

AIRE 2025 – Annual IN.TUNE Research in Education Event

3–4 November 2025

Programme

***mdw* – University of Music and Performing Arts Vienna**



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3 November 2025

09:30	10:00	Introduction to IN.TUNE, the AIRE and the Knowledge Hub (Johannes Meissl, Therese Kaufmann, Juha Ojala)
10:00	11:30	SESSION 1: Research-Led Teaching and Artistic Practice in Higher Education
	10:00	10:15 Performing Reflection: Improvisation in Word, Thought and Action (Ivar Roban Krizic, mdw – University of Music and Performing Arts Vienna)
	10:15	10:30 Tinkering as a speculative tool for music composition (Ji Youn Kang, Royal Conservatoire – University of the Arts The Hague)
	10:30	10:45 Research, creation and performance, approaches to multidisciplinary artistic projects (François Longo, Conservatoire Supérieur de Musique et de Danse de Paris)
	10:45	11:00 Coordinates of the scientific research and artistic creation in the National University of Music Bucharest (Nicolae Gheorghită and Vlad Ghinea, National University of Music Bucharest)
	11:00	11:30 Session 1 Discussion, moderated by Samuli Korkalainen
11:30	11:45	coffee break
11:45	13:15	SESSION 2: Challenging Canons and Rewriting Music Curricula
	11:45	12:00 Challenging musical canons - evoking diversity in practice and theory (Eva Beneke, Norwegian Academy of Music)
	12:00	12:15 Music and Gender Identity: Tools and Strategies for Exploring Diversity in the Classroom (Nico Pérez i Carbonell, Escola Superior de Música de Catalunya)
	12:15	12:30 Tracing the Madness (Victoria Oftestad, Royal Conservatoire – University of the Arts The Hague)
	12:30	12:45 SIRGA (Sound, Interdisciplinarity, and Artistic Restoration Guidance): Education through Interdisciplinary Practice (Montserrat Torras Salvador and Reiko Yamada, Escola Superior de Música de Catalunya)
	12:45	13:15 Session 2 Discussion, moderated by Gianni Ginesi
13:15	14:30	lunch break
14:30	16:00	SESSION 3: Interdisciplinary and Transdisciplinary Teaching Approaches
	14:30	14:45 Epistemological Perspectives on [Artistic] Research (Marko Vesić, University of Arts in Belgrade, Faculty of Music in Belgrade)
	14:45	15:00 Can we overcome methodological barriers? (Sylvie Pébrier, Conservatoire Supérieur de Musique et de Danse de Paris)
	15:00	15:15 Educational Potential of Hermeneutic Analysis of Harmony and the Relationship Between Harmony and Poetic Text in Opera and Popular Music (Marko Aleksić, University of Arts in Belgrade, Faculty of Music in Belgrade)
	15:15	15:30 'Hybrid, interdisciplinary realms of sounding bodies of the Deep Sea' – liminality and the artist pedagogy in music (Assi Karttunen, University of the Arts Helsinki, Sibelius Academy)
	15:30	16:00 Session 3 Discussion, moderated by Jean-Christophe Messonnier
16:00	16:15	coffee break
16:15	17:30	SESSION 4: Community Engagement, Diversity, and Field-Based Learning
	16:15	16:30 A glimpse into urban ethnomusicological minorities research and research-led teaching at mdw (Isabel Frey, mdw – University of Music and Performing Arts Vienna)
	16:30	16:45 Language-aware choirs triggering various transformations in music educational thinking and actions (Johanna Lehtinen-Schnabel, University of the Arts Helsinki, Sibelius Academy)
	16:45	17:00 Voracious insatiable (Axel Barratt-Due, Norwegian Academy of Music)
	17:00	17:30 Session 4 Discussion, moderated by Ellen
17:30	18:00	Reflection on the first day of AIRE (Gabriel Paiuk)
19:30		Welcome dinner at Zeiler am Hauerweg

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10:00	10:30	WORLD CAFÉ Session 1: Divergent Practices in Contemporary Art: Communicating Science Through Activism, Artistic Practice and Design (Marko Vesić)
10:30	11:00	WORLD CAFÉ Session 2: Researcher identities in the arts (Alex Hofmann, Isolde Malmberg and Gabriel Paiuk)
11:00	11:30	WORLD CAFÉ Session 3: Digital Platforms and Collaborative Learning – The Role of IN.TUNE Knowledge Hubs in Improving Pedagogical Practice (Srđan Teparić)
11:30	12:00	WORLD CAFÉ Session 4: Doctor of Music, Doctor of Arts, PhD, Doctor Artium or docARTES? Comparative data and tools for prospective students and pedagogical scholars (Tuuli Talvitie)
12:00	12:15	coffee break
12:15	13:00	AIRE Summary Reflection, Feedback and Farewell
13:00	14:00	lunch break
14:00	16:00	IN.TUNE on-site meetings

AIRE 2025: Submissions from Invited Presenters

SESSION 1: Research-Led Teaching and Artistic Practice in Higher Education

Performing Reflection: Improvisation in Word, Thought and Action

Ivar Roban Križić (mdw – University of Music and Performing Arts Vienna, student representative)

This lecture-performance moves between playing and speaking, improvising and reflecting. It explores how knowledge formed through years of musical practice and artistic research can surface in the moment of performance. Tracing the path of my doctoral work, it treats improvisation as a way of reading what has been inscribed through repetition, attention, and thought – allowing action and reflection to unfold together, as part of the same gesture.

