Introduction: Making History Through Music Performance and Education

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Generally, schoolteachers educate their pupils in the early Baroque era as a school project in one way or another. They may listen to music, discuss literature, politics, historical events, watch a theme-related film and present a YouTube clip with an excerpt from a (perhaps randomly selected) performance of a canonical opera. Through such a project something important happens. The pupils form a conception of what the Baroque era was, based on the teacher's structured guidance (a person who may have no formal musical training whatsoever, cf. Statistisk sentralbyrå, 2019). This concept will follow the pupils as they grow – some will pursue a future in the arts or the humanities, and some will not – and will lay a foundation for how they perceive their cultural heritage. Of course, this understanding of the Baroque era develops further over time and space, and finally results in a general public conception of who we are and where we come from. Hence, there is a pedagogical mandate in caring

for and promoting a cultural heritage, particularly through education. An important question for future endeavours within the historical arts, then, is what we as music teachers actively do and can do to manage and care for our cultural heritage within various educational settings. For example, establish a dialogue of scholarship and artistic practice in line with Article 3 of the Treaty on European Union (EU, 2012). In this volume, therefore, we have invited colleagues from higher music education to examine education, pedagogical settings and early music in combination rather than as separate discourses. The approaches and chapters in this anthology will thus contribute to and bridge the research fields of early music, musicology and music education. With this motivation, the authors of this anthology explore their own educational practices through philosophical and inquiring approaches, rooted in their everyday practice as music teachers and music performers. Therefore, pedagogy is neither the necessary starting point nor a central part of the authors' and educators' own professional understanding. Instead, the word pedagogy points to what arises from the authors' practices rather than what constitutes a defined, path-delineating starting point for that same practice.

Musicians who spend their lives teaching students how to play and interact with music do not necessarily consider themselves pedagogues. Previous research reveals great variations in music educators' self-understanding and conception of their professional responsibilities and expertise (Angelo, 2016; Dobroven, 2020; Kaschub & Smith 2014; Krüger, 2000; Mills, 2004; Nerland, 2003; Nielsen & Karlsen, 2020; Roberts 2002; Schei, 2007). For example, a music teacher might first and foremost percieve him/herself as a professional musician. Accordingly, this self-perception guides their intentions and habitual parameters differently from other musicians, who may consider themselves teachers with a designated, pedagogical mandate with certain responsibilities (particularly flavoured by general educational practices). Moreover, different music performance educators may represent various self-perceptions based on their musical style preferences and affiliations (e.g., from classical music, contemporary music or jazz). This would also be reflected in their terms of employment and what expectations they must meet as teachers in different contexts and traditions. Music education can be said to be of a different

nature than other occupations, as musicians are often allowed more self-regulated teaching activities (within the set boundaries of a course syllabus) where teaching aims, repertoire and teaching and learning designs may differ considerably from individual to individual. What constitutes an often conflicting additional duty, as a result of the Bologna process (The European Higher Education Area, 1999, n.d.) and the merging of higher education in Norway, is an increasing demand for research activities, entrepreneurship and academic skills. Obviously, in higher education these factors influence how music educators perceive their mandate and expertise, as well as how they develop and conduct their music teaching activities (Angelo et al., 2019, 2021b; Bowman, 2007; Ferm Thorgersen et al., 2016). So far, early music seems to have dodged the dedicated focus of researchers within contemporary music education and professionalism, who problematise music institutions and their teachers' self-understanding, mandates and expertise. This volume wishes to contribute to introducing new perspectives to the educational agenda by discussing the accompanying mandates as well as the premises for music education in the twenty-first century through perhaps (at least to some) surprising pathways provided by early music in practice.

An educational canvas

To approach an exploration of educational practice and pedagogy from the outside-in we decided not to settle on any common understanding of what "education" or "pedagogy" would entail beforehand, nor did we agree on any well-construed definition. What we did agree on, however, was that each contributor should base their work on their own practice, from their own perspective, and look at the use of historical music in various educational or pedagogical-by-effect settings. This enabled, as the volume will show, an interesting sort of fuzzy terminological space driven by an implicit understanding of terminologies often contrasting with their professional understanding as higher music education teachers and employees. We hope that our efforts will contribute to broadening the pedagogical and educational fields of study by offering additional outside-in pathways to the subjects.

