

Preface: Proceedings of the 25th International Seminar of the Commission on the Education of the Professional Musician

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Resonating with the ISME 36th World Conference theme, *Advocacy and Sustainability in Music Education*, CEPROM 2024 focused on the continuous advocacy that higher music education needs to ensure its sustainability and relevance for society. The CEPROM Pre-Conference Seminar explored how advocacy in its multiple forms is essential to the promotion of higher music education in all fields, to support access to the varied array of professional music paths that are available around the world.

This edition marked the 50th anniversary of CEPROM, one of the earliest commissions to be created in the ISME realm. Within the frame of ISME's 70th Anniversary milestone, we celebrated the advocacy of CEPROM members who since 1974 have strived to nourish and preserve a space for reflection and discussion around higher music education's key issues.

New challenges and opportunities resulting from the recent COVID-19 lockdown situation, the evolving economic/ecological global crisis, as well as on-going threats to peace around the world, call for a creative effort to put music in its place as a much-needed resource for human development. We honor the enthusiastic advocates who have sustained the CEPROM lifespan of half a century while we strive to create space for the younger generation of musicians and educators through activities tailored for them.

Theme and Topics

The title of the 25th edition was "Advocacy and Sustainability in Higher Music Education: Nurturing professional musicians' ever-expanding pathways and roles in changing societies". We invited musicians involved in tertiary level education, as well as students, educators and researchers of

all fields of music professionalism, to come and share their research, observations, experiences, and inspiring practices through presentations in six different formats. Furthermore, the seminar allowed space across the entire event for informal discussions between delegates, building knowledge and understanding that transcended international boundaries. CEPROM believes in the power of collaboration, so it is our wish to learn from the particular experience of the delegates as active art advocates shaping the future of music professionalism.

Topics included:

- Advocacy and sustainability in Higher Music Education systems around the world
- Advocacy for change: Innovative pedagogical approaches in tertiary level music studies
- Post-pandemic outcomes that affect/reshape the sustainability of music occupational niches
- New opportunities for the sustainability of higher music education through technology: The lessons of lockdown
- Advocacy in building collegiality: Collaborative options that come to question regular teaching practices in higher music education
- Forming tertiary music students as advocates for relevant engagement with their communities: Innovative experiences, strategic proposals, meaningful actions
- Transformative impacts and creative music practice alternatives in higher music education to tackle the multi-faceted crisis of our time: Music for ecology, peace, and respect.
- Making new space/s for tertiary music education and music making, identifying new educational opportunities as society changes and develops.

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Special Guest Presenters

The seminar opened with the keynote speech “Music school teachers’ professional position in Estonian society: Finding the balance between traditions and sustainable innovation” presented by Kaisa Vähi, Estonian native and doctoral candidate at the Sibelius Academy, Uniarts Helsinki. Through an incisive analysis of the reality of her country, Vähi introduced us to the tensions that emerge from political and social changes that are reflected in the pedagogical approaches to music education in Estonia. It was an interesting way to come close to the spirit of the host country, from the insights of this brilliant young researcher.

Continuing with the intention of connecting with the educational and artistic offerings of our host institution, we invited three outstanding EAMT professors who introduced us to some of their academic work. Anne-Liis Poll and Anto Pett invited us out of our chairs and expertly led us through contemporary vocal improvisation, generating an unforgettable moment of group creativity. In turn, pianist Kristi Kapten presented the paper “Creating flexibility and integration in the curriculum at EAMT by encouraging self-directed learning”, a topic of central interest to our seminar attendees.

On the closing day, we were honored by the visit of internationally renowned researcher Michaela Hahn (University of Music and Performing Arts, Vienna). Her keynote speech “How collaboration can enhance professionalism and transform music education” urged us to find ways

of collaboration at the institutional level, which go beyond the commendable but sometimes insufficient individual faculty initiatives and have the power to profoundly transform careers in music education. It was a perfect closing for a seminar where the topic of collaboration, so closely linked to advocacy and sustainability, was one of the most addressed from different perspectives.

Overview of ISME activities

Two moments were dedicated to the dissemination of ISME activities. On the one hand, Jody Kerchner and Hayden Mitt informed us about the mission and activities of the ISME Student Chapter, a powerful space that is gathering young delegates from all over the world and motivating them to participate in various ways in ISME, helping to increase dramatically the membership numbers in the society. On the other hand, the ISME liaison person for CEPROM, Julie Ballantyne, explained the significance of the eight-commission scheme that forms ISME and its articulated work with the society. It was a necessary talk since this seminar had a majority of attendees who were approaching ISME and CEPROM for the first time.

