spa University Art school pedagogy as a model for higher popular music education</p>
16:00	TEA/COFFEE BREAK Great Hall, Level 1
16:30–18:00	<p>KEYNOTE ADDRESS</p> <p>JONATHAN DUNSBY Eastman School of Music, University of Rochester Chair: Christopher Wiley Room A130 The Music House: Towards a Bacon quadricentennial</p>
19:00	<p>CITY LOCRIAN COLLECTIVE Performance Space</p> <p><i>Shirley Smart</i> Cello/director</p> <p><i>Georgia Mancio</i> Vocals</p> <p><i>Tim Quicke</i> Trumpet</p> <p><i>James Arben</i> Saxophone/flute</p> <p><i>John Crawford</i> Piano</p> <p><i>Misha Mullov-Abbado</i> Bass</p> <p><i>Adam Teixeira</i> Drums</p>
FRIDAY, 8 JULY 2022	
	<p>THEMATIC SESSIONS</p> <p>REGIONAL STUDIES 1 Chair: Per Dahl Thematic Session 7 Room AG09</p> <p><i>Michal Ščepán</i> Institute of Musicology of the Slovak Academy of Sciences Paths of musicology in Slovakia: Transformations, representatives, and interventions</p> <p><i>Ana Telles</i> University of Évora Music studies and teacher training at the University of Évora: 25 years of history</p> <p><i>Salwa El-Shawan Castelo-Branco</i> Nova University of Lisbon The institutionalization of historical musicology and ethnomusicology at the Nova University of Lisbon, Portugal</p> <p><i>Tom Parkinson</i> University of Kent & <i>Olcay Muslu Gardner</i> Antioch State Conservatory Performing 'New Turkey': Conservatoires' and university music departments' role in constructing national identity in contemporary Turkey</p>
09:00–11:00	

	<p>PRACTICE-AS-RESEARCH AND ARTISTIC RESEARCH Chair: Ian Pace Thematic Session 8 Performance Space</p> <p><i>Simon Zagorski-Thomas</i> London College of Music, University of West London I wouldn't start from here: Research methods on vocational postgraduate music courses</p> <p><i>Hakan Ulus</i> Gustav Mahler Privatuniversität für Musik Artistic research in Germany and Austria: A new trend?</p> <p><i>Henrique Portovedo</i> University of Aveiro & <i>Ângelo Martingo</i> University of Minho Artistic research in music: Performance, innovation and career at research universities</p> <p><i>Luiz H. Fiaminghi</i> Santa Catarina State University Artistic research, ethnomusicology and historical informed performance: Breaking the walls</p> <p>PEDAGOGY Chair: Margaret E. Walker Thematic Session 9 Room AG08</p> <p><i>Diósnio Machado Neto</i> University of São Paulo "I just want to be happy": New spaces for discussing the history of music in a peripheral country</p> <p><i>Lukas Ligeti</i> University of Pretoria Experimental intercultural collaboration in the classroom: Teaching transcultural creativity at the tertiary level</p> <p><i>Tina Frühauf</i> Répertoire International de Littérature Musicale Bibliography Now! Accessing Global Knowledge in Today's University</p>
11:00	TEA/COFFEE BREAK Great Hall, Level 1
11:30–13:30	<p>THEMATIC SESSIONS</p> <p>HISTORY 2 Chair: tbc Thematic Session 10 Room AG09</p> <p><i>Morton Wan</i> Cornell University From Oxford University to the Founding Hospital: Charles Burney and the idea of musical institution</p> <p><i>Fiona M. Donaldson</i> Independent scholar Music in the University of Edinburgh</p> <p><i>Rosemary Golding</i> Open University Universities, music, profession and society in nineteenth-century Britain</p> <p><i>Patrick Becker-Naydenov</i> Universität Leipzig New perspectives on 19th-Century music degrees from the British Isles: An exploration of sources</p>

	<p>POST-TRUTH AND THE MUSICAL HUMANITIES Chair: Ian Pace Thematic Session 11 Performance Space</p> <p><i>Wolfgang Marx</i> University College Dublin Fighting post-truth in musicology</p> <p><i>Samuel N. Dorf</i> University of Dayton Extreme early music and historically uninformed performance practice</p> <p><i>Peter Tregear</i> University of Melbourne Musicology and the work ethic</p> <p><i>Alexandra Monchick</i> California State University Music lessons in the post-truth era: Emotion, bias, and alternative facts in musical discourse</p> <p>MUSIC AND THE UNIVERSITY IN IRAN: HISTORICAL AND CONTEMPORARY PERSPECTIVES Chair: Laudan Nooshin Thematic Session 12 Room AG08</p> <p><i>Armaghan Fakhraeirad</i> University of Pennsylvania Global ethnomusicology and the dilemma of folk music scholarship in the Iranian academy</p> <p><i>Mohsen Mohammadi</i> University of California, Los Angeles Neocolonialism and self-colonialism: Ethnomusicology and music studies in Iran</p> <p><i>Payam Yousefi</i> Harvard University Reframing the Radif: The limits of repertoire and a new 'intermusical' paradigm for Iranian Dastgāh music pedagogy</p> <p><i>Navid Vaziri</i> Art University of Tehran A review of music higher education curricula in Iran</p>
13:30	LUNCH Great Hall, Level 1
14:30–16:30	<p>THEMATIC SESSIONS</p> <p>CLASSICAL MUSIC IN HIGHER EDUCATION Chair: Christopher Wiley Thematic Session 13 Room AG09</p> <p>Responses to article by Ian Pace, 'Roll Over Beethoven', <i>The Spectator</i>, 9 October 2021.</p> <p><i>Rosemary Golding</i> Open University</p> <p><i>Julian Horton</i> Durham University</p> <p><i>Wolfgang Marx</i> University College Dublin</p>

	<p>A WORLDLY MUSIC STUDIES? PERSPECTIVES FROM THE UK Chair: Salwa El-Shawan Castelo-Branco Thematic Session 14 Performance Space</p> <p><i>Amanda Bayley</i> Bath Spa University Creating and recreating worldly musical practices</p> <p><i>Laudan Nooshin</i> City, University of London Ethnomusicology and the UK university: Reflections on the early years</p> <p><i>David Clarke</i> University of Newcastle Learning about Indian music by doing it: A praxis-based contribution to a 'worldly' music curriculum</p> <p><i>Henry Stobart</i> Royal Holloway, University of London From world music(s) to what? Pedagogical dilemmas and finding oneself an ethnomusicologist</p> <p>REGIONAL STUDIES 2 Chair: Ana Telles Thematic Session 15 Room AG08</p> <p><i>José Manuel Izquierdo</i> Pontificia Universidad Católica de Chile The rise of academic composers: The 1920s and the end of the National Conservatoire in Chile</p> <p><i>Bjørnar Utne-Reitan</i> Norwegian Academy of Music The academisation of music theory in Norway (or the lack thereof)</p> <p><i>Johanna Selleck</i> University of Melbourne Women of a new dawn: Pathways to Melbourne's Conservatorium of Music and beyond, 1870–1907</p> <p><i>Giovanna Carugno</i> Conservatory of Pavia The changing role of conservatoires as higher education institutions in the Italian context: Historical and legal routes from the Bologna Process to the present times</p>
16:30	TEA/COFFEE BREAK Great Hall, Level 1
17:00–18:30	<p>KEYNOTE ADDRESS</p> <p>IVANA MEDIĆ Institute of Musicology, Serbian Academy of Sciences and Arts Chair: Ian Pace Room A130</p> <p>The Soviet model of teaching music at universities and conservatories, and its implementation in the countries of Eastern Europe during the communist era</p>
19:00	CONFERENCE DINNER Venue tbc

SATURDAY, 9 JULY 2022

09:00–11:00	ROYAL MUSICAL ASSOCIATION SPECIAL EVENT
	Chair: Christopher Wiley Performance Space The policy pipeline: The discipline and music in schools <i>Barbara Kelly</i> Royal Northern College of Music/Royal Musical Association <i>Steven Berryman</i> Odyssey Trust for Education/King’s College London <i>Others tbc</i>
	THEMATIC SESSIONS
	REGIONAL STUDIES 3 Chair: Ivana Medić Thematic Session 16 Room AG09
09:00–11:00	<p><i>Júlia Fedoszov</i> Franz Liszt Academy of Music “Art of movement” schools in Hungary and their connection to the Liszt Academy of Music</p> <p><i>Valentina Cucinotta</i> State University of Milan Studying musicology at the State University of Milan: Problems and opportunities</p> <p><i>Georgia Petroudi & George Christofi</i> European University Cyprus Music research and tertiary education – A paradigm of established music research policy at a Cypriot university and the issue of artistic based research</p> <p><i>Alexander Hunter, Rachael Thoms & Roya Safaei</i> The Australian National University Embodied music theory/ies: Decolonising an Australian undergraduate music theory and aural skills curriculum</p>
11:00	TEA/COFFEE BREAK Great Hall, Level 1
11:30–13:30	THEMATIC SESSIONS
	NEW MUSIC Chair: Ana Telles Thematic Session 17 Room AG09
	<i>Ian Pace</i> City, University of London New music in the university: Perspectives from the UK
	<i>Anders Førisdal</i> The Norwegian Academy of Music Conservative strains and current questions: An historical analysis of certain challenges facing the Academy of Oslo
11:30–13:30	<p><i>Matthew Warren</i> Durham University Institutionalising composition: Theorising the influence of university life on the artistic work of composer-academics</p> <p><i>Joevan de Mattos Caitano</i> Independent scholar Internationales Musikinstitut Darmstadt (IMD) in dialogue with Brazilian universities (1954–1976)</p>

	<p>CURRICULUM Chair: Lisa K. Meling Thematic Session 18 Performance Space</p> <p><i>Hussein Boon</i> University of Westminster Music income, self authorship and the digitally mediated career</p> <p><i>Esa Lilja</i> University of Stavanger The so-called 'textbook cadence' and other music theory fiction</p> <p><i>Rachael Shipard</i> Guildhall School of Music and Drama Going beyond the notes: Teaching improvisation as a means of adapting to a changing performing world</p> <p><i>Ângelo Martingo</i> University of Minho Towards a neurosociology of music: Bridging cognition, senses, and society in musicology and music Theory</p>
	<p>UNIVERSITIES AND THE MUSIC PROFESSIONS Chair: Alexander Lingas Thematic Session 19 Room AG08</p> <p><i>Axel Petri-Preis</i> University of Music and Performing Arts Vienna Learning audience and community engagement at conservatoires: Recommendations based on the analysis of musicians' learning trajectories</p> <p><i>Michael Bonner</i> University of Kent Education does not prepare musicians for the physical demands of professional life</p>
13:30	LUNCH Great Hall, Level 1
14:30–16:00	<p>KEYNOTE ADDRESS ALEXANDER LINGAS City, University of London Chair: Ângelo Martingo Room A130 A question of authority: Byzantine chant in modern universities</p>
16:00–18:00	<p>SMA PLENARY SESSION Chair: Jonathan Dunsby Room A130 Responses to Julian Horton, 'On the musicological necessity of musical analysis' <i>Alexandra Monchick</i> California State University <i>Esther Cavett</i> King's College London <i>Henry Stobart</i> Royal Holloway, University of London <i>Simon Zagorski-Thomas</i> London College of Music, University of West London</p>
18:00	CONFERENCE CLOSE Room A130

ABSTRACTS

WEDNESDAY, 6 JULY 2022

CONCERT: IAN PACE
PERFORMANCE SPACE

Beethoven-Liszt: *An die ferne Geliebte*
Robert Schumann: *Fantasy* in C major, op. 17
Beethoven-Liszt: *Symphony* No. 8

On the eve of the Conference, co-convenor and internationally renowned pianist Ian Pace gives the sixth concert in his ongoing survey of the nine symphonies of Beethoven in the virtuosic transcriptions by Franz Liszt. In this concert he combines Liszt's transcription of the Eighth Symphony with Robert Schumann's *Fantasy* in C major, a work which was dedicated to Liszt and played by him to the composer's delight, and also Liszt's transcription of Beethoven's song cycle *An die ferne Geliebte*, a key quote from the last song of which provides a hidden motif in the first movement of the Schumann (written during a period where he was separated from Clara), only becoming fully revealed at the last moment, as implied by Schumann's prefix from Friedrich Schlegel: 'Durch alle Töne tönet; Im bunten Erdentraum; Ein leiser Ton gezogen; Für den, der Heimlich lauschet.' ('Resounding through all the notes/In the earth's colourful dream/There sounds a faint long-drawn note/For the one who listens in secret.')

THURSDAY, 7 JULY 2022

MusicHE SPECIAL EVENT | PERFORMANCE SPACE
CHAIR: MICHELLE PHILLIPS

What is our role in securing the place of music in HE in future?

Michelle Phillips, Royal Northern College of Music/MusicHE, Chair

Thormahlen Weibke, Royal Northern College of Music

Aleksander Szram, Trinity Laban Conservatoire of Music and Dance

Graeme Dufresne, Independent scholar

Other speakers tbc

Abstract | MusicHE is a membership organisation that represents UK music departments and conservatoires. The subject association (previously 'NAMHE') advocates for the study of music in higher education, through its work with members, other HE partners (for example, the Royal Musical Association, DanceHE and the Standing Conference of University Drama Departments), and other stakeholders (including Music Mark, UK Music, the Musicians' Union, the Incorporated Society of Musicians and the British Academy), and via involvement in government and other relevant consultations. The music HE landscape has changed significantly over the last few years. This session will outline the ways in which MusicHE has adapted to meet new challenges, and discuss future work planned to support music departments and conservatoires where this might be most impactful.

THEMATIC SESSION 1 | ROOM AG09

HISTORY 1

CHAIR: ÂNGELO MARTINGO

The de-monasticization of university colleges: Liturgical music in the life of late medieval university colleges in Central Europe

Jan Ciglbauer, Charles University, Czech Republic

Abstract | Musica as part of the septem artes liberales was only one segment of the multi-layered phenomenon that was musical life at medieval universities. Musical as well as non-musical sources of various types from central European universities in the fourteenth and fifteenth centuries allow us piece together a picture of a musical presence that was more practically motivated, reaching beyond the official curricula. The transmission pattern of polyphonic songs by Petrus Wilhelmi de Grudencz, for example, demonstrates that his compositions originated in a university environment and circulated there for some 20 years before gradually entering the repertoire of cathedral and parish churches, mostly sung by schoolboys and young clerics. A similar pattern seems to have taken place in case of some less explored repertoire of sacred Latin songs. Pieces first found in personal miscellanies from the university environment appeared in due course in liturgical books and practical collections of liturgical music that would be used by someone responsible for music in his church. We can ask what motivations there were for university students to compose music and how the motivations and the music itself were changing in the period in question. Especially illuminating in this context are the old catalogues of college libraries and college statutes from central European universities. These documents also seem to illustrate a gradual change in the liturgical life of the colleges. In the early days of Central European universities in the second half of the fourteenth century, the organization of time in colleges resembled that of religious communities with their liturgical duties. During the fifteenth century, however, the students were gradually liberated from a large part of their former duties. The importance of this process for contemporary musical cultures needs to be evaluated.