Moreover, in a defined benefit-driven educational system – kept in place by quality assurance procedures, policies, funding schemes and performance indicators – it is easily assumed that education is, and should be, for a specific purpose. Education and pedagogy, in this perspective, make themselves relevant by achieving something defined, a specific state of being. It can be addressed differently, however. In the Norwegian language we have two similar, but still very different, words that both relate to education: *utdanning* (education) and *danning* (formation). The first educates for a specific end or a particular occupation, while the latter represents the formation of knowledge. Hence, the first leans somewhat towards instrumental operationality while the second towards epistemology, learning for learning's sake and, sometimes, also for leisure and pleasure. Cutting off the *ut-* from *utdanning* thus allows new ways of approaching pedagogical practices.

Early music performance in its broadest capacity presents a compelling case for being something in the present representing, presenting, enacting, reenacting, living and reliving, concretising and fantasising a historical past. It includes perspectives ranging from familiar phenomena such as the early music revival, authenticity and the HIP (historically informed performance), to less frequent efforts related to cultural heritage sustainability. Moreover, and more recently, it also implies historical films, neo-isms, re-composing, and re-formations. It is both what it is and something entirely other. Inspiring countless efforts to come to terms with its nature, one way of approaching the act of conveying or doing history is through pedagogy and music education. This anthology deals with the challenge of conveying or doing history through educational approaches. These approaches aim towards learning and training, specific knowledge and specific subjects, as well as broader and more philosophical perspectives relating to humanity, values, ethics and the role of history in nurturing future generations and communities. If we maintain the previous divide between pedagogy and pedagogy-by-effect as two separate categories, the first is more familiar in Northwestern European societies' conception of music education, and has its roots in Scandinavian and German teacher education and teacher education research (Angelo et al., 2021b; Ferm Thorgersen et al., 2016; Georgii-Hemming & Lilliedahl,

2014; Kertz-Welzel, 2004, 2014; Nielsen, 2005, 2006, 2007). It particularly emphasises the German *bildung* and *didaktik* (distinct from the English, didactics). Here, music education arose from making music a subject to be studied according to general teacher educational views, highlighting *didaktik*, teaching and learning (Angelo et al., 2021a).

The second, pedagogy-by-effect, differs in that it turns the hierarchy upside-down. Music performers and theoreticians are now approaching educational practice without necessarily imagining themselves as Pedagogues (capital P intended). They rather focus on communicating and maintaining a certain craft, and they gain experience over time in how to do so effectively. Although this would be readily categorised as pedagogy and education by many, that does not perhaps correspond to the experience of the individual teacher. "I am only a musician passing on a craft to others the way I know how to do it," they may think, while compartmentalising pedagogy as something dependent on having formal tuition, a certain vocabulary, and perhaps even some mystical ethos that may or may not be understood as compatible with music performance training. Rather than consciously experimenting with constructive alignment (e.g., Biggs, 1996), gamification (such as Fulton, 2019; Hung, 2018; Smith & Abrams, 2019), flipped classroom (for instance, Arslan, 2020; Julia et al., 2020; Ozdamli & Asiksoy, 2016; Rabidoux, 2018) and/or ICT-supported tuition, only to mention a few perspectives, they may be more concerned with preserving a particular tradition of (teaching) practice. In this case, that tradition would often be construed as a master-apprentice model. What is interesting to note in the present context is the very name of the Department of Classical Music and Music Education (University of Agder) where Rolfhamre is currently employed. Setting up "classical music" and "music education" as separate entities in the department's title very much embodies this twofold understanding where the one is not the other, and subsequently invites one to ask why it is so. And, what happens if we remove this separation, substituting it with a different option? Although both questions need a more dedicated focus than what this present volume can offer, they serve as a catalytic incentive through which this anthology enters the field of higher music performance education and pedagogy.

The general uses of the word "pedagogy" in this anthology, therefore, cover different, more or less clearly defined interpretations in the various chapters, and stretch from methodological concerns in teaching and training to concerns about formational and communicative aspects in artistic performances, and to more complex views of the role of history in developing democratic, respectful and sustainable lives and societies. Pedagogy, here, is then multifaceted as it is placed and displaced in learning, acting, mediating, communicating, perceiving, conveying and persuading historically remote, cultural practices.

