

Master classes – What do they offer?

Ingrid Maria Hanken and Marion Long

NMH-publikasjoner 2012:8

Master classes – what do they offer?

Ingrid Maria Hanken and Marion Long

NMH-publikasjoner 2012:8

© Norwegian Academy of Music and the authors

ISSN 0333-3760

ISBN 978-82-7853-076-4

Norwegian Academy of Music

Postboks 5190 Majorstua

N-0302 Oslo

Tel.: +47 23 36 70 00

e-mail: mh@nmh.no

www.nmh.no

Layout: Akademika Publishing

Printed in Oslo: AIT Oslo AS, 2012

Content

The master class as a teaching and learning arena	5
Background	5
What is a master class?	6
Context within the conservatoire	6
The role of the audience	8
The craft of master class teaching	11
The encounter: Student performer and master teacher	14
Planning master classes	17
Summing up: Some guidelines	19
Thinking about master classes: some possible approaches	19
Building trust with the student and the audience	19
Involving the audience	20
Further practical considerations	21
References	23
Appendice 1: Symposium Program	25
Appendice 2: List of participants	27

The master class as a teaching and learning arena

Background

Master classes are a common way to teach music performance, but how useful are they in helping young musicians in their musical development? Based on his experiences of master classes Lali (2003:24) states that “For better or for worse, master classes can be life-changing events.” Anecdotal evidence confirm that master classes can provide vital learning opportunities, but also that they can be of little use to the student, or worse, detrimental. Since master classes are a common component in the education of music students, it is important to develop a sound knowledge base in order to realize the potential of the master class as a teaching and learning arena.

This was the motivation for inviting researchers who have studied master classes, musicians who give master classes, and heads of departments programming them, to an international symposium at The Norwegian Academy of Music 8–9 December 2011. The program and the list of participants can be found in appendices 1 and 2. During the symposium research studies were presented and discussed, video clips of master classes as well as three live master classes were observed and discussed. During the discussions of the live master classes, the “masters” themselves, the students who were being taught, and the accompanists participated. After the symposium, the participants have also shared some reflections and notes. The authors acknowledge the substantial input that the participants have given to this report. The aim of the report is to sum up some aspects that might be useful for musicians teaching master classes, for teachers preparing their students for master classes, and for heads of departments programming them. The focus is primarily on pedagogical issues; it is taken as a given that the musical quality of the teaching must be of a high standard if the master class is to be helpful for the students attending.

What is a master class?

The term “master class” seems to be used rather broadly, and is traditionally used both in describing public events at which a renowned musician coaches advanced-level students in front of a (paying) audience, as well as regular classes at a conservatoire where invited musicians and/or members of staff teach students in front of other students. The term is also commonly used to describe performance classes where a principal instrument teacher’s students play and are taught in front of the other students. Master classes can be instrument specific or stylistic. In a research study by Long and colleagues (2011a), a mapping of different types of master classes revealed that there also are some new approaches to master classes, such as when two master teachers from different departments co-teach. The mapping study also revealed that master classes can vary in terms of the content, from what the authors call *artistic-based*, where the focus is primarily on the realization of the music, to *work-based*, which concentrate on developing work skills, such as mastering auditions or low horn in orchestral excerpts. Differences were also found in modes of delivery, from a master-dominant approach to a more collaborative, student-centred approach. This indicates that the term master class covers many different forms and formats, but a common denominator is that it involves teaching a student or an ensemble in front of an audience, small or big. The presence of an audience will in itself offer both learning opportunities for the students performing as well as for the audience, but it also poses some challenges which are not present in one-to-one tuition.

Context within the conservatoire

Master classes constitute one important learning arena for music students, but to realize their full potential one must consider the relation between master classes and other learning arenas such as one-to-one tuition and practice. The master class teacher needs to consider which of many possible issues to address during the master class, judiciously taking into account that some are better dealt with in the privacy of the studio in one-to-one tuition. He or she can also advise students on how to follow up on suggestions given during the master class when the student is back in their practice room. Situations will evidently occur when there appears to be a conflict between what the student has been taught in one-to-one tuition, and what the master teacher considers the best solutions to be. Nonethe-

less, it is self evident that the master teacher should not say or do anything that can be perceived as a critique of the student's regular teacher during the master class.

