

Co-constructing a NIME Performance Pedagogy

Juan P. Martinez Avila, Mauricio Prieto Astudillo & Adnan Marquez-Borbon
NIME 2021, NYU, Shanghai, China



University of
Nottingham
UK | CHINA | MALAYSIA



Workshop Outline

1. Introduction (25 minutes)
2. Lightning talks (40 minutes)
3. Breakout discussions (50 minutes)
4. Break (5 minutes)
5. Plenary discussion (40 minutes)
6. Wrap up (20 minutes)

Introduction

Organisers

Adnan Marquez-Borbon. Faculty of Arts, Autonomous University of Baja California

Juan P. Martinez Avila. Mixed Reality Lab, University of Nottingham

Mauricio Prieto Astudillo. Faculty of Arts, Autonomous University of Baja California

Special thanks to Lauren Hayes (Arizona State University) for her talk!

Guest Speaker: Lauren Hayes

Lauren Hayes

Lauren Hayes is a musician, improviser, and sound artist who builds and performs with hybrid analogue/digital instruments. She is Assistant Professor of Sound Studies within the School of Arts, Media and Engineering at Arizona State University where she founded the research group Practice and Research in Enactive Sonic Arts (PARIESA). Her research centers around embodied and enactive music cognition, enactive approaches to digital instrument design, interdisciplinary improvisation, and haptic technologies. Her writing has been published in major journals in her field (Contemporary Music Review, Organised Sound, Computer Music Journal) and her work on interdisciplinarity within research fields in collaboration with Adnan Marquez-Borbon recently was awarded the Best Paper at the International Conference on New Interfaces for Musical Expression.

She has been commissioned by major festivals including the London Jazz Festival, the Huddersfield Contemporary Music Festival with a live BBC Radio 3 broadcast as part of its 2017 International Showcase, and Sonica, for which she gave four sold-out performances inside Hamilton Mausoleum, Scotland, famous for once holding the longest echo of any man-made structure. She has performed extensively across Europe and the US and her most recent release Embrace [Superpang] was included in Bandcamp's Best Experimental Music February 2021. She is Director-At-Large of the International Computer Music Association, and a member of the New BBC Radiophonic Workshop, with whom she has been involved in the Oram Awards, responsible for promoting forward-thinking work from women and gender-marginalized artists.

www.laurensarahhayes.com www.pariesa.com



Workshop Objectives

- **Start a discussion around NIME and education**
- **Share**
 - Experiences
 - Strategies
 - Techniques
- **Reflect**
 - Epistemological and practical issues
- **Generate**
 - Community – Network
 - Collaborations
 - Documentation
 - Research ideas
- **Propose**
 - Future work plans

Discussion Topics

- Personal perspectives on teaching
- Educational design strategies
- Pedagogical / philosophical approaches
- Teaching performance techniques for DMIs
- Communities of Practice
- Classroom activities
- Documenting NIME pedagogical practices
- Improvising as a performance pedagogy approach with DMIs
- Scoring and notating for DMIs

Ongoing Projects

The current workshop themes are drawn from previous work in which the main interest is on ***learning and developing an artistic / performance practice with DMIs***, rather than a general pedagogical approach to teaching, namely design, within a NIME context.

Certainly, as seen throughout the years, both design and performance go hand in hand. However, the learning aspect of performance has been overlooked, and given the many demands that DMI oriented practice and research faces it is worthwhile to focus on efforts that give educational a center point in order to address such concerns.

Throughout the last few years and as result of our own artistic practice, there has been an interest to examine the role of learning and performance within NIME. As such, we began establishing some groundwork that lays some possible lines of work that may orient our efforts.

Here are few a samples.

Envisioning a NIME Performance Pedagogy

(Marquez-Borbon and Martinez Avila, 2018)

This work proposed how the prevailing problem of DMI adoption and longevity mainly lies in a lack of social structures that sustain its musical practice, rather than being a design problem in itself. Such structures lie within learning teaching and learning activities that rely upon alternative musical pedagogies for developing performance practices.