The practice emerged directly within the framework of my doctoral studies at the University of Music and Performing Arts Vienna (mdw), where I investigated the epistemology of free improvisation. Over the course of several years, I developed a series of performative experiments that tested how reflection could be integrated into the act of improvising itself. This work was supported by the infrastructure of the mdw's artistic research program – most importantly, the doctoral curriculum's balance of artistic experimentation and theoretical engagement, which enabled the iterative process of developing Performing Reflection in both rehearsal and public contexts. In addition, the research was partly financed through the mdw's Forschungsförderung Artistic Research Pilot Call and further supported by an Erasmus PhD Short-Term Mobility Grant, which enabled a research stay in Oslo. These resources provided crucial opportunities to expand the scope of the project and situate it within an international context.

My supervisors – Thomas Grill, Tasos Zembylas, Burkhard Stangl, and Peter Herbert – each contributed perspectives that shaped the project's trajectory. Their guidance connected my artistic practice with broader debates in artistic research, philosophy, and improvisation studies, while also grounding it in experimental and performative traditions. In this sense, the performance represents not only an outcome of my doctoral research but also a demonstration of how mdw's program fosters methodologies that move fluidly between practice, reflection, and theory.

Ivar Roban Križić (b. 1990, Zagreb) is a musician, composer, researcher, and curator based in Vienna. His work moves between contemporary jazz, experimental music, free improvisation, and artistic research. He studied Philosophy and German Studies at the University of Zagreb, earned a Master's degree in Jazz from the University of Music and Performing Arts Graz, and completed a Doctorate in Artistic Research at the University of Music and Performing Arts Vienna (mdw) in June 2025. His practice combines improvisation, performance, and sound-based experimentation with a critical approach to music-making. His research focuses on the epistemology of

improvisation, musical cognition, self-sabotage, and the technological extensions of the double bass. Drawing from philosophy, performance studies, and sound art, he develops methods that challenge conventional notions of virtuosity and authorship. Križić curates Perspectives on Improvisation, a Vienna-based festival that explores improvisation across disciplines. He is active in several collaborative ensembles and composer-performer constellations that bridge experimental, jazz, and electroacoustic music. Alongside his artistic work, he teaches courses in artistic research and critical improvisation studies, encouraging transdisciplinary reflection and practice. His work aims to create conditions for shared knowledge production in music, emphasizing the entanglement of theory, practice, and collaboration.

Tinkering as a speculative tool for music composition

Ji Youn Kang (Royal Conservatoire (University of the Arts The Hague)

This presentation explores *tinkering as a speculative tool for music composition*, asking how hands-on experimentation can open new ways of relating to instruments, sound, and performance. Tinkering is approached not as a preliminary step, but as a method of composing through searching, making, breaking, and reconfiguring materials without predetermined outcomes.

I will discuss how this speculative practice challenges conventional compositional frameworks by embracing uncertainty, error, and unpredictability as generative forces. Central to this inquiry is the shifting role of the composer/performer, instrument, and sound, understood less as separate entities than as an entangled system that evolves in real time.

This approach has already been explored in a small workshop within the *Collaborative Music Creation* course, where students assembled circuits and objects into collaborative "circuit trees." Building on that experience, I am preparing the three-day workshop *Tinkering: Speculation, Collaboration, Creation* for the *Workshop Weeks* for students in the Creative Departments. I will present these educational experiments alongside my own compositional practice, showing how tinkering functions as both a research methodology and a mode of learning through doing and listening.

Ji Youn Kang is a South Korean composer, performer, and sound artist based in The Hague. She holds Master's degrees in Sonology from the Royal Conservatoire The Hague and in Composition from the Conservatorium van Amsterdam. Her works range from solo to orchestral pieces, often combining traditional and non-traditional instruments. A central focus of her practice is the relationship between musical and physical space, explored through multichannel systems such as the Acousmonium and wave field synthesis. As a solo performer, she integrates acoustic instruments, DIY analog synthesizers, and live electronics, seeking new ways to connect these sound worlds on stage. She currently teaches in the Institute of Sonology at the Royal Conservatoire in The Hague.

Research, creation and performance, approaches to multidisciplinary artistic projects.

François Longo (Conservatoire Supérieur de Musique et de Danse de Paris, student representative)

As part of performance projects I have been involved in at the Paris Conservatory, I will present the research methods explored and the problematics specific to these contexts, ranging from fundamental research to engineering applications and intuitive practice, with the aim of creating knowledge through approaches relevant to an art school. Three projects with complementary themes will be presented: the reinterpretation of Dialogue de l'Ombre Double (Boulez, 1985) in collaboration with the composer's former teams, the construction of a hybrid instrument: the Meta-Piano alongside composer Didier Rotella, and the study of the sound identity of an amplified instrument through Prologue (Grisey, 1976).

