

Art-cycle model: a holistic approach toward artistic experience in music performance

Alfonso Benetti

University of Aveiro/INET-md; Polytechnic University of Castelo Branco/ESART

Aoife Hiney

University of Aveiro/INET-md; Polytechnic Institute of Porto/ESE

ABSTRACT: This article proposes an art-cycle model based on autoethnographical practice aiming toward the sustainable development of the performer's agency through documenting, evaluating, and understanding their musical practice and experiences. Literature relating to the evaluation of the performer's musical practice tends to rely on external parameters, rarely focusing on whether the performer's needs are met. Furthermore, there appears to be a dichotomy between the rehearsal process and the live performance experience, as they are frequently treated as separate entities, whereas we argue that musical practice is a cyclical process, an art-cycle, with phases of rehearsal punctuated by moments of performance that are followed by rehearsals. In order to address issues relating to the academic validity of the artist's experiences and the development of the performer's agency as an artist/researcher, the art-cycle model is based on autoethnography, affording a sustainable and flexible means of investigating the art-cycle from the performer's perspective. Therefore, we suggest that the proposed model could be incorporated into the performer's practice in order to analyse, evaluate, and disseminate their experiences through an interaction between critical self-reflection with art-making and artistic output, producing new and pertinent knowledge compatible with both artistic subjectivity and academic prerogatives.

KEYWORDS: autoethnography; artistic methodologies; performance optimization; evaluation in music performance; artists' agency

INTRODUCTION

This article aims to explore the practice of autoethnography within an art-cycle model which is proposed as a sustainable means of developing the performer's agency in examining and evaluating their artistic experiences throughout their musical practice, while contributing towards performance optimization. The model was designed according to flexible prerogatives, allowing it to be applied in the context of different musical genres, styles and formations, and for short- or long-term approaches.

We begin by tracing some of the current issues relating to the practice of autoethnography, with a particular focus on the specific context of music performance research. It is suggested that autoethnography can provide ways to approach, discuss, and disseminate musical practice and experiences through the interaction between critical self-reflection with art-making and artistic output, producing new and pertinent knowledge compatible with artistic subjectivity and academic prerogatives. The potential commitment of autoethnography in connecting individuals, reflection and criticism in association with the elaboration of innovative artistic outputs has contributed for it to be currently one of best-established and widely used methods in producing artistic research outcomes.

Given that autoethnography is largely based on a process of self-feedback, issues related to the evaluation of artistic practice are linked to criteria and parameters established by the performer themselves regarding the understanding of their artistic processes and experiences. In order for the performer to develop their practice, an understanding of if and how they have achieved their goals, and how future goals relate to these processes and experiences, is required.

A review of literature highlights some of the existing problems that surround the evaluation of artistic experiences, ranging from the aesthetic considerations of what to evaluate and how, to the question of validity. Apart from a tendency to evaluate musical performances based on factors that may be considered external, given that the parameters rarely include the appraisal of whether the performer's objectives were met, we also find that many existing studies focus on understanding artistic practices with the performer as the research subject. Furthermore, there appears to be a dichotomy between the rehearsal process and the artistic product, as one is frequently given primacy, at times to the exclusion of the other. This dichotomy not only fragments that which we maintain must be considered an organic whole, but also fragilizes attempts to understand the performer's artistic process along a continuous spectrum.

Thus, the art-cycle model that we propose intends to contribute toward promoting the performer's practice as an autonomous artistic being (Garnett, 2017), while simultaneously providing an organic, systematic means of auto-evaluation and critical reflection that reinforces the performer's agency as opposed to relying on more traditional and largely external means of evaluation.

Within the scope of the broader discipline, this study proposes a holistic approach to capture artistic experience through autoethnography, and addresses research as a disruptive element in the context of music performance studies and artistic research – associated with innovative perspectives and combined approaches. Such a paradigm-shift is supported by an integrated understanding of essentials relating to artistic practice (frequently segmented by research purposes), the optimization of performance based on the sustainable agency of the

performer, and the proposition of alternative views on artistic evaluation. Implications relating to further development of the discipline pertain to the expansion of the performer's role, commitment, and responsibility with regard to an integration of practices based on artistic-scientific procedures; the proposition of creative approaches for artistic-scientific realization, recording, dissemination and validation; and the renewing of teaching-learning strategies.