The music in the curriculum of the theological faculties: The experience of the “St. Thomas Aquinas” Theological Institute in Messina

Valerio Ciarocchi, “St. Thomas Aquinas” Theological Institute, Messina, Italy

Abstract | In the beginning the article aims to outline the main elements of the relationship between music and theology, reviewing the magisterial documents and the patristic reflection, dwells on theology and aesthetics of music and on the theological basis of sacred music. Finally it looks at the experience of the “St. Thomas Aquinas” Theological Institute in Messina (Sicily, Italy, aggregated to the Theological Faculty of the Pontifical Salesian University in Rome), in the liturgical-musical formation inside the curriculum of the philosophical and theological studies here explained, providing the reader also with structured bibliography on this theme for a first close examination. In particular it focuses on the presence of the liturgical musicology and history of sacred music in the curriculum of specialization in religious pedagogy, carried out in the Institute, especially in its interdisciplinary dialogue with catechetics and history of sacred art within the educational path of *Via Pulchritudinis*, the *Way of Beauty*, also presenting the educational activities that characterize its “Giovanni Cravotta” Center for Religious Pedagogy, on sacred music, sacred art and religious tourism in Sicily.

University and musical practice through *libri amicorum*, the case of Christoph Buel

Giorgio Peloso Zantaforni, University of Padua, Italy

Abstract | The educational journey that took young people to European universities in the 16th and 17th centuries entailed a dense network outside and inside the *studia*. Among many, they had the chance to meet musicians, composers and music masters active in the university towns. Tracks of this cultural network can be found in the *libri amicorum*, small volumes that represented a sort of personal diary in which the owner used to gather the names of the personalities he encountered during his trip. Among the pages of these *Stammbücher* (according to the German denomination) we often find pieces of notated music, canons, fugues, musical riddles and several references to a practice and musical expertise that was also widespread within the universities. Annibale Melloni, Ottavio Vernizzi and Manfredo Barbarino Lupo are just a few examples of music teachers who prove the relationship between music and the university environment. The relationship between music and the university was, as a matter of fact, deeper and more established than the *curricula studiorum*

would suggest. By means of the specific case of Christoph Buel (1574-1631), a student of Theology and Law at the University of Altdorf in 1588 and a well-known musician, this paper aims to show how close was the relationship between university and musical practice in the 16th and 17th centuries.

THEMATIC SESSION 2 | PERFORMANCE SPACE

THE DISCIPLINE OF MUSICOLOGY

CHAIR: PETER TREGEAR

Musicology: still a delayed discipline?

Soonim Shin, Johannes Gutenberg-Universität Mainz, Germany

Abstract | In 1749, German composer and opera singer Johann Mattheson (1681-1764) published his book “Mithridat wider den Gift einer welschen Satyre, genannt: La musica” (“Antidote to the poison of a Romanic Satyre, called La musica”). In this text, he said on page 149 that – a short time before writing his book – a professor from Lipsia demanded from his candidates the knowledge of arithmetic, geometry, astronomy, rhetoric and dialectic, while including grammar in the last two disciplines (“ad litteras”). So this professor reduced the seven artes liberales to only six, as Mattheson points out: “Poor music”, being an “unworthy member”, is separated and excluded from their company. Mattheson criticizes that heads of German universities throw music, the harmonious being, out of the circle of wisdom – right into the “sea of forgetting”. But while the official Germany despises music, the Germans may find consolation in the “smarter England”: It should be noted – according to Mattheson – that Oxford University awarded William Hayes (1708-1777) a doctoral degree in music in April 1749! Eleven years before Mattheson, Lorenz Christoph Mizler (1711-1778) had lamented in “Musikalische Bibliothek”, I.5 [1738], p. 37 the German ignorance regarding Plato’s appreciation of music (for further details see Lutz Felbick: Lorenz Christoph Mizler de Kolof, Hildesheim: Georg Olms Verlag 2012, p. 97). It seems that it took more than 100 years for the discipline on the continent to make a new start: In 1885, Austrian musicologist Guido Adler (1855-1941) edited his article “Umfang, Methode und Ziel der Musikwissenschaft” (“Scope, method and aim of musicology”) in the “Vierteljahrsschrift für Musikwissenschaft”. On page 16 and 17 of his article Adler provided a chart (“In tabellarischer Übersicht”) of the “entire edifice” (“Gesamtgebäude”) of musicology, distinguishing historical and systematic musicology, with their various

branches. So has musicology – with the help of Adler, too – already made up its delay caused by academic ignorance of music shown for decades at least in Germany? German Historians Sven Oliver Müller and Jürgen Osterhammel dealt in 2012 in their article “Geschichtswissenschaft und Musik” – published in the German journal „Geschichte und Gesellschaft“ („History and Society“) – with the relation between historiography and musicology. They said on page 8 that for a long time musicology has been interested only in musical works and sometimes in composers’ biographies: “The social framing and consumption of music was considered only marginally.” Müller and Osterhammel claim that “it is no coincidence” that Tim Blanning – a historian – has presented “a comprehensive description of the role of music for the European culture of the last centuries”. In a “tour d’horizon”, my talk wants to answer these questions: a) Why was music ignored in German academia in 18th and 19th century and which effect did this have on the discipline itself and on society? b) Of which value was – and maybe still is – Guido Adler’s plan for musicology? c) Are German historians Müller and Osterhammel right when criticizing musicology? Has musicology really gone wrong or has it followed its specific paths in its own right, intentionally – and in good conscience – leaving other tasks to other disciplines?

Of pianists, painters, and the idea of style: Guido Adler’s attempt at the scientification of musicology and his reception of art-historical principles
Alexander Wilfing, Max Planck Institute for Empirical Aesthetics, Germany

Abstract | Disciplines concerned with the arts present a delayed addition to European university curricula. In Habsburg academia, the establishment of musicology and art history is closely related to the political turmoil of 1848/49, in the wake of which state authorities modernized university education. As a consequence, philosophical aesthetics was divided into subjects devoted to specific branches of art, thereby creating the first posts for art history (Eitelberger, extraordinary professorship in 1852) and musicology (Hanslick, lectureship in 1856) in Vienna. While Hanslick attained the first chair for musicology in German-language academia in 1870, the establishment of musicology as an academic discipline should chiefly be considered the key achievement of Hanslick’s successor Guido Adler, whose essay “Scope, Method, and Aim of Musicology” of 1885 is rightly deemed the earliest attempt at providing a systematic framework to musical research. In this text, Adler proposes an integrative conception of musicology, incorporating methodological components from subjects as diverse as archaeology, philosophy, classical philology, the natural sciences, and art history. Adler’s recourse to art-historical principles is particularly interesting considering the related struggle of both these fields for being fully perceived as genuine

scientific disciplines rather than arts. (Anecdotally, when Adler came to Prague as an associate professor in 1885, the dean questioned what they were supposed to do “with this pianist.”) In both cases, the idea of style and stylistic analysis was deemed a proper vehicle for advancing the scientification of musicology and art history; a scientification generally conceived in terms of the (supposed) objectivity of positivism and natural science. This paper will thus scrutinize Adler’s reception of art-historical academics such as Alois Riegl, Gottfried Semper, and Hans Tietze, whose focus on inductive stylistic analysis grounded Adler’s attempt at grasping musical history as a history of style in order to position the discipline as a fully-fledged science on par with the others.

The return of the ‘gentleman scholar’ in musicology?

James Olsen, University of Cambridge, UK

Abstract | The casualisation of higher-education teaching has recently attracted much attention. In music, there has perhaps always been a certain amount of casualisation given that many musicians combine teaching in universities and conservatoires with working in the music business. Nevertheless, my own experience suggests that the profession is bifurcating into ‘career musicologists’ with full-time jobs, but who must have research outputs to retain those jobs, and ‘precariat teachers’ who are paid by the hour and are not under the obligation to conduct research. This paper asks what the consequences of this casualisation might be not for the individuals themselves (though this is an important question) but for musicological research itself: what might happen to the quality of research, to the range of subject matters researched and methods employed if an increasing number of people working in the discipline are casual workers? The most obvious answer might be that, because ‘precariat teachers’ are not required to produce research, the number of people doing research might decline. But what do the ‘precariat teachers’ do with the rest of their time? I suggest that the discipline might witness the re-emergence of the ‘gentleman scholar’ paradigm which predates the professionalisation of academia. I use the term ironically given that today the independence of the ‘gentleman scholar’ might derive not from inherited wealth but from a desperate attempt to make ends meet through digital content creation, gig-economy dog walking and cryptocurrency speculation. I take a ‘dilettante’ approach combining my own anecdotal experiences as a casualised worker in a university with broad-brush speculation, arguing that the subject matter, methods and outputs of the ‘gentleman scholar’ need not be limited by the professional constraints to which ‘career musicologists’ are subject and that, as such, the ‘gentleman scholar’ could pose both an opportunity for institutionalised musicology, and a threat.

THEMATIC SESSION 3 | ROOM AG08

**'THE NORWEGIAN MODEL': DEVELOPING ARTISTIC RESEARCH
WITHIN THIRD CYCLE PROGRAMMES?**

CHAIR: HENRIQUE PORTOVEDO

Per Dahl, Faculty of Performing Arts, University of Stavanger, Norway

Frost Fadnes, Faculty of Performing Arts, University of Stavanger, Norway

Friederike Wildschütz, Faculty of Performing Arts, University of Stavanger, Norway

Abstract | We will start with a short introduction on the history of doctoral degrees in Norway, comment the relations between universities (musicology) and music conservatoires and point to some consequences of the Bologna-process and the fusion between conservatories and universities. We make a short visit to The Norwegian Artistic Research Programme, a forerunner to the PhD in artistic research, before we will present the new national PhD regulations and some possible adaptations made in our institution. The concept of artistic research is widely debated in Norway and abroad, and the members of the roundtable will present their different views on the topic starting with nuances between 'artistic research' and the Norwegian expression 'kunstnerisk utviklingsarbeid' (artistic development). The question of methodology in artistic research and perspectives on knowledge (knowledge acquisition) will be brought into the discussion as well as more rhetoric questions like: Is it the artist or the project that must be artistic in artistic research? The practitioner knowledge of a musician is only indirectly documented through the artistic product, and the process of developing the artistic expressions are not observable. The criteria of openness in the process of knowledge development (in science) are one of the hard cornerstones in establishing artistic research at an equal level as traditional musicology. In consideration of the increasing specialization of academic discourses the identity of artistic research is of fundamental value having consequences for funding/financing and assessment and organisation of staff in faculties/departments. The new alienation between practitioners, theorists, and the public, unveils a possibility for our discussion to introduce divergent perspectives on practice and theory in music at universities.

THEMATIC SESSION 4 | ROOM AG09

ETHICS

CHAIR: PETER TREGEAR

Musicology and academic freedom

Ian Pace, City, University of London, UK

Abstract | Academic Freedom has long been a fundamental principle to which many universities have at least claimed to adhere, even though the extent of this adherence has often been questioned. But there has been little published work on the issue specifically in the context of musicology, until a few events have recently brought it to the fore: the controversies in 2020 relating to the work of Heinrich Schenker and his views on race, especially following the publication of a special issue of the *Journal of Schenkerian Studies*, and then in 2021 the resignation from academia of J.P.E. Harper-Scott, claiming that universities had become ‘dogmatic’ rather than ‘critical’ places, citing in particular a good deal of rhetorical claims relating to demands for ‘decolonisation’ of musical curricula. In response to these debates, about which I have written elsewhere (Pace 2021a and 2021b), in this paper I present a taxonomy of issues potentially or in reality compromising academic freedom for musicologists. These include pressures on musicologists to accept a certain view of the music industry, in line with ideologies associated with various branches of popular music studies; conflicts of interest between scholars and living practitioners, when the former write about the latter, especially when they might work in the same departments; wider questions of the difference between academic critical distance from one’s subject and the very different demands and discursive culture existing in non-academic musical institutions for practitioners (in which context I draw briefly upon my own experience); concentrations of certain sub-disciplines and conscious marginalisation of others; conflicting demands that academics disseminate their work beyond conventional academic channels or otherwise develop external engagement, together with the often very different norms, ideologies and demands of non-academic arenas for writing about music, not least with respect to issues of value judgement; and top-down demands by institutions, whether in the name of coordination with an institution’s wider or corporate identity, for implementing policies claimed to be necessary in the name of diversity. I argue that these issues, faced by musicologists often experiencing precarious employment in a non-expanding field, threaten self-censorship, lack of freedom in terms of what musicologists teach, or the need to concentrate research and teaching in particular areas and not

others. In the latter context I note in particular diminishing opportunities for historical musicologists in parts of the English-speaking academic world, especially those working on early music. I conclude by suggesting a range of principles, based upon wider literature on academic freedom, as the basis for an articulation of the types of essential protections which I believe are necessary for musicology to continue to thrive as an independent profession.

Mandatory attendance in a music department: Disadvantage and fairness

Gordon Delap, Maynooth University, Ireland

Abstract | The use of mandatory attendance policies in a Music Department at third level was considered from the perspective of fairness. Prior research suggests that mandatory attendance policies can disproportionately punish students on the basis of socioeconomic status and gender. Following a summary of arguments for and against mandatory attendance policies, concepts of fairness and validity in assessment are outlined, and the participation of disadvantaged students at higher level is considered. Data were acquired for first year music students taking modules with a mandatory attendance policy (N = 561). A measure of social deprivation was generated through recourse to the 2016 Pobal Haase-Pratschke Deprivation Index. Data were analysed through OLS and median regression. Associations between socioeconomic disadvantage and attendance penalties was observed. In the case of gender, differences were more equivocal. However, mean grades for males were significantly lower than those of females, a finding which replicates previous observations, and these results can be positioned within apparent trends of male disengagement in third level education. It is argued that the translation of absences into penalties in the case of disadvantaged students indicates a breach of the principle of fairness in assessment and could function towards the reinforcement of disadvantage.

THEMATIC SESSION 5 | PERFORMANCE SPACE

HISTORIOGRAPHY/TEACHING MUSIC HISTORY CHAIR: ALEXANDRA MONCHICK

Entangling the canon: Thoughts on teaching music history globally

Margaret E. Walker, Queen's University, Canada

Abstract | The recent emergence of musicological interest in global music histories has manifested itself not only in international team projects such as Reinhard Strohm's "Towards a Global History of Music" and Katherine Schofield's "Musical Transitions to European Colonialism" but also in a proliferation of global music history study groups in academic societies. Simultaneously, concerns about the whiteness of the Western art music canon, equity and diversity in university music programs, and how to create a more inclusive curriculum have catapulted to the forefront of pedagogical discussions. This paper will put these concurrent and arguably related trends in dialogue, proposing that teaching music history globally may offer much as an anti-racist pedagogy. Yet, although this potential to address equity issues through a geographically expanded music history may seem attractive, valid questions about feasibility, lost content, and sacrificing depth for breadth remain. The discipline of entangled or relational history (*histoire croisée*) offers an existing branch of historical approach and method that can be very productively applied to the teaching of music history. Drawing from my recent research and pedagogical revisions, I explore the possibilities that arise from placing canonic music history in a globally entangled context rather than teaching the standard, linear narrative. I argue that the work of historians, global musicologists and anti-racist pedagogues can be very productively combined in the university music history classroom.

Music history curriculum at the university:

New contents – new teaching methods

Lise K. Meling, The University of Stavanger, Norway

Abstract | Music history is one of the compulsory subjects in the Bachelor program in music performance at the University of Stavanger, Norway. Its curriculum and teaching methodology has changed considerably in the last years, but some problematic aspects are still there. So, what are the challenges in teaching that subject in 2022? Which material, historical facts

and musical examples do we extract from the more than 1000 years of music history? What is relevant for our performance students today – since the students are performance students, a basic question is how to link performance and theory in their education – and how do we approach and integrate issues of e.g. gender and diversity? In this paper, I would like to address these issues of contents in a discussion of how to teach music history for Bachelor performance students at the university today. In addition to focusing on a new content, my paper will discuss new approaches to didactics and how students learn. For learning to take place, the teacher is central: one's choice of subject matter, prioritization of activities and teaching methods will have an impact on learning, and it is therefore important that teachers can lead activities in learning-promoting ways – we can talk about learning management, where you adapt methods and learning material, provide feedback that provides direction for further work, develop learning strategies and help students reflect on their own learning. Central here is a focus on student active learning methods; in my case, I have used Team Based Learning, which is a teaching method that allows students to have a greater role about autonomy and responsibility for learning. Learning happens when people are faced with problems – a kind of research way of working, and that one becomes familiar with the systematics and methods that characterize scientific knowledge development.