François Longo trained at the Paris Conservatory's Music Sound Image Program (FSMSI), which allowed him to get involved in a variety of often multidisciplinary projects as a sound engineer, audio-visual creator, or computer music designer. In his current endeavor to explore the place of electronics and digital technology in artistic performance, François joined Vincent Lê Quang and Alexandros Markeas' generative improvisation class at the CNSMDP in 2023, then the NEXT ensemble – Artist Diploma program as a computer music designer in 2024. Today, he collaborates with artists who place hybridization at the heart of their work: Alexandros Markeas & Aurélie Saraf (Guêpes Grenouilles et Monstres), Didier Rotella (Méta-Piano, SACRE research project), MENAT Music Ensemble, Alessio Zanfardino (Clavecin Oculaire), Samuel Casale (Trialogues), 2Birds Band (String Rock band). Inspired by his experiences and the problematics encountered in his works, in 2023 he began a thesis at the Collegium Musicæ (Sorbonne Université) on the sound of string instruments in amplified music, taking a dual approach combining musicology and musical acoustics problematics. François teaches acoustics, audio engineering, and electroacoustic composition in the dual degree program in Science & Musicology (Sorbonne Université).

Coordinates of the scientific research and artistic creation in the National University of Music Bucharest (2021-2025)

Nicolae Gheorghiuță and Vlad Ghinea (National University of Music Bucharest)

The paper presents the scientific research and artistic creation strategy adopted by National University of Music Bucharest (UNMB) for the period 2021-2025. The presentation will be given by Nicolae Gheorghiuță and PhD student Vlad Ghinea and will consist of an overview of the central research projects carried out by UNMB over the last four years, the results achieved, and how these research outputs have been connected to the educational process and included in the academic curriculum.

Nicolae Gheorghiuță is Professor of Byzantine Musical Palaeography, Musical Stylistics and Theories of Byzantine Chant Performance at the National University of Music Bucharest (UNMB), as well as a conductor and performer with the Psalmodia Choir of Byzantine music. He is a graduate of the same institution, and has taken higher studies in Greece (Athens and Thessaloniki), and he has been the recipient of research grants from the universities of Cambridge, Saint Petersburg, and Venice. Gheorghiuță has also completed two post-doctoral programmes, at the New Europe College and the Musical Institute for Advanced Doctoral Studies, Bucharest. His writings include over fifty articles and 12 books, and edited volumes. Gheorghiuță has been a member of the Union of Romanian Composers and Musicologists since 2001, and has twice won the prestigious institution's prize, in 2010 (Byzantine Music between Constantinople and the Danubian Principalities. Studies in Byzantine Musicology) and 2015 (Musical Crossroads. Church Chants and Brass Bands at the Gates of the Orient), and the Music Prize of the Romanian Academy of Sciences in the same year 2015, for the same book, Musical Crossroads. Nicolae Gheorghiuță is also the editor of the Musica Sacra section within the Musicology Today international periodical of the UNMB.

Vlad Ghinea (b. 1998 in Bucharest, Romania) graduated Musicology at the National University of Music Bucharest, class of Prof. Valentina Sandu-Dediu, and is currently a PhD student at the same institution, researching the musicological volumes published by Editura Muzicală during the communist period in Romania. Since 2024, he has been a member of the Romanian Union of Composers and Musicologists (UCMR). He has won numerous prizes in musicology competitions, but also in composition. Vlad Ghinea has presented musicological papers at symposia in Bucharest, Iași, Cluj-Napoca and Dresden, and his compositions were programmed in concerts organized in Romania and Denmark. Reviews, articles and studies signed by Vlad Ghinea appeared in important publications in the Romanian cultural landscape (Acord, Actualitatea Muzicală, Muzica and the magazine of The George Enescu International Festival), and in 2019- 2020 he has been collaborating with the radio station Radio România Muzical. The research of Romanian music is also an area of particular interest, concretized by his involvement in projects focused on avantgarde and film music after 1950. Currently, he is editor at the National University of Music Bucharest Publishing House and is also active as an assistant lecturer in the same institution, teaching Music History.

SESSION 2: *Challenging Canons and Rewriting Music Curricula*

Challenging musical canons - evoking diversity in practice and theory

Eva Beneke (Norwegian Academy of Music)

"Challenging Musical Canons" is a joint research and development project by Eva Beneke (Associate Professor of Classical Guitar), Guro Gravem Johansen (Professor of Music Education), and Gjertrud Pedersen (Associate Professor of Music History). The project aims to develop the teaching of music history and artistic practice at the Norwegian Academy of Music.

The project asks: What is the musical canon, and how can we question canon traditions in the context of higher music education?

Western music history has largely favoured male composers, musicians, and tradition bearers, while women and non-binary individuals have often been overlooked by historians. Their contributions have been minimised, and they have lacked opportunities to participate in the music scene on an equal footing with men. These omissions contribute to narratives about musical canons that lack important individuals, musical expressions, and perspectives.

Eva Beneke will present ways in which the project and related research have engaged students and enriched their capacity for reflection. This includes findings from an interview study with NMH students, the resulting implications for higher education, and her artistic research findings and how they inform her own classical guitar teaching.

Eva Beneke is an internationally acclaimed soloist, chamber musician, and arranger, whose artistry has been lauded by the American Record Guide as "beautifully sonorous, sensitive, and highly expressive." She has distinguished herself as a chamber musician, with performances and collaborations including the Saint Paul Chamber Orchestra and the Deutsches Symphonie-Orchester Berlin. Since 2018, she has held the position of Associate Professor of Classical Guitar at the Norwegian Academy of Music in Oslo.

Prior to this appointment, Dr. Beneke spent over a decade as a freelance musician and university lecturer in the United States, earned her Doctorate in Music with a specialisation in Musicology from the University of Southern California in 2012. In Germany, she pursued her guitar studies at the HfM "Franz Liszt" Weimar and at the UdK Berlin. In addition to her performance career, Eva has contributed to the recorded repertoire through several CD releases for notable labels such as NAXOS, GSI, 10th Symphony Editions, and Panofon and is an active researcher.