The regular teacher can also play an important part in facilitating the connection between master classes and one-to-one tuition. He or she can advise the student on what master classes to attend and what repertoire to perform at a particular master class. If possible the teacher can attend the master class and follow up issues afterwards that were addressed there. The teacher can also advise the students on strategies to get the most out of the master class, such as making a recording of it, taking notes immediately afterwards, and in case the teacher was not present, he or she can encourage the student to discuss the master class afterwards during one-to-one tuition.

It is also important to have a focus on the role the master class can play when it comes to creating a positive culture of acceptance and support among the students. If a group of students regularly attend master classes together, where some of them are performing as well, it creates a possible arena for developing co-operative attitudes concerning how to support and inspire each other and learn from each other. A teacher/coordinator who regularly attends master classes together with the group of students can be instrumental in developing such a culture by modelling how to contribute positively to a master class and provide support to the performing student. Master classes can easily function in an opposite way by contributing to a tendency for hierarchical structures to build up among students, generating an unhelpful atmosphere of competition and envy.

The title of this symposium, 'Master classes – What do they offer?' reflects to some extent to the contested position of master classes within the contemporary conservatoire. Master classes may affirm the pedagogic skills of staff, as visiting high-profile musicians evaluate their students. However, the act of selecting suitable students to perform in these high-profile events sends a powerful message to an elite group. The selection process can promote virtuous (as opposed to vicious) cycles of performance opportunity and enhanced self-concept as a musician. However, conservatoires are increasingly active in promoting a culture of collaborative learning, and aspire to generate positive inclusive experiences for students in general.

Drawing on research that explored why students do and do not attend master classes, Ingrid Maria Hanken considered in her presentation the purpose and value of master classes to the student audience. It appears that students preserving a primarily 'performer' identity, would prefer to

practise rather than learn from listening to other people's performances (Stabell, 2011; Creech et al., 2009). However, these students are more likely to observe master classes when a high profile musician leads the class and 'star' students have been selected to perform (Stabell, 2011). When students do attend master classes as members of the audience, they benefit through learning by modelling and observing, by acquiring critical thinking skills and, by deepening their musical knowledge (Hanken 2008, 2011). Hanken concluded:

“A master class has the *potential* to be a very effective learning arena also for students in the audience” (Ingrid Maria Hanken, quote from the symposium)

Hanken also asked the symposium participants, “How can we best realise this potential?”

The role of the audience

The participants of the symposium thought that one key aim of a master class should be to interest and to engage the audience and that this should be achieved by building a collaborative and supportive atmosphere. The student performers and the master teachers should aim both to gain the audience's confidence and to engage their curiosity. In a master class, the performing student aspires to convey expressive musical qualities in order to touch a world beyond words and everyday experiences. The extent to which the performer and master teacher successfully build a dynamic connection with the audience and the degree to which the audience is receptive varies along several dimensions, such as being open to new aesthetic experiences, and having prior experience of performing.

A carefully managed master class can generate a sense of shared commitment to a collaborative ethos and a supportive atmosphere:

“If I manage to open the students [performers] up, so that important things can take over, and I think the audience registers that, the students forget about attitude and start sharing and talking directly to your souls.” (Håkan Hagegård, quote from the symposium)

The symposium participants witnessed that it was possible for a master teacher to polish and refine students' artistic, communicative and per-

formance skills to the point at which they could achieve a profound and deeply evocative impact on the audience. This demonstration explained to some extent how performers and listeners could hope to be inspired or to engage with a transformational learning experience when attending a master class (Creech et al., 2009).