The role of the university musicologist in bringing music to the general public

David Cranmer, Nova University of Lisbon, Portugal

Alejandro Reyes Lucero, Nova University of Lisbon, Portugal

Abstract | Taking up the invitation on the part of the organisers to propose a non-traditional format, we have in mind for this to be in the form of a semi-scripted interview, taking as precedents the 'teacher-pupil' dialogues of the ancients and, particularly, Thomas Morley's *A plaine and easie introduction to practicall musicke, set downe in forme of a dialogue* (1597). Alejandro will 'interview' David about the range of his research over the past 30 years and how, as a university teacher-researcher, he has gone through the full process of conceiving research tasks/projects (by commission or of his own initiative), finding, selecting and editing sources, and seeing them through to public performance and other public outputs. The kind of works include 18th- and 19th-century Portuguese operas and theatre music, sacred music, 19th-century piano duet repertoire and the music of Camille Saint-Saëns. As for outputs, David will talk about musical performance, sometimes with his own participation,

publication not only of scientific texts, but also of books and book sections for the general public or for use in secondary education, as well as programme notes, public talks and exhibitions. We then exchange roles and David will 'interview' Alejandro about how he himself became involved in this process as an undergraduate, performing in piano duet with David and participating, with other students, in an 18th-century theatre-work whose edition David had co-supervised. Alejandro now has his own research project, with enormous potential for programming performances. He has also given pre-concert talks. Assuming the availability of a piano, the presentation will end with performance of a 3-minute piece for piano duet by Saint-Saëns, resulting from a research project and exhibition.

THEMATIC SESSION 6 | ROOM AG08

POPULAR MUSIC

CHAIR: SIMON ZAGORSKI-THOMAS

Popular music in higher education: three problems and a solution

Christopher Wiley, University of Surrey, UK

Abstract | Popular music has represented a substantial growth area in UK higher education since the turn of the millennium (Cloonan & Hulstedt, 2012), yet its academic study distinctively raises a number of issues to be discussed in this paper. First, the question of the age of the music in question, since popular music that is not current may be felt to be too outdated to represent worthwhile study (an issue not encountered in classical music which is understood to be historical by its very nature), whereas music that is too up-to-the-minute may be insufficiently familiar to render such study worthwhile. Second, popular music studies encompasses a diverse and multi-disciplinary field in which certain enquiries are concerned with the analytical content of the object of study while others may be more contextual in nature, and in which it is entirely possible to undertake study without consideration of the music *qua* music. Third, related to the previous point, popular music may be explored with respect to a wide range of different parameters related to its lyrics, music, and associated images, and producing an analysis that satisfactorily addresses each of these constituent elements can therefore present a significant challenge. In its concluding sections, this

paper offers a potential solution to the above issues that has proven successful in the author's undergraduate teaching of popular music studies, namely, assessing the students not by a traditional essay but instead using a patchwork text (Winter, 2003; Jones-Devitt, Lawton, & Mayne, 2016). This entails dividing the assessment into several distinct yet related sections comprising a series of focused questions rather than a single overarching one, enabling students to address many different facets of the same topic, stitching them together into a holistic text in later stages of the assessment.

Challenger providers and a new popular mainstream in UK higher music education

Tom Parkinson, University of Kent, UK

Gareth Dylan Smith, Boston University, USA

Abstract | Higher Music Education in the United Kingdom is often discussed in terms of a University-Conservatoire binary. However, numerous historical and current institutional models fall outside of these types. For example, a 1977 Gulbenkian Foundation report noted that Dartington College of Arts did not conform to the norms of either universities or conservatoires, and instead constituted a third way for higher music education. Furthermore, the art schools of the 1960s and 1970s, while not offering formal instruction in music performance or composition, nonetheless provided settings in which students were encouraged to experiment with music and sound; numerous commercially and critically successful musical artists developed their creative practice at these schools. Most salient for the present discussion, private colleges offering undergraduate and postgraduate degrees in various aspects of 'popular', 'commercial', 'contemporary' and 'modern' music have been a feature of higher education in the United Kingdom for over thirty-five years. Today, there are more specialist higher popular music institutions than there are conservatoires, providing higher music education to tens of thousands of students. In this presentation, we apply theories of epistemic (Elzinga, 2010) and academic (Harwood, 2006) drift to analyse the development of alternative music education by 'challenger providers' (DBEIS, 2016) in the United Kingdom, and their consolidation as a major presence within higher music education. We consider key policy junctures that facilitated the development of different institutional types, the contradictory discourses of radicalism and compliance through which institutions have marketed themselves and claimed legitimacy, and alternative providers' ambiguous relationship – at once reactionary and dependent, imitative and resentful – with the university/conservatoire

mainstream of higher music education. We argue that in terms of student enrolment, the styles/genres of music studied, and pursuit of the policy zeitgeist, this substantial third sector of UK higher music education stakes a persuasive claim to representing the popular 'mainstream'.

Art school pedagogy as a model for higher popular music education

Simon Strange, Bath Spa University, UK

Abstract | Until the arrival of Higher Popular Music Education (HPME) in 1990, and its subsequent concentration within new universities, art schools were the most significant and appropriate place of popular music learning for UK based musicians without traditional musicianship skills or an interest in the classical or 'art' music genre. Art college education mainframed conceptually driven and culturally connected elements, which informed some key bands through the mid to late 1970s, where philosophy, politics, culture, and science, for example, interfaced with artistic development. The atmosphere for artistic creation pervaded as reduced technical ability assisted increasingly experimental, radical, and multi-genre music, whilst maintaining opportunities for commercial success. Based on my forthcoming book (Strange, 2022), I explore an alternative direction for HPME based on art school pedagogy. As outlined by Frith and Horne (1987) and Walker (1987) many reasons existed why key musicians were art school educated in the 1960s and 70s, but I am concentrating on the pedagogical processes which informed their creativity. Through interviews with key practitioners from art colleges and punk, post punk and new wave scenes, I developed a four part conceptual framework which can be used as a lens for HPME and other creative arts higher education. Its key constituents are: hierarchies, process, experimentation, and relationships, introduced through concepts such as the nonmusician and organic group development, where a freedom to fail and concentration on the creative process existed. A radical attitude imbued with a philosophical resonance existed in some of the more experimental art courses. As popular music academic Dr Emma Hooper (2017) states, HPME should embed comparative theoretical and socio-cultural elements, as they are endemic to popular music's natural state. Deconstructing the multiple layers of popular music provides an insight into socio-cultural development, unwrapping the subcultures and providing a new curricular model for HPME.

KEYNOTE ADDRESS | JONATHAN DUNSBY
CHAIR: CHRISTOPHER WILEY | ROOM A130

The Music House: Towards a Bacon quadricentennial

Jonathan Dunsby, Eastman School of Music, University of Rochester, USA

Abstract | When Francis Bacon died in 1626, he had not completed his parable, or novella, *New Atlantis*. What remains of it, published in 1627, and much discussed since, describes a utopia that can be thought of as a model of the work of the post-medieval university, in a far-off era of which Bacon had no actual inkling, but let us say 2022. Bacon’s utopian “music house”, on his mythical island of Bensalem, has been noted before as a prediction of foundational aspects of music-making in the age of technology: his anticipation of the artificial transmission of music, of sound synthesis, and so on, was indeed a remarkable vision. In this presentation I offer three short examples—from recent Western popular music, from Western art music of the modern period, and from “ethnic” “music”—that may be emblematic, in the questions they pose, of where “music and the university” can and perhaps should be heading; if, that is, we aspire to meet Bacon’s research ideal of “the finding out of the true nature of things”. I call for contemporaneity, skills, and cultural awareness in tertiary-sector music study. That said, the binary between what might be called the “production” and the “maintenance” of knowledge, enshrined in the difference between the Prussian university and French conservatory that we have inherited from the early nineteenth century, represents a necessary distinction in music research and pedagogy, between theory and practice. Bacon does not seem to have fully recognized that binary, even in his 1605 treatise *The Advancement of Learning*, and in his essays “Of Custom and Education” and “Of Studies”. Nevertheless, his imagining of a grand gathering and evaluation of human knowledge, and of the resolute dissemination of that knowledge far beyond any ivory tower and its music house, was an inspiring lesson for the remote future that we now inhabit.

**CONCERT: CITY LOCRIAN COLLECTIVE
PERFORMANCE SPACE**

City Locrian Collective is a brand new ensemble comprising some of the internationally renowned artists currently on the faculty at City, and invited leading artists from the UK jazz scene. Led by cellist, composer and Head of Performance Shirley Smart, it features also award-winning vocalist Georgia Mancio, multi-instrumentalist James Arben, pianist John Crawford, and drummer Adam Teixeira, all of whom are on the faculty. They are joined for this concert by Misha Mullov-Abbado on double bass and Tim Quicke on trumpet. Tonight is their inaugural concert, and will feature repertoire drawn from the jazz tradition as well as compositions from several of the group's members.

FRIDAY, 8 JULY 2022

THEMATIC SESSION 7 | ROOM AG09

REGIONAL STUDIES 1

CHAIR: PER DAHL

Paths of musicology in Slovakia: Transformations, representatives, and interventions

Michal Ščepán, Institute of Musicology of the Slovak Academy of Sciences, Slovakia

Abstract | The origins of the professionalization of musicology in Slovakia are closely linked to the founding of Comenius University in 1919. As a part of the Faculty of Arts, founded 2 years later, the Department of Musicology was established and immediately became involved in research and education of future scholars. Over 100 years of its continuous operation, it was influenced by external factors represented by changes in the country's political situation, in parallel with internal circumstances caused by management of the university. During the time, this institution has undergone various organizational modifications and ideological attacks on its direction, which led to multiple personal persecutions and violation of academic freedom. The Department of Musicology has had to constantly fight for its standing within the faculty, often facing misunderstandings of its leading persons, who did not understand that the field of musicology is dissimilar to artistic education at the conservatory. As a result of gradual efforts to reduce the scholarly focus of the department, the related Institute of Musicology of the Slovak Academy of Sciences, founded in 1953, took over significant research activities. However, their mutual cooperation was rare, to say nothing of the limited contact with institutions from the western side of the Iron Curtain. All these facts often led to situations affecting all aspects of how research-based study of music adjusted in Slovakia. Fortunately, setting aside ideologists and incompetent favourites, there

were a few leading individuals whose enthusiasm helped to constitute musicology in the country and integrate it into the international context. This paper examines the institutionalization of musicology in higher education in Slovakia, with a focus on its changing concepts, leading personalities, and internal relations with specialist institutions, from its very beginnings in the short democratic period of 1921-1938 through the totalitarianism that lasted until 1989.

Music studies and teacher training at the University of Évora: 25 years of history

Ana Telles, University of Évora, Portugal

Abstract | The commitment of the University of Évora with the training of musicians and teachers for vocational education in music formally dates from 1996; in fact, Dispatch No. 3/SAC/96, published in the 2nd series of the *Diário da República* on March 7th, determined that this higher education institution would confer the degree of Bachelor of Music, and consequently teach the respective course, comprising the education and vocational fields. Therefore, and after the University of Aveiro, whose Degree in Music Teaching began operating in the school year of 1990-91 (having been created by Ordinance No. 1077/89, of December 13th), the University of Évora became the second Portuguese higher education institution to offer teacher training in Music at the national level. With curricular structure and study plans successively changed by the Dispatch No. 17668/98 (October 13th), by Deliberation No. 1481/2017 (September 14th), and by Deliberation No. 1174/2004 (September 16th), the Bachelor of Music Degree from the University of Évora was adapted to the Bologna process (in compliance with Decree-Laws 42/2005, of February 22nd, and 74/2006, of March 24th), through Order 1229/2008 (January 10th), having been registered by the Directorate-General for Higher Education with the number R/B – AD – 646/2007. From then on, this cycle of studies comprised the fields of Interpretation, Composition and Musicology, but not Music Teaching. In fact, after the entry into force of the Bologna Process, following the reorganization of the higher education degree and diploma system dictated by the already referred to Decree-Law No. 74/2006 (March 24th), and in order to pursue teacher training for the vocational music teaching subsystem, it was necessary to create a 2nd cycle of studies conferring professional qualification for teaching, framed by applicable legislation, namely Decree-Law No. 43/2007 (February 22nd) and complemented by Decree-Law No. 220/2009 (September 8th), as well as by Ordinance 1189/2010 (November 17th). In the wake of a slow maturation process, I was named to lead the process that eventually resulted in the opening of the Master of Music Teaching of the University of Évora, in 2015. From the

privileged perspective that I thus acquired, and relying on the collection and content analysis of all available sources (law texts, internal preparation folders and files, evaluation and accreditation processes, personal and team members' notes and memories), I will strive to document that process, while also referring to the implementation and evolution of other cycles of studies in Music at the University of Évora, namely the Master of Music Degree and the Doctorate in Music and Musicology. The expected outcome is a contribution to a historiographical narrative concerning Music teaching and learning in a particular higher education institution.

The institutionalization of historical musicology and ethnomusicology at the Nova University of Lisbon, Portugal

Salwa El-Shawan Castelo-Branco, Nova University of Lisbon, Portugal

Abstract | A Department of Musicology (DM) was founded at the Faculty of the Social Sciences and Humanities of the NOVA University of Lisbon in 1981, pioneering the institutionalization of Historical Musicology and Ethnomusicology in modern Portuguese universities. In 1982, I was appointed to the DM as Associate Professor of Ethnomusicology, and acted as chair from 1983 to 1988, and from 1995 to 1997. In 1995, I founded a research center at the same university, the Institute of Ethnomusicology (INET), which I directed up to 2020. INET integrates graduate students, faculty and research fellows with the aim of conducting multidisciplinary research on music and related expressive practices. In 2007, INET expanded the scope of its research and its institutional outreach, adding branches at the Universities of Lisbon and Aveiro, and the Polytechnic Institute of Porto. With this new configuration, INET acquired a new name, the Institute of Ethnomusicology – Center for Study in Music and Dance (INET-md). Drawing on my experience of almost four decades of teaching and academic leadership in Portugal and internationally, as well as on the perspectives of faculty members, research fellows, students, and alumnae of the DM and INET-md at the Nova University of Lisbon, I will address the trajectories, institutional models and impact of both the department and the research center. More specifically, I will contextualize the institutionalization of music studies at the Nova University of Lisbon within the broader political, cultural and institutional contexts, and discuss the goals, challenges and outcomes of the institutionalization of Music Studies at the NOVA University of Lisbon. Finally, I will assess the strengths and weaknesses of the institutional model developed and explore prospects for advancing holistic and integrative systems of knowledge in university settings.