Currently, she is involved in the joint research and development project "Challenging musical canons" which asks questions that challenge and expand prevailing canonical traditions within different study- and teaching environments at NMH?

She is also the editor of "Women Composers. A Graded Anthology for Guitar Vol. 1-3 for guitar", of which the first volume is scheduled to be published in the Fall of 2025.

Music and Gender Identity: Tools and Strategies for Exploring Diversity in the Classroom

Nico Pérez i Carbonell (Escola Superior de Música de Catalunya, student representative)

How can music be a tool for fostering gender diversity in the classroom? This session blends theory, practice, and discussion to offer inclusive strategies for arts educators. We will start with a brief introduction to key concepts and best practices for creating respectful learning environments. Then, through a hands-on workshop, participants will engage in musical activities designed to encourage free expression and reflection. Finally, we will open a discussion space to exchange ideas and co-create useful strategies for the classroom.

The first part of the session will provide a clear and accessible introduction to gender diversity, highlighting simple yet effective strategies to promote inclusivity in educational settings. We will focus on respectful communication and safe space creation, sharing practical insights applicable to everyday teaching.

The second part will feature an interactive workshop where participants will explore identity and gender expression through music. In a relaxed and participatory environment, music will become a playful and creative tool for self-expression and collective reflection.

To conclude, the session will include an open dialogue where attendees can share insights, adapt the proposed activities to their specific contexts, and generate new ideas together. The goal is to collaboratively build resources and approaches for addressing gender diversity through music education.

Nico Pérez Carbonell (she/they) is a Catalan musician, pedagogue, and conductor whose work bridges composition, performance, and music education. Trained in piano, flute, and composition, Nico holds a Bachelor's degree in Composition from the Conservatori Superior de Música del Liceu and is currently pursuing a Master's degree in Music Research at ESMUC.

Her professional activity combines teaching, conducting, and creative practice. She is a professor of music theory, piano, and flute at several music schools, and conducts diverse ensembles, including Cor Trans Barcelona, the children's choir Coral l'Estrop, and the Jove Orquestra Simfònica de l'Anoia. Nico has also collaborated with queer and community-based projects, such as the cooperative Alianza Monstruosa.

As a composer, she has written for orchestra, choir, chamber ensembles, and multimedia projects, with works premiered at institutions such as the Conservatori del Liceu and cultural venues across Catalonia. Her current research focuses on music and gender identity, exploring inclusive pedagogical approaches and developing didactic resources that promote diversity and belonging in music education.

Tracing the Madness

Victoria Oftestad (Royal Conservatoire – University of the Arts The Hague, student representative)

As a tourist in London during the late 17th century, it was mandatory to visit the House of Bedlam, the biggest mental institution in the city. The patients, being considered completely unreasonable, were attributed animalic characteristics, which was reflected in the brutal treatment behind the bars. The ultimate mirroring of the culture of exposing madness could be found in the theatre. Composers for the theatre, in wanting to explore the inability of reason in humanity, wrote The Mad Songs, where the madness is reflected in quick shifts in emotions. These songs have been my tool to gain access to a broader palette of expression in singing. I have developed a handbook of historically informed techniques and documented my process of embodying them, using sources such as Le Brun's "Conférence (...)" (1698); Walter Charleton's "Natural History of the Passions" (1701); Aaron Hill's "The Art of Acting" (1753); and George Vandenhoff's "The Art of Elocution" (1846). My quest for madness has also become a quest for genuinity. When Charles Le Brun conveyed his theory of expression on canvas, he strongly distinguished the difference between painting tense muscles and painting genuine expression. This has become a guideline for my research: in order to gain genuinity, one has to channel a reaction and produce an impulse. This study is an attempt to bridge the gap between now and then, allowing for a deeper understanding of the Mad Songs, as well as encouraging others to dive into theatrical repertoire on its own premises.

Victoria Oftestad is an early music and folk music performer from Oslo, Norway. Her main instrument is her voice, and she is a passionate storyteller. Her commitment lies in finding and creating bridges between folk music and early music, both historically, musically and theatrically. Victoria emphasizes finding the physical and emotional connection with the music by experimenting with the limits of the voice in performance. She also likes to incorporate her skills as a recorder player in interactions with others. Victoria completed the Free Bachelor's Degree (FRIKA) at the Norwegian Academy of Music in May 2023, and graduated from the Vocal Early Music Master, Koncon, in May 2025, awarded the Research Prize.

SIRGA (Sound, Interdisciplinarity, and Artistic Restoration Guidance): Education through Interdisciplinary Practice

Montserrat Torras Salvador and Reiko Yamada (Escola Superior de Música de Catalunya)

SIRGA is an interdisciplinary project by the Escola Superior de Música de Catalunya (ESMUC) and the Escola Superior de Conservació i Restauració de Béns Culturals de Catalunya (ESCRBCC). It explores the intersection of cultural heritage preservation – through restoration and conservation – and the creation of new artistic works, particularly musical composition. Rooted in historical recovery and reinterpretation, the

project re-centers women as active agents in creative processes, offering an alternative to traditionally male-dominated narratives. Drawing on the expertise of female professionals in conservation and composition, SIRGA investigates inclusive approaches to creation.

