



TRINITY COLLEGE DUBLIN  
COLÁISTE NA TRÍONÓIDE, BAILE ÁTHA CLIATH

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# PERFORMANCE PEDAGOGY

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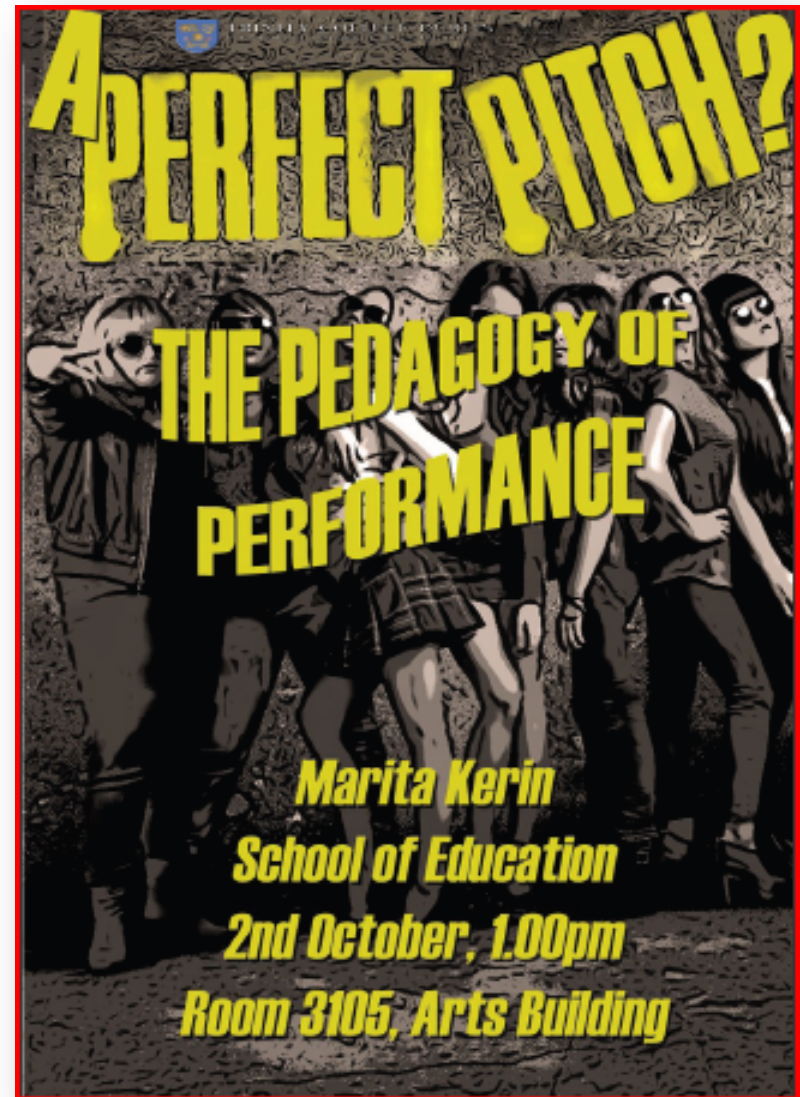
## Research Seminar 1

Marita Kerin  
*In Collaboration with:*  
Mike Grenfell



# Practitioner Action Research

- *Performance Pedagogy Project*
- Reaction to Project
- Impact



# Overview

- **Origin**
- **Rationale**
- **Literature**
- **Research Design**
- **Methodology**
- **Data Sources**
- **Findings**
- **Implications for practice**







# Rationale



## Music Modules

- Practical Musicianship
- Ensemble
- Instrumental proficiency
- Musicianship
- Keyboard Knowledge
- Harmonic Principles
- Aural Principles
- Musical Style