Performing ‘New Turkey’: Conservatoires’ and university music departments’ role in constructing national identity in contemporary Turkey

Tom Parkinson, University of Kent, UK

Olcay Muslu Gardner, Antioch State Conservatory, Turkey

Abstract | Historically, conservatoires have played a prominent role in mediating official culture and national identity in the Republic of Turkey. Replacing earlier Ottoman institutions, European-style conservatoires were central to the nation building and Westernisation strategies of the founding government in the first fifty years of the Republic (1923 – 1973). Their nature, role and status began to change however with the ascendance of political Islam, as identification with Turkey’s Ottoman past grew and the European aesthetics of the founding elite were increasingly contested. The first conservatoire offering instruction in Turkish classical music opened in 1976. Today, conservatoires and university music departments continue to participate in constructing national identity in Turkey. Notably, several new institutions specialising in Turkish Art Music have been established across the country since 2016, some with the direct involvement or endorsement of the Presidency. However, few academic studies have focused on the ideological climate of music education in the era of the Justice and Development Party, whose ‘New Turkey’ (*Yeni Türkiye*) vision espouses Islamic aesthetics and is underpinned, somewhat paradoxically, by a combination of postcolonial critique of Western cultural imperialism and Ottoman colonial nostalgia. In this presentation we report on an ongoing study of universities’ and conservatoires’ public role in performing national and cultural identity. We present findings from ethnographic fieldwork and interviews with staff and students conducted since 2018, and from a multimodal analysis of public concerts given by conservatoires and university music departments to commemorate national holidays. Repertoire choices signal ideological affiliations through features such as ensemble type, instrumental family or tonality, or the political associations of composers and compositions. Similarly, iconography and other visual signifiers embedded in concert scenography hint at political affiliations. Beyond Turkey, our study generates transferable insight concerning the relationship between higher education, music, nationalism, and the state.

THEMATIC SESSION 8 | PERFORMANCE SPACE

PRACTICE-AS-RESEARCH AND ARTISTIC RESEARCH CHAIR: IAN PACE

I wouldn't start from here: Research methods on vocational postgraduate music courses

Simon Zagorski-Thomas, London College of Music, University of West London, UK

Abstract | There is an old joke about a city dweller asking for directions to get home from an isolated rural spot. “How do I get back to the city?” “Well, I wouldn't start from here.” I will be using this conceit to discuss the problems of developing and running a level 7 module on Research Methods which a range of taught masters students undertake: students of classical, jazz and pop performance, composition for score-based concert, film & TV and electronic music, advanced music technology, record production and music management. The conceit being, of course, that our starting point is problematic: 1. New students have rarely come across the notion of practice research or, if they have, do not understand it; 2. A confusing and still quite contradictory set of literature on practice research and particularly how it relates to established ideas about research methods; 3. Freelance vocational staff who are seldom experts in research methods (and suffer from the same problems of confusion and contradiction); 4. National and institutional validation and quality standards that have yet to seriously embrace practice research. The development of this module is still a work in progress but it raises some important pedagogical, philosophical and practical questions. These include the individual case study nature of practice research and whether it can therefore produce shareable, more widely applicable knowledge; the differences between a research informed project and a research project; and the ways that subjectivity and aesthetics can be built into the research process. In most research, the quality judgment of what constitutes a ‘good result’ is not part of the research question but when we introduce different musical traditions and individual creativity, it does have to be. How can we create a starting point from which both staff and students can make a successful journey?

Artistic research in Germany and Austria: A new trend?

Hakan Ulus, Gustav Mahler Privatuniversität für Musik, Austria

Abstract | The discussion about Artistic Research in an academic context is a rather new phenomenon in Germany and Austria. By introducing Artistic Research as an academic discipline and by founding its doctorate School in 2009, the University of Music and Performing Arts Graz (KUG) took a pioneering role in the German-speaking higher education system. In the years that followed, other public as well as private universities in Austria followed KUG's lead. The mdw in Vienna is now in the second year of its Artistic Research doctorate program, the Mozarteum Salzburg has recently filled two professorships dedicated to Artistic Research, and the Gustav Mahler Private University of Music in Klagenfurt is the youngest university in Austria to introduce such a program in the coming years. With this development, Germany and Austria are catching up with what has been an integral part of the artistic education in English-speaking countries for decades. It is noteworthy, that in this development Germany is still in its infancy compared to Austria. The structural change within artistic education that accompanies this development is far-reaching. First of all, Artistic Research is part of the Third Cycle. The program addresses artistically mature personalities who see themselves not only as artists, but also as researchers. But what are the medium- and long-term implications of Artistic Research for the Bachelor's and Master's programs, i.e. for the basic academic education? What will change? Will the self-image and social image of the musician change fundamentally? Many complex questions arise as a result of the structural change. The ambiguity of the translation of the term Artistic Research leads to different interpretations. The literal translation of the term is *Künstlerische Forschung*. It is understood and practiced as such at the mdw Vienna. Here the artistic is clearly in the foreground: the final thesis does not necessarily include a written component. In contrast, the KUG interprets the term as *künstlerisch-wissenschaftliche Forschung*, which can be translated as artistic-scientific research. This approach strives for a balance between artistic and scientific components. Independent of the term Artistic Research, the term *Entwicklung und Erschließung der Künste* (Development and Exploitation of the Arts) has also become established in Austria. It is a fact that there are heated debates about Artistic Research, as the topic has the potential to fundamentally change the structures of artistic education in Germany and Austria. In this 20-minute presentation I would like to describe the status quo of the Artistic Research debate in Germany and Austria, evaluate the consequences of structural change for artistic education and shed light on the potential of Artistic Research in general.

Artistic research in music: Performance, innovation and career at research universities

Henrique Portovedo, University of Aveiro, Portugal

Ângelo Martingo, University of Minho, Portugal

Abstract | Successful careers at research universities pose some fundamental challenges to performing artists: merit is traditionally measured through academic publication, the transformation of practice through research is seldom at odds with empirical transmission of musical knowledge, and artistic research, while potentially bridging practice and investigation, is insufficiently theorised in its definition, scope, and objectives. Drawing on Hybrid Augmented Saxophone of Gestural Symbioses (HASGS) as a case-study of artistic research, this paper is aimed at discussing the construction of the professional identity of a music university teacher. HASGS was developed by Henrique Portovedo as an academic project aimed at optimising performance by electronically controlling parameters in mixed music performed in the mechanical instrument, thus reducing the recourse to external control devices for electronic purposes. In its current form, HASGS consists of of an ESP32 card integrated in a conventional saxophone providing Bluetooth and wifi connectivity, a ribbon sensor, a four button keypad, a trigger button, two pressure sensors, up and down selectors, and an accelerometer. Emerging as a response to existing works to saxophone and electronics, the system has been progressively developed in a collaboration with composers which resulted in the production of new repertoire for this hybrid instrument. In order to stimulate musical creation, a complete outline of the system's possibilities is now available to composers. Based on HASGS as case-study, this paper shows, firstly, that research may transform the creative process, and, secondly, that the development of the system itself results from the integration of the performance in a research university, a context marginal to market logic in which experimentation is not only allowed but sought for in career development – overall, how artistic research may pursue the goals of research universities.

Artistic research, ethnomusicology and historical informed performance: Breaking the walls

Luiz H. Fiaminghi, Santa Catarina State University, Brazil

Abstract | In recent decades we have witnessed some important changes in the music/university relationship. Undoubtedly, the historically informed performance movement (HIP) positively impacted research and musical performance within the fields of knowledge covered by the

university, considering that musical practice in this context plays a key role in research with a phenomenological and hermeneutic bias. The purpose of this paper is to discuss, in a multifarious way, aspects of music research at the Brazilian university, with a special focus in the HIP movement and the oral traditional Brazilian music. As is widely known, in beginning of the 20th century the pioneering works of folklorists and especially the polygraph Mário de Andrade (1893-1945) propelled musicology to turned its eyes to popular culture and to the rich Afro-Brazilian and Amerindian music sources. This moment was indeed conditioned to a modernist and nationalist perspective, above all guided by a Eurocentric agenda that clearly divided two musical worlds: the conservatory, dedicated to practices and technical education, and the university, focused on the historiography of music and theory, considering mainly written and classical music (composition). In this context, indigenous musical instruments and musical practices, including Afro-Brazilian hybridizations that reveal their multicultural origins, both African and Portuguese, were disregarded in favor of the European *instrumentarium* of the 19th century. There was no place to improvisation and unwritten music neither at the academia nor at the university. In recent decades, however, under the influence of a post-modernist and decolonial perspective, the university has fostered important research on Brazilian popular instruments and their respective practices. In this sense, artistic research can provide methodological tools that are flexible enough for pluri-epistemological openings. As a case study, we used the recording of the CD “Mar Anterior” made in 2020 by the Anima group for analysis. In this work, the 14th century *cantigas de amigo* by King D. Dinis, from Portugal, are interwoven with songs from the Yoruba tradition, originating in West Africa, and which reappear in the African diaspora in Bahia, Brazil. These songs belong to centuries-old traditions of Candomblé, the main Afro-Brazilian religious expression. In this way, artistic research, ethnomusicology and performance enter the University to break current parameters and contribute to diluting the frontiers of knowledge.

THEMATIC SESSION 9 | ROOM AG08

PEDAGOGY**CHAIR: MARGARET E. WALKER****“I just want to be happy”: New spaces for discussing the history of music in a peripheral country***Diósnio Machado Neto, University of São Paulo, Brazil*

Abstract | As part of the educational structures defined by the condition of Brazil as a dependent, colonized and peripheral country, the academic area of music always lives a dynamic process of discussion of its identities, representations and location in the worldsystem. The discussion, today, gains an unusual dynamism, impacted by the possibilities that emerged in the digital age. This is because, by expanding the spaces for listening, the idea of Brazilian music not only broke the chain of transmission of knowledge "legitimized" by the tradition of "Fine Arts", but also threw it into questions about where this "Brazilian" music would be. ". This communication will show an experience of renovation in the teaching of History of Brazilian Music (a subject I have taught since 2002) within an experimental school within the main Brazilian university, the University of São Paulo, the School of Arts, Sciences and Humanities (EACH) . Here, the Eurocentric teaching model, historically defined in the formation of a national canon compared to the "History of Western Music", was drastically changed to themes linked to the dynamics of contemporary listening, mainly in line with the idea of decolonial studies that we have been developing as research group within the EACH-USP Musicology Laboratory. At first, it was defined as a strategy to break the historical line and create themes linked to the statutes of ethnicities and body, that is, focused on identity problems. We also focus on the space for listening and production, rather than the historical time of listening, therefore, on the legitimizing points of the canons. Furthermore, the entire process of defining the themes took place in a dynamic within the classroom. Thus, after four years, the themes stabilized basically on the formation of the national songbook against the African diaspora; creative and socioeconomic processes of music on the outskirts of big cities (such as Funk and Rap); music as a representation of sexuality and gender; music and hegemony processes; decoloniality and musical issues; and music as a space for political action. It remains to be said that raising this problem is aimed at exchanging experiences to dynamize critical training in the area of music, at a time when information manipulation processes call into question the validation of knowledge within an academic ethics with issues of sustainability and autonomy of the different cultural forms that make up the social fabric.

Experimental intercultural collaboration in the classroom: Teaching transcultural creativity at the tertiary level

Lukas Ligeti, University of Pretoria, South Africa

Abstract | As a composer, I have created innovative, experimental work based on African cultural concepts for over 30 years; since 1994, I have developed new music in collaboration with musicians in various regions of Africa, which led to an approach I refer to as “Experimental Intercultural Collaboration”, described in detail in my PhD dissertation (University of the Witwatersrand, 2019). As a professor on the faculty of the University of California, Irvine’s PhD program in “Integrated Composition, Improvisation and Technology” and as a guest professor at institutions such as the University of Ghana (where I taught in partnership with J.H. Kwabena Nketia) and JAM Music Lab (Vienna, Austria), I shared some of my creative experiences with students in an effort to acquaint them with the potential of learning from a diverse set of cultural traditions and concepts, bridging ethnomusicology and creative practice so as to develop independent and original artistic ideas. In my talk, I will describe methodological aspects of my approach to intercultural teaching, report on some of the challenges I encountered, and present outcomes generated by students in these seminars. In the context of an academic environment defined by efforts to diversify and decolonize curricula that can, however, discourage the transcultural due to illiberal socio-political viewpoints, I will describe how my teaching addresses issues of prejudice, difference, and cultural appropriation and how it relates to emergent fields such as artistic research, ethnomathematics, or improvisation studies, pointing to new curricular possibilities that may help reconcile theoretical and practical pedagogical attitudes. I will demonstrate how my approach can lead to surprising expressive possibilities whilst creating avenues to promote stronger social cohesion and intercultural understanding.

Bibliography Now! Accessing Global Knowledge in Today’s University

Tina Frühauf, Répertoire International de Littérature Musicale

Abstract | Brian Robison’s study, ‘Anything goes? Issues in the bibliographic quality control of music theses and dissertations’, has pointed to several bibliographies that are inadequate, emphasizing the necessity that graduate students receive clearer explanations and better bibliographic instruction than they have been getting. Since this study appeared in 1993, much has changed, but not everything for the better. With Google offering seemingly a comprehensive access to any information in the virtual world and with Wikipedia being embraced as an authoritative

source, knowledge of curated and authoritative resources has never been more urgent. Undoubtedly, a high-quality bibliography or reference list is an essential starting point for any paper and any class, research-driven and otherwise, as well as for writings in public musicology and non-academic outlets. This paper focuses on bibliography (and by extension on historiography) as an essential part of global knowledge to be acquired at the contemporary university, including and especially in music programs. Leaning on Eric C. K. Cheng's framework of five knowledge domains, it elucidates why global knowledge is important and what it seeks to accomplish; it outlines a path on how to access it, taking into consideration authority, objectivity, accuracy, currency, and usability. It advocates for making bibliographic research a global enterprise in light of the ever more diversifying student bodies the university of today seeks to educate. Taking a global perspective, it will also outline limitations in light of persisting inequities and inequalities.

THEMATIC SESSION 10 | ROOM AG09

HISTORY 2

CHAIR: ÂNGELO MARTINGO

From Oxford University to the Foundling Hospital: Charles Burney and the idea of musical institution

Morton Wan, Cornell University, New York, USA

Abstract | Charles Burney, the foremost Anglophone music historian of his day, is mostly known today to scholars as a trusted source of eighteenth-century European musical life. His own career as a musician-turned-intellectual, in contrast, has captured but scant critical attention. This paper focuses on the pivotal point of Burney's career – the conferral of his Doctor of Music degree from Oxford University in 1769 – to show that the fraught position music as a form of practical knowledge finds itself today in relation to academic institutions was similarly observable in Burney's time, as reflected in his negotiation with the University's music degree protocol. Most prominently, this negotiation becomes audible through Burney's doctoral exercise, an elaborate anthem for solo voices and chorus with orchestra, submitted and performed in accordance with the University examination statute. Unlike prior compositions submitted by degree supplicants, Burney's exercise exchanges archaic pomp for galant chic,

employing a fashionable style and omitting deliberately the mandatory choral fugue. And Burney would later feature his *piece d'occasion* in a brazen critique of learned counterpoint in his *General History of Music*. In challenging the venerable doctoral statute with vernacular style, the galant design of Burney's exercise, I argue, amounts to an institutional critique that exposes the divergence of what one may call "scholarly" and "market" values. Later on, this critical impulse behind Burney's doctoral exercise – consistent with his aesthetic presentism and his philosophical conviction of music's role in fostering political and moral propriety – would become an instituting act, as he proposed in 1774 for a new form of musical institution to be implemented at London's Foundling Hospital: a national music school devoted to the provision of practical music education. In his proposal, Burney reconfigures the artisanal knowledge of music-making as a socio-economically useful skill and recasts himself as an administrator of the projected institution. Embedded in Britain's commercializing public sphere and echoing the rise of cultural institutions therein, Burney's proposal, as I show, illuminates an eighteenth-century version of a liberal managerial view of musical knowledge and education.

