

---

## **Does composer-performer collaboration stimulate creativity? A study of string players**

Agata Kubiak

London College of Music, University of West London

Composer-performer collaboration is a phenomenon connected with new music performance. This unique social situation often creates an opportunity of an artistic dialogue that would not occur otherwise. New music performance has been a rich source for music academia but as stated by Fitch and Heyde (2007): 'Very little attention has been paid to the performer's potentially significant mediation between composer and piece'.

In this paper I examine advantages and challenges of composer-performer collaboration. Through analysis of the rehearsal process and communication as well as semi-structured interviews with participants and professionals I am able to gain insight into the process and ask important questions about the nature of authorship in new music performance. Pieces involved in this research range in culture from neo-romanticism to spectralism and require creative involvement from the performer at different stages. I look for and examine sources of creative stimulus and determine how these ideas can be linked with one of the major cognitive psychology approaches to creativity, which is problem finding (Getzels, Csikszentmihalyi 1989) and solving (Ericsson, Weisberg 1999, 2006).

In my presentation I will use rehearsal footage from rehearsals of 'Six Spiders' by Bartek Szafranski and 'String Quartet no9' by Martin Jones as well as interviews with world renowned new music specialists: cellists Neil Heyde and Lawrence Stomberg and a violinist Timothy Schwarz. The presentation will also include live violin demonstration.

Born in Poland, Agata started her music education at the age of 6. After graduating from Stanislaw Moniuszko Music College, she moved to London and continued her studies with a world famous professor Stephane Tran-Ngoc. Agata completed her BMus at London College of Music with a First Class Honours in 2011. Since graduating she has toured Europe and Asia with Avizo String Quartet, I Maestri Orchestra, Symphonic Orchestra of India. She then returned to LCM to continue her studies at a postgraduate level and graduated with a distinction in 2014. Agata is currently a PhD candidate researching creativity and new music in classically trained string players. She plays 2nd violin in Konvalia String Quartet with which she performs new music regularly. She is also a jazz singer, she writes and performs with her own jazz group. She was a finalist in the Riga Jazz Stage international jazz competition and got included in top 20 female jazz singers by the european jazz magazine Jazz Forum.

---

## **The development and application of a measurement tool for assessing children's vocal performance on songs**

Ana Isabel Pereira

CESEM, NOVA FCSH

Helena Rodrigues

CESEM, NOVA FCSH

Research on the influence of text and neutral syllable on children's vocal performance has shown inconsistent results. Furthermore, the influence of teaching songs starting with melody and words

or with the melody sang in neutral syllable, adding the words later, has not been addressed in depth. The purpose of this study was to develop two valid and reliable rating scales to assess children's vocal achievement in two songs presented in both manners. These rating scales comprised two dimensions (tonal and rhythm) with five criteria each. Children aged 4 to 10 ( $N = 135$ ) attending regular music classes in a city private school were individually audio recorded in two moments: (a) after an instruction phase of four weeks singing song A with neutral syllable and song B with text; and (b) three weeks later singing song A with the text presented over this period and song B again with text. Three judges rated children's performances after being provided with samples of good, average, and poor performances on each dimension and having discussed the application of each criterion. Content and construct validity were assured by both authors according to a Music Learning Theory based-curriculum. Item analysis revealed that all items from difficulty and discrimination indices were within an acceptable range in both moments for both songs. Inter-rater reliabilities were high, ranging from  $ICC(2, k) = .878$  to  $.951$ . Results are discussed in terms of the use of rating scales to investigate progression on children's performance depending on the song-teaching strategy.

Ana Isabel Pereira is a PhD student at FCSH/NOVA with particular interests in music learning, vocal development, assessment and music for children from kindergarten to age 10. She holds a master's degree in Music Teaching in Basic Education from FCSH/NOVA and a B.S. in Environmental Engineering from IST/UL. She currently works in the Project "GermlnArte – Artistic transformation for social and human development since infancy" supported by Calouste Gulbenkian Foundation and she is a guest teacher at ESELx/IPL in the B.A. in Music in the Community and Basic Education. She continues to work with elementary general students and children's choirs.

Helena Rodrigues is a professor at the FCSH/NOVA in the Department of Musical Sciences. She is a researcher at the Center for Studies in Sociology and Musical Aesthetics (CESEM) and founded the Laboratory of Music and Communication in Childhood (Lamci). She was a Researcher Fellow of the Royal Flemish Academy of Belgium for Science and the Arts. She has published many papers of a diversified nature, with special emphasis on Music Learning Theory by Edwin Gordon, since 1994. Since 2002, her work has also been influenced by the ideas of Colwyn Trevarthen and, more recently, she has been interested in physical theater and somatic education. She is the artistic director of Companhia de Música Teatral, and the coordinator of GermlnArte Project and the former project Opus Tutti. She is often invited to present in conferences and workshops about her current projects related to arts for childhood.

---

## **The circulation and success of European films related to music in the European Union (1996-2016)**

André Lange-Medart

The paper will analyse a corpus of 309 European feature films related to music released in the European Union between 1996 and 2016.

Films related to music are defined as films in which music or musical life can be considered as the main component/argument of the work. It may include recordings of concert, film opera, documentaries, biopics of musicians or composers, but also fiction involving musicians or characters driven by their interest for music. Musical "alternative content" (i.e. live broadcasting in digital theaters of concerts) are excluded from the corpus.