# Performance Pedagogy Literature

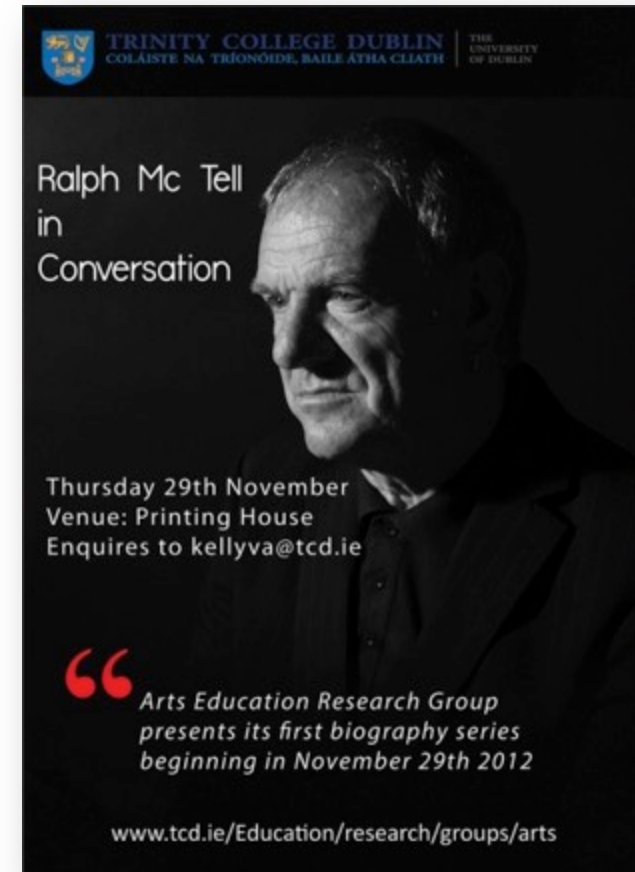


# A Theory of Performance

Consulted widely...

*“People pay to experience - not to see you. The audience must experience...feel...you are the sound creator. You can’t be lazy you must push...push and push. You must never ever allow yourself to be lazy.”*

[Ralph McTell in conversation with Kerin and Grenfell  
TCD 2012]





# A Theory of Performance

*“The sound starts in here  
(pointing to head) it is felt here,  
(pointing to heart) it is made here  
( pointing to hand) but it must be  
felt here (pointing to heart).”*

[John Sheehan In conversation with  
Kerin, TCD 2014]



# Lucy Green



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# What is Performance?

*“A special (ritualistic) event which is set off or set apart from the rest of life. This type of event is present in every society”*

[In conversation with Mike Grenfell & Marita Kerin, TCD 2013]



## Literature

- **Philosophy**
- **Psychology**
- **Sociology**



## The Search Continues



# Performance Research

- Performance Planning
- Sight Reading
- Improvisation
- Feedback
- Motor processes in performance
- Measurements of performance
- Models of music performance
- Physical factors
- Psychological factors
- Performance evaluation

# Defining Performance





# What is Performance?

*“The act of musicking establishes...a set of relationships... between (all) the people that are taking part, in whatever capacity, in the performance”*

Christopher Small, 98

# What is Performance Pedagogy?



The study of performance with a view to  
the teaching of performance

# Question



**What are the essential elements of performance?**

**What are the conditions, encounters or contexts which generate and facilitate performance fluency?**



# Performance Pedagogy Module

- Performance Theory
- Craft of Performance
- Experience a Performance
- Reflect on Performance
- Understand Performance
- Acquire performance fluency

**B Mus Ed  
Performance  
Pedagogy  
Lunchtime Concerts**

**ROOM 3105, ARTS BLOCK  
MONDAY 19<sup>TH</sup> NOVEMBER  
MONDAY 26<sup>TH</sup> NOVEMBER  
MONDAY 3<sup>RD</sup> DECEMBER  
MONDAY 10<sup>TH</sup> DECEMBER**