AUTOETHNOGRAPHY

The rise of autoethnography as a scientific research method has been constantly surrounded by a certain degree of controversy. It has, for example, been dismissed as the "selfie" of academia, as noted by Campbell (2017) when discussing the criticism related to this method in a study on the "Twitter Trolling of Autoethnographers". However, with the dissemination and consolidation of strands of music studies such as practice-based research and artistic research, this approach has found increasing representation: immersed in a series of institutional implications and interests, "Meresearch" (Rees, 2015) is practiced across a range of musical disciplines (e.g. performance, composition, pedagogy and music education, music therapy) from different perspectives – such as gender studies (Griffin, 2012; Griffin & Griffin, 2019), meta-autoethnography (Bartleet, 2009; DiPiero, 2020), sonic autoethnography (Exarchos, 2020), autoethnomusicology (Paor-Evans, 2020), performance autoethnography (Gouzouasis et al., 2014; Wiley, 2019), duoethnography (Norris et al., 2012), collaborative autoethnography (Chang et al., 2013), and reciprocal autoethnography (Wiley & Franklin, 2017).

Moreover, some works advocate the idea of creative artwork (a musical piece, for instance) as autoethnography in itself (Hollingworth, 2018; Wiley, 2019), whose relevance "would need to be some means of satisfactorily articulating the relationship between the individual and their culture such that it is accurately communicated to the 'reader'" (Wiley, 2019, pp. 106-7).

Apart from the controversies, the impact of autoethnography is understandable given the flexibility of the method in embracing not only individual but also collective contexts (including Doğantan-Dack, 2012; Armstrong & Desbruslais, 2014; Sutherland, 2015) across different musical genres - from Western art music (Benetti, 2017) and pop (Kennett, 2008), to jazz and blues (Spry, 2010), punk rock and hardcore rock (Attfield, 2011). Furthermore, contemporary forms of recording, documenting and disseminating have become attractive to researchers due to the needs arising from the artistic nature of the object of scientific study, such as audio-collage and creative writing (narrative fiction, creative non-fiction, ethnodrama, poetry) (Wiley, 2019).

Within the scope of studies involving musical practice and performance, autoethnography has been practiced mainly based on the relationship between artistic creation/experience and the reflective significance associated with it – the latter reiterated by authors such as Bakan (2016) and Wiley (2019). In the case of music and indeed in the arts in general, the self-reflexive aspect that supports autoethnography is also related to two crucial elements: art-making and artistic output, and it will be through the relevance of this triadic interaction that the relevance of a particular approach may be later discussed.

In any case, autoethnography is largely dependent on the capacity/potential of the actor

with regard to critical self-reflection. At this point, significance and rigour (despite their subjectivity) are crucial and decisive elements for the relevance of a certain approach, not only in relation to the practice of autoethnography, but also with respect to ability and efficiency in terms of documentation, and the artistry of the practitioner. This is not to say that this is a weakness limited to autoethnography, as critical-reflexive potential, relevance, and rigour are crucial and transversal elements of any academic methodological modality.

Bringing the concrete challenge of being present as part of the object under investigation and also as the researcher with respect to analytical aspects, the autoethnographic "narcissistic" problem related to the focus on the individual dissolves when the research fulfils the fundamental and transversal prerequisite associated with science: namely, the production and transferability of new knowledge. Furthermore, subjectivity is not a problem exclusively related to autoethnography.

In the field of the arts, the dependence on subjective issues and implications is an expected constant since "art" itself and "value in art" are elements that are difficult to define in consensual terms. Thus, autoethnography is an important tool for providing new formats of approaching, discussing, and disseminating artistic practices and experiences, allowing the artist to fulfil academic prerogatives with regard to the pertinence of artistic, subjective contents.

EVALUATION IN MUSICAL PERFORMANCE

The question of evaluating artistic practices and experiences is highly complex and subjective. How can a particular aesthetic experience that lacks antecedent patterns be evaluated? How can the various elements of an artistic practice be included in this evaluation? These elements develop in a cyclic fashion from the various preparative processes (including the shaping of aesthetic objectives in relation to the artistic object and the practice/creation itself) to the performance, returning to new preparative processes followed by another performance. This specific artistic system requires a consistent form of evaluation that responds equally to the performer's personal artistic objectives, internal and external validity, and the importance of maintaining and representing the cyclic nature of artistic creation.