Students from ESCRBCC are directly involved in the project, having carried out the restoration of the first artwork – the Retaule del Roser in Palau Noguera (Lleida) – which provides the basis for new musical compositions and sonifications. At later stages, students from ESMUC will also be invited to engage with this material, experimenting with new compositional methods informed by restoration practices. This cross-institutional collaboration not only enriches the research but also creates a learning environment where students from both schools participate in and contribute to the project's interdisciplinary outcomes.

Montserrat Torras Salvador is a Catalan composer and professor at Escola Superior de Música de Catalunya (ESMUC) and Conservatory of Liceu, Barcelona. She has been commissioned and performed by Orquestra Simfònica de Barcelona i Nacional de Catalunya, Madrid Auditorio Nacional de Música, Tanglewood Music Center, Boston Modern Orchestra Project, Harvard Fromm Players and Ensemble OBC amongst others. She has been the recipient of awards and grants both in Spain and the USA. She is a member of DONNE Women in Music, Catalan Association of Music Theory (ATAM), Catalan Composers Association (ACC) and in the past of the NEC Cultural Equity and Belonging Advisory Council, and the Public Schools Diversity, Equity and Inclusivity Task Force in Maine, USA. Montserrat has a Doctorate in Music Composition from New England Conservatory, and the certificates Reimagining Education from Teachers College at Columbia University and Cultural Competency from the Maine Cultural Competency Institute.

Reiko Yamada is a composer and sound artist, originally from Hiroshima, Japan. She composes concert works, creates sound art installations, and works with interdisciplinary collaborators. Her work explores the aesthetic concept of imperfection in a variety of contexts. Yamada holds a D.Mus in composition from McGill University and is a recipient of numerous prestigious awards and fellowships. She was a 2015-16 Fellow at the Radcliffe Institute for Advanced Study of Harvard University, the 2016-17 artist-in-residence at IEM (Institut für Elektronische Musik und Akustik), the 2018 Innovator-in-Residence at Colorado College, 2020-21 S+T+ARTS resident artist, and composer-in-residency at Phonos Foundation. Her various projects have been commissioned and/or funded by New Music USA, the Canada Council for the Arts, IRCAM (the Institute for Research and Coordination in Acoustics/Music), CIRMMT (the Centre for Interdisciplinary Research in Music Media and Technology), the Conseil des arts et des lettres du Québec, Armitage Gone! Dance, the Zentrum für Orgelforschung der Kunstiniversität Graz, and the European Commission among others. Her works have been presented in venues such as The Metropolitan Museum Breuer (New York), and Sónar Festival (Barcelona). She is currently a postdoctoral researcher at ICFO (Institute for Photonic Sciences) and a visiting professor at ESMUC in Barcelona.

SESSION 3: *Interdisciplinary and Transdisciplinary Teaching Approaches*

Epistemological Perspectives on [Artistic] Research: Exploring the Boundaries Between Creativity and Science

Marko Vesić (University of Arts in Belgrade, Faculty of Music in Belgrade, student representative)

The introductory section will offer a reflection on methodological and epistemological questions regarding the distinction between artistic and scientific research, as well as their shared aspects - such as the need for inquiry and creation, and the role of culture. This will be followed by a segment focusing on the synergy of art and science in general - and specifically at our faculty - presenting various educational profiles that integrate humanities, sciences and practical skills, developing a well-rounded artistic identity. Then my own creative work in the field of contemporary art and theatre music will be presented, which has been deeply influenced by science, within the context of the research I am engaged in (philosophy of science and applied aesthetics). I will conclude with a few remarks and an invitation for dialogue on the importance of the art + science approach, highlighting transdisciplinarity, decentralization of knowledge, and the synergy between these disciplines.

*Marko Vesić is a PhD student of composition and research-associate at the Faculty of Music in Belgrade, creating in the field of contemporary artistic and theatre music. Also, he directed his research towards applied aesthetics and philosophy of science, and he is the author of the monograph *Logic of [Un]Scientific Discovery*. Marko attended masterclasses of Vanessa Lann, Fabien Levy, Maurio Lanzo and others; he was a participant of a large number of projects and international programs in art & philosophy. He took a part in a numerous conferences both in Serbia and abroad, and his current research focuses primarily on the evolutionary aspects of music, as well as the cultural context in which musical cognition develops. Marko has won several awards for musical and essay writing, he moderates art evenings and writes scientific-popular articles. Marko's music has been performed in South Korea, UK, Finland, France, Norway, Denmark, Ireland, Hungary, Serbia and other Balkan countries.*

Can we overcome methodological barriers?

Sylvie Pébrier (Conservatoire Supérieur de Musique et de Danse de Paris)

Drawing on several recent research examples from the Paris Conservatory involving instrumentalists, singers, and musicologists students, I will present the methodological resources mobilized according to the specific needs of a research-creation project ("La bonne cause") and two action research projects (R.E.P.E.R.E.S and Ubuntu#1). Then, adopting the perspective of situated knowledge, I will question the status and division between scientific methodology and artistic methodology in order to assess how to overcome methodological compartmentalization in the context of a higher education institution for artistic training.

Trained at the Paris Conservatory and the Paris Institute of Political Studies, my work lies at the intersection of musicology and political science. I worked for 18 years in the evaluation department of the Ministry of Culture and have been teaching at the CNSMDP since 1998. I have focused my work and teaching on the experience of the sensible in performance (particularly in early music), listening and mediation, and the way in which institutions are experienced and narrated.

For the past four years, I have been involved in participatory research related to the needs expressed by students. These are situated research projects that raise questions about the institution, its pedagogy, and the axiology that underlies it.