**ALL CONCERTS 1:10-1:45PM**

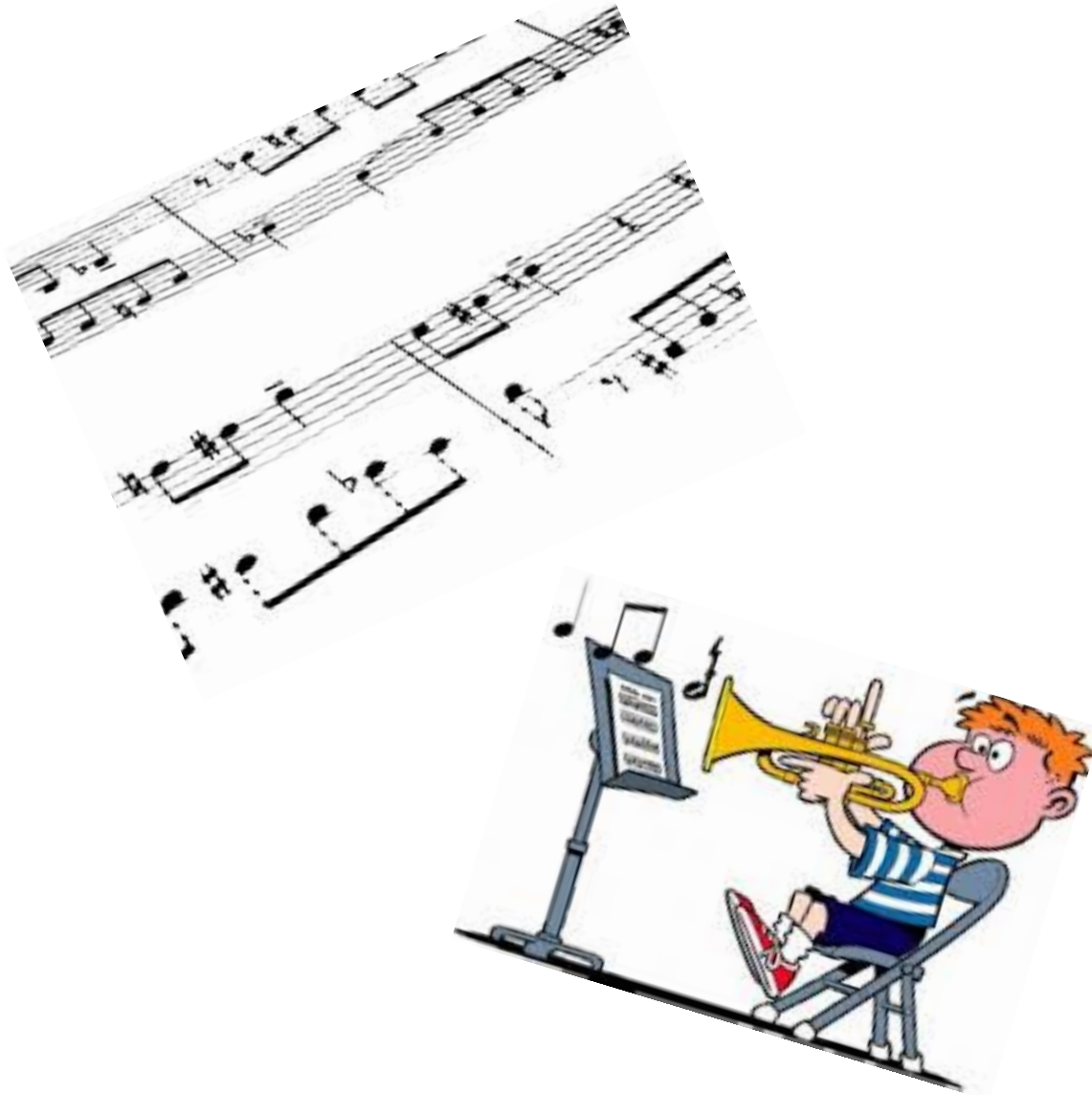
**ADMISSION FREE  
ALL WELCOME**



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- Theory
- Practice
- Experience
- Reflection





# Engagement Disciplines



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# Principles of Performance

1. When people get together with music, something happens
2. In a performance, things come together, mysteriously; and go better than we might anticipate; and better than we deserve
3. A performance can take on a life and character of its own



**4. Any one performance is a multiplicity of performances**

**5. The possible is possible.**

**6. The impossible is possible.**

**8. The Seventh Principle concerns silence**

# Assumptions of playing music together

- Intention
  - Presence
  - Goodwill
- Common Practice
  - Playing in Tune
  - Playing in Time
  - Listening



