

# **Challenges and prospects: arts-based research in music**

**28/11/20**

**Online roundtable discussion**

**18:30-20:00**

**Organised by the Critical Music Research Laboratory, University of Macedonia**

**12th Interdepartmental Musicological Conference**

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The aim of this panel is to discuss the import and input of arts-based research in music. Arts-based research has emerged during the last decades as a new area of inquiry into a wide range of epistemological issues and methodological approaches concerning the role of art in research and the role of research in art. A key tenet in this intellectual lineage is that reality is complex and multifaceted, and that art is a sensory and affective way of *being* in the world and of *knowing* the world, different from and supplementary to the verbal, linear ways of investigating and expressing experience. The term ‘arts-based research’, sometimes interchanged with the terms practice- or performance-based or -led research, is used to denote a diverse body of work, in which one or more art forms or processes are involved in the doing of research. The role of art in this work is, variously, to elicit information, to analyze data, and/or to present research findings. Arts-based research in music is a dynamic, rapidly evolving field which promises to carve out new research methods and directions and to reshape the institutional identity, funding opportunities, public interfaces, and interdisciplinary borders within the diverse field of music studies (musicology, ethnomusicology, music education, etc). Debating on the multiple practices, theories, methods, and politics of arts-based research may enlarge our view of what constitutes music practice as research and suggest new ways to produce and advance knowledge.

### **Participants**

**Alexandra Balandina**, Ethnomusicologist, Associate Professor, Ionian University

**Angelica Cathariou**, Opera singer/Vocal performer, Assistant Professor, Department of Music Science and Art, University of Macedonia

**Lida Stamou**, Music Educator, Professor, Department of Music Science and Art, University of Macedonia

**Emily Worthington**, Clarinetist and researcher in musicology and performance, Director of Research Centre in Performance Practices (ReCePP), University of Huddersfield (UK)

### **Moderator**

**Eleni Kallimopoulou**, Ethnomusicologist, Assistant Professor, Department of Music Science and Art, University of Macedonia

The roundtable panel discussion will start with a round of short talks by the participants and will be followed by discussion

**Emily Worthington**

*Beethoven Transformed: Practice-as-Research in Historically-Informed Performance*

The field of Historically-Informed Performance (HIP) in Western Art Music is one of the longest-standing areas of practice-research in the arts, with its own methods, theoretical debates, and political tensions. In this talk I will consider how I have situated my own work within this field, while simultaneously attempting to open a dialogue between HIP and practice-research in other disciplines. The talk will be illustrated by references to my most recent project *Beethoven Transformed*, which offers practice-based insights into the late-eighteenth and early-nineteenth century practice of Harmoniemusik (wind ensemble music). Questions addressed by the project include: how can current theorisations of embodied knowledge explicate the role of embodied re-enactment in historical research? How can professional practice be incorporated into current UK research culture? To what extent can performances and recordings directly communicate research findings without supplementary outputs such as journal articles?

**Lida Stamou**

*Storied documentation in the form of autoethnographic narration as a tool for a deeper understanding of how children live and learn in music*

The purpose of the short talk is to reflect on previous research work by me (Lida Stamou) and prof. Peter Gouzouasis of British Columbia University, in the context of our efforts to deepen our understandings of how to use documented evidence gained from children's authentic, lived experiences to better understand how children live and learn in music. We collected "learning stories" and "ordinary moment" observations from our own practice as we worked with children, and narrated them as autoethnographies, to capture and communicate the rich nuances of the learning environment. A critical aspect of this inquiry was the explanations/reflections (titled as "exegesis") that we provided to these short, creative non-fiction stories. These exact acts of writing detailed narrations and the corresponding explanations/reflections on these stories and moments, not only lead us at gaining deeper insights into children's musical thinking and learning, but also changes our image of the child and facilitates a glimpse into where we are, ourselves, in our journey as musicians, researchers, and educators.

**Angelica Cathariou**

*The vocal performer's atelier: Notes on the performer-composer collaboration in Music Theatre of the late 20th and 21st century*

A brief discussion, from the vocal performer's point of view, of a project of collaboration with four composers undertaken in the course of a four-year research, from which five new Music Theatre works have emerged as well as the release of a CD and performances in Italy, Greece and the UK, thus offering the possibility of realizing the importance of shared work within a framework of experimentation, openness, integrity and confidence.

**Alexandra Balandina**

*Performance as ethnographic research in Ethnomusicology: embodied experience and body knowledge in music research*

How do ethnomusicologists use performance-based research? Can we consider music performance as an indispensable part of ethnographic research in ethnomusicology? Is performance-based research the ethnomusicologists' way to do embodied research and acquire body knowledge of a music culture? How can ethnomusicologists use music performance as a medium of translating their research experience? I will attempt to answer the above questions in my presentation by referring to the history of performance as a research methodology in ethnomusicology, drawing, at the same time, on my performance based research during ethnographic fieldworks in Greece and Iran.