Music in the University of Edinburgh

Fiona M. Donaldson, Independent scholar, Edinburgh, UK

Abstract | Music in the University of Edinburgh was established in 1839 with funds bequeathed to the University by General John Reid (c.1721 to 1807), a distinguished military man, flautist and composer. The principal conditions attached to his bequest were, that a Professor of the Theory of Music be appointed and that a concert be held each year in February in his memory. The first Professor was John Thomson, credited as one of the first to write analytical programme notes, who decided on the curriculum and presented the first concert in 1841. Each subsequent Professor continued to develop the teaching programme and gradually increase the number of concerts presented during the academic year, offering the opportunity to hear leading musicians of the day perform orchestral and chamber music. The fourth Professor, John Donaldson, secured funds from the bequest to build a Music Class Room and the fifth Professor, Herbert Oakeley, established the University Musical Society for students in 1867. In 1893 Music in the University of Edinburgh achieved Faculty status with the ability to award the degrees in Music and the title 'Reid Professor of Music' was afforded to the incumbent, musicologist Frederick Niecks. He increased the number of concerts to six and his successor, Donald Francis Tovey, created the Reid Orchestra and presented up to 30 concerts each season, many with analytical programme notes. Regular weekly concerts continued to be

given by his successors. This paper will explore the contribution of the 'Reid' Professors to the development of Music at Edinburgh from 1841, through the concerts they put together in support of their teaching. Their decisions reflected not only their personal styles and preferences but also the significance of Music in the University of Edinburgh to the social and cultural life of the city.

Universities, music, profession and society in nineteenth-century Britain *Rosemary Golding, Open University, UK*

Abstract | During the nineteenth century, Music in British universities underwent a process of formalisation; from a discipline characterised by external degrees based around composition, it adopted aspects of music history, theory and science to become a fully-functioning faculty in many institutions, characterised by the same sets of examinations and requirements as other subjects. These changes were driven by the desire to project onto Music a status commensurate with areas such as Classics or Mathematics, partly in response to its poor social and professional position. In many ways this involved establishing a form of musical study that was distanced from its practice as composition, performance or appreciation. Yet despite its move into the 'ivory towers', the forms and models of musical study at universities, and the work of the institutions' academic staff, continued to influence musical practice and public perception. The influence of music from within British universities of the nineteenth century is particularly interesting from the perspective of modern invocations of relevance and impact. This paper examines three aspects of university impact within music, as well as the debates that accompanied them. First, schemes designed to influence public taste and music education attracted broad audiences through lecture-recitals and concert programming; examples are drawn from 1800s Oxford and 1860s Edinburgh. Second, the link between academic status and professional status was made explicit in schemes at Cambridge and the establishment of a new organisation, the Union of Graduates in Music. Third, the consciously 'academic' style of compositional exercises required for degree submission throughout the century offers hints about musical styles and values. Taken together, these examples demonstrate the changing and contentious relationships between the university, the public and the music profession throughout a complex period of status, professional identity and regulation.

New perspectives on 19th-Century music degrees from the British Isles: An exploration of sources

Patrick Becker-Naydenov, Universität Leipzig, Germany

Abstract | In recent years, historical music education research has produced a substantial body of literature concerned with the training of composers, performers, and musicologists in different geographical, cultural, and institutional contexts (Barrett & Stauffer 2009; Cox & Stevens 2010; Fend & Noiray 2005; Haselmann 2018; Hebert & Bakke Hauke 2019; Schipper 2010). Published studies focus on conservatory education (Babbe/Timmermann 2021; Gessele 1989; Gjerdingen 2007), transnational exchanges (Keym 2011), the discourses influencing and emerging from educational practices (Navon 2019), and various related topics. However, viewed from the perspective of recent contributions to 19th-century continental Europe (Bomberger 1991; Hoffmann 2021; Rohlf 1986; Wasserloos 2004), music degrees in compositions on the British Isles remain a seriously understudied subject with only little earlier research (Golding 2013) and many untapped sources in the archives of universities that handed out degrees (Parker 2012; Wollenberg 2000). This paper offers an initial source exploration, outlining accessibility and source types in nine British and Irish academic institutions offering BMus and DMus degrees in the 19th century (Dublin, Durham, Edinburgh, Cambridge, RAM and RCM in London, Oxford). It then continues with a comparison of degree regulations and student records in the different locations, followed by an investigation of examination. Here, the large number of oratorios or related vocal-symphonic works allows for the development of analytical approaches, whereas the increasing number of new genres such as symphonies and string quartets point toward a growing interest of Austro-German music.

THEMATIC SESSION 11 | PERFORMANCE SPACE

POST-TRUTH AND THE MUSICAL HUMANITIES

CHAIR: IAN PACE

Session abstract | The post-truth mentality focuses on suppressing reason through emotion and favours relativism over truth. The resulting and increasing tribalism is not only one of the core challenges to our societies today, but it also undermines rational discourse that has guided universities in recent centuries. Universities have a particular

responsibility – and also ability – to engage with the post-truth mentality, and the musical humanities represent a near-ideal example of why this is the case. Virtually nothing triggers a more immediate emotional reaction than music, yet both its production and reception require rational engagement as well. Musicological studies, on the other hand, have to investigate both the more “objective” facts around the sounding object and also its emotional impact, or the subjective interpretations it engenders. In addition, in recent decades musicological self-reflectivity has intensely debated the relationship of positivist and social-constructivist understandings of our activities. The papers of this session explore different aspects of the contribution music and musical studies can make to the fight against post-truth in a third-level context.

Fighting post-truth in musicology

Wolfgang Marx, University College Dublin, Ireland

Abstract | To this day one occasionally encounters – even in academic circles – doubts as to whether music ought to be a discipline taught and researched at universities, and misunderstandings regarding the value and rigorous methodology of musical research alongside other humanities disciplines (which may in part be fuelled by our continuous self-reflective activities). This presentation will investigate music’s ability to reflect the development of intellectual history since the enlightenment and provide insights into the nature of the three main post-truth attitudes: tribalism, the apparent dichotomy of reason and emotion, and the battles around the nature of truth and facts. Those dichotomies and battles are misguided in that neither side is entirely correct for a balance between them is necessary – we need both reason *and* emotion while Nietzsche was wrong when claiming that there is no truth, only interpretation – yet there is also no neopositivist truth as such, instead there is no truth without interpretation. Musicological research suffers if it does not reflect on this balance and moves too much to one side or the other. Finally, I will advocate what I call “epistemological ethics”, an ethical foundation of teaching critical theory and post-structuralist thinking which can be (and has been) abused as a tool by populist and extremist post-truth merchants. Musicologists fall prey to the polarising pull of our times (between fake-news relativism and fact-checking positivism) just like everyone else, yet due to our discipline’s perennial challenge to engage with both music’s rational aspects as well as its emotional power musicology should actually be in a better position to address these matters than other humanities disciplines.

Extreme early music and historically uninformed performance practice

Samuel N. Dorf, University of Dayton, Ohio, USA

Abstract | It feels almost like heresy to suggest it, but perhaps we (the professional class of musicians studying and playing early music) are too informed, too hampered by our own research, and the scholarly work of our academic societies and professional associations. What would an early music scene look and sound like if we didn't know so much? What if early music didn't have decades of performance practice history and traditions/schools of interpretation? What if historically informed performance practice had no repertoires? What if there was nothing for us to be authentic to? What if we intentionally abandon objective facts when performing early music? This paper examines new paradigms of historical performance in the creative work of predominantly amateur scholar-performers of "extreme early music:" a term adopted to describe the reconstruction, creation and/or performance of music prior to the first music notations in Europe, ca. 800 CE (i.e. Paleolithic, Ancient Greek, Ancient Mesopotamian, etc.). Based upon ethnographic study and interviews, I examine some of their methods for developing new repertoire including experimental organology and performance practice, collaborations between amateur and para-professional practitioners and professional scholars, inventive completions of musical fragments and new compositions of works in ancient styles, and the influence of global improvisational musical traditions. While these musicians may be uninformed of the historically informed performance practice movements familiar to musicians working in European repertoires composed after 800 CE, these extreme early music practitioners' "uninformed" performance practice offers opportunities and pathways for the professionalized early musician to radically reimagine how we perform the past.

Musicology and the work ethic

Peter Tregear, University of Melbourne, Australia

Abstract | Universities across the Anglosphere are commonly described as being 'in crisis', and now only more so in the wake of the COVID-19 pandemic. That crisis is typically framed in terms of growing financial pressures, but arguably it is also one of epistemology. When Professor Paul Harper-Scott resigned from Royal Holloway University of London, one of the reasons his resignation attracted national press attention was because of his expressed concern that the academic study of music was increasingly dismissive of the idea that 'what actually transpires in the music itself' might still have a determinative role to play in how we might choose to evaluate it. Rather, an alternative view, that the context in which we

encounter music trumps any need to consider its specifically musical content had, be believed, become a kind of dogma, couching no criticism. In our post-truth world where we are already increasingly prone to cherry-picking facts to support a pre-existing view, or assuming that all knowledge is merely distilled power relations lacking intrinsic rhetorical force or integrity, is it in fact time musicology reasserted the value of studying musical texts in and of themselves? As Roland Barthes' famous essay *La mort de l'auteur* (1967) argued in relation to literature, a musical work can surely accrue meaning separate from the circumstances of, or purpose for, its creation. Indeed some music may be found even to resist or critique the circumstances of its creation, if we allow ourselves to hear it. This paper concludes by suggesting that there may in fact be a fundamental relationship between the notion of the musical work and the idea of 'objective truth', then at least the idea of 'disinterested reason' which has traditionally underpinned modern scholarship. Musical meaning is, of course, inescapably historically and politically contingent, but we are not necessarily limited to considering such contingencies through the frame of our own culture or identity. Indeed, in our 'post-truth' world, maybe it is time to return the musical text to the heart of musical scholarship.

Music lessons in the post-truth era: Emotion, bias, and alternative facts in musical discourse

Alexandra Monchick, California State University, Northridge, USA

Abstract | Almost everyone loves music. As we enjoy music in our own homes, small family gatherings, and concerts and festivals the enjoyment of music can bring us together in an increasingly polarized society. While we can disagree about musical preferences, we accept these as a reflection of experiences, emotions, and just personal taste rather than a reflection of intelligence or character. Discussions about music performance in mainstream and social media can serve as an opening for discerning authority, bias, and veracity into more politically fraught issues. Can we transfer critical thinking skills from the analysis of musical discourse to other disciplines in the humanities? Individual reliance on faith, emotion, and "gut" and their implementation in public discourse are hallmarks of the current "Post-Truth" phenomenon. Even dialogue about music is replete with "alternative facts"; that is to say musical narratives are spun from hearsay and suppositions, rather than a score, performance history, or other primary source. This paper explores current rhetoric around music, focusing on the interpretation and adaptation of both classical and popular genres. Passionate debates supported by logical fallacies have arisen on social media on everything from interpretations of Beethoven symphonies

to David Bowie covers. Before one can explore the implications of the era of post-truth on musical discourse, one must clarify if musical truth, in fact, exists. Is a musical fact absolute or is it a construct based on authority of primary sources and performance histories? I hope to dispel the myth of musical verisimilitude, and limit value-laden terms, taking lesson from music on how to debunk widespread conspiracy theories and eliminate the inflammatory rhetoric and the untruths that fuel them. I provide analogues with interpretative boundaries in constitutional law, literature, and religion. I will conclude by specific heuristics for academia. The ways in which discuss music can serve as an example as to how to employ discernment, detachment, and empathy into other aspects of our lives.

THEMATIC SESSION 12 | ROOM AG08

MUSIC AND THE UNIVERSITY IN IRAN: HISTORICAL AND CONTEMPORARY PERSPECTIVES

CHAIR: LAUDAN NOOSHIN

Global ethnomusicology and the dilemma of folk music scholarship in the Iranian academy

Armaghan Fakhraeirad, University of Pennsylvania, USA

Abstract | The diverse music of Iran's many different ethnic groups has been the subject of collection and research since the early 20th century under the influence of the nationalization movement. 'Ethnic' or folk music has remained the research interest of many musicians and music scholars since then. During the 1970s and 80s, motivated by nativist movements and the desire for a 'return to the roots', this music turned into one of the main means of post-revolutionary propagation of national "unity in diversity". Nevertheless, it was not until 2009, when the discipline of ethnomusicology was established at Tehran University, that Iranian folk music as well classical music became recognised areas of scholarship. As Iranian folk music has always been entangled with various types of ideologies mostly imposed by the state, my overarching question in this paper is to what extent music research in the Iranian academy after the Islamic Revolution, particularly the discipline of ethnomusicology, has echoed or challenged such ideologies. While global ethnomusicology has arguably tended to promote ideals of diversity, inclusivity and equity, what does it mean to incorporate such values in the context of Iran where ethnic minorities are struggling with various issues related to marginalization and

deprivation? What does it mean for scholars to conduct research beyond the nation-state dominant narratives related to 'Iranianness' and 'Persianness'? Drawing on interviews and my own lived experience as a student of ethnomusicology at the Art University of Tehran, I discuss the multi-faceted issue of ethnomusicological scholarship in Iran, particularly in relation to the increasingly politicised status of folk or 'ethnic' music.

Neocolonialism and self-colonialism: Ethnomusicology and music studies in Iran
Mohsen Mohammadi, University of California, Los Angeles (UCLA), USA

Abstract | Music performance in Iran was an oral hereditary profession mainly occupied by illiterate practitioners from the less respected class of people, including ethnic and religious minorities. The first public program for teaching music was established in Tehran in the 19th century for the sole purpose of training musicians for military bands in the European style, and thus, it was solely based on European music. In the absence of written sources on Iranian music in the 19th and early 20th centuries, colonial publications remained the only available sources. By the mid-twentieth century, when ethnomusicologists became interested in exploring non-Western musical cultures, a new series of academic publications on Iranian music were produced. Subsequently, higher education in music was established in the 1960's when Hormoz Farhat, an Iranian ethnomusicologist and composer from the University of California, Los Angeles, moved back to Tehran to direct that program. The program was suspended by the Iranian Cultural Revolution in 1980, but after a few years, it resumed activities with a new curriculum. In this paper, I introduce the two programs, before and after the revolution, and explore the impact of the academic field of ethnomusicology on the knowledge and practice of Iranian music. How, and in what ways, did Western academia, particularly the fields of musicology and ethnomusicology, contribute to extending and advancing the knowledge and practice of music in Iranian society? How did it affect issues and debates about Iranian music? I investigate the transformation and social impact of higher education in Iran, adopted from Western academia, on the knowledge and practice of Iranian music.

Reframing the Radif: The limits of repertoire and a new 'intermusical' paradigm for Iranian Dastgāh music pedagogy
Payam Yousefi, Harvard University, USA

Abstract | Classical Persian music is built on the foundations of a system of modal networks, melodic material, and rhythmic models referred to as *dastgāh*. Demands for standardized transmission in the late 19th century resulted in the

codification of this music into a large corpus of fixed melodies termed *radif* (Nettl 1987). Initially, musicians of stature created their own *radif*-s for performance and transmission. As music departments emerged in the twentieth century, they institutionalized instructional approaches that emphasized canonization of these collections, thus replacing approaches to *radif* “making” as creative practice. This shift in teaching objectives from invention to repertoire repetition has created a disconnect with the priorities of performance practice. In this paper, I argue that the specific treatments of *radif*-s as repertoires within the Iranian university system are rooted in Western models of conservatory pedagogy and have limits in addressing the demands for creative expression within *dastgāh* music. I draw on primary and secondary sources, including eight years of participant observation in spaces of music transmission to: (1) outline the early history of *radif* making as a heterogeneous realm of creative practice and pedagogy; (2) explicate how Eurocentric conceptual frameworks implicit in university structures have led to the canonization of *radif*-s; and (3) ask how the treatment of *radif* as repertoire has resulted in learning outcomes that are antithetical to the teaching objectives imagined for students of *dastgāh* music. By applying James Banks’ (1994) concept of “transformational pedagogy,” I draw from Iranian performance practice models to reframe the *radif* concept as a pedagogy of creative process, thus abandoning notions of canonic authority. I propose that, rather than repertoire, *radif* performance be viewed as an “intermusical” space of collective musical discourse that fosters individual interpretations of *dastgāh* music through and in time (Monson 1996).