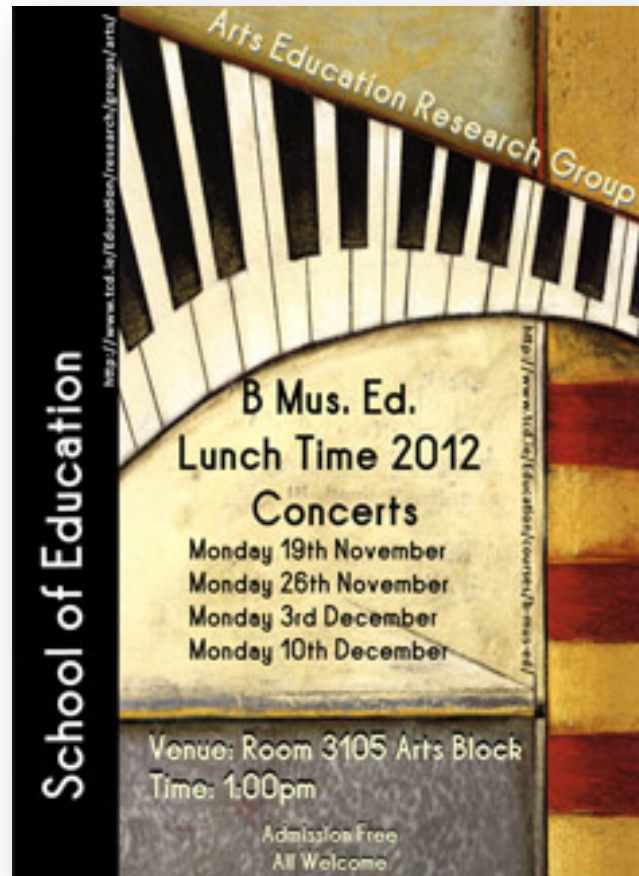
# Craft



- **Yourself**
- **Space**
- **Audience**
- **Instrument**

# The Task

- Organize
- Perform
- Reflect
- Teach







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## Hits from the Movies

**B Mus. Ed. Lunch time Concert**  
**Arts block, Room 3105,**  
**Monday 19th November**  
**1:00pm**

**Free Admission and Popcorn!**



Arts Education Res

## B Mus. Ed. Lunch Time 201 Concerts

day 19th November  
day 26th November  
day 3rd December  
day 10th December

Room 3105 Arts B  
1:00pm

Admission Free  
All Welcome



## A MUSICAL LUNCHTIME

BMUSED Performance Pedagogy Lunch time concert

Come join us for a selection of music from all around the  
world!

Monday 3<sup>rd</sup> December 1pm

Room 3105, Arts Block, Trinity College

Free admission and Christmas treats for all! ☺



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# 1<sup>st</sup> Cycle Summary

*“This module has given me a terrific insight into how I may someday go about organising musical events in a school setting.”*

*“Having to perform in front of my peers reminded me of just how nervous my students may feel”*

*“Watching the other groups working together gave me a valuable insight into the challenges and opportunities of putting on a truly meaningful, memorable performance”.*





## 2<sup>nd</sup> Cycle: Application to teaching performance

How did the performance pedagogy module help pre-service teachers to teach *performance*?

- (a) Which experiences were most useful in teaching *performance*?
- (b) In which ways did the module impact on the teaching of *performance*?
- (c) Construct a framework for a *performance pedagogy* module

# **2<sup>nd</sup> Cycle Methodology**

**10 pre-service teachers on two-week school placement teaching music**

**10 secondary schools**

**Task: Prepare students for State examination in music performance**

**Reflect/report orally and in writing**

# 2<sup>nd</sup> Cycle Data Sources

- ┌ Supervisor observations
- ┌ Semi-structured interviews
- ┌ Questionnaire/ Survey



## 2<sup>nd</sup> Cycle: Analyses



Multiple readings & discussion  
of student reflections

Supervisor/ Teacher reports

Questionnaire

Semi-structured interview





**Craft**

**Context**

**Theory**



**Craft**



**“I thought I was  
getting a recipe**

**bo  
it s  
pr**

**“This is a really  
useful tool, I never  
experienced**

**ecraft  
suit my  
s  
”**

**Majority of the class found the input on  
stagecraft helpful**

- **perspective of audience and examiner**
- **dimensions of the music other than  
technical proficiency**

**perform**



**Theory**

The assumptions were  
the most practical

“better than nothing”

Overall

“ the students really  
connected to the heart  
Much better  
experience”

“ it is within silence that the  
“magical moments” are  
created”. [Having the choir]  
holding a moment for a second  
longer than anticipated while  
surrounded by silence created  
a special moment.....”