Research has shown that student audiences judged master class experiences to be beneficial for learning when they offered ‘direct relevance’ to their own studies (Long et al., 2011a). Therefore, master teachers should aim to convert specific, personalised or tailored elements of their teaching into a form that can be construed to be more generally relevant by the audience. In considering the work around feeling as an expressive form by the philosopher Susanne Langer (1957), it is possible to suggest why students in the audience might not experience ‘direct relevance’ of a master class to their own studies. In a master class, any *literal* description of the performance would be conveyed as an emotionally provocative form of expression and artistic pedagogic focus, evoking for the students in the audience at a metaphorical level how it might *feel* to interpret and to perform the musical work.

“Art happens in the listener. We cannot tell the audience what to feel. You have to keep the distance to the message, so you can watch the effect for it.” (Hagegård, quote from the symposium)

Master classes at the symposium had engaged the audience in a virtual world of subjectivity.

“You don’t see them [the audience], but you can feel the communication. I could not see that they cried, but I could feel that there was a connection.” (Student performer, quote from the symposium)

In the ensemble master class led by Frøydis Ree Wekre, metaphors and analogies had been deployed alongside demonstrations, gestures and sung fragments. Each of these had illustrated musical meaning and had stressed the communicative impact of the performance. Thus, learning to learn in a master class setting involved drawing upon a rich source of ‘indirect relevance’. The audience learned through observing the development of the student performer’s communicative skills, their perception of the expressive form and the interaction between the student performer, the master teacher and the audience:

“When I sat there I even tried something that Håkan suggested for the other student. I also learned something about the point of departure you should take when you move to the stage.” (Student performer and member of the audience, quote from the symposium)

“I think it’s nice to sit and listen, and it’s easy to transfer what the teacher said to my own singing.” (Student performer and member of the audience, quote from the symposium)

Research findings indicated that students with little prior experience of master classes would be somewhat challenged by this vicarious form of learning (i.e. learning by watching the learning of others) and would have lower thresholds of tolerance for ‘indirect relevance’. Students that had shown a willingness to ask questions and to contribute constructive feedback in the master class were more practised in the role of vicarious learner *and* were confident performers (Long et al., 2011b). Master class organisers should actively foster an inclusive ethos so that all members of the department know that they are valued participants of a master class.

“They learn that everyone has problems, also the star students. This has the potential for creating a team, where you are learning together.” (Morten Carlsen, quote from the symposium)

Although challenges exist in learning in a master class setting, the benefits for students with no prior experience of attending master classes include:

- gaining new perspectives on their own playing and that of others in the department
- learning to assess music performance,
- developing an understanding of relevant criteria,
- developing their skills to give constructive feedback,
- understanding their own level of performance,
- learning different teaching methods,
- observing master musicians appraise the performances of the most advanced students. (Hanken, 2008)

Carlsen described how positive steps have been taken at the Norwegian Academy of Music to foster an inclusive approach in order to shape an ethic of common responsibility for the learning environment, and to foster sound collaborative attitudes. In this way students have developed the

habit of listening to each others' work and musicianship. They have attended master classes because as a learning community they have become committed to sharing and supporting their peers. In this respect, master classes could offer students an arena in which they pay tribute both to their fellow students' playing and the expertise of the master teacher.

The craft of master class teaching

Master teacher Håkan Hagegård focused his master class demonstration on the key theme of communication with the audience. He underlined that master teachers should be acutely self-aware of their effect upon an audience; he recommended that master teachers take lessons in acting techniques in order to develop this type of awareness.

“It has to do with philosophy. Why do we give concerts? Why do the students sing? They need to clarify where does the piece happen? In the audience, inside you, and it's important to let the audience have a say on it.” (Hagegård, quote from the symposium)

In the same way that a work of art illuminates a terrain, a process, an individual, Hagegård de-familiarized the traditional master class genre so that it could be seen by the symposium participants in a way that was entirely different: challenging more commonplace or conventional perceptions. Using a single spotlight in a darkened hall, Hagegård demonstrated elegantly how to manipulate the interpersonal dynamics of a master class. By introducing this theatrical effect, he magnified the student performer's command of the platform and diminished the influence of the audience. Here Hagegård deployed his experiences of singing lead operatic roles at the highest level; he developed musical, dramatic and physical components of the students' performances to enhance levels of complexity and subtly. Although the lighting had had a dramatic effect on what was seen and what was hidden from sight, it was evident that greater focus had been achieved also in terms of what was heard.