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CEPROM Sessions

Oral Presentations Overview

The full papers in the first section of this proceedings address the problem of the sustainability of musical careers and show possible and concrete ways to achieve it. The works of Pike, Rowley, and Blom, set in the context of higher education, explore resources that can be implemented to help students at different levels develop their professional paths and identities. Through in-depth interviews, Pike investigates the expectations, concerns, and perceived obstacles of a group of doctoral students, in a labor field described as changing and unpredictable. Her conclusion encourages institutions to strengthen mentoring schemes to help these young professionals identify their specific training needs and better plan their careers. These searches are better directed when based on a growth mindset which, as Rowley explains, enables students to adapt better and faster to new challenges and capitalize on their experiences more efficiently. Rowley's study is located at the undergraduate level, and is framed in social identity theory to investigate the positive impact that being involved in work experiences produces at the identity level, in the particular case of her research, in the form of internships at the University of Sydney.

One of the activities that can also enhance an attitude of advocacy towards the future profession is to get involved as a research student collaborator, as Blom illustrates in her work. The research arena puts students and teachers in a common place of learning (although in distinctive roles) where collaboration is essential, thus leading to the recognition of their own abilities and the vision of possible professional paths that can derive from them. At the same time, the benefit that the researchers report in contact with the fresh approach of the young people involved

in the project is highlighted, and how much this contributes to the sustainability of the entire system.

The two works that complete this section step out of the educational field to place us in social reality and how music is present in everyday life, in very contrasting circumstances. Watson makes a comprehensive picture of the different resources that Australian symphonic organizations have implemented to cement their sustainability and strengthen ties with their communities at various levels. Her work provides commendable examples of creativity and social commitment of symphony orchestras in partnership with associations, ranging from promoting the development of employability skills of young musicians (performers, composers, and conductors) to the creation of varied workspaces associated with the entertainment industry, including attending to the particular needs of orchestral professional musicians. On the other hand, Mitchell leads us to reflect on what happens when catastrophic situations beyond our control, such as the pandemic or climate disasters, dislocate the life of a community and that of its artists. Music here appears with all its potential as a backbone of social ties, and we learn how solidarity and advocacy come together to refound the work, dreams, and hopes of musicians and music students of Lismore, Australia, thus generating new sustainability for art.

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Moving to the second section of the proceedings, we find a group of papers that address the advocacy for change in higher music education pedagogical approaches. It opens with a work from the REACT consortium, presented by Dalagna, which proposes an interesting paradigm shift in the teaching of performance at the university level. Through the incorporation of values and principles of artistic research at the early stages of performance careers, the aim is to guide students towards a deep exploration of their aspirations and possibilities, in dialogue with the art world, resulting in a contextualization of themselves and their performance practices. Critical thinking and creativity are at the core of this valuable pedagogical proposal.

In line with the need to accompany students in the exploration of new spaces and opportunities for music in today's society and prepare for its growing and changing demands, the following three works aim to strengthen the acquisition of specific skills, from renewed perspectives. Zhukov raises the importance of sight reading, as a skill that opens up opportunities in different job fields and must be trained from the first stages of one's career, though currently overlooked by most performance programs. Brown and Thomson warn about the internationalization of the space of musical productions in Australia, previously dominated by the English language, and the consequent importance of incorporating the study of foreign languages in singing and musical theatre careers, for better global job insertion. Ilomäki focuses on the aural skills that benefit musicians in any professional area, and the pillars on which their permanent development is based. Having this skill, which is an asset to any of the different musical professional niches, can help to quickly adapt to different job proposals, in an ever-shifting labor scenario.

Closing this section, we find two works that provide new options for the assessment of performance in the context of a student-centered teaching scope. The first study is applied to chamber music and the second one to popular music ensemble performing, but they could be extendable to other performance genres. Boucher describes the positive difference in the self-assessment that chamber groups make after a performance, when based on the systematic observation of videos, and highlights the potential video feedback has for the development of self-regulated music practice. Sharing a similar line of thought, Mesiä stresses the necessity to reconfigure

the evaluation instances of performative careers to align with the view that puts the students at the centre of their own professional development. Her 360-degree assessment model puts together an evaluative device that articulates the opinions of a diverse group of actors (including the performer him/herself), who with their diverse perspectives, can take into consideration a greater number of aspects in the performance, thus generating a rich and broad feedback for the evaluated student.

The third part presents a series of works where creativity is the main driving force for both research initiatives and pedagogical and social interventions. The first two papers report community actions where music and its creative manipulation emerge as an unparalleled resource for inclusion and equity. Feichas and Gregory describe a series of improvisation and music creation workshops for young people carried out in Belo Horizonte, Brazil, with the purpose of bringing what is usually perceived as marginal to the centre of the scene. Kerchner, in turn, reports on a musical creation initiative housed at the Grafton Correctional Institution, where the inmates of the prison choir experimented with songwriting through the DocSong program. Both papers open up the question of where and when music education occurs, and show possible paths towards a better quality of life through the creative exploration of music in every possible social scenario. The advocacy of these presenters is something to celebrate.