The need for this approach is based on the fact that, to date, many of the existing studies related to the evaluation of musical performance practice are based on two main factors that are external. The first is the more traditional mode of performance evaluation, which shifted during the late 20th century from a focus on staying true to the work toward the consideration of the performer as what Garnett (2017) describes as an individual, autonomous being.¹ The second concerns the research design of various studies, which frequently positions the performers as the subjects, although in some situations, the performer is included in the study as a co-researcher. However, there exists a certain mistrust of the validity of a study with the performer as the sole researcher. Chaffin and Lisboa (2008), for example, describe their research of the development of performance cues as a series of collaborations between a performer and a psychologist. The authors explain that "While experienced musicians can

¹ The development of the performer's agency and the relation between the performer and the musical work in the context of Western art music has been discussed in various texts, including (but not limited to): Lydia Goehr (1989), Stefan Ostersjö (2008), and Paulo de Assis (2018).

provide detailed and insightful self-reports about their practice and memorization strategies (...) the validity of any retrospective self-report is open to question (...)” (Chaffin & Lisboa, 2008, p. 119). Although these collaborations allow for a multi-disciplinary study, this method is not robustly sustainable, as it is implied that the performer’s self-report alone is not sufficient and thus requires the availability and potentially the funding to support the on-going participation of a second researcher from another academic field. Therefore, despite the myriad of interesting and useful data these studies have produced, the feasibility of the performer replicating these studies as a means of continuously evaluating their performance practice remains low, which is also evident in the lack of resulting follow-up studies conducted solely by performers.

The question of how to evaluate music performance practice has received a great deal of attention in the literature, and resonates throughout many research and practice areas within the field of music. These include, but are not limited to, music education (including Osborne & Kenny, 2005; Kenny & Osborne, 2006; Kenny, 2011; Richie & Williamon, 2012; Miksza, 2015; Hewitt, 2015; MacAfee & Gilles, 2020), aesthetics (such as Bever, 1988; Madsen et al., 1993; Bar-Elli, 2004; Brattico et al., 2013; Wolf et al., 2018) and music performance research (Mor et al., 1995). In addition to these diverse areas, there are also studies that bridge these areas. For example, research in the area of performance optimisation frequently overlaps with research relating to self-regulation with regard to musical performance and music education, given that the development of autonomy (understood here as a form of self-regulation) can be considered a step towards performance optimisation. Similarly, Nielsen (2001) reported that self-regulated learning and music performance are common to all music learners, but that their methods differ, while McPherson et al. (2019) explain that “(...) Musicians need to learn how to balance the effortful components of practice with the broader self-regulatory skills required for them to systematically organise their own thoughts, feelings, and actions as they seek their goals” (McPherson et al., 2019, p. 19). Thus, performance success is found to be linked to self-regulated practice behaviours in relation to music performance, as “The quality of one’s practice and the degree to which an individual is capable of sustaining deliberate and self-regulated practice is an important determinant of achievement” (Miksza, 2015, p. 220).

Bar-Elli (2004) distinguishes between the “autonomous” and the “intentionalistic” conceptions of a performance, understanding the former as an independent musical entity, independent to its musical composition, while the latter is a performance of a particular composition, to which independent access is available through, for example, the score, and is the phenomenon on which the author focuses. Explaining that all forms of evaluation are driven by “the type of interest that is directing us” (Bar-Elli, 2004, p. 6), and/or a certain perspective, the author defines three main considerations for evaluation: (1) the evaluation of the “cognitive aspect”, concerned with the musical information; (2) the evaluation of emotion, drama, and rhetoric, pertaining to both the composition itself and the performance; (3) aesthetic aspects that focus on what the author describes as “irreducible concepts”, giving ‘beauty’ as an example. Focusing on the intentionalistic, the author describes a “great” performance as one that “reveals the compositions properties that are both very important and concealed, such that we would find it difficult (or impossible) to conceive of them independently of that performance” (Bar-Elli, 2004, p. 8). However, Bar-Elli’s work focuses on the external evaluation of a performance, with no references to the performer’s personal

evaluation. Similarly, Waddell, Perkins and Williamon (2018) explain that previous studies of performance quality have focused on the evaluation of aspects of the performer, such as their attractiveness; the reliability of the evaluators; the evaluators' knowledge of the performer; and the criteria employed. They subsequently studied the impact of four factors, namely composition length, familiarity, likeability, and the location of performance errors, on forming performance quality ratings. While this also constituted an external evaluation, the authors did draw some conclusions pertaining to the performer's practice, with regard to repertoire choice, and the avoidance of performance errors, particularly at the beginning of a piece. Meanwhile, Mornell and Wulf (2019) sought to understand the impact of performing with different attentional focus conditions. In keeping with the tendency to look towards external evaluations, the authors explain that the performances were evaluated by 'expert raters'.

With regard to the performer's personal evaluation, three frequently intersecting perspectives have been identified, namely the normative, ipsative and the expectation/idealised performance standards (Denton & Chaplin, 2016). A study conducted at the University of Alabama showed that the expectation standard had the largest average impact on musicians' performance evaluations and that it was the dominant standard for the largest number of musicians (Denton & Chaplin, 2016).