Special

focus





**Context**

**“Huge demands on teacher  
- lots of groups and short**

**to be**

**Trainee teachers demonstrated a greater empathy  
with, and greater accommodation of, their students  
as performers**

**years p**

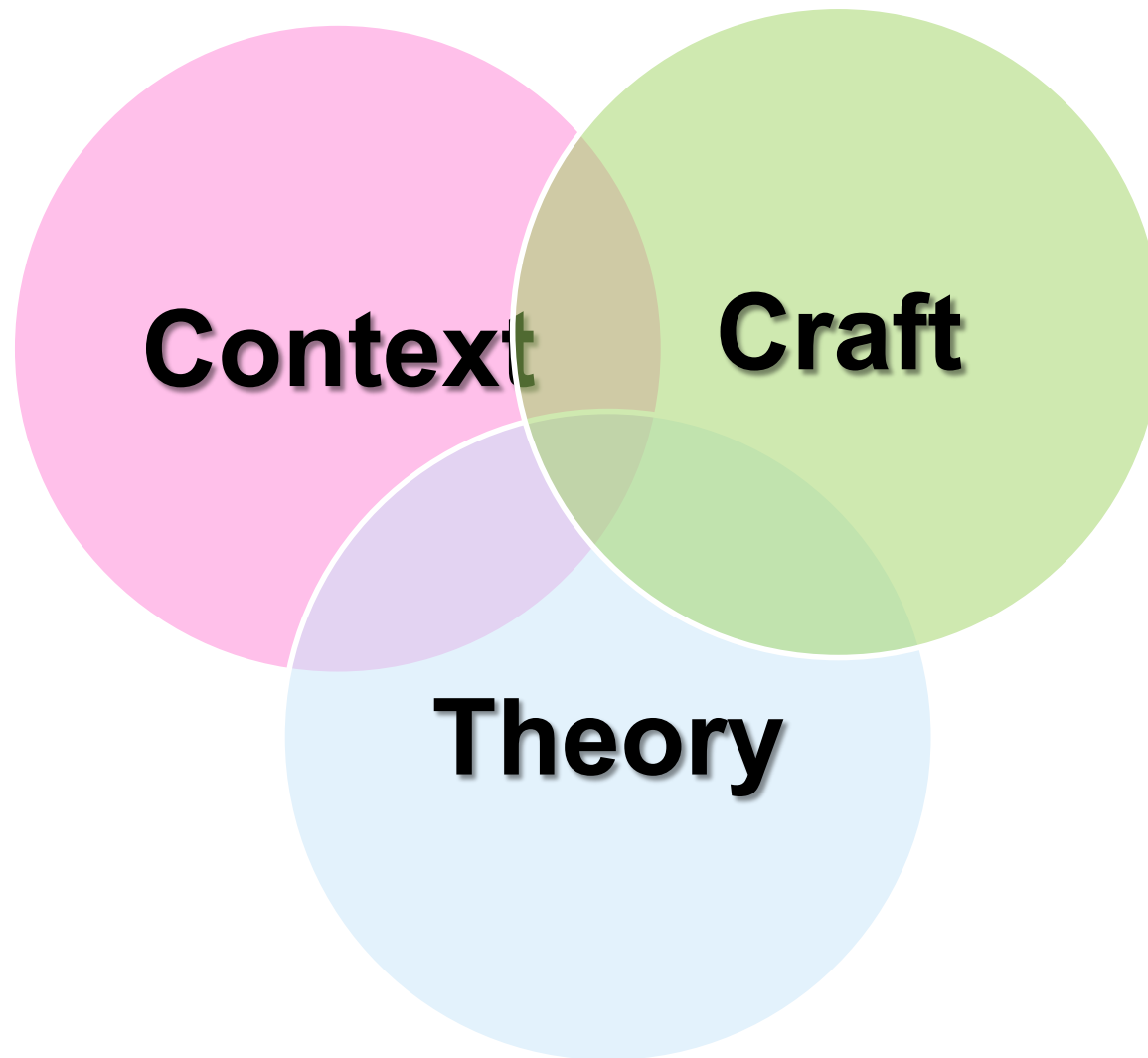
**the class and how to  
minimise them!**

# Summary

## Music Performance...

- Authenticity
- Respect for audience
- Requires self-belief
- Demands self-revelation
- Requires systematic consideration and thoughtful engagement

# Teaching Performance



# Performance Theory

Features of the module	Examples
Theory	Interpretations, Disciplines, Principles, Assumptions Stagecraft
Literature on music performance	Gabrielsson (1999)
Performance requirements	The school syllabus
Lectures, discussion groups, presentations	Class and guest speakers



# Performance Experience

Features of lunchtime performance	Examples
Performance preparation	Repertoire
Random group selection	Poster, Facebook
Programming	Small group feedback
Promotion	
Reflecting on performance	Reflective journals