A review of music higher education curricula in Iran

Navid Vaziri, Art University of Tehran, Iran

Abstract | European classical music arrived in Iran in the late 19th century and by the mid 20th century a number of music schools, and later university music departments, were founded, based on European models. Initially the focus was on music performance, composition, theory and military music, but in more recent years subjects such as ethnomusicology and Iranian music performance and composition have been added to the curriculum. Based on more than two decades experience of studying and teaching in three conservatories and six university music departments in Iran, as well as archival sources and interviews with former students, senior academics and those responsible for curricular development, this paper will discuss the processes of curricular change in the Iranian music Higher Education system. The central questions are: How did music HE curricula develop in Iran? With what aims? What institutions and individuals were and are involved and what are the discussions and processes around them? And how have such curricula have been adapted to the needs of Iranian music and of the wider Iranian music community?

THEMATIC SESSION 13 | ROOM AG09

**CLASSICAL MUSIC IN HIGHER EDUCATION
CHAIR: CHRISTOPHER WILEY**

Rosemary Golding Open University, UK

Julian Horton, Durham University, UK

Wolfgang Marx, University College Dublin, Ireland

Session abstract | In October 2021 Ian Pace published an article in *The Spectator*, entitled 'Roll Over, Beethoven' (online version entitled 'How The Culture Wars are Killing Western Classical Music'), which generated a range of both positive and negative responses. The article came about following an invitation to survey recent controversies in musicology which had received wider public attention, including criticisms of the teaching of musical notation and Western music at Oxford University, the responses in the *Journal of Schenkerian Studies* to critiques of nationalism and racism in the work of Heinrich Schenker, and the resignation from a chair at Royal Holloway, University of London, of J.P.E. Harper-Scott, claiming that universities had become 'dogmatic' rather than 'critical' places. Pace attempted to situate these and other developments in the context of three major developments within musicology from the 1970s onwards: the growth of an approach to the study of popular music derived from methods in cultural studies; a particular strain in ethnomusicology focusing on the culture and institutions of Western Art Music; and the so-called 'New Musicology', claiming to newly situate music within its social and ideological context. Pace argued that these and other developments had led to a situation in musicology in which moral judgement often replaced aesthetic concerns, and an increased amount of what he calls 'musicology without ears', with a de-emphasis on listening and engagement with sounding music. He also echoed some of Harper-Scott's concerns about ways in which different musicological sub-disciplines reflected the values and ideology of an existing capital world but rarely reflected back upon this world, while eschewing the possibility that music could point to other worlds or types of experience. Whilst making clear his rejection of any claims for superiority of a Western classical tradition, Pace questioned the value of a species of musicology sometimes dominated by denunciations of much of this music, and the substitution of platitudes for continuous critical inquiry. He linked this as emblematic of a discipline which had lost its way, and also worried about decreasing access to this musical tradition for those from less privileged backgrounds, as it was increasingly marginalised within wider education. In this session, four scholars will give their own responses to Pace's paper, followed by a response by him, then a wider debate on the issues raised.

THEMATIC SESSION 14 | PERFORMANCE SPACE

A WORLDLY MUSIC STUDIES? PERSPECTIVES FROM THE UK CHAIR: SALWA EL-SHAWAN CASTELO-BRANCO

Session abstract | This panel will consider the place of global or worldly approaches to music studies in the UK university music curriculum. It will explore some of the roots, currents and philosophies which underlie this presence, alongside the perceived benefits it offers and challenges it faces. The presenters, all of whom have extensive university teaching experience – whilst not necessarily self-identifying as an ‘ethnomusicologist’ – will draw on personal stories to reflect on their approaches and routes into studying and teaching global music. The panel aims to include an extended discussion session, including questions to the audience regarding how the widespread study of global music in universities has impacted student attitudes and music in schools.

Creating and recreating worldly musical practices

Amanda Bayley, Bath Spa University, UK

Abstract | My undergraduate Music degree at Dartington College of Arts in the late 1980s provided a unique learning experience that, little did I know, was to be significant in shaping my academic thinking and principles in the decades to follow. I was immersed in the sound worlds of resident musicians – tabla virtuoso, Pandit Sharda Sahai; and shakuhachi player, Yoshikazu Iwamoto, and his wife who played koto – the experimental music of composer and ethnomusicologist, Frank Denyer, and the Balinese gamelan, which I learned. Visiting artists included dancers from Bali, and the Shanghai Kunju Theatre Company. I was not particularly aware of either musicology or ethnomusicology as academic disciplines but of an expansive musical universe opening out before me with opportunities to learn about traditions and instruments from parts of the world I knew nothing about. Little can match that rich experience, but drawing on specific examples from my education and teaching over the intervening years, I will examine ways in which I encourage a) musical practice as a way of experiencing culture through a breadth of repertoires from around the world; b) a pedagogical approach that offers students new ways of thinking about music that questions assumptions brought about by globalisation as a cultural system (Taylor 2007); and c) the blurring of boundaries between composition,

improvisation and performance. With diversity, inclusivity and accessibility at the forefront of my thinking I will propose ways of re-visiting the relationship between theory and practice in a music curriculum that reconsiders the emphasis placed on listening and notation (oral vs written traditions), on process rather than product (ethnographic research), on practice as a mode of enquiry (ethnomusicological fieldwork), and on the social function and context of music-making (anthropology/ethnomusicology).

Ethnomusicology and the UK university: Reflections on the early years

Laudan Nooshin, City, University of London, UK

Abstract | When I entered music Higher Education in the early 1980s, Ethnomusicology in the UK had a negligible presence. Just one music department offered a Masters programme (Goldsmiths) and only a very small number of institutions included options at undergraduate level. This was prior to the 1990s expansion of UK higher education more generally and the resulting growth and diversification of music departments. Based on first-hand experience and personal interviews, I consider how the arrival and growth of ethnomusicology has impacted and shaped Music Higher Education in the UK since the 1980s. I explore the topic partly through my own conflicted relationship with the field: on the one hand as a scholarly home and a place of belonging at a time when ‘mainstream’ musicology did not feel welcoming for a young, subaltern scholar (somewhat ironic given ethnomusicology’s profound entanglement with coloniality and which like many I rarely thought about at the time); and on the other my ambivalence about the separation of ‘ethno’musicology as a domain of music study and my desire for a more holistic music studies. Related to this, I consider how the long-standing tension between ethnomusicology understood as an approach to music that goes beyond geographical definition vs a focus on the study of ‘world musics’ was manifested in quite different ways in the curricula of two institutions where I taught.

Learning about Indian music by doing it: A praxis-based contribution to a ‘worldly’ music curriculum

David Clarke, University of Newcastle, UK

Abstract | Some twenty years ago, almost by accident, I began learning the North Indian *khayāl* vocal style. For a long time I did this in the background to my ‘day job’ as an academic who researched and taught western music,

music analysis, and critical and cultural theory. Since then, I have come out as a slowly improving Indian music practitioner, incorporated the experience into my research, and, perhaps most importantly of all, introduced the study of North Indian classical music into the curriculum at Newcastle University in a collaboration with Vijay Rajput and Shahbaz Hussain, exponents of the *khayāl* style and tabla respectively. The module we co-teach is called *Indian Music in Practice* and aims to help students 'learn about Indian music by doing it'. Our module stages a cultural encounter that is experiential, and so could in effect be construed as a piece of fieldwork. Students get a taste of the *guru-śiṣyā paramparā* (master-disciple tradition), and are encouraged to reflect on this autoethnographically. Their practice also forms a basis for acquiring and applying music-theoretical and cultural knowledge – a form of praxis. And latterly, in response to decolonising-the-curriculum initiatives, we have examined the historical role of music within India's experience of empire and decolonisation. In this presentation, I aim to elaborate on some of the lessons learned from these experiences – in the interests of dialoguing with others who have attempted, or who might be interested in making, similar contributions to a 'worldly' musical curriculum.

From world music(s) to what? Pedagogical dilemmas and finding oneself an ethnomusicologist

Henry Stobart, Royal Holloway, University of London, UK

Abstract | One of the consequences of being labelled an 'ethnomusicologist' has been the expectation that you will teach a first year module usually called something like 'Introduction to World Music'. This, at least, was the case just over two decades ago when I took up a lectureship in a university music department. There was certainly a sense, then at least, that such courses might help broaden perspectives, through exposing students to less familiar musical expressions, contexts and ways of structuring sound, while at the same time helping them contextualise their own musical practices. In this paper I reflect on a number of issues surrounding the politics, delivery and pedagogical value of university 'World Music' courses, many exacerbated by recent events. For some, a sense of discomfort surrounds the very title 'Introduction to World Music(s)', leading to proposals that it be replaced by a less controversial label, like 'Global Music Studies', or that global signifiers be erased altogether. There are good reasons, I will nonetheless suggest, for resisting some such moves. Questions emerge regarding how ethnomusicology, which now defines itself more by method than repertoire, relates to this kind of course. Are such modules critical for facilitating cultural integration and worldly musical

perspectives or should we see them as tokenistic, with a tendency to exoticise and essentialise the music cultures they present? To what extent is this a problem anyway? Finally, I question the longer term impact and value of these courses, now widespread around the UK, on a generation of alumni – many of whom are now teaching music in schools. How might lessons from such modules be feeding into school music curricula and attitudes to music pedagogy and values?

THEMATIC SESSION 15 | ROOM AG08

REGIONAL STUDIES 2

CHAIR: ANA TELLES

The rise of academic composers: The 1920s and the end of the National Conservatoire in Chile

José Manuel Izquierdo, Pontificia Universidad Católica de Chile, Chile

Abstract | During the 1920s and 1930s, several of the oldest conservatoires in Latin America became part of local universities. The 1841 Conservatório de Música in Rio de Janeiro was absorbed by the University of Rio de Janeiro in 1934; the 1866 Conservatorio Nacional in Mexico was almost transferred to the Universidad Autónoma de México in 1929, but remained independent after a dramatic fracture of its academic and student body. In Chile, the Conservatorio Nacional, founded in 1850, was reformed in 1928-29, becoming part of the Universidad de Chile. In this paper, I want to look at the causes behind these processes, using the Chilean case as an example. The rising middle class, the modernization of the State, and political reforms profoundly affected the arts in Latin America during this period. In Chile, until 1928, Italians and Germans led the National Conservatoire, which provided free lessons for instrumentalists from boys from lower classes, as well as paid lessons –without a degree– for those who could afford it. During the 1920s, a very vocal group of upper-class men, who until then had performed and composed music as freelancers alongside their regular jobs as lawyers or dentists, campaigned for transforming the conservatoire into an academic school linked to the Universidad de Chile. This led to a fracture between those musicians (mainly professional instrumentalists) organized around unions and popular music,

who wanted to maintain the structure of the conservatoire on the one hand; and composers and freelancers who wanted to focus on classical music, with composition as the core activity of academics and students. That group triumphed, and I will discuss how the consequences are still with us, and how they affect our academic structures and the way we think about the role of music in Chilean and Latin American universities today.

The academisation of music theory in Norway (or the lack thereof)

Bjørnar Utne-Reitan, Norwegian Academy of Music, Norway

Abstract | Music entered academia late in Norway. Although there had been institutions of professional music education in the country since the nineteenth century, it was only in the decades following WWII that music was academised. Olav Gurvin, Norway's first music professor, started working at the University of Oslo in 1947, and Norway's first musicological institute opened there in 1958. In 1973, the state-owned Norwegian Academy of Music opened its doors. The latter institution was not only supposed to be Norway's leading institution in the education of musicians but also an institution of research. Theory training (harmony and counterpoint) had been an important part of the older conservatoire education and remained so at these newer institutions. This paper asks how, and to what extent, these processes of musical academisation affected the discourse of music theory in Norway. Using primary sources (curricula, textbooks and articles) collected as part of a PhD project on the history of music theory in Norway and utilising a Foucauldian discourse analytical approach, this paper argues that the general post-WWII turn towards academisation in Norwegian music education is noticeable in changes in the ways music theory is discursively constructed. There were, however, currents counteracting academisation as well, and music theory never became a field of academic research in Norway. The paper attempts to grasp this complexity and discontinuity through a discussion of the central discursive statements (Foucault 2002) and procedures (Foucault 1981) at play in the music theory discourse in Norway in the period ca. 1945–1975. The historical changes that will be discussed include Roman numerals being replaced by function symbols, theory training being given a new name (*satslære*) and a turn towards constructing (the previously mainly crafts oriented) theory training as primarily being about understanding music.

Women of a new dawn: Pathways to Melbourne's Conservatorium of Music and beyond, 1870–1907

Johanna Selleck, University of Melbourne, Australia

Abstract | The founding of the University of Melbourne in 1853 was cause for much hope, with music listed as an area of study within the inaugural degrees, yet it was not until 1891 that the first full-time music enrolments were accepted. The Conservatorium of Music opened in 1895 and the first female Bachelor of Music, Mona McBurney, graduated in 1896. She followed in the footsteps of the first women admitted to the University in 1880. Through this timeline, pathways to the University and the Conservatorium are crisscrossed by many other issues including the women's suffrage movement (with Australian women gaining the vote federally in 1902). Also, a proliferation of women-only societies became vehicles for women's self-education and creative development. This was aided by the increasing visibility of women's publications such as *Dawn*, produced by suffragist and writer Louisa Lawson. The transition from amateur to professional, from the private to the public sphere, can be traced through avenues of informal education including societies such as the St Cecilia Musical Club to formal education at schools such as Presbyterian Ladies' College, through to university and a career beyond. In Melbourne, the Women's Work Exhibition of 1907 can be seen as a culmination of many of these combined forces. For the purposes of this paper, Mona McBurney, as an active participant in numerous musical and literary groups and as a graduate of the University and contributor to the Women's Work Exhibition, provides a useful case study that connects these key areas of women's social and creative empowerment. The discussion begins with seminal texts on the University and its founders by authors Richard Selleck, Peter Tregear, and Thérèse Radic. This is examined in the context of the first wave of feminism in Australia and research into creativity and collaboration by authors such as Vera John Seiner and Robert Steinberg.