The expectation standard, or the idealised performance, is a personal goal. Caruso et al. (2016) state that "prior to performance, the artistic process of constructing an interpretation of a musical work unfolds through practice" (Caruso et al., 2016, p. 409). Practice and self-reflection lead to intentions and goals. The literature has shown that performers typically create specific or long-term and partial or sub goals. The specific or long-term goal is the performer's idea of the performance of the piece, the idealised performance or expectation standard. The partial or sub-goals can change frequently during practice (Nielsen, 2001; Miklaszewski, 1989).

Caruso et al. (2016) believe that the artistic process must be made more 'explicit', as a means of understanding the relationship between sound, goals and actions. The authors argue that without understanding the performer's process, any analysis or evaluation will be based on assessing gesture-sound patterns, as opposed to understanding gesture-sound performance intentions.

The fact that performance goals and intent are established through the rehearsal process (Nielsen, 2001; Caruso et al., 2016), and that these goals form the expectation standard or the idealised performance - shown to have the largest average impact on musicians' performance evaluations (Denton & Chaplin, 2016) - emphasises the importance of the rehearsal process. Caruso et al. (2016) also focus on the importance of including the performer's subjectivity "into a scientific research context, as a driving force for artistic research" (Caruso et al., 2016, p. 419).

THE PROCESS AND THE PRODUCT

A review of existing literature relating to the construction of a musical interpretation shows a certain dichotomy between the rehearsal process and the performance. A number of studies document the effects certain interventions bear on the performer's rehearsal process, often to the exclusion of investigating any consequent impacts in relation to the live performance experience. Silverman (2008) conducted participant observation over a six-

month period with the concert pianist Gregory Haimovsky in order to develop a greater understanding of how a professional musician develops an interpretation of a given work. However, although Haimovsky frequently recorded his practice sessions, the study did not include any live performance experience. Miklaszewski (1989) conducted a case study with a piano student preparing a new piece for performance, videoing practice sessions. However, the case study did not advance beyond the practice sessions, and the study was concluded once the student decided they were ready to present the piece to their teacher. Although all the aforementioned studies have examined important aspects of performance preparation, performance contexts were not included in the data collection or analysis.

Meanwhile, Dođantan-Dack (2012) traced a shift in focus from the analysis of music performance based on recordings to the study of live performance contexts and experiences. The author explains that, within the Western art music tradition, the musician's artistic identity is established and defined through live performances. In justifying the decision to focus on exploring the individual and collective cognitive-affective processes involved in live musical performance, the author states that most existing studies focus on rehearsals and practice sessions and argues that "the most significant knowledge acquisition during the development of expertise in music performance happens through live public encounters with audiences and music" (Dođantan-Dack, 2012, p. 37). Hence, there is an identified dichotomy between research relating to the rehearsal process and research relating to the live performance experience. Chaffin, Lemieux, and Chen (2007), in investigating systematic differences in similar performances, began their research process when the participating pianist was nearing the end of a ten-month learning period. Similarly, Dođantan-Dack (2012) focuses almost entirely on the live performance experience, with little reference to the process that led to this experience. The author challenges what is described as the "commonly accepted view" of the performance as the end result of deliberate practice, and instead proposes that "the preparatory processes acquire their full meaning in the light of the ensuing live event(s)" (ibid.: p. 37). In a broader sense, Dođantan-Dack (ibid.) understands live performance as an arrival - as opposed to an end - point in a continuous learning/knowledge acquisition path. While we recognise that the live performance generates new knowledge and cannot be viewed simply as a repetition of the practice sessions - live performances have an unpredictability that is unique to their context - we believe that the performance is inextricably linked to the rehearsal process. Therefore, while in agreement that the moment of performance is a place for the production and dissemination of knowledge, it cannot be considered a single, self-contained element, but is rather another event along the continuum of musical practice. Hence, according to this perspective, a holistic study of a musical performance should begin with the study of the process that leads to the performance, and should continue with the study of the performance which feeds back into the process. In this sense, the performance can be considered a research activity within the broader spectrum of the organic study of the process leading to the product, which leads back to the process. Therefore, the rehearsal process does not necessarily culminate in a single performance, rather the performance is an opportunity to evaluate the rehearsal process leading up to this event, while simultaneously informing the future rehearsal process toward the next performance. This cyclical aspect of musical performance practice is further reinforced by its permanency. As Rink (2018, p. 90) explains,

Many performers feel the need to perform not just once but over and over—whether in striving for specific artistic goals or simply because of the self-affirming value of the act of performance. Performing over and over is also what practice and rehearsal are all about, to which the lion's share of one's time as a performer is devoted.