Project background

A more general driving force behind the project is: When sustaining and managing a certain European cultural heritage, how do we do so and to what effect? It is easy to deduce that to approach this question, the insider historical, musicological, early modernist perspectives, or similar ideas, may not be enough on their own. The subject calls for both insider and outsider perspectives. More precisely, it calls for both insider-outsider (insider early music studies scholars who study a lost practice they cannot revisit) and outsider-outsider positions (someone more or less alien to early music scholarship being confronted with and reacting to its present artistic expressions). The project led to the formation of the research group *REMP: Reconfiguring Early Modern Performance*, which assembled scholars and artists from both domains to produce this present volume. As a means of taking a fresh look at traditional early music performance studies, we soon saw its pedagogical potential. The project would not only function as an instrument to be used within an educational setting (higher education degrees, primary school history, pre-concert talks, Facebook-forums, etc.), but also as something primarily pedagogical in its formation and re-formation. The way early music is construed and portrayed just to fulfil the official boundary of its terminology, is also a pedagogical act utilised in multiple ways by artists, historians, musicians, film-makers, social media enthusiasts, etc. Somewhere in all this, there are many past-present congruences and mismatches to be found that are easily neglected in non-interdisciplinary settings. It is

not a question of regarding early music scholarship and artistry as binary presentism *versus* historicism, but rather as historicism *in* presentism and presentism *in* historicism. That is precisely what this volume is all about and to which it seeks to contribute.

Robin Rolfhamre initiated the project and formed the research group behind this anthology back in 2018 as a reaction to a thought-provoking personal experience when he contributed to starting up the University of Agder, Faculty of Fine Arts PhD-specialisation, *Art in Context*. As an interdisciplinary doctoral study programme, the fields of classical music, music pedagogy, theatre and drama as well as visual arts were taught together, and the curriculum highlighted each individual field of study contextually in relation to the others and to society. In the preparatory work leading to the start-up, teachers representing each of the main fields worked together to find common ground and to better understand each other's scholarly context and legacy. What had earlier seemed given and axiomatic was no longer so, and Rolfhamre was inspired to follow up the critical questions he received from these very competent "outsiders". He then formed the research group based on two questions which he had been pondering for some time: (1) What happens when non-dedicated early modern music scholars are asked to study it from their perspective? (2) What can the outsider perspective contribute to the field itself? The contributing scholars from the University of Agder based research group REMP are: Professor of Music Education and early music performer, Robin Rolfhamre; Professor of Music Education, Randi Margrethe Eidsaa (Music Education); Associate Professor Frida Forsgren (Visual Arts); Research Fellows and performing artists, Inga Marie Nesmann-Aas and Daniel Henry Øvrebø (the latter obtained his PhD late in 2021); as well as the internationally acclaimed lutenist, pedagogue and early music specialist Professor Rolf Lislevand, Dr hc. To secure non University of Agder based perspectives, Rolfhamre was also glad to be able to join forces with co-editor, Professor of Music Education, Elin Angelo (NTNU, Norwegian University of Science and Technology), as well as to welcome Associate Professor Jorge Salgado Correia (University of Aveiro) in order to review the project output with a fresh set of eyes through to the anthology's concluding chapter.

The work compiles a variety of chapters highlighting spectatorship, experience, theory, rhetoric, philosophy, representation, performance, performativity, literature, visual arts, pedagogy, education, pragmatism and also new materialism. It treats music that is readily categorised as early music (in a canonical, orthodox sense), and music that is bordering on, or even becoming, something else entirely, but with evident roots in the early music repertoire.

Chapters

This volume presents nine chapters. First, Robin Rolfhamre's extensive and thorough chapter two (almost in a Wagnerian musical drama sense) "Performative Musicology and HIP as Rhetoric and Pedagogy for the Past in Present and Future" examines early music performance, musicology and music pedagogy to propose moving from what he argues to be an understanding of the HIP (historically informed performance) as something analogous to a learning outcome, to one utilising its potential as a pedagogical and rhetorical practice, and makes a first attempt at proposing a dedicated *performative musicology* to make HIP more pronounced as a pedagogy for the past in the present and future.