We suggests that an **ecology of learning** is in place such that the dynamics that drive engagement, learner motivation, and goal determination, are in constant change and are both adapted and supported by the members if such community. Teaching is not hierarchical and fixed, nor is learning passive and individualistic. Rather the complex relationships that emerge within this ecology shape how teaching and learning take place.

In this manner, while learning is at the center of group activity, the sharing of knowledge and a common experience also become significant in this process.

Collaborative Learning with DMIs

(Marquez-Borbon, 2020)

This work investigated the development of a community of practice (CoP) for a specific DMI with the goal of developing a performance practice.

In keeping with the ecological perspective, rather than focusing on a teacher and prescribed learning structures, every part of the learning environment (or system) becomes important given that the emergent dynamics that result from the interactions among such elements. Therefore, technological artifacts, people, knowledge, teaching-learning activities, documentation, are equally important.

Learning in this particular context was socially mediated, meaning that every member of the group contributes to this process in different ways. Learning objectives similarly emerge due to both personal and collective conditions.

As observed, ***demonstration, observation, and imitation*** were important in learning.

Art, Technology, and Pedagogy (Astudillo Prieto and Marquez-Borbon, in process)

This project, still in development, proposes a pilot study examining emerging methodologies mediated by technologies, as well as their relationship with **enactive music pedagogical** perspectives and approaches.

The project aims to investigate how the set of sound technologies and new pedagogies promote artistic learning and development in school-age children.

Especially, this research intends to observe the incidence of such approaches on the basic aural discrimination skills, as well as rhythmic and interval relationship skills.

This research proposal has the following research objectives

1. *Observe how the use of critical pedagogical methods, such as enactive music pedagogy, affect teaching practices, learning process and its results.*
2. *Determine the relationship of the practices related to the use of devices with alternative pedagogical perspectives.*
3. *Observe the incidence of the use of devices in educational practices.*
4. *Establish learning outcomes outside the spectrum of the average student.*
5. *Determine how it affects the student's learning and study practices.*

In other words, we aim to observe the differences in outcomes between an enactive-based pedagogy and a traditional music pedagogy, as well as how technologically mediated music learning processes impact such learning outcomes.

This being that current work on enactive music pedagogy shows results limited to a specific context (i.e., group improv with adults) that does not demonstrate any degree of improvements in performance. Instead, the global goal of such work is the development of interpersonal relationships and foster a critical perspective towards our *“being in the world”* through musical practice.

However, we propose that while such goals are indeed important for our way of life, we would like to foster such developments early in children and see these changes being enacted in different degrees of success.

Lightning Talks

Individual Introductions

1. Personal Context (≈1 minute)

- a. Where are you based?
- b. Your experience within NIME

2. NIME & Pedagogy Research Interests (≈3 minutes)

- a. Your experience with Music and NIME in the context of
Education / Instruction / Pedagogy / Designing for Learning
- b. Topics you are interested in discussing

Breakout Rooms

Discussion topics

Communities of Practice → Juan Pablo

Alternative Pedagogies → Adnan

Research Proposals → Mauricio

Goal: develop a work plan

Breakout Room 1: Communities and Practice

Results Document:

Breakout Room 2: Alternative Pedagogies

Results Document:

Breakout Room 3: Research Proposals

Results Document:

Break (5 mins)

Plenary Discussion

Breakout Room 1: Communities and Practice

Discussion Observations:

BR1

Breakout Room 2: Alternative Pedagogies

Discussion Observations:

BR2

Breakout Room 3: Research Proposals

Discussion Observations:

BR3

Conclusions

Calls for Action

1. Contact list

- a. See shared document
- b. Email breakout sessions report

2. Future work, actions and follow up

- a. Establishing future working groups from breakout sessions
- b. Delineating research objectives and potential paper collaborations
- c. Explore a special edition for a journal
- d. Create a NIME pedagogies research network
- e. Set a tentative timeline with meeting dates and specific goals to achieve

Contact Form



<https://forms.gle/6eYBYae4hVSz9UqVA>