When considering performing over and over, however, this does not mean that the performance will be the same. Rather, as Seifert (1984, p. 111) states,

A defining feature of performance (...) has been its singularity. The score of script or text may be known, it may have been performed once or a thousand times before, and yet each performance is still in some ways new, a product of that particular moment and those particular circumstances. In this singularity resides the potential that the next performance will transcend the text and all that has gone before, and this possibility informs the expectations and excites the interest of the audience - and performers, producers, and critics.

The previously mentioned aspects reinforce the unilaterality that has shaped the evaluation of artistic experiences, whereby the performer themselves and their artistic objectives remain in the shadows and are subjugated to a "second voice" (Benetti, 2017). Moreover, the frequent tendency of approaches and/or "clipping" studies to focus only on practice as a process or performance as an artistic product, affirms the primacy of one above the other and favouring inconsistencies with certain assumptions that require the visualization of prerogatives attached to both. In sum, there is a need for a holistic model that integrates practice, performance, evaluation, and scientific validation. Autoethnography may be considered an important tool in solving this problem: by corroborating the symbiosis between contexts, procedures, and outputs, as the flexibility of the method allows the integration of components such as objectives and creative processes, practice, performance, self-reflection, criticism, and scientific validation. However, it is crucial to demystify "process" and "product" as single entities without losing sight of evaluation aspects and interactions relevant to a cyclic fashion in art. It is with this intention, through the interaction between autoethnography, artistic practice/creation and performance, that the model presented was elaborated.

Moreover, the reasons that led to the elaboration of the model do not only concern conceptual aspects observed from other approaches from the literature, but also findings related to our own individual practice as artists/researchers in the field of autoethnography. The first author conducted an autoethnographic study on strategies for the improvement of expressivity in piano performance (Benetti, 2013). Based on reports from 20 professional pianists and on his own practice, the output of the study was a practice model for developing expressivity in piano performance. However, despite the presence of the performative component during the study, the autoethnographic scope was exclusively focused on the process, and the author reported an incompatibility between the related "traditional" forms of documenting and disseminating the autoethnographic outputs. The second author tracked her experiences of rehearsing and performing a new work through practicing autoethnography from the first rehearsal to the first performance (Hiney, 2022). However, despite writing about, analysing, and learning from both the rehearsal and the performance, the autoethnographic practice was confined to that particular project. She went on to perform the same work in various concerts over a two-year period, but without documenting these experiences, as despite learning and developing her practice based on the analysis of her autoethnography, the project had 'ended', i.e. the documentation of the consistent

process of performing over and over as described by Rink (2018) was interrupted. She considers that a continuation of autoethnographic practice to analyse and understand her experiences on a more permanent basis would allow for significant insights into her artistic practice, which would inform future rehearsals and performances of this work and her approach to new works.

These characteristics highlight important gaps in the current way of approaching autoethnography in the context of musical practices and experiences: the lack of an integrated and committed vision of all the elements that support artistic practice (critical reflection, rehearsals, and artistic output as cyclical actions throughout the individual's artistic/scientific career), as well as the scientific validation of such mechanisms so that crucial stages of artistic experience are not sublimated in an "inconsequential" way; the lack of a model focusing on responsibility for all actions related to a particular artistic experience with reflection in the autoethnographic output; the need to value and evaluate artistic output not only according to "traditional" standards (external to the object and subject in question), but considering the specific artistic objectives of the artist and for the artist as researcher (artist/researcher) - appropriately justified according to autoethnographic mechanisms - in congruence with the primordial sense of "authorship" with regard to artistic creation and/or interpretation; and the need for expansion with regard to mechanisms/forms for documentation, registration and dissemination within the scope of autoethnography.

PRESENTATION OF THE MODEL

We are primarily concerned with the promotion of the performer's agency through reflection and self-evaluation, simultaneously providing a means of establishing holistic parameters of evaluation and performance optimization, driven by the artist's aims and experiences, within an academic system that includes the validation, production, dissemination, and transferability of new knowledge.

Therefore, the proposed model aims for the dissolution of the artistic process and the product as independent entities, toward the integration of both as a single entity that functions through experimental cycles as part of a continuous process of development based on critical self-reflection. This perspective sees process and product as a "liquid" artistic body (to borrow the expression used by the sociologist Zygmunt Baumann) which, despite taking different forms when adapting to different contexts, always remains fluid in its essence. In the specific case of music, this idea can be read as the understanding of performance as a process (as proposed by Doğantan-Dack, 2012) and the process also as a product.