# Teaching Performance

Features of the teaching experience	Examples
School context	A variety of secondary schools
Lesson-planning incorporating the teaching of music performance	Reference to inputs during the pp module
Questionnaire	Reflecting on the desirability and feasibility of the pp module
Focus group /semi - structured interviews	Further probing in questionnaires and on school experience

# Conclusion

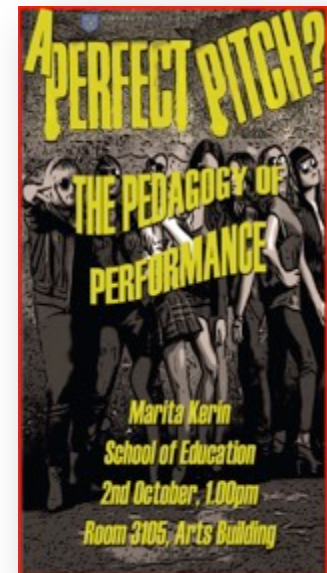
Expanded awareness of themselves as performers...

... a greater empathy with, and greater accommodation of, their students as performers and...

supervisors and students reported changes to practice, based on insights

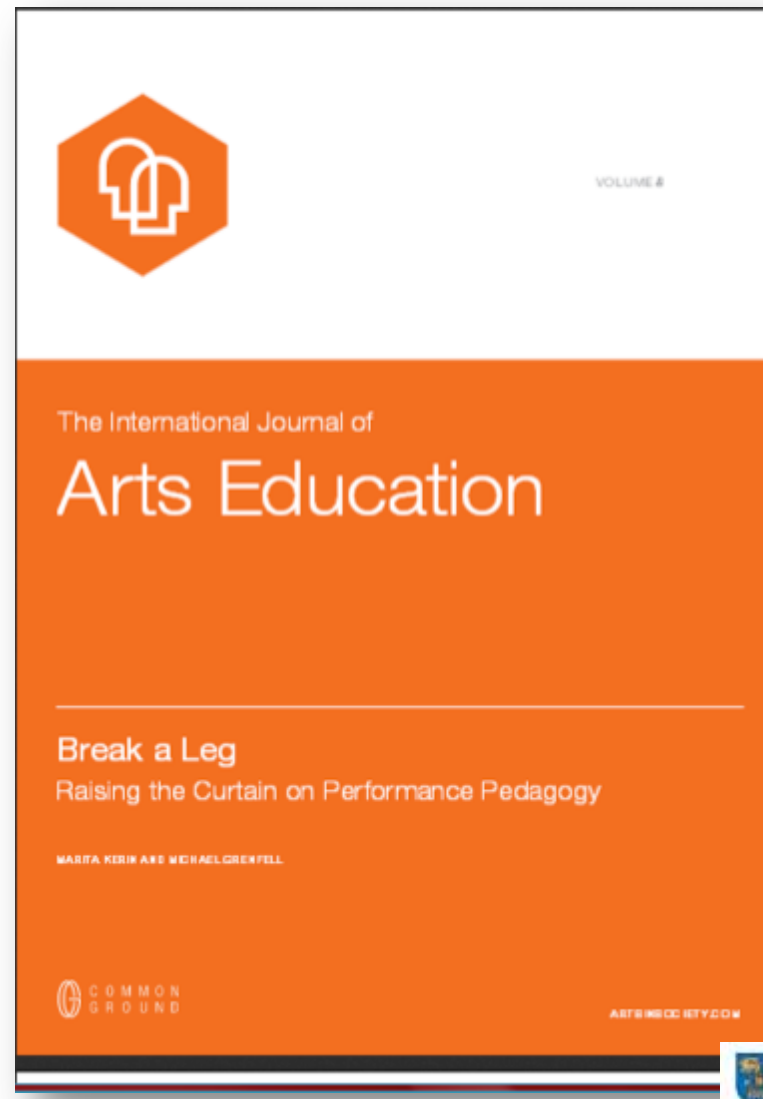
# Conclusion

- Huge buy-in
- Awareness that *knowing about* performance is neither adequate nor sufficient
- Changing behavior is v difficult
- Transferability...





# Performance Pedagogy



# Future Plans

Longitudinal relevance to practice

Beyond music performance:  
embrace the wider application

*In collaboration with Prof MI Grenfell*



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