The importance of the artistic integrity of master classes was raised when Cecilia Hultberg (Royal College of Music, Stockholm) asked, “What does the audience believe in?” It was evident that the character of the music had occupied the aesthetic space between the audience, the student performer and the master teacher. This space provided a mutual focus for creative empathy and, during the master class the audience had

witnessed the sculpting and reshaping of the music into a more signified, subtle and complex expressive form. Hagegård responded:

“They [audience] don’t want to hear the truth. They don’t want to become personal with the artist. They [artist] need to make a character that the audience can relate to. The students must never lose themselves into that game.” (Hagegård, quote from the symposium)

The audience, seated in the darkened hall generated an atmosphere of anticipation. During the performance they had seen the student performer, but not each other. The student performer had not been able to see the audience’s faces, but had felt their visceral presence. This had had the effect of focussing the collective attention on the space between the audience and the student’s performance of the music and also, had eliminated the possibility of untoward distractions.

In the vocal master class, great emphasis had been placed on the text of each aria and its position within a larger operatic work. Each student performer had introduced the role of their character and also the context of their aria, thus preparing the audience for what was to come. Contrastingly, only brief introductions had been necessary in instrumental master classes. The meaning of a song is referenced principally by the words, which in turn are mirrored by the music and also by the singer’s animated face, whereas the meaning of a piece of instrumental music is entirely non-referential, described eloquently as ‘floating intentionality’ (Cross, 2005). Joachim Kwetzinsky (accompanist) had discovered during the vocal master class that the text had had profound implications for his accompanying role in the performance:

“It can bring some more life into it when you use text on instrumental music. A pianist doesn’t have the focus of making expression in their face. We have to do it in another way, and I learned a lot about that during this class.” (Joachim Kwetzinsky, accompanist, quote from the symposium,)

The respective roles of soloist and accompanist are more dynamic in an instrumental ensemble master class, such as the one led by Ree Werke. Guided by her gesturing hand, the participants had heard the melodic line constantly journeying from voice to voice within the instrumental texture, shaded by the varied timbres of each instrument. If sound makes possible meanings that cannot be secured in other non-musical forms, then it could

be reasoned that gesture binds these meanings into the most immediate and nuanced of expressive forms.

“Gestures are good because you don’t have to interrupt the playing; you can understate [them] while they are playing.” (Audience member, quote from the symposium)

Ree Werke had enlightened the student musicians and had, by evoking feeling through a free-flowing narrative of gesture, made it possible for the musical understanding of the players to converge upon a single collaborative vision. Gestures conveyed both shape and breath, which the student performers and the audience intuitively understood as aesthetic feeling.

Demonstrations of master classes occupied a central place in the symposium programme and the theme of student safety emerged from these as a pre-eminent feature. Participants learned that to some extent the master teacher must learn to trust their intuition when a new student entered the class, reading closely the way in which they presented themselves and intently observing their response to comments.

“The technique is to make the students safe of course, not putting myself in the centre, but I’m *here*, I’m your friend.” (Hagegård, quote from the symposium)

In practical terms, self-imposed restraint on the part of the master teacher had allowed each student performer sufficient time to process feedback and to respond to the master’s or the audience’s requests and questions.

“It’s interesting because you actually wait for the students to answer; *you* don’t answer!” (Hanken, quote from the symposium)

The participants felt that a fixed allocation of time for teaching each student performer should be agreed in advance of the master class, enforced by the master teacher, and facilitated by faculty staff. This type of democratic structure would effectively send a strong message to the student performers that each of them, regardless of their experience, would be valued equally by the master teacher. This approach would also support the student audience in their endeavours to learn by observing, thereby minimising potential distractions caused by poor time management and providing regular breaks during the master class.