By suggesting a greater proximity between the art-cycles involved in different areas, the model incorporates experimentation as a constant in the arts (Helder, 1964), related here to two specific aspects: 1) the personal experience of the artist/researcher at a certain stage of the artistic cycle; and 2) the dependence in a general context on the results and the critical self-evaluation and reflection of a particular stage for the delineation of the next. Within this artistic context, it is evident that experimentation is not related to experimental music (e.g. John Cage) or experimentation in music (e.g. Paulo de Assis, 2013, 2018; Crispin & Gilmore, 2015), but to a methodological cycle that finds correspondence in the development of various artistic objects throughout history (with examples in the fields of organology, aesthetics and musical form, performance models, and instrumental technique).

Mainly, the model proposes a paradigm break with regard to the vision of artistic practice and performance as opposing entities focusing on the artist's critical commitment to the artistic object and/or their own creativity as crucial elements in their approach - which seems to represent a vision devoid of "romanticism" and committed to reality. Complementarily, such a position may also have important implications on pedagogical and psychological aspects related to artistic engagement. Finally, in order to eliminate the dichotomy highlighted in the use of expressions such as "process" and "product", the model incorporates the term "Art-cycle" to refer to the different stages involved in the interaction between artist and artistic object.

THE MODEL

Although this model finds correspondence and is potentially suitable for the arts in general, in the context of this work, our analysis is limited to the field of musical performance. The model integrates six steps involved in the art-cycle that interweave practical/procedural, documentation/registration, and evaluation/propositional actions: *rehearsal – re-rehearsal – performance – performance evaluation – documentation and cycle analysis*².

Rehearsal

This stage comprises the definition of objectives and achievement of goals focusing on the artistic object through autoethnography. Such action presupposes the empathy of the artist/researcher towards the object, which can consist both a result of an interpretative, creative or a recreative approach³. The two events mentioned in this stage have the subsequent specificities: 1) following the fundamental idea of "artistic image" proposed by Neuhaus (1973), the conceived artistic objectives are transcendent to the practice and the performance itself - that is, they respond to an informed and critical vision of the artist/researcher about a certain expected artistic result; and 2) the achievement of goals is permanently accompanied by a deliberate self-evaluation. The form of the rehearsal will vary according to different genres and each musician. The rehearsal itself can also be viewed from different perspectives – short-term, with a clearly defined period of practice leading up to a performance of specific repertoire; or practice focusing on the development of technical proficiency in the advent of a concert of improvised music, to name but two examples. According to the artist/researcher's need, this model can be understood as a short-term or

² Despite the similarity of the proposed model with action research due to its cyclical nature, it is not the aim of this article to draw parallels or identify differences between the approaches. This would involve questioning the epistemological bases related to autoethnography and action research. However, the methodological focus on autoethnography differs from contexts confined to action research, for example, when it involves participatory observation studies, underlining a crucial differential: the self-reflexive critical aspect inherent to autoethnography. Moreover, the focus of the proposed model is not only on the improvement of a certain practice, but on the individual artistic experience of the artist/researcher. Finally, while action research is often used in relation to a specific "action", the constant cycle of the proposed model extrapolates the academic-scientific prerogatives allowing continuity of the individual artistic process involved in a given approach.

³ Conceptual reflections regarding the idea of interpretation and artistic (re)creation can be further explored in *Logic of Experimentation: Rethinking Music Performance through Artistic Research*, by Paulo de Assis (2018). The author explores the idea of problematization (through experimentation) instead of interpretation as a ground-breaking basis for creativity in the scope of artistic research.

longitudinal model of personal performance evaluation and can thus apply to the practice and performance of specific repertoire during a given time period or to the musician's long-term practice and performance throughout their career.

Re-rehearsal

Following the experimental pattern associated with the art-cycle, this stage consists of the evaluation and restructuration of the previous stage (rehearsal) according to the results previously obtained. Four steps are included: 1) global evaluation of the hypotheses before testing them in the practical context of interaction with the (pre)established artistic objectives; 2) redefinition of artistic objectives, in consonance with and pertinence to the transformations related to the concept of artistic image, resulting from interaction with materials and/or contact with other sources – such as listening to recordings, historical or socio-cultural research, conversations with colleagues, etc.; 3) reformulation of strategies and hypothesis related to the artistic approach; and 4) new practice based on the feedback obtained. Epistemologically, this stage is related to two variables: an objective evaluation regarding the efficacy of a certain artistic strategy applied, and a probable adjustment of artistic objectives. In this regard, the art-cycle is largely influenced by the practical experience about a specific related knowledge and the self-knowledge produced through the interaction between the artist and the artistic object. Moreover, the model assumes transversality as a fundamental feature in artistic communication, regardless of conceptual and/or philosophical issues related to what is exactly communicated, or how it is received by the audience members.

