

Dimensions of experiencing empathy in a music ensemble using the example of an digital and interactive education project

The artistic starting point of my interest in empathy processes in ensemble playing is the digital and participatory music education project "#inthebubble?", which I developed together with the 'Cölner Barockorchester' and in which I performed as the cellist. The concert situation, which was considerably alienated by digital moments such as the use of apps, program selection by touch using a selection algorithm, and live streaming, was initially an educational measure to stimulate reflection on aesthetic experience in digital music life and, above all, to allow the children to attend in a participatory way. In the second step, the changed performance conditions caused great irritation among us players and made it necessary to interrupt our previous playing practices. This disruption of habitualized practices is the starting point for discussing empathy and its meaning in the ensemble, because when the habitual, implicit and embodied knowledge no longer "grips", it can be made explicit. It is noteworthy that, from the perspective of music education research, the positive influence of new concert forms on the listeners is reflected above all ("Audience Development") and the players and their handling of the changed concert situation have received little attention so far. This is where my interest in knowledge begins: How important is the experience of empathy within this experimental concert project "#inthebubble" and to what extent can the different ways of playing and listening within the three-part concert structure draw a differentiated picture of the manifestations of empathy in collaborative ensemble playing? The source is a qualitative interview study conducted with the ensemble members after the project, which was evaluated in terms of the Grounded Theory methodology, as well as my own subjective experiences as a "performer-researcher".



Name and Last Name: Dr Evelyn Buyken

Institution, City, Country

Hochschule für Musik und Tanz Köln

Email address

Evelyn.buyken@hfmt-koeln.de

Dr Evelyn Buyken is the Director and Lecturer of the 'Forum Artistic Research', the Institute for

Artistic Research and Researcher (Postdoc) for Music History (16th-21st centuries)

at the Conservatorium for Music and Dance Cologne (HfMT Köln). She is a professional baroque cellist, with an international reputation and numerous Radio- and CD-

recordings. She studied Violoncello and Viola da Gamba in Cologne, Trossingen and Rome and received a PhD from the Musicological Institute of the Cologne University in 2016. Her dissertation about the early female recipients of Bach's work was published in the *Beihefte zum Archiv für Musikwissenschaft* (2018).