The master teacher should aim both to provide the student performer and the student audience with a satisfying learning experience, while sustaining awareness of how much or how little information to give the student performer. Also, the master teacher should aim to manage successfully several streams of attention, sustaining an empathic connection with both the performer and the audience, supporting their efforts to learn by observation, and helping them to sustain their attention, stamina and purposeful attitude. The master teacher could quickly lose the confidence of the audience by speaking privately to the student performer. Although this type of interaction may occur briefly, the audience could become disempowered, losing their motivation to reengage with the master class and becoming unwilling to attend classes in the future.

Overall, a master class should ideally address complex and often subtle elements of the student's performance and provide a reworking of those elements in ways that make them noticeable. The audience should observe a transformation and acquire a deeper and more complex understanding of musical performance. In order to deliver a satisfactory musical learning experience in the allocated time window, the master teacher would need only to select one or two key points for development.

The encounter: Student performer and master teacher

According to recent research conducted at the Guildhall School of Music & Drama, a range of master class formats are available to students, providing different types of opportunity to participate (Long et al., 2011a). The extent to which these opportunities are offered to students at different stages in their studies was found to vary from faculty to faculty (Long et al., 2011b). Researchers demonstrated that students who had prior experience of performing in master classes learned more efficiently (i.e. from the perspective of the performer) when listening to other students performing (Long et al., 2011b). Organisers of master classes should be aware of this finding. It implies that all students should be given regular opportunities to perform in a master class in order to be able to listen to master classes from the perspective of a 'performer', thus learning more efficiently.

The participants of the symposium learned that the master teacher role involved an ability to tolerate a degree of ambiguity, as the content of the class cannot be entirely planned or scripted in advance. Improvisatory skills, empathic skills, friendliness, an open attitude and a willingness to respond to student's questions with honesty and generosity were tools that

the three master teachers had described in their accounts of teaching in this complex pedagogic setting. During the symposium, the participants' discussions returned repeatedly to the theme of trust. The master teachers and student performers endeavoured to appraise each other initially, relying on a heightened awareness of body language, tone of voice and facial expression. The trust between them was established in these first few moments, but also was strengthened by the integrity of the master teacher's professional judgement and intuition. Master teachers, having 'read' the student performer's level of composure, competence, responsiveness and self-confidence, tailored their approach, thereby meeting each individual student's needs.

"He shows you very early on that you can trust him. So you don't have to be afraid. And he sees you, so you have to be honest. You cannot hide. And then it is okay that he pushes you." (Student performer, quote from the symposium)

"My goal is to take everyone anywhere. I never teach a singer for what they are going to be. I teach the singer for what they *are*. In five years you can teach them in another way. But I try to take every singer where they are, and I take them very seriously." (Hagegård, quote from the symposium)

It became clear during the symposium discussions that firstly, the student performer would probably feel somewhat apprehensive before meeting the master teacher for the first time in front of an audience of peers. In order to safeguard the student's well-being while on the platform, the participants thought that the most useful areas of pedagogic focus in a master class setting should include mental attitude, psychological and musical aspects of performing and the development of the student's performing skills. Perceived to be less helpful was a focus on playing technique. In terms of making the master class broadly relevant, it was agreed that master teachers should clearly 'signpost' aspects of relevance to the audience.

Further, a master teacher passing-on constructive criticism that may be of a sensitive or personal nature, should consider how best to do this. Occasionally, it would be appropriate to stand between the student performer and the audience, acting as a 'shield' in order to increase the sense of safety for the student, but without disengaging the audience. This could be achieved successfully by speaking quietly to the student and then including the audience by telling them what had just taken place. The master teacher should possess sufficient versatility to be able to immedia-

tely convert the personal advice given to the student into a form that the audience would recognise to be relevant in a more general way. Having observed this technique in a master class demonstration, the participants noted that master teachers would be expected to demonstrate high levels of competence and sensitivity in their ability to make rapid and accurate professional judgements. They should also make an appropriate selection of musical performance issues that could be addressed and most important of all, to identify key issues that should be avoided.

Secondly, the symposium participants learned that when the student performer and the student audience had trusted the master teacher sufficiently to form a collaborative learning relationship with him or her, the students would be more likely to contribute their own ideas, constructive and positive feedback. A genuinely ‘open’ attitude towards the students’ musical and artistic suggestions should be presented.