Performance

A performance is frequently understood as the culmination of a rehearsal process. In the art-cycle model, the performance is not considered an end, but rather another event along a continuum, which is informed by past events, and that will influence future practice. The performance is a crucial step in the "experiment" – albeit only part of it – in which the artist/researcher tests and (re)creates strategies in a condition of extreme responsibility regarding the overall communication of the artistic object (such as public concerts and recording contexts). This stage may involve a single performance or a cycle of performances (which should be recorded/documented), contexts in which the artist/researcher receives constant feedback regarding the execution/communication of the artistic object and regarding their own (inter)personal behaviour – crucial elements for real-time and posterior observation, critical self-reflection and evaluation.

Performance evaluation

The performance evaluation occurs according to the artistic objectives previously established (re-rehearsal) rendering to criteria defined by the artist/researcher. At this point the artist/researcher has a rich data source (embodied and documented) of such objectives, actions and decisions made during re-rehearsal that led to performance. Therefore, the performer can auto-evaluate the performance based on whether or not their goals were achieved or otherwise. As the expectation of the musician is to achieve the defined goals, their expectation standard (Denton & Chaplin, 2016) plays a crucial role in this stage. The performance evaluation includes three elements: 1) Documentation of reflections and

personal feedback immediately after the performance; 2) Critical-reflexive evaluation based on the analysis of recordings and audiovisual resources made during the performance in relation to those made during the rehearsal process – proving and/or relativizing similarities and differences regarding the previously documented reflections; and 3) Documentation of the general feedback in relation to the performance based on the weighting between reflections/results obtained in the previous moments. The evaluation of the performance will allow for the confirmation or otherwise of previously formed hypotheses, as well as the consideration of the interference of (new) particular elements (e.g. psychophysical, psychological, communication aspects, etc.) that may modify the focus of later strategies to be developed/changed by the performer/researcher. This approach is intended to simultaneously reinforce performance optimization and evaluation mechanisms that concern the artist about their actions, which are not solely based on external judgements (e.g. teachers, juries of exams and competitions); while promoting an evaluation model that reconciles what usually occurs in the context of artists of professional excellence (when critical self-evaluation plays a continuous fundamental role) and mechanisms for scientific validation through the application of concrete methods that respond to the production and transferability of knowledge – a model responding to artistic and scientific personal aspirations of the artist/researcher.

Documentation

A crucial element related to this model (and to autoethnography as a scientific method) is the transversal documentation of the objectives, actions, reflections, and feedback obtained in the previous phases by the artist/researcher. The transversality of this step is due to the necessity of documenting the entire journey, such as the definition of artistic objectives, the formulation of strategies, hypotheses and achievement of goals, (self)evaluation and restructuration processes, and artistic practice – in order to find coherence between the actions, reflections, arguments and justifications presented. The record-keeping procedures must be consistent, flexible, and variable in order to respond to the nature of each specific approach, and may assume models such as the reflexive diary (Gray & Malins, 2004), creative writing (e.g. narrative fiction, creative non-fiction, ethnodrama, poetry) and non-text-based outputs, as discussed by Wiley (2019). Despite the conceptual relation between autoethnography and *journalling*, it is relevant to underline the freedom with respect to the use of autobiographical discourses and consistent reports/documents with respect to (self)criticism and (self)reflection (which will additionally differentiate such documents from, for example, rehearsal diaries). We believe that the conscious recording of data, coupled with the artist-researcher's reflection, produces a rich source of information for self-evaluation. Moreover, this is an approach committed to the evaluation, validation, and transferability of the knowledge produced through the subsequent analysis and global study of the art-cycle.

Cycle analysis

The final analysis of the art-cycle will be fundamental to the restructuring of a new cycle of experimentation, both at the practical-artistic and scientific methodological levels: after the conclusion of the first spiral of the art-cycle, it is likely that there will be changes regarding the desired artistic image and/or the accomplishment of previously established objectives – the artist/researcher will be able to evaluate the artistic image related to their own

performance and previous objectives; the techniques used for autoethnography may be evaluated and restructured (in relation to the tools used for the documentation of the art-cycle, for instance); and the exercise of critical self-evaluation may already consist of an aspect incorporated in the artist/researcher's routine.

