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Research on music composition: Issues of creativity and collaboration

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Programme for CETL/RCVTM launch conference 'Teaching, learning and performing music': Saturday 1 July 2006

9.15-10.15	<i>Registration (Foyer)</i>				
	Lecture Theatre	Conference Room	Seminar Room 1	Seminar Room 2	Seminar Room 3
10.15-10.30	<i>Welcome</i> L. Merrick				
10.30-11.30	<i>Keynote lecture</i> R. Parncutt Can researchers help artists? Performance research for music students				
11.30-12	<i>Coffee (Eatery)</i>				
		<i>Research and practice in the conservatoire</i>	<i>Classroom teaching</i>	<i>Future musicians and musicians' futures</i>	<i>Improvisation and popular music</i>
12-12.30		J. Mills & R. Burt What can music education research contribute to a conservatoire?	C. Preston An investigation into the nature and quality of children's experiences of group composing in the secondary classroom	S. Kamin Influences on the talent development process of non-classical musicians: Psychological, social and environmental influences	K. Dyson Enhancing instrumental and vocal teaching through improvisation
12.30-1		C. Parsonage, P. Fadnes & J. Taylor Integrating theory and practice in conservatoires	E. Dobson Research on music composition: Issues of creativity and collaboration	A. Ivaldi Talking 'privilege': barriers to instrumental playing in adolescents' talk of musical role models	L. Gibbs Keeping improvisation 'dangerous'
1-1.30		C. Duffy & I. Papageorgi Investigating musical performance: Comparative studies in advanced musical learning	K. Buchanan Working with musicians in the classroom	C. Mera-Nelson Moving in an antediluvian world? New horizons, new boundaries for musicians	A. Bates, C. Golding & R. Wilshire Are three chords enough? Assessing popular music performance
1.30-3	<i>Lunch (Eatery)</i>				
2.45-3.30	<i>JRNCM Chamber Orchestra Concert (Haden Freeman Concert Hall)</i>				

		<i>Instrumental and vocal teaching in the conservatoire</i>	<i>Performance anxiety and enhancing well-being</i>	<i>Singing confidence and development</i>	<i>Pianists</i>
3.30-4		S. Baines A model for enhancing instrumental and vocal teaching (University of Leeds): Reflective practice, independent modes in a group environment, specialism and non-specialism	F. Lau Exploring similarities and differences in the musical performance anxiety of children and adolescent piano pupils	K. Wise & J. Sloboda Assessing the musical skills of the self-defined "tone-deaf"	S. Anderson 'Sound before symbol' revisited: a holistic approach to playing the piano
4-4.30		H. Gaunt 'Your role is to get rid of your role': Autonomy and dependence in one-to-one instrumental/vocal tuition in a conservatoire	D. Wilkinson An ordinary fear: Demystifying performance anxiety in the conservatoire	K. Wise, A. Lamont, L. Brown & E. Hodgson Musicians who think they can't sing? Exploring singing confidence in a student population	A. Rosser The role of the piano accompanist when performing with a soloist
4.30-5		R. Bowman The videoing and dissemination of one-to-one performance teaching: the Nice Academy video project	E. Mäkiritä Feeling better, performing better? The perceived impacts of a holistic top performance & well being music performance enhancement course	V. Pike Educational and cultural influences on the development of voices from 13-21 years in Sweden, Finland and Estonia 2002-3	J. Oakland The face of anonymity: a study of the role played by the repetiteur in opera production
5-5.30	<i>Tea (Eatery)</i>				
5.30-6.30	<i>Keynote lecture</i> J. Sloboda Mozart in Psychology				
6.30-7.15	<i>Cello and piano recital</i> Tania Lisboa & Elizabeth Mucha Programme to include Bach and Mozart				
7.15-7.45	<i>Drinks (Eatery)</i>				
7.45	<i>Dinner (Eatery)</i>				

Programme for CETL/RCVTM launch conference 'Teaching, learning and performing music': Sunday 2 July 2006

		Lecture Theatre	Conference Room	Seminar Room 1	Studio 3
9.30-11		<p><i>Keynote symposium</i> Action, thought and self in music performance M. Crawford Unresolved dissonance? Subjectivity in music research R. Chaffin Expert memory in solo cello performance J. Ginsborg Expert musicians' preparation for performance from memory: what they say and what they do in rehearsal T. Lisboa Memory in solo cello performance: The performer's perspective</p>			
11-11.30	<i>Coffee (Eatery)</i>				
		<p>PALATINE WORKSHOP <i>Practice-as-research 1</i></p>	<p><i>Technique and the role of technical exercises</i></p>	<p><i>Expert strategies for performance</i></p>	<p><i>Practical workshop 1</i></p>
11.30-12		<p>J. Savage Reflecting through Peshkin's I's</p>	<p>G. Kreutz & C. Schade: Evaluation of myofunctional exercises in music and speech: implications for wind instrument learning</p>	<p>M. Sadakata, D. Hoppe & P. Desain Learning to perform musical rhythms with expressive timing</p>	<p>John Miller (brass)</p>
12-12.30		<p>K. Nummi The practising process of a pianist</p>	<p>F. Windsor, L. Merrick & J. Ginsborg: Rapid tonguing in wind instrumentalists and lingual articulation for speech: Can one inform the other?</p>	<p>P. Holmes: Imagination in practice: A study in the integrated roles of interpretation, imagery and technique in the learning and memorisation processes of two solo performers</p>	
12.30-1		<p>K. Junttu György Kurtág: Játékok and the new opportunities to approach teaching piano</p>	<p>E. Koch: The long-term benefits of teaching technical studies in practice routines</p>	<p>M. Dogantan Dack: From rehearsal to performance: Qualitative transformations in professional music making</p>	↓

1-2	<i>Lunch (Eatery)</i>				
		PALATINE WORKSHOP <i>Practice-as-research 2</i>	<i>One-to-one instrumental tuition [AI]</i>	<i>The professional musician</i>	<i>Practical workshop 2</i>
2-2.30		P. Duesenberry Ethnomusicology and the performer-researcher	G. Dylan Smith: Learning styles and one-to-one instrumental tuition: responding to the pupil as an individual	F. Langendörfer, G. Kreutz, V. Hodapp & S. Bongard Personality differences of orchestra instrumental groups: just a stereotype?	Chris Rowland (strings)
2.30-3		S. Miller The creative process of improvisation in Cuban Charanga performance: A report on on-going research into the Cuban Charanga flute style	V. Rowe: Instrumental lessons: What do they expect? The role of gender in pupil-teacher interaction	R. Burt, L. Oakes & J. Mills Working in music: the trombonist	
3-3.30		D. Harron More than musician?		M. Blank: In perfect harmony: An investigation into communication between co-performers	
3.30-4		<i>Plenary session (whole conference)</i>			
4-4.30	<i>Tea + close</i>				↓