“You have to get rid of all your hang ups, accept others’ ideas; see good qualities in others to be a good and secure master.” (Hagegård, quote from the symposium)

“We are touching upon peer evaluation, where students are commenting on each other. When it works it is very good and informative.” (Harald Jørgensen, quote from the symposium)

Lastly, the participants considered the way in which master classes by their nature are unscripted, unrehearsed performances given by the student performer and master teacher. When the students’ performances or questions take the class beyond the expertise of the master teacher it would be appropriate to acknowledge that this has happened, upholding pedagogic values of honesty, fairness and respect for the curiosity of the learner, adhering to the principle that humility underpins integrity. Just as a master class taken by a visiting master teacher would be entirely unscripted, master teachers working with their colleagues’ students should aim to aspire to achieve a degree of freshness also.

“It can be useful for other teachers to develop the ability to occasionally suspend preconceptions and prior knowledge.” (Carlos Lopez-Real, quote from the symposium)

Faculty staff working under these circumstances should exercise self-awareness, engage in peer appraisal and acknowledge that some potential for a degree of bias inevitably exists.

Overall, master classes represent a rewarding but complex platform for developing musical performance. The student performer, having prepared thoroughly for the class, should aim to process the master teacher's feedback and to modify their performance accordingly in front of a (critical) audience of peers, while at the same time handle the pressure of performing in a concert-like situation. The master teacher should aim to plan key elements of the master class in advance and during the master class to make rapid decisions with regard to selecting issues to address, considering all the while the relevance of these issues for both the student performer and audience (Hanken, 2008).

Planning master classes

In terms of strategic planning around the organisation of master classes within conservatoires, adequate provision should be made. Students and teaching staff should be informed well in advance so that the students with the help of their regular teacher, and early liaison with an accompanist can be thoroughly prepared. Student performers could be guided in selecting repertoire that reflects the master teacher's area of expertise, and they may also benefit from guidance on how to observe master classes when listening from within the audience. Ideally, detailed preparation and planning should take place in the student's regular lesson. Principal study teachers should help students to engage fully with a master class by making them aware of the learning possibilities. These would include advising them to bring scores, take notes, to be mentally active, to ask questions and to discuss any issues arising from the master class in their regular lesson. The principal study teacher should support the student after their master class performance by discussing what was learned and in order to sustain its impact over time, reinforce the learning. In a high profile public master class, the most experienced students should play to a level consistent with professional standards. The order of performing should be decided as impartially as is possible, for example by 'drawing straws'. Short breaks should be planned in advance as an integral part of the programme to maintain the interest and concentration of the audience and to encourage good timekeeping on the day.

Summing up: Some guidelines

Based on research, discussions during the symposium and material provided by the participants afterwards, the following guidelines are suggested.

Thinking about master classes: some possible approaches

Planning and structuring master classes

- All students should be given the opportunity, and be encouraged, to perform in a range of types of master classes during their studies. This implies that as performers, the students will benefit from a gradual progression from less formal to more formal master class settings. Public master classes may suit more experienced students, whereas less experienced students may feel more comfortable in less formal master classes within their own department. Research has showed that students in the audience learn differently if they have performed in master classes. They are significantly more likely to learn from their peers' performing experiences, whereas students that do not have prior performing experience tend to focus exclusively on what the master teacher says in the class (Long et al., 2011b).
- Beginner master teachers should receive information about the students' repertoire well in advance. However, more experienced master teachers can draw on considerable levels of expertise and need not to be advised on repertoire in this way.
- A member of the conservatoire department or the master class teacher must keep the time in order to give each student performing the same amount of attention, but also to keep to the previously announced time frame.