Second, in chapter three, "Contextual In-Depth Knowledge as a Liberating Force in Artistic and Pedagogical Communication of Early Modern Material", Inga Marie Nesmann-Aas, based in her ongoing PhD project on Henry Purcell's opera *Dido and Aeneas* (1689), wishes to elucidate the process of an in-depth study of sources and contextual analysis functioning as a knowledge basis for artistic integrity, while focusing on the aria "Dido's Lament". From a topomorphological perspective, she seeks to explain some possible interconnections, interpretations and inspiration for an embodied artistic approach to the material, as well as the implications this approach can have for performers in proposing new, meaningful ways of studying and approaching the artistic experience of the work.

Next, Daniel Henry Øvrebø's "Hearing Early Modern Music Through the Contemporary" focuses on how contemporary music practice engages with early modern aesthetics. Based on two works by Felix Renggli and

Aisha Orazbayeva in which Telemann's *Solo Fantasias* are interspersed with contemporary techniques and repertoire, he studies how Baroque music exemplified by Telemann can be communicated to a modern audience without relying upon conceptions of historically informed performance, but instead attempts to communicate what can be called the *fantasias'* genuine aesthetic content.

The fifth chapter presents a conversation between Rolf Lislevand and scholars Randi Margrethe Eidsaa and Daniel Henry Øvrebø. The theme for the conversation centres on early modern music as a distinct practice in classical music, and its relationship to research, pedagogy and education. Lislevand, one of the leading early music performers of recent decades, shares his views on how performers can find meaningful ways to study, rehearse and perform early modern music. Particularly, they aim to respond to an intrinsic need for the music to communicate with an audience in a way that modern listeners find meaningful, and that also does not lose itself in the authenticity debate.

In the sixth chapter, "Early Modern Music in an Interdisciplinary Artistic Production: The Project Pluvinel's Academy", Randi Margrethe Eidsaa presents and reflects on a small-scale interdisciplinary artistic project designed in 2016, as part of a university degree programme. Performed in 2017 by enrolled students and a group of young riders at a local equestrian centre, the show lasted for 75 minutes and combined narration, acting and movement, costumes and equestrian sports activities with music repertoires primarily selected from early modern music. By highlighting the development of the performance components and her exploration of the learning outcomes after the artistic part of the project was completed, she emphasises how the anthology work inspired a framework for knowledge production related to historical, aesthetic, didactic and production issues. Experiences from the two versions of the artistic project, and the reflective thinking process, fostered an in-depth learning process which may be transferable to projects in various formats in a wide range of educational environments.

In chapter seven, visual arts scholar Frida Forsgren offers a pedagogical model for working with early modern culture derived from much later Beat art pedagogical practices. In "Re-Enacting California Beat

Art: An Aesthetic and Pedagogical Approach to Re-Living History", she draws on a 10-credit course combining artistic work with an academic curriculum at the University of Agder, dedicated to the teaching of American Beat culture. The chapter proposes that the methodology associated with the course may be applicable to the early modern field as a pedagogical method to present, enact, reenact, live, relive and fantasise a historical past.

The eighth chapter, "Rhetorically Performative Early Music: YouTube Videos as Statements" by Robin Rolfhamre and Daniel H. Øvrebø, addresses increasing history consumption in today's society, which in different social formations, creates a common expectation of what historical music is, can and should be. Drawing on music education and Baradian new materialism perspectives, they offer what they perceive as a promising procedure for studying early music performance from a less anthropocentric viewpoint by asking: How do we intra-act with early music performance as represented through online videos in ways that convey different subject positions?

Finally, building on the previous chapters of this volume, Jorge Salgado Correia draws attention to how musicians involved in historically informed performance (HIP) are drawn in two different directions, motivated to observe and analyse the past (i.e., to contribute to historical knowledge) as well as to conceive a pertinent artistic intervention (i.e., to contribute to an artistic domain). Correia invites the reader to go beyond an understanding of musical practice as simple 'artefact-performance-reception'. When embracing a sense of possibility, a specific territory becomes available to HIP performers, a territory constituted by an embodied intersubjective amalgam of beliefs, convictions, and mythopoetic configurations, in which the performers, as artistic researchers, can intervene, creating new realities and provoking changes and reconfigurations – rhetorically, pedagogically, and above all artistically.

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