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| **Instruction in music masterclasses: The interactional accomplishment of learning, teaching and institutional identity** |
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| **Background** |
| This interdisciplinary project focuses on teaching and learning in music masterclasses. Researchers from the Education, Music and Sociology departments at the University of York will collaborate with Live Music Now (LMN), a UK charity which utilises masterclasses as part of its training for professional musicians. The research aims are: 1) to explore the rich social interactions between masters, students and audience members in areas such as peer- oriented teaching and negotiation of learning priorities in an innovative ‘curated’ multi-master approach currently being developed by LMN; 2) to investigate how learning is experienced by audience members, and to consider what would facilitate observational, empathetic learning for future masterclass audiences, especially in Higher Education. In addition to video analysis, and questionnaires and interviews with musicians, the researchers will undertake an intervention study to explore observational learning in the masterclass. |
| **Aims & Design** |
| The current project has two research objectives. Firstly, it builds on an ongoing analysis of the structures of institutional interaction, and the discursive emergence of learning by detailing the innovative multi-master model through a CA approach. In addition to verbal dialogue, this includes the study of movement-in-interaction (body orientation, gestures, gaze, etc.) in relation to musical expression and performance (King & Ginsborg, 2011; Godøy & Leman, 2010). Particular emphasis is being placed on those aspects produced for and in interaction with audience members, which are examined through the analysis of filmed data recorded at LMN masterclasses.  Secondly, the project explores audience member learning. While practical musical skills are still generally transmitted through the master-apprentice model (Jørgensen, 2000), understanding and facilitating observational reflective learning provides an important alternative (Daniel, 2004). A pilot study by the applicants has demonstrated a need to explore audience learning, and the importance of preparing audience members to consider pedagogical aspects and to extract and apply transferable elements. This is in line with research that shows that insights gained through guided observation can aid the development of critical thinking, increased preparation for performance, and reflective learning skills (Hunter & Russ, 1996, Blom & Poole, 2004). |
| **Funding** |
| Haddon, E., Reed, D. and Szczepek Reed, B. 1.1.2012 – 31.7.2012 ‘Tradition and innovation in the masterclass: a multidisciplinary evaluative study’, University of York Pump Priming Fund, £9583.  European collaborators |
| **Impacts** |
| Presentations:  March 17-20, 2012: Reflective Conservatoire Conference, Guildhall School of Music and Drama, London. Paper: *Masterclass learning: An interdisciplinary perspective*. With Liz Haddon and Darren Reed  July 10-14, 2011: 10th Conference of the International Institute for Ethnomethodology and Conversation Analysis, Fribourg, Switzerland. Paper: *‘Performing teaching and the teaching of performance: A conversation analytic investigation of vocal masterclasses.’* With Darren Reed and Elizabeth Haddon.  April, 12-16 2011: 7th International Research in Music Education Conference, Exeter, UK. Paper: *‘”Does this make sense?” Collaborative learning and teaching strategies in vocal masterclasses’*. With Elizabeth Haddon. |
| **Publications** |
| Reed, D., Szczepek Reed, B. and Haddon, E. (2014, forthcoming). The topicalisation of the ‘learnable’ in vocal masterclasses. *Social Semiotics*.  Szczepek Reed, B. and Reed, D. (2013, forthcoming): Actions and interactions as components of instruction in music masterclasses. In: B. Szczepek Reed and G. Raymond (Eds.) *Units of Talk – Units of Action*. Amsterdam: Benjamins.  Szczepek Reed, B., Reed, D. and Haddon, E. (2013, in press): NOW or NOT NOW: Coordinating restarts in the pursuit of learnables in musical masterclasses. *Research on Language and Social Interaction*. 46(1). |