All of these aspects will serve as a basis for the definition of new objectives and actions of the subsequent cycle, with the support of the following actions: 1) General analysis of the documentation/records related to the previous stages of art-cycle; 2) (Re)rehearsal evaluated according to the performance, and performance evaluated according to the (re)rehearsal – as a crucial moment for the reformulation of the next cycle, a variety of situations may arise in this concern: the musician may feel that the performance was lacking despite having reached their goals; the musician may feel that the performance was better than the rehearsals as new and different goals appeared during the performance; the musician may feel that the performance was far from the standard reached during the rehearsal process. These are but a few examples which this model hopes to address through its cyclic nature. External factors can influence the moment of performance - room temperature, the musician's health, lighting, the audience's behaviour, and while the (re)rehearsal cannot prepare for all possible eventualities, the documentation and subsequent evaluation of the performance should afford an opportunity for the musician to evaluate their reaction and to consider how and why this may have affected their performance. In sum, the evaluation of the performance based on the rehearsal process and *vice versa* could contribute towards the artist-researcher reaching a deeper understanding of their personal aims and objectives; 3) General feedback on the art-cycle, focusing on auto evaluation, and the fluency and efficacy of the cycle according to the intended and obtained results; and 4) Documentation of this stage as conducted in the previous stages.

The following image summarizes the structure of the art-cycle model:

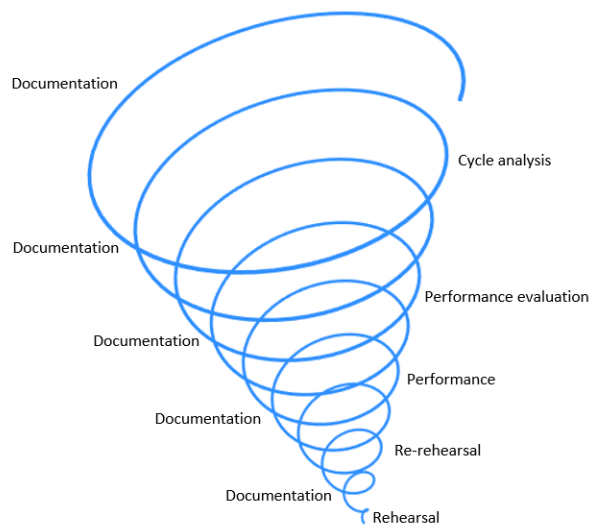


Figure 1. View of the art-cycle model.

IMPLICATIONS OF THE ART-CYCLE MODEL

Advocating the dissolution of "process" and "product" in favour of a "liquid" artistic entity through an experimental autoethnographic perspective, the art-cycle model is expected to influence music performance research on individual (in respect to the artist/researcher), institutional (including implications regarding evaluation issues), and pedagogical levels, in addition to the dissemination of the produced knowledge.

In respect to the artist/researcher, one of the most relevant implications concerns the paradigm shift with regard to musical practice (rehearsal) and performance as distant or distinct entities – which refers to the artist's own availability to face themselves in an unconventional way. At this point, the art-cycle exercise could be an important tool in demystifying "traditional" practices that promote the overvaluation of performance as a unique and unprecedented entity. The approach to the ideas of performance as practice (rehearsal) and practice as performance also provides a greater horizontality in the view of such events, with regard to the responsibility of the artist/researcher in both contexts.

Still on an individual/personal level, the art-cycle model integrates features that promote the establishment of a long-term and sustainable self-critical-reflexive feedback system based on artistic-scientific procedures. This particularity corroborates the effectiveness of actions by the artist/researcher, providing consistent tools for analysis, evaluation, and validation of perspectives related to the development and self-agency of artistic careers, in both academic and non-academic contexts. The model contemplates the identification and analysis of gesture-sound intentions rather than solely focusing on gesture-sound patterns. The proposed cyclical character also acts as a stimulus to the realization of defined sequential actions, contributing to performance optimization, the effectiveness of practices involved and the promotion of artistic/scientific excellence.

A further implication of the model concerns a recognized feature of autoethnography:

the availability of the individual to perform the production and processing of data related to their own practice. In this regard, the openness and requirement for new formats of documentation and dissemination may represent the solution for the large amount of time required in some contexts – e.g. writing diaries and reports. Just as the description of the effects of a medicine on a given patient does not dispense the consultation with the patient, the complementarity of formats with artistic works is crucial in order to provide a better experience of the artistic content – which often cannot be described in words through traditional procedures; and also, in order to facilitate and support contemporary formats of technological-based artistic creations.

In terms of institutional implications, the aforementioned paradigm shift with regard to practice (rehearsal) and performance as "isolated" activities consists of a challenge in itself in relation to the model normally followed in most higher education institutions, whereby evaluation is frequently restricted to, or heavily focused on, performance. The space already consolidated by practices such as artistic research represents an important