The changing role of conservatoires as higher education institutions in the Italian context: Historical and legal routes from the Bologna Process to the present times

Giovanna Carugno, Conservatory of Pavia, Italy

Abstract | Conservatoires have shown their resilience all through the history, as leaders in the music education field, providing a model which survived for centuries and circulated in the European Countries. From

their foundation, Conservatoires were devoted to the education of young people through musical practice. They originated from the experience of charitable institutions established in Naples and Venice in the early XVI century to train orphans and abandoned children in the art of music. Over the time, these institutions deeply changed. Nowadays, Conservatoires play a multivalent function: on one hand, they are equated to higher education institutions; on the other, they provide courses addressed to children, without issuing an academic qualification. Relevant adjustments occurred by means of Law n. 508/1999 and subsequent legal reforms, due to the harmonization frame built within the Bologna process. In this perspective, Conservatoires can be described as dynamic entities, which are able to tackle new challenges through processes of flexible adaptation. In 1999 Conservatoires became parts of the Higher Education Institutions for Fine Arts, Music, and Dance (AFAM). Notwithstanding this development, these institutions are still under the umbrella of two ministries (the Ministry of Education and that of the University), with some differences if compared to other higher education institutes in Europe (e.g., Conservatoires in the French system). The Conservatoires adopted the Bologna three-cycles levels of education, even if only during the very last year the legal provision on Artistic Research PhD courses was effectively implemented. In addition to teaching activities, Conservatoires are engaged in production and research projects, at national and international side. They also participate in the Erasmus+ Programme, in accordance with the Bologna Process goals of increasing the mobility of students, professors and academic staff across Europe. The pre-existing educational offering was tailored on the new European Credit Transfer System (ECTS) and the study plans of Bachelor's and Master's Degrees programs were enriched through new fields of interest, such as Music Therapy and Historical, Critical and Analytical Musical Disciplines. The mission to prepare performers, composers, and conductors, is pursued next to the goal to train the students to start a career in other music-related sectors, also resorting to the cooperation of different higher education institutions, by means of specific partnership agreements (for instance, with universities and Academies of Fine Arts, proposing interdisciplinary pathways which evokes the Portuguese model of Superior Schools of Applied Arts). The promotion of regulatory reforms also affects the recruitment system, based on rankings lists of eligible candidates for teaching positions in a single institution for each academic year. A shift from this approach to a national one is under the legislative lenses with the aim to bring the status of professors closer to that of the colleagues who teach at the University. In this light, in the current academic year, students and professors of the Conservatories were also included as expert members of the academic quality

assessment national agency (ANVUR). Starting from this premise, the analysis will take into account the historical function of the Conservatories, to preserve the tradition and combine it with innovation and new rules. For instance, it would be urgent not only to enact transparent and meritocratic criteria for the recruitment processes, but also to train professors to teach to new categories of students (pre-service teachers, PhD candidates, Erasmus+ students, etc.). These and other recommendations will be suggested, considering the development of these institutions in the frame of legislative interventions occurred in the last twenty years in the Italian context.

KEYNOTE ADDRESS | IVANA MEDIĆ
CHAIR: IAN PACE | ROOM A130

The Soviet model of teaching music at universities and conservatories, and its implementation in the countries of Eastern Europe

Ivana Medić, Institute of Musicology, Serbian Academy of Sciences and Arts, Serbia

Abstract | Considering the title of this conference, Music and the University - Histories, Models, Prospects, I decided to take this opportunity to talk about the Soviet model of teaching music at the HE level and its application in Central and Eastern European (CEE) countries during the decades between the end of World War II and the collapse of the Eastern Bloc. This topic is important even in the 21st century, because some good practices that had originated from the Soviet model have survived to this day. The main purpose of the Soviet educational model was to gradually erase class differences and to provide an opportunity for citizens of all ages and social strata to learn and enjoy art music; also, to give the most talented children from all social groups the opportunity to receive free music education and lay a solid foundation for their future professional music careers (in case they decided to pursue them). My starting point is a multilayered comparative analysis of the application of the Soviet model of music education in different CEE countries. Afterwards, I will overview which of the principles stemming from that period have been preserved to this day - e.g. the system of free music education, spanning from primary music schools to the HE sector. This robust educational system has remained immune to some of the recent battlegrounds taking place in the countries where art music is viewed and criticised as part of the Eurocentric, imperialist-colonial

legacy. On the contrary, in most CEE countries, art music has (to the best of my knowledge) not been subjected to revisionist tendencies which call for its 'decolonisation'. In these countries, many of which have not fully completed the transition to liberal capitalism, music is treated neither as a mere commodity to be sold, nor as a reminder of a shameful past one would rather forget, but as a lasting legacy of the human spirit that is to be valued and passed on to new generations. In some SEE countries, the old communist/socialist policies and practices have been retained in the sphere of music education, not least because strong public sectors in these countries supports art music institutions and serve as 'defenders' against marketisation of art music that would ultimately lead to its demise.

SATURDAY, 9 JULY 2022

RMA SPECIAL EVENT | PERFORMANCE SPACE
ROYAL MUSICAL ASSOCIATION
CHAIR: CHRISTOPHER WILEY

The Policy Pipeline: The Discipline and Music in Schools

Steven Berryman, Odyssey Trust

Barbara Kelly, Royal Northern College of Music, President of RMA

Other participants tbc.

Abstract | Steven Berryman leads a panel discussion on the implications of recent music education policy initiatives on the work of the Royal Musical Association. The panel includes RMA President Professor Barbara Kelly. With the impending launch of the refreshed National Plan for Music Education, in England, there is the opportunity to consider how the discipline of musicology (and connected domains) will be served well by the music education ecology that feeds into higher education and beyond. The panel will also consider how the RMA as a subject association should position itself within the broader music education debate.

THEMATIC SESSION 16 | ROOM AG09

REGIONAL STUDIES 3 CHAIR: IVANA MEDIĆ

“Art of movement” schools in Hungary and their connection to the Liszt Academy of Music

Júlia Fedoszov, Franz Liszt Academy of Music, Hungary

Abstract | During the first decades of the 20th century several modern dance schools opened their doors in Budapest, Hungary, similarly to other Central-European cities. Four of the Hungarian institutions had an otherwise unusual feature in common: their founders (all four of them were women) had studied at the Liszt Academy of Music. Although their modern or expressive dance schools, more accurately called schools of “art of movement” were inspired by and partly based on Western ideas – the “Greek gymnastics” of Raymond Duncan, the free dance of Isadora Duncan and the music-pedagogical method of Émile Jacques-Dalcroze – their studies in the musical field had an impact on their dance related activities as well. In my paper I will present what we know about the Hungarian school-founders’ (Valéria Dienes’s, Olga Szentpál’s, Lili Kállai’s and Sára Berczik’s) studies at the Music Academy. When, with whom and what subjects did they learn, and most importantly what was their motivation to do so? What did it mean to learn piano for a young woman on a professional level, in a period when all bourgeois girls had to learn to play the piano to be able to marry? What was it like to study at the Academy as a woman, where the expectations any different from those towards male students? Also, did they profit from their high-standard musical studies as choreographers and teachers of the “art of movement”? Could they implement their own musical repertoire, music-historical and music-theoretical knowledge in laying down their own systems of movement? Did their musical education play a role in how their thoughts and systems differed from their masters’ methods?

Studying musicology at the State University of Milan: Problems and opportunities

Valentina Cucinotta, State University of Milan, Italy

Abstract | In 2010, the State University of Milan decided to start a partnership with the “Giuseppe Verdi” Conservatory. This was a pioneering choice for the Italian education system and has optimized the offer of music

courses in the Milan area. Twelve years after this 'reform' of the Musicology master degree course (2 years), the faculty is dealing indirectly with the crisis of the entertainment industry in Italy and the covid-19 emergency. One of the strengths of this master course has always been an almost fully customizable study plan, which is based on the student's academic interest and desires. The profile of the Musicology student is eclectic. Thanks to the faculty's members involved in international academic research and local projects, students can find their interests and discover professional opportunities. Foreign students are always welcome at this faculty and their contributions are paramount for a complete approach to musicology and ethnomusicology around the world. This lecture will be divided into four main points. The first point will deal with how the musicological offer of the State University of Milan has changed before and after the partnership with the conservatory. The second point will focus on how the educational offer of the faculty is covering various periods and aspects of musicological and ethnomusicological knowledge. The third point will outline the average student of the faculty, what he is able to do before and after the degree and what employment prospects he can have. Finally, the fourth point will discuss the importance of the collaboration between the University and the Conservatory for the academic career of the graduate in Musicology, but at the same time which problems are faced by those who take part in this master in these two institutions.

Music research and tertiary education: A paradigm of established music research policy at a Cypriot university and the issue of artistic based research

Georgia Petroudi, European University Cyprus, Cyprus

George Christofi, European University Cyprus, Cyprus

Abstract | In 2018, European University Cyprus, a private tertiary education institution in Cyprus, established a Research Policy to be implemented for all full-time members of academic staff. Overall, this research policy, includes, among others, parameters such as ethics, code research practices, intellectual property regulations, teaching hours reduction for research, as well as rules covering external and internal research grants and awards. What this paper will discuss, however, is the importance and the role of artistic research and how this is taken into consideration at a, nonetheless private university, which mostly focuses on academic fields such as sciences and medicine. Specifically, a detailed point-award system that accompanies the research document, was created in order to promote and encourage research among staff, since teaching demands at private institutions might negatively affect research outcomes and initiatives. With

this policy, faculty are not only awarded a reduction of teaching hours, but can also enrich their portfolio in case of promotion. More importantly, during this collective procedure of assigning points and functions, artistic based research was taken into consideration as an autonomous area, thus research endeavours of faculty in the Department of Arts would be evaluated and awarded points relating to specific artistic-practice research. Consequently, teaching artists are not excluded from this award procedure, nor are they requested to conform to the general requirements, since the actions include both music and artistic outputs. We will also discuss how these are representative of artistic research based on current bibliography and on statement released by institutions such as the European Association of Conservatories.

Embodied music theory/ies: Decolonising an Australian undergraduate music theory and aural skills curriculum

Alexander Hunter, The Australian National University, Australia

Rachael Thoms, The Australian National University, Australia

Roya Safaei, The Australian National University, Australia

Abstract | The current conversation around music theory and decolonisation has stimulated a heated debate around what we should teach and how we should teach it. Researchers at the Australian National University's School of Music are engaging in a process of developing and implementing a uniquely Australian way of working through these questions and 'staying with the trouble'. We draw not only on existing theory and aural skills texts and methods (both baby and bathwater are intact), but also on our own experiences in composition, jazz and classical performance, electronic music, ethnomusicology, and pedagogy. For example, in studying chord/scale relationships students experiment with jazz improvisation, and also explore the importance of scale choice and relationship of scales to astrology in the Arabic maqam system. Our assessments are informed by the work of bell hooks (1994) and other teachers active in the 'ungrading' movement, as well as Scott Harrison's work with conservatoire students on reflective practice and autonomous learning. Engaging with work from Indigenous theorists Dylan Robinson (2020) and others, we work with a range of ontological frameworks, including traditional 'extractive' methods as well as more 'fuzzy' and embodied ways of knowing. We build on existing knowledge to help students develop a diverse tool kit for asking and answering musical questions. We take a 'global' approach to repertoire selection (focussing on works from female, BIPOC and LGBTQI+ artists and those from our Asia-Pacific Region) and include student suggestions through collaborative playlists. We know that many of our students are away from

home for the first time and discovering another fan of the microtonality of King Gizzard and the Lizard Wizard in week 1 can make the transition a lot easier. Among the most important lessons our students learn is the fact that all the musics they love have a place in the academy.

THEMATIC SESSION 17 | ROOM AG09

NEW MUSIC

CHAIR: ANA TELLES

New music in the university: Perspectives from the UK

Ian Pace, City, University of London, UK

Abstract | New Music, using the term as it has evolved from when conceptualised by Paul Bekker in 1919, has been argued to occupy a position of some prominence in academic music departments. From an Anglophone perspective, in countries where public subsidy and radio support of new music is less extensive than in various parts of continental Europe, a university position is by some measure the safest route to career and financial security for composers and performers of new music in general. However, a range of musicologists from Susan McClary to Nicholas Cook have questioned this place in academia, and the means by which it has been legitimised. They have had their critics: Joseph N. Straus has challenged arguments regarding the alleged dominance of serial music in particular in US academia (and in other parts of the classical music industry), whereas Björn Heile has also critiqued various casual assumptions relating to new music in Europe, noting not least that almost none of the pioneer generation of European avant-garde composers born in the 1920s ever held a university position. I focus in this paper on New Music in UK universities, and trace briefly the history of the representation of new music in institutions from 1945 to the present day, identifying in particular those in which it has had a special concentration through the nature of different faculties, and including a map of the situation at the time of writing. As one whose own performance career has been solidly within the field of 'new music', but also attempts to approach this field as an academic with a degree of critical distance (causing more than few personal conflicts!), in the second half of this paper I evoke some difficult questions, to stimulate further discussion, about the relationship between research interests of composers, performers and others in academia

immersed in new music, and the ever-more intense demands of undergraduate student bodies, about the type of tacit historical and historiographical models which legitimise the position of new music in universities, about the conflicts of interests facing those writing about living musicians, sometimes with whom they may share departments (drawing upon the idea set out in Pace & Wiley 2020 and 2022), and the creation of a new 'aesthetic economy' whereby composers gain financial security in large measure according to their ability to present their work in terms hospitable to the requirements of wider academic research funding bodies.

Conservative strains and current questions: An historical analysis of certain challenges facing the Academy of Oslo

Anders Førisdal, The Norwegian Academy of Music, Kingdom of Norway

Abstract | In the face of current critical discussions concerning globalisation, post-colonial culture, sustainability, gender, identity formation and so on, institutions providing higher education in music seem to be ill-equipped to provide a fertile ground for providing a qualified response to such discussions. This paper seeks to provide a historical analysis of what seems to be an increasingly pressing situation. Using the Academy of Music in Oslo and its predecessor, the Conservatoire of Oslo, as a case, this paper will argue that such institutional challenges are deeply embedded within the Conservatoire tradition itself. Discussing how typical discursive practices (including recruitment patterns, concerts, teaching material and so on) developed at the Oslo Conservatoire fostered a 'regulatory' (Dahlhaus) and inherently conservative epistemological environment, the paper will provide an institutional critique drawing on Foucauldian genealogy and new institutionalism. Two features of the current Academy programs will receive particular attention – the lack of contemporary music in the curriculum and the 'Norwegian model' of artistic research. A key question concerning the latter is whether this model, with a distinct lack of critical (verbal) reflection, can provide a fertile ground for raising current critical issues or if it in fact perpetuates the regulative paradigm of the late 19th century, and by extension upholds an aesthetics of autonomy; concerning the former, the paper will end with some suggestions regarding how a more thorough knowledge of the avant-garde tradition and its extensions in the present can provide a tool-box for handling such issues as mentioned above in concrete teaching situations.

Institutionalising composition: Theorising the influence of university life on the artistic work of composer-academics

Matthew Warren, Durham University, UK

The incorporation of cultural practices into the work of educational organisations can have a transformative effect on the practice as it changes to be better aligned with the organisation's dominant institutional logics. Studies of such processes focus, for instance, on the power exercised by a charismatic authority figure (Born, 1995), or on the dominance of pre-established and highly legitimate practices (Hill, 2009). These emphasise the extent of the effect of the organisation's influence in the development of musical practice. Here, I present elements of this process, drawing on a qualitative sociological study based on contributions from composers working in English universities. I propose a framework for understanding the processes and direction of legitimation in the institutional context based on the reflections and experiences of 66 composer-academics and using organisational institutionalist theoretical frameworks. The central idea is that, through structural (for example, educational) as well as direct (logocentric research evaluation, for instance) processes, the institutional tendency is towards methods of composition that relate to extra-musical ideas and phenomena that can be objectivised and evaluated in a rationalised organisation.