Educational Potential of Hermeneutic Analysis of Harmony and the Relationship Between Harmony and Poetic Text in Opera and Popular Music

Marko Aleksić (University of Arts in Belgrade, Faculty of Music in Belgrade)

This paper examines the educational potential of hermeneutic analysis of harmony and its role in interpreting the relationship between musical and poetic language in opera. Simultaneously, it will consider the educational potential of analyzing the harmonic language of popular music. Both segments are based on the author's research in these fields, conducted over more than two decades at the Faculty of Music in Belgrade. The hermeneutic approach to harmonic analysis transcends traditional technical descriptions and focuses on decoding the meaning and expressive potential of harmony, leading to new ways of understanding and interpreting harmonic structures within the overall drama, emotion, and narration of a musical work. The research aims to demonstrate how applying this type of analysis can enrich music education by offering practical approaches and methods for different groups of students. For future composers, this method provides a deeper insight into creative processes and inspiration for their own work. For musicology students, it allows for critical thinking about the connection between structure and meaning, while for performers, especially singers and conductors, it enables a richer and more emotionally nuanced interpretation. Furthermore, the inclusion of popular music in the analysis makes the methodology relevant for a wider audience and for education in the field of contemporary music. The research shows that hermeneutic analysis of harmony serves as a bridge between the academic study of music and artistic practice itself, revealing how the technical aspects of music directly shape its expressiveness and how they can be used to deepen understanding and artistic expression.

Keywords: harmony, harmonic analysis, hermeneutic analysis, opera, popular music, education.

Marko R. Aleksić (born 1977) is an Assistant Professor at the Department of Music Theory, Faculty of Music in Belgrade. He graduated, and obtained his master's degrees and PhD at the Department of Music Theory, Faculty of Music in Belgrade. He has been working at the Faculty of Music in Belgrade since 2001. His areas of professional interest are music theory and analysis,

especially harmony, harmonic analysis and interpretive music analysis, as well as popular music studies. He presented his spoken papers at numerous conferences in Serbia and abroad. So far, he has published over 20 works in domestic and international journals and publications. He was a scholarship recipient of the Republic Foundation for the Development of Scientific and Artistic Youth of the Republic of Serbia, as well as the Royal Norwegian Embassy. On several occasions, he was a member of the expert jury at competitions in the field of harmony. He was the editor and co-editor several publications in the field of music theory. He is a member of the Serbian Society for Music Theory and the Serbian Musicological Society.

'Hybrid, interdisciplinary realms of sounding bodies of the Deep Sea' – liminality and the artist pedagogy in music

Assi Karttunen (University of the Arts Helsinki, Sibelius Academy)

Related to the artist pedagogy, the liminal state (Von Gennepe; Kontinen et al. 2013), often recognized necessary for innovation and development, means that the artist enters from the monk's chamber (the discipline-oriented training) to the interactive mindset, too. My presentation deals with an interdisciplinary art project, Fluorescence, which will be performed on January 24th at the Music Centre, Black Box, Helsinki. Together with dancer, choreographer Maarit Rankanen, and the participants of the project – music, dance and sound studies students coming from different art academies – we are creating collaborative working practices, and performative music and sound sessions on deep sea fauna. To adjust artist pedagogy towards more intersubjective realm of learning we, artists from different disciplines, should work together, too.

Harpsichordist, researcher DMus Assi Karttunen has specialized in researching Artist Pedagogy, Ethics of Art, Early Music, Historically Informed Performance, Artistic Research and Artistic Thinking. She also performs as a soloist and chamber musician in interdisciplinary groups with experimental and contemporary repertory. Karttunen has recorded 4 CDs of solo works by Couperin, Rameau, Froberger, Lynch and Frescobaldi (Jubal, Alba, Divine Art Recordings Group, Pilfilnk Records). As a soloist she has performed in Italy, Belgium, UK, Ireland, Germany, Scotland, Japan, Russia, Germany, Estonia, Norway, Denmark and Sweden and played in several orchestras and ensembles. Karttunen played for 11 years in FiBo and worked as an artistic director during 2006– 2016 in the Elysian Fields-workshop. She performs in the Superpluck Trio, which premieres vast amounts of contemporary music.

<https://www.uniarts.fi/en/projects/groans-and-muffled-tones-hybrid-multidisciplinary-realms-of-sounding-bodies/>

SESSION 4: Community Engagement, Diversity, and Field-Based Learning

A glimpse into urban ethnomusicological minorities research and research-led teaching at mdw

Isabel Frey (mdw – University of Music and Performing Arts Vienna)

Ethnomusicological minorities research has a long tradition at mdw, particularly emerging from socially-engaged approaches and focusing on urban contexts in Vienna and beyond. This presentation explores current developments in this field through two interconnected lenses. First, I present my newest research project "(Un)heard Neighbours? An Urban Ethnomusicology of Proximity," funded by the Austrian Science Fund's 1000 Ideas scheme, which studies different ethno-religious minorities in a Viennese neighbourhood, combining ethnographic and participatory methodologies. Second, I examine research-led teaching practices at the Department of Folk Music Research and Ethnomusicology, particularly within the MA Ethnomusicology program. The "Field Research Practicum" exemplifies this approach, changing themes annually and incorporating field excursions. Recent classes have explored minority and majority music and dance practices in Austrian cities like Innsbruck and Graz, while thematic focuses have included "Afghan Music in Austria" and "Musical Protest Culture." Through these examples, I demonstrate how the Field Research Practicum combines teaching with direct fieldwork and community engagement, giving students immediate experience with the communities and musical practices they study while also contributing to the department's audiovisual archive. Both my urban ethnomusicology research and these pedagogical initiatives contribute to mapping and understanding the musical diversity that shapes contemporary Austrian cities.