Building trust with the student and the audience

The ability to build at speed a trusting relationship between the master teacher and the performing student and the audience is essential, espe-

cially when the master teacher aims for a collaborative, student-centred style of teaching. This can be achieved by many different means:

- Greeting the student by name.
- Being friendly, but avoiding humour that could be misconstrued as sarcasm or ridicule.
- Choosing only a few issues to work on, thus enhancing the opportunity for a clear improvement in the performance within the give time frame.
- Aiming for a balance between positive affirmation and constructive criticism that is appropriate for the individual student.
- Listening carefully to the student's performance and then questioning the student in order to learn about their reflections on their performance. Remembering to allow the student time to prepare their answer.
- Being prepared to repeat for the audience's benefit, what the student has said.
- Displaying empathy and trying to meet the needs of the student rather than following a pre-planned script.
- Being open to the student's opinions, and being able to admit when something is outside the master teacher's area of expertise.

Involving the audience

Involving the audience can be facilitated in different ways:

- Speaking loudly enough for the audience to be able to hear, not turning the back to the audience.
- Being mindful that students have criticised master teachers for speaking for too long (Long, 2011b).
- Drawing out the general stylistic, performance oriented and musical points and presenting these to the audience in terms that are more broadly relevant.
- Using gestures, metaphors, and demonstrations to illustrate points and also to make the teaching interesting and varied
- Acknowledging the presence of the audience and communicating with them when commenting on the student's performance.
- Addressing the audience, provide short introductions to relevant topics.

- Reminding the students in the audience on how to give constructive feedback.
- Inviting the audience to give positive and constructive comments or to ask questions.

Further practical considerations

- Careful consideration should be given to the structure of a master class. In order to develop coping strategies that will contribute to the development of their self-concept as professional performing musicians, participating students should be willing to perform at any point during the class and also to attend the entire class. They should demonstrate their commitment to supporting other performers by listening attentively. The order of the programme should be designed to maintain the interest of the audience. Both experienced and less experienced students might perform in the same master class, and if this is the case, the master teacher should be informed that some students are more experienced than others.
- Performing students should be advised on how to get the most out of specialism of the particular master class teacher when choosing repertoire. They should also be well prepared by their regular teacher so that they know and feel that they are ready to perform in a master class. Some master classes are arranged at very short-notice because of last minute changes in the visiting master teacher's schedule, so students hoping to perform in high profile master classes need to prepare their repertoire with this in mind.
- Ideally, the outline of the master class should be published as far in advance and as widely as possible so that everyone involved knows what to expect and also so that other members of the department (or entire school) can decide on the extent to which the class might be relevant to them personally.

Experienced master teachers develop techniques that provide deeper levels of security for the student performer; these masters also manage to monitor other considerations such as the audience's responsiveness.

- Occasionally using physical positioning on stage to create a more intimate feeling between master teacher and student, for example 'shielding' the student from the audience's gaze.

- Communicating clearly and adjusting language and concepts to meet the needs of the individual student.
- The more trust there is, the more 'pushing' the student can take.

References

- Creech, A. et al. (2009): Conservatoire students' perceptions of Master Classes. *B.J. Music Ed.*, 26:3, 315–331.
- Cross, I. (2005). Music and meaning, ambiguity and evolution. In *Musical Communication*, (ed. D Miell, R MacDonald and D Hargreaves), pp. 27–43. Oxford University Press, Oxford.
- Hanken, I.M. (2008) Teaching and learning music performance: The master class. *FJME*, 11:1–2, 26–36.
- Hanken, I. M. (2011) The benefits of the master class. *Nordic Research in Music Education Yearbook Vol 12 2010*. Oslo: NMH-publikasjoner 2011:2.
- Lalli, R. (2004). Master plan: How to get the most out of a master class. *Opera News*, 69, 1:24–26.
- Langer, S. K. (1957) *Problems of art*, New York: Scribner's.
- Long, M., Gaunt, H., Hallam, S. & Creech, A. (2011a). "Mapping master classes: content, format and style," *Higher Education Academy*, published online: www.heacademy.ac.uk/assets/publications.
- Long, M. Hallam, S. Creech, A., Gaunt, H., and Robertson, L. (2011b). "Do prior experience, gender, or level of study influence music students' perspectives on master classes?" *Psychology of Music*, early publication online: www.pom.sagepub.com/content.
- Stabell, E. M. (2010): *Mesterklassen. Læringspotensiale og funksjon i musikerutdanningen*. Masteroppgave. Oslo: Norges musikkhøgskole.