Internationales Musikinstitut Darmstadt (IMD) in dialogue with Brazilian universities (1954–1976)

Joëvan de Mattos Caitano, Independent scholar

The International Summer Course for New Music in Darmstadt and exchanges with other continents has been discussed in a postcolonial perspective. In an institutional dimension of exchange, the relationship Darmstadt/Brazil in the 1950s and 1960s finds support in the engagement of Hans-Joachim Koellreutter in collaboration with conductor Ernst Huber-Contwig and composer Ernst Widmer when they promoted the Music Seminars at the University of Bahia in Salvador to the directors Wolfgang Steinecke and Ernst Thomas at the IMD. Between 1962 and 1973, the connecting link with Darmstadt was developed by other protagonists in Brasilia such as the pianist Paulo Affonso de Moura Ferreira, the violinist Valeska Hadelick and the composer Conrado Silva, who travelled to Darmstadt and implement projects at the music department of the University of Brasilia, founded in 1964. In the same institution, the talent of composer and professor Jorge Antunes enabled the creation of GeMUnB (Grupo de Experimentação Musical da Universidade de Brasília). Antunes, who had been communicating with the IMD since 1969, performed works

by Brazilian composers in concerts in Europe in 1975. The letters sent to IMD point out that Antunes' plans included presentations and workshops in West Germany. Jorge Antunes' intermediation was fundamental for the composer Maria Helena da Costa who attended the 1976 Darmstädter Ferienkurse and was also an active member of the MC2 (Movimento Candango de Música Contemporânea) in Brasília. The impact of Darmstadt finds importance also in Gilberto Mendes (founder of the Festival Musica Nova in Santos in 1962 and professor of composition at USP) and his colleagues such as Willy Corrêa de Oliveira, Damiano Cozzela, Rogério Duprat, Almeida Prado, Eunice Katunda who were in Darmstadt in the 1960s. The inauguration of the School of Communications and Arts (ECA) at the University of São Paulo (USP) in 1966 spurred the elaboration of a project of interchange among libraries in other continents in 1973, which culminated in the collaboration between Wilhelm Schluter at IMD and Flávia Cimieri at ECA-USP, when both parties sent scores and recordings concerning the vanguardist music produced in Brazil and Europe. Based on materials preserved in the IMD Archiv, interviews with living protagonists and specialized literature, this paper proposes to deal about Brazilians in Darmstadt in order to understand how the Darmstadt phenomenon influenced some decisions in contemporary music courses at UFBA, UnB and USP, analysing its impact on the Research Centre in Musicology created in São Paulo in 1968, which became a pioneer in this area in Brazil.

THEMATIC SESSION 18 | PERFORMANCE SPACE

CURRICULUM

CHAIR: LISA K. MELING

Music income, self authorship and the digitally mediated career

Hussein Boon, University of Westminster, UK

Abstract | Music students, especially post-COVID 19, face increasing levels of job precarity, uncertainty and difficulty earning a 'good' income. Recent reports of music employment falling by 35% and live revenue decline by 46% (UK Music 2021), with 43% of musicians reporting pre-pandemic music income of £20,000 or less per annum (Sun et al. 2021) and, post-pandemic, 83% of professional musicians reporting not being able to find work (Help Musicians 2021). This presentation will discuss these

challenges from two relevant perspectives. The first uses a combination of Hesmondhalgh and Baker's overall research question 'to what extent is it possible to do good work in the cultural industries' (2010) and Canham's (2021) more recent publication to 'shift' (classical) music careers counselling focus. In essence, how to improve the quality of the subjective experience whilst counselling students to take risks within uncertain conditions to self-author their careers. The second perspective reviews ongoing research of music creator economies of less well known practitioners, typical of the middle tier, their approaches to creating an economy of self and digital portfolio career development. Whilst the data will be approximate, it will allow for sufficient comparison between income sources across various online revenue systems. These various reports and research highlight the critical need for music courses and universities to proactively work alongside their students to address issues of contemporary cultural market work, of over saturated markets, job precarity and winner take all economies.

The so-called 'textbook cadence' and other music theory fiction

Esa Lilja, University of Stavanger, Norway

Abstract | This research track concentrates on musical phenomena in music theory textbooks that barely exist in music as sonic art. The studies have been conducted together with the retired music theory pedagogue Dr. Timo von Creutlein. The so-called 'textbook progression' is the triadic IV-V-I chord progression, without inversions or embellishments and with classical voice leading. We went through 210 music theory textbooks published in 1865–2015, in almost all of which the progression in question has been presented as the standard form of Subdominant-Dominant-Tonic progression. We made a corpus study consisting of around 1000 chord progressions from four different musical styles (W. A. Mozart's sonatas, select jazz standards, Robert Johnson's all delta blues recordings, select pop hits) and compared these to the characteristics of the 'textbook progression'. The chord progression in its textbook form was virtually non-existent. Similar corpus study is on its way with the so-called 'melodic minor' scale. Initial analyses have been conducted on Francois Couperin's *Pièces de Clavecin*, J. S. Bach's 388 *vierstimmige Choralgesänge* and *Das wohltemperierte Klavier*, and c. 1500 Finnish popular evergreens. Initial analyses indicate that the occurrences of the textbook melodic minor (upwards with raised, downwards with flat 6th and 7th scale degrees) are rare at the best. The mismatch between music theory textbooks and actual music raises issues pertaining music theory pedagogy and curriculums, especially at the university level. The obvious answer to this is to have compositions, rather than theory books, as starting points in music theory

classes. The necessary theory can be dealt with as the music requires. In this way music theory and analysis, instead of being a self-sufficient discipline, would become more style-sensitive, but also a living daily practice and an integral part of students' musicianship.

Going beyond the notes: Teaching improvisation as a means of adapting to a changing performing world

Rachael Shipard, Guildhall School of Music and Drama

Abstract | As the classical performing landscape shifts from specialisation and fidelity to one of creativity and reimagination, tertiary level music education should adapt to reflect this change in its curricula. From personal experience and observation, I have noticed that many music graduates, despite having learnt a wealth of repertoire, do not feel adequately prepared for a successful music career in the 21st century, which now arguably demands more responsibility. To remedy this, one promising area for exploration is teaching classical improvisational techniques at tertiary institutions. Drawing upon the existing literature in performance psychology, and my doctoral research-in-progress as an emerging musician, I will argue that improvisation can encourage students in developing their own artistic voice while recognising stylistic boundaries. I will also suggest that teaching improvisation can enhance employability, equipping musicians with skills for engaging more creatively with their future colleagues and audiences. The scarcity of improvisation today is inversely proportional to what research suggests about audiences: they are more interested in what creative flavour artists will bring to each performance – an aspect that improvisation can influence, to whatever extent the performer desires. While some conservatoires have already begun to reintroduce it into their curricula, more institutions should follow suit. A leading conservatoire is Guildhall School of Music and Drama: the introduction of improvisation has been a welcome change to a fixation on the most audacious or brilliant repertoire one can learn. In response to my research on how improvisation affects the decision-making process for interpretations, I suggest that David Dolan's Masters level improvisation course at Guildhall (guided work in both collaborative and solo settings) should be emulated at more institutions across the globe. I have employed phenomenological and autoethnographical methods, such as facilitating group improvisation sessions and focus group discussions which have led to reflective analysis on the development of my own practice with repertoire.

Towards a neurosociology of music: Bridging cognition, senses, and society in musicology and music theory

Ângelo Martingo, University of Minho, Portugal

Abstract | Anthropological and evolutionary perspectives have diversely theorised music as the language of emotions and stressed its potential role on emotional regulation and social cohesion, although the mechanisms by which musical emotion is produced and communicated remain unclear. Symbolic and rational interaction and organization, however, has been largely privileged in music sociology, and in social theory at large. Departing from neurosociology, this paper explores the pertinence of integrating methods and results from cognitive sciences into sociology of music. Drawing on theoretical constructs and empirical results based on Lerdahl and Jackendoff's *A Generative Theory of Tonal Music* (1983) and Lerdahl's *Tonal Pitch Space* (TPS, 2001), this paper is aimed showing that cognitive theory may enlighten the entanglement of mimetic and rational aspects of expressive musical communication. Namely, it is shown that interpreters and listeners share a common cognitive representation of music structure in the cultural-specific context of tonal music. This sharing underlies purposive affective communication pointing to a biunivocal relation between mimetic and rational elements and the embodied nature of musical communication and interaction. These results are presented as a contribute of cognitive theory to enlighten the relation between mimetic and rational elements of music communication and, when discussed in the light of neurosociology, highlight the pertinence of musical communication to the development of this emergent field of knowledge.

THEMATIC SESSION 19 | ROOM AG08

UNIVERSITIES AND THE MUSIC PROFESSIONS

CHAIR: ALEXANDER LINGAS

Learning audience and community engagement at conservatoires: Recommendations based on the analysis of musicians' learning trajectories

Axel Petri-Preis, University of Music and Performing Arts Vienna, Austria

Abstract | Practices of audience and community engagement have become significantly more relevant since the last turn of the millennium especially against the background of a dwindling audience for classical

concerts in Europe and the US. In the German speaking countries, a distinct artistic-educational practice called Musikvermittlung (lit. music mediation) evolved around the last turn of the millennium. It seeks to address new and diverse audiences as well as to have socio-political impact and initiate social change. Formats of Musikvermittlung comprise pre- or post-concert activities like workshops and talks as well as novel concert formats and outreach projects. For classically trained musicians, whether in permanent orchestra positions, as soloists or in portfolio careers, activities in this field are increasingly becoming an important part of their job profile. Music universities and conservatories in Austria, Germany and Switzerland have partly reacted to this development by founding new degree programs and offering further training. Curricula of instrumental studies, however, are still largely focusing on the mastery of the instrument. Therefore the learning trajectories of classical musicians engaging in Musikvermittlung are still highly diverse and occur largely in informal contexts. In this paper I will pursue the question how musicians acquire their knowledge in order to realize practices of Musikvermittlung and how this affects their identity. My research is based on interviews with twelve classical musicians that were conducted between June 2018 and December 2019 and analyzed with Situational Analysis. Through the lense of practice-informed learning theories I will show that significant learning processes take place outside of formal education of universities and will conclude with recommendations for higher music education on how to prepare and train musicians for an engagement in Musikvermittlung.

Education does not prepare musicians for the physical demands of professional life

Michael Bonner, University of Kent, UK

Abstract | A musical performance career is a dangerous job, and injuries severe enough to hinder playing are becoming more common (Gembris *et al.* 2018, p.2). Surveys of professional classical orchestral musicians across the USA, Great Britain, Europe, and Australia report a lifetime prevalence for injury ranging from 77% to 84% (Berque *et al.* 2016, p.80; Ackermann *et al.* 2014, p.5; Fishbein *et al.* 1988, p.5) and point prevalence around 45% (Berque *et al.* 2016, p.80). Of these, 21% of musicians claim constant pain and only 40% recover fully (Ackermann *et al.* 2014, p.5, p.7). The rates are similar among university-level students as well as in the 7-17 age range (Kok *et al.* 2018, p.5; Panebianco 2017, p.64; Ranelli *et al.* 2011, p.32). Although Musicians' injuries have been reported since the early 1700s (Harman 1993, p.251), the field of

Performing Arts Medicine was not established until the 1980s (Manchester 2012, p.55; National Library of Medicine, n.d.) and health advice for musicians remains sparse. In fact, recent research has shown that there is resistance in some institutes to incorporating injury prevention into the curriculum (Leisner 2019, 4:17), even though musicians perform athletic feats of speed and stamina similar to high-level athletes without the same level of support. This gap in the education system leaves aspiring professionals inadequately prepared for a physically demanding career, as the high incidence rates show. In response to this issue, this paper discusses some of the many injury risk factors and provides some recommendations for injury mitigation and prevention. It does so by drawing on several sources: a review of sports science and physiotherapy literature; performance and teaching experience; and semi-structured phenomenological interviews with professional classical guitarists aged between 30 and 70 about their time in music education (note: my interviewees were all guitarists because that is my research focus, however, this paper is for all instrumentalists). The findings show that musicians receive little to no focus on injury prevention during their education despite injury rates comparable to high-level athletes. The paper will therefore argue in favour of music education that is more informed by contemporary sports and anatomy research. These recommendations are made towards lowering injury rates and establishing preventative practices in the field.

KEYNOTE ADDRESS | ALEXANDER LINGAS
CHAIR: ÂNGELO MARTINGO | ROOM A130

A question of authority: Byzantine chant in modern universities

Alexander Lingas, City, University of London, UK

Abstract | In this presentation, I will discuss the often troubled relations between heritage practitioners of so-called ‘Byzantine music’ – the ancient ecclesiastical chant of the Byzantine rite, practised today as an indigenous living tradition from the Middle East to Moldavia – and the scholars who have established it as a field of study in modern universities. Two main phases will be distinguished: the rise of Byzantine chant studies during the late nineteenth and early twentieth centuries as an accessory to efforts to discern the origins of Latin or Slavic ecclesiastical chant; and the institutionalisation of academic chant study in the Balkans during the late twentieth century, marked by the establishment (in the case of Greece) or re-establishment (in former Communist countries) of university courses and vocal ensembles.

SMA PLENARY SESSION | ROOM A130

RESPONSES TO JULIAN HORTON, 'ON THE MUSICOLOGICAL NECESSITY OF MUSICAL ANALYSIS'

CHAIR: JONATHAN DUNSBY

Alexandra Monchick, California State University, Northridge, USA

Esther Cavett, King's College London, UK

Henry Stobart, Royal Holloway, University of London, UK

Simon Zagorski-Thomas, London College of Music, University of West London, UK

Session abstract | The article 'On the Musicological Necessity of Musical Analysis', *Musical Quarterly*, vol. 3, issue 1-2 (Summer 2020), pp. 62-104, by former President of the Society for Musical Analysis, Julian Horton, continued a long-standing debate in musicology (Kerman 1980, Agawu 2004). Horton surveys expansion and diversification of the field of musical analysis and the growth of institutions and events devoted to the subject, whilst also focusing to criticisms of analysis from other musicologists. These, according to Horton, frequently took one of two forms: *historicist*, privileging history and historical evidence over close reading of music (especially in Tomlinson 2003, Abbate 2004 and Smart 2008); and *performative* (inaugurated by Small 1998), which argue that analysis fetishizes musical scores over music as actions in time. Horton is critical of the omission by some historicist critics of such work as Caplin 1998, Hepokoski and Darcy 2006, and Gjerdingen 2007, and maintained that new *Formenlehre* did not exhibit many of the tendencies bemoaned by older criticisms of 'formalism'. He also noted various historical evidence pointing to the importance of analytical/theoretical concerns in different times and places. The performative critique, which received its most sustained exposition in Cook 1999 (in strong distinction to Schmalfeldt 1985, Narmour 1988 and Berry 1989) and 2013, as well as further in Abbate 2004, presents an oppositional dichotomy between analysis and performance, in particular where the former is claimed to exert a hegemonic influence over the latter. Horton argues for a broader view of the value of analysis and the questions the primacy afforded by some of these other scholars to the 'immediacy' of performance, as well as arguing for consideration of the ways that performance and experience of it are mediated by musical knowledge, including analytical knowledge. He goes on to situate these developments in musicology in the context of neo-liberal and postmodern thought, and questions the extent to which musicology which eschews of analysis can offer any meaningful alternative to the large-scale instrumentalisation and marketisation of

culture and knowledge in such a context, also linking this to the 'end of history' narrative (Fukuyama 1989, 1992) as reflected in Taruskin 2005. Horton draws upon Berger 2000 to argue for a type of relative *technical autonomy* of music, linking this to Habermas 1984 as part of a critique of instrumentalised rationality, and explores this through analytical examples relating to Works of Purcell and Bach. He concludes that the viability of analysis relates to a range of different disciplinary imperatives – *historical, ontological, systemic, discursive, phenomenological* and *political*, and makes the case for its necessity in terms of each of these. In this session, four musicologists associated with different subdisciplines – historical musicology, analysis, ethnomusicology and popular music studies respectively – will each give short responses to Horton's paper, to which Horton will respond, followed by an opportunity for questions and wider discussion.

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IN ASSOCIATION WITH



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