The two papers that follow return us to the academic environment to explore paths of creativity in materials and practices. Burrows analyzes a scarcely-studied subject, as it is the composition of pedagogical works for piano designed specifically for adolescent students in their first year of study, framed in the creative practice research methodology. Sikk, in turn, investigates the processes of improvisation and collective creation in the classroom and proposes a strategy that helps to focus the work more efficiently and free the imagination within pre-established guidelines and group dynamics: the evoking teleodynamic system.

The section closes with two works that promote creativity and participation in the concert hall realm, aiming to create deeper ties with audiences. Vuolteenaho gives an account of her personal experience performing participatory concerts and shares the highly positive feedback collected, which she analyzed through a theoretical framework that articulates the main approaches to audience engagement. Then we turn to the involvement of adolescent audiences through the work of Casas-Mas and Rusinek. The researchers introduce us to Zarza, a Madrid-based project to produce zarzuelas (Spanish operettas) by a cast of young singers and actors, specially designed for a teenage audience. The authors approached the Zarza project from an autoethnographic standpoint that implies a deep immersion in the field. The results were analyzed within the theoretical framework of 4E cognition (embodied, enactive, embedded, and extended mind), which allows for visualizing and articulating the multiple aspects of the creative process as a whole.

In addition to the 18 full papers that were presented orally during the seminar and that make up these proceedings, we enjoyed presentations in other formats, allowing the delegates different forms of participation.

Poster Sessions

In this edition, we had seven posters, covering a variety of topics:

- ARDILA-MANTILLA, N. & BERILO, I. *Collaboration as a driving force for change: A case example from North Rhein-Westfalia*. Hochschule für Musik und Tanz Köln, Germany
- FUJIMOTO, M. *Qualitatively different faith? Controlled or autonomous internalization of Werkreue in classical musicians: Cause and effects*. The University of Tokyo, Japan
- GARCÍA-TRABUCCO, A. *Music identity development among college students. Shared experiences of a group of performance teachers*. Universidad Nacional de Cuyo, Argentina
- HANSON, J. *Preparing for the “Age Wave”: Andragogical and heutagogical perspectives of adult popular music learning*. University of Memphis, USA
- LORENZINO, L. *The Global Leaders Institute: A brief history of an online social entrepreneurship program for musicians*. McGill University, Canada
- MATEI, R. *Principles and values in Western Classical Music (wcm): A survey-based study*. Johns Hopkins University, USA
- MITT, H. *Rural Queensland music scenes: Phenomenography and the ‘regional problem’ in Australian music*. University of Queensland, Australia

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Workshop Sessions

Each of the three days closed with a workshop. These were:

- CANHAM, N. *The creative career constellation*. Monash University, Australia
- LÓPEZ-ÍÑIGUEZ, G. *Caring for gifted children who study in higher education and work as professional musicians*. Sibelius Academy, Finland
- TOMATZ, M. & BRODY, J. *Wellness lessons learned and shared: Taking care of yourself, your students, and the music*. University of Colorado, USA

Pecha-Kucha Sessions

Rescuing one of the positive aspects of virtuality, which is the possibility of granting participation to people who cannot attend the meeting in person, a Pecha-Kucha space was created, exclusively for advanced students. The six pre-recorded presentations, representing contributions from young researchers from Paraguay (2), Argentina, Norway (2), and Finland were screened in a single session, attending to the brief and predominantly visual nature of this format. These were:

- CARMONA, D. *Improvisation in the Paraguayan polka: Analysis of Paraguayan musicians' performances*. Universidad Nacional de Asunción, Paraguay

- DUE, V. *The boundary-work of ever-expanding pathways and professional roles*. Norwegian Academy of Music, Norway
- FUNES, N. *Musical research in Paraguay from the final degree projects in music at UNA*. Universidad Nacional de Asunción, Paraguay
- KESKINEN, K. *Fostering singers' professional sustainability through expanding professionalism of voice teachers*. Sibelius Academy, Finland
- SKI-BERG, V. *Podcasting for a sustainable higher music education: Expanding pathways with new professional roles and audiences*. Norwegian Academy of Music, Norway
- SOSA, F. *Mapping the scene of virtual live performance. A resource with potentialities for the instrument studio*. Universidad Nacional de Cuyo, Argentina

Symposium Session

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The academic offering was completed by the symposium *Exploring aspects of Higher Education Music (HME) study that influence career pathways*, which included the following papers:

- BLOM, D. *The music doctorate as career path*. Western Sydney University, Australia
- PIKE, P. *Preparing for career through graduate teaching, research and service*. Louisiana State University, USA
- ROWLEY, J. *Documenting aspirations as a way to encourage career pathways*. The University of Sydney, Australia