Master classes: What do they offer?

Norwegian Academy of Music 8.–9. December 2011
Chamber Music Hall “Levinsalen”

Thursday 8th December

- 12.00- Registration
13.00–13.30 *Welcome and introduction to the symposium.*
 Ingrid Maria Hanken
13.30–14.30 *Teaching and learning in conservatoires. A web
 of possibilities.* Harald Jørgensen
 Discussion. Chair: Ingrid Maria Hanken
14.30–15.00 *Coffee/Tea*
15.00–16.00 *Video clips from master classes.* Group discussions
16.00–16.15 *Summing up.* Chair: Helena Gaunt
16.15–18.00 *Master class.* Sarah Newbold
 Students: Kristin Hammerseth (flute) and Hafdis
 Vigfusdottir (flute)
 Piano: Stefan Zlatanov
 Discussion. Chair: Marion Long
18.00– *Tapas dinner.* Room 130–140

Friday 9th of December

- 9.00–10.00 *Mapping master classes. Format, content & style.*
 Marion Long
 Discussion. Chair: Helena Gaunt

- 10.00–10.30 *Coffee/Tea*
- 10.30–12.30 *Master class.* Håkan Hagegård
Students: Nina Sætherhaug (voice) and Bernt Ola
Volungholen (voice)
Piano: Joachim Kjelsaas Kwetzinsky
Discussion. Chair: Helena Gaunt
- 12.30–13.30 *Lunch*
- 13.30–14.00 *Master classes: What do they offer the audience?*
Ingrid Maria Hanken
Discussion. Chair: Marion Long
- 14.00–15.45 *Master class.* Frøydis Ree Wekre
Students: Trio: Marianne Svenning (oboe), Elsiné
Haugstad (piano), Dadmehr Taheri (viola)
Eirik Haaland (horn)
Piano: Stefan Zlatanov
- 15.45–16.00 *Coffee/Tea*
- 16.00–17.00 *Master classes: What do they offer? Concluding plenary
discussion.* Introductions by Cecilia Hultberg, Carlos
Lopez-Real and Harald Jørgensen

Appendice 2: List of participants

<i>Surname</i>	<i>First name</i>	<i>Institution</i>
Aho	Hanna	The Sibelius Academy
Bergby	Anne Katrine	Norwegian Academy of Music
Bjøntegaard	Björg J.	Norwegian Academy of Music
Bjørkøy	Kåre	Norwegian University of Science and Technology – Institute for Music
Boysen	Bjørn	Norwegian Academy of Music
Bræin	Hans Christian	Norwegian Academy of Music
Carlsen	Morten	Norwegian Academy of Music
Gaunt	Helena	Guildhall School of Music and Drama
Hagegård	Håkan	Norwegian Academy of Music
Hanken	Ingrid M.	Norwegian Academy of Music
Hultberg	Cecilia K.	Royal College of Music in Stockholm
Jørgensen	Harald	Norwegian Academy of Music
Rasmussen	Grete Helle	Barratt Due Institute of Music
Long	Marion	Guildhall School of Music and Drama
Lopez-Real	Carlos	Guildhall School of Music and Drama
Mazughi	Dunja	
Newbold	Sarah	Guildhall School of Music and Drama
Nielsen	Siw G.	Norwegian Academy of Music
Opdal	Liv	University of Stavanger, department of Music and Dance
Oskam	Victor	Conservatorium van Amsterdam – Amsterdam School of the Arts
Ringlund	Hilde	Norwegian Academy of Music

Stabell	Ellen	Norwegian Academy of Music
Thorp	Per Sigmund	Norwegian Academy of Music
van der Sijde	Jos	Hanze – Prins Claus Conservatoire
Waring	Rob	Norwegian Academy of Music
Wekre	Frøydis Ree	Norwegian Academy of Music

