Digitising Learning and Performing Through Low Latency Technology

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Learning And Teaching Working Group - SMS Project

STEFAN GIES – Chief Executive of the AEC
ANNA MARIA BORDIN – ‘Paganini’ Conservatory (Genoa – Italy)
We are....LATIMPE
platform for Learning And Teaching In Music Performance Education

Jon Helge Sætre
CEMPE, Norwegian Academy of Music Oslo (Chair)
Stefan Gies
AEC (Co chair)
Susanne van Els
Royal Welsh College of Music and Drama Cardiff
Siri Storheim
Norwegian Academy of Music Oslo, Student representative
Lars Brinck
Rhythmic Music Conservatory Copenhagen
Anna Maria Bordin
Conservatorio Paganini Genova
Karine Hahn
Conservatoire National Supérieur de Musique et de Danse de Lyon
Ellen M. Stabell
CEMPE, Norwegian Academy of Music Oslo (Working Group Coordinator)
Our Task: studying and evaluating Lola pedagogical implication
Our first data: Trieste, Tartini Conservatory

**Instruments**
- Accordeon 6
- Saxophone 4
- Singing 3

**People**
- Bachelor 3
- Master 4
- Preparatory course 1
- Teacher 3
<table>
<thead>
<tr>
<th>Statement</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>I enjoy using digital devices</td>
<td>104</td>
</tr>
<tr>
<td>I'm an early adopter</td>
<td>75</td>
</tr>
<tr>
<td>Traditional music education makes too little use</td>
<td>70</td>
</tr>
<tr>
<td>Traditional instrumental or vocal teaching makes too little use</td>
<td>67</td>
</tr>
<tr>
<td>The quality of the latest audio systems is so excellent</td>
<td>59</td>
</tr>
<tr>
<td>Never be a serious alternative to musical interaction in a real physical space</td>
<td>75</td>
</tr>
<tr>
<td>Suitable to improve observing and reflecting one's own music performance and practicing</td>
<td>98</td>
</tr>
</tbody>
</table>
Lola’s pedagogical implementation

Can the LoLa’s framework support replace complete the Erasmus experience?

Can the obvious strategic and political benefit correspond to a real pedagogical gain?

HOW?
The Erasmus experience is changing

1. country and town
2. institution
3. peers
4. professors
5. habits and culture
LoLa’s pedagogical context

LoLa’s context implies:

1. same country and town,
2. to attend two Institutions,
3. potentially have two teachers available at the same time, even for long periods,
4. same peers,
5. same habits and culture,
LoLa’s pedagogical framework: a true student-centred model

- Home Institution
- Host Institution
- Peers
- I Teacher
- II Teacher

Student
Collaborative Teaching

• Each person both teaches and learns.
• Mutual respect for the role of each individual is implied and demonstrated.
• A strong degree of reciprocity underlies each of these relationships.
• A joint goal helps to serve as a roadmap to collaborative work.
Teachers often present separate lessons and a hierarchical relationship.

- **Beginning Stage**: Both teachers provide instruction and structure the learning activities.
- **Compromising Stage**: Students address questions and discuss concerns with both teachers.
- **Collaborative Stage**: Both teachers provide instruction and structure the learning activities.
New perspectives

• to promote student centered learning and teaching activities;
• to build a pedagogical and performative music agency;
• to improve assessment and self-assessment skills;
• to work toward a shared third level creating the best *humus* for a new generation of musicians-researchers.
References


Two Groups
Four questions to deal with,
A 30-minute discussion