Synchronous online learning: The musicians’ experiences

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Royal College of Music, SOL since 2003...

- Teaching: Masterclasses & 1:1
- Research seminars
- Global Auditioning Training Scheme
- Rehearsing and performing
- Research
  - Communication and interaction in rehearsal and performance (LoLa)
  - ‘The Digital Turn’ due to COVID-19 [DOI]
The Musician’s Experiences

“...a great performance opportunity... a fantastic way of connecting with other countries and benefiting from world-class tuition...astounding video and audio quality ...
’ (Student)

“... an extraordinary opportunity for these students who felt so honoured to take part in a master class with one of the world’s leading Professors ....’ (Professor)

(Upbeat, 2009, p. 11)
“In Sync project”
Rehearsing and performing (LoLa)

• Team
  – researchers, professors, 4 classical guitarists (London/ Copenhagen)

• To investigate
  – The development of rehearsal and performance strategies
  – The development of musical communication and interaction in synchronous distance learning
  – Review the use of the technology and impact on the musicians
In Sync’ project

• Rehearsals/performances were successful
  – Adaptions/new rehearsal techniques = impact on music training provided by HE institutions?

• Social interaction and Communication
  – developed through sharing new virtual spaces and musical experiences
  – verbal communication > non-verbal (as compared to face-to-face) = pedagogical implications

Lisboa & Jónasson, 2017a
"I think the non-verbal conversation is the most tricky thing, by far... when you have someone's present... you can feel him breathe, you can hear him breathe, you can see the facial expressions..." (P4)....

"If someone had a nice idea, we would discuss, try and incorporate it" (P2)...."We talked a lot more than we actually played" (P3). "...in this project, I had to know what I wanted well and be really clear on what I said" (P1)
What the musician’s say...

“...I was playing **almost waiting for the reactions** rather than trusting the tempo and trying to be spot on the attacks...hard to synchronise” (P4).“...yeah, I was just trying to do...**be a very tiny bit ahead** of what I would actually do myself (P1)”

“We worked on dynamics but balance was decided by the technicians. Once that was set, we worked on nuances (P1)”
Dealing with latency

• Compensating for minute degree of latency

• Measures
  – clear/exaggerated physical gestures to lead
  – anticipating each other’s actions
  – focusing on keeping their own tempo steady
  – deliberately playing ahead of the beat
  – relying more on listening to the other players rather than watching as the music progressed.

Lisboa, Jónasson, Jonhson (in Press)
Home set-up
Lisboa, Jonasson, Johnson (in press)

http://healthyconservatoires.org/guidance/
https://youtu.be/dKmuLZJTij8
The COVID-19 experiences

• Enforced social isolation = a ‘Digital Turn’ in music education...

• The need to operate solely within a digital domain from home has disrupted the norm = emergency online teaching (Hodges 2020)

• What are the implications of the ‘digital turn’ in music education for teachers and musicians?

Camlin & Lisboa, 2021 [DOI]
The COVID-19 experiences

• Online music education ↔ positive contribution to family life during lockdown

• Adaptations to practice due to differences between online and offline music education worlds + pressures to maintain pedagogical standards ↔ creativity in teaching approaches; social connectedness

Camlin & Lisboa, 2021
The COVID-19 experiences

• Comparisons with face-to-face learning are unavoidable ↔ students work more independently.

• Institutions need to mobilise resources and training for workforce, to support them and to respond most effectively

• Remote teaching multi-stressors ↔ to remain pedagogically resilient; to respond to technological challenges; digital poverty; parental involvement; inconsistent school management systems.

Camlin & Lisboa, 2021
Looking to the future

• Going beyond emergency online teaching (Hodges et al., 2020); implementing new delivery approaches ‘in the building’?

• Online experiences that complement practical musical activities face-to-face?

• Prepare staff/students for a global digital future?

• New initiatives (RCM):
  – L7 The Digital Musician; L5 Musicians in the Digital Age;
  – ‘The Global Conservatoire’ consortium
References


• Camlin DA & Lisboa T (2021), The digital ‘turn’ in music education (editorial), Music Education Research.
THANK YOU FOR LISTENING!

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