Isabel Frey is a Senior Artist and postdoctoral research at mdw's Department of Folk Music Research and Ethnomusicology and Yiddish singer. She completed her PhD in 2024 as part of the first structured doctoral programme at mdw on contemporary Yiddish folk song transmission and the political dimensions of the Yiddish voice. In 2023, she was a Visiting Fellow at Harvard University's Center for Jewish Studies. Her research spans Jewish music and diaspora, ethnomusicological minority studies, music and protest, and urban ethnomusicology. Frey co-led the Artistic Research project "Challenging the Theater of Memory: Yiddish Song beyond Kitsch and Stereotype" at mdw's Music and Minorities Research Center with Benjy Fox-Rosen. She recently completed the pilot project "Grätzelgesänge," funded by the City of Vienna, and is the Principal Investigator of "(Un)heard Neighbors? An Urban Ethnomusicology of Proximity," funded by the Austrian Science Fund. Frey is also a sought-after performer of Yiddish song, touring internationally and teaching at major Yiddish music festivals. She has released three albums of Yiddish songs, the most recent being "Di Fliendike Pave" (2024) on Borsht Beat Records which include her own compositions of Yiddish poetry. She also co-curates the Jewish music festival KlezMORE Festival Vienna and regularly organizes Yiddish music events in Vienna.

Language-aware choirs triggering various transformations in music educational thinking and actions

Johanna Lehtinen-Schnabel (University of the Arts Helsinki, Sibelius Academy, student representative)

In this presentation I will discuss my article-based doctoral research project that aims to develop music education to respond to the changes of an increasingly pluralistic society. I approach this aim through the lenses of two language-aware choirs, which I also conduct. Here, I will concentrate on a process that illustrates my own trajectory: first becoming a language-aware choir conductor and then, through the research process, transforming from a practitioner-researcher (Cochran-Smith & Lytle, 2009) towards a systems practitioner (Ison, 2017). I will argue for a transdisciplinary transition from the narrow and stable understanding of professional expertise in music and music education towards new fusions of praxis and professional responsibility (Sugrue & Dyrdal Solbrekke, 2011), and for the potential of music and arts to contribute to transdisciplinary approaches when seeking ways out of unsustainability.

Johanna Lehtinen-Schnabel is a doctoral researcher at the Sibelius Academy of the University of the Arts Helsinki, and a choir conductor/music teacher (MMus) with extensive experience across various fields of music education, including higher education, basic education in music, and non-formal adult education. Her research interests include socially engaged and language-aware music education practices, transdisciplinary approaches to music education, and related expansions of music professionalism.

Voracious insatiable

Axel Barratt-Due (Norwegian Academy of Music, student representative)

In Russian Cosmism, blood was understood as a vital life force, both the carrier of essence and identity, and a tangible substance open to scientific manipulation. It symbolized corporeal continuity and regeneration, playing a central role in ideas of rejuvenation and resurrection. Blood also served as a metaphor for the connection between the individual and the cosmos, expressed through circulation and transformation.

In this work, I am creating a musical instrument inspired by the concept of an externalized heart. A blood-like liquid flows through artificial veins, carrying air bubbles that activate a mechanical pneumatic system and generate synthesized sounds. As blood is pushed through these veins, it transports information via the air bubbles, allowing us to see physically how the air in the blood is being transposed into sound. This piece draws inspiration from Alexander Bogdanov, whose work bridged Russian Cosmism and early Soviet Bolshevik Russia.

Axel Barratt-Due (1984, Oslo formerly known as camilla barratt-due) studied accordion at the Royal Danish Academy of Music (2009) and sound art at the Universität der Künste in Berlin

(2016). They are currently a research fellow at the Norwegian Academy of Music. Barratt-Due works with composition and instrument building that explores the invisible nature of air and dissociative deviation. They transform accordions into electro-mechanical instrument systems, performed using live coding, DIY electronics, and pneumatics. Their works have been presented at Akademie der Künste, Black Box Teater, Transmediale, the Bergen International Festival, Pikel, MDT, Insomnia, HAU Berlin, the Stamsund Theater Festival, and the Royal Opera House in London. Barratt-Due compose music for the performing arts and has been active in the Berlin club concept Lecken and has worked with rave and sex-positive spaces for art since 2017.

AIRE1: World Café Submissions

Session 1:

Divergent Practices in Contemporary Art: Communicating Science Through Activism, Artistic Practice and Design

Marko Vesić

In an era of global crises, art is often used to analyze and critique the pathologies of contemporary life. This exploration of reality is not limited to galleries; it is generated through a) activist practices, b) critical art within institutional spaces, and c) design, an omnipresent sensory terrain. This World Café session will serve as a platform for discussing how each of these practices can contribute to communicating scientific ideas. The discussion will explore key questions:

1. How can activism, art, and design make complex scientific concepts more accessible to a broad audience?
2. How can we balance scientific precision with the communicative power of art?
3. What are the opportunities for fruitful collaboration between scientists and artists?
4. What is the role of educational institutions in fostering these interdisciplinary approaches?

The discussion will be informed by a research-led teaching approach developed at our university's Science Communication program, where students create projects that bridge the gap between academic research and public engagement. This initiative, supervised by MA Marko Vesić (Fine Arts) and Dr. Ana Petrović (Theoretical Physics), aims to equip students with practical skills to translate scientific findings into socially relevant and widely understood formats.

*Marko Vesić is a PhD student of composition and research-associate at the Faculty of Music in Belgrade, creating in the field of contemporary artistic and theatre music. Also, he directed his research towards applied aesthetics and philosophy of science, and he is the author of the monograph *Logic of [Un]Scientific Discovery*. Marko attended masterclasses of Vanessa Lann, Fabien Levy, Maurio Lanzo and others; he was a participant of a large number of projects and international programs in art & philosophy. He took a part in a numerous conferences both in Serbia and abroad, and his current research focuses primarily on the evolutionary aspects of music, as well as the cultural context in which musical cognition develops. Marko has won several awards for musical and essay writing, he moderates art evenings and writes scientific-popular articles. Marko's music has been performed in South Korea, UK, Finland, France, Norway, Denmark, Ireland, Hungary, Serbia and other Balkan countries.*

Session 2:

Researcher identities in the arts

Alex Hofmann, Isolde Malmberg and Gabriel Paiuk

Research-led teaching is welcomed in all academic institutions. In artistic fields, this raises interesting questions for academic staff about their researcher identity. For research-led teaching, teachers must either be active researchers themselves or engage with research outcomes. In teaching intensive environments in particular, how can more teachers be involved in research activities? To what extent is research recognised and accepted as a strategic choice, or as an investment? What are the systemic conditions for such career paths? This World Café session is open to all academic staff (both artistic and scientific) from the Alliance partners. It provides an opportunity to share experiences of research-led teaching, finding time for research, ways of publishing research, as well as to discuss the role of research and research leadership in academic institutions.

Alex Hofmann is a professor in music acoustics at mdw – University of Music and Performing Arts Vienna.

Isolde Malmberg is a professor in music education at the Department of Music Education Research and Practice at mdw – University of Music and Performing Arts Vienna.

Gabriel Paiuk is a composer, sound artist, pianist and researcher involved in the ways in which we listen and works as a Policy Advisor at Leiden University.

Session 3:

Digital Platforms and Collaborative Learning – The Role of IN.TUNE Knowledge Hubs in Improving Pedagogical Practice

Srđan Teparić

This conversation will explore the crucial role of digital platforms in enhancing pedagogical practices, particularly within higher music and artistic education. Drawing on the IN.TUNE Knowledge Hubs project, we will facilitate a discussion on how these platforms can serve as catalysts for change. This is designed as a collaborative conversation where participants are invited to share their own experiences and perspectives. We will collectively examine how platforms can support innovative pedagogical methods, bridge the gap between theory and practice, and foster a spirit of research and collaboration among teachers and students.

Our discussion will be guided by key questions, prompting us to consider how we can effectively integrate these tools into our educational environments. We will reflect on the challenges and opportunities in using digital platforms to foster multidisciplinary collaboration and prepare future generations of musicians and artists for the dynamic changes in their professions. The ultimate success of such initiatives depends on active participation and a shared commitment to adapting to the evolving needs of the community, which is why we invite you to be a part of this conversation.

Keywords: IN.TUNE knowledge hubs, collaborative learning, digital platforms, teaching practice, artistic education

Srđan Teparić is an Associate Professor at the Department of Music Theory, Faculty of Music in Belgrade, where he defended his doctoral dissertation in 2016. He is also the Vice-Dean for Science at the same institution.

In addition to his academic work, he is active as a music critic for Radio Belgrade 2. He is the author of two significant books: "Resemantization of Tonality in the First Half of the Twentieth Century" (2020) and "Style - History, Emotion" (2024).

His scholarly articles and research cover a wide range of areas, including:

- *Semiotics and semantics of music*
- *Application and interpretation of meaning analyses*
- *Music criticism and interpretation analyses*
- *20th and 21st-century music*
- *Serbian contemporary music*
- *Popular music*

Professor Teparić is also an active member of professional associations, including the Musicological Society of Serbia, the Serbian Society for Music Theory, and the Union of Serbian Composers – Music Writers Section.

Session 4:

Doctor of Music, Doctor of Arts, PhD, Doctor Artium or docARTES? Comparative data and tools for prospective students and pedagogical scholars

Tuuli Talvitie

The structure and expectations of doctoral degrees are incredibly varied. Such differences are notable not only in the IN.TUNE alliance, but sometimes in degree possibilities with individual institutions. This raises important questions for teachers and scholars to consider in their curriculum design, but also points to a potential need to offer tools for prospective students to help identify the best fit for their interests and goals as artists and researchers. This session hopes to clarify important questions and criteria on this topic and build an initial network of collaboration and support within IN.TUNE network.

This is a collaborative project of two PhDs and artistic researchers Tuuli Talvitie and Kevin Skelton. They have different paths to their PhDs, and versatile backgrounds in the field of music. Talvitie works as a vice dean for research and doctoral studies in Sibelius Academy, University of the Arts Helsinki. She has a background in ethnomusicology, teaching, performing and in different leadership roles. Skelton has a multifaceted career performing, directing, choreographing, teaching, and researching. He currently works as an Artistic Research mentor to Master of Music students at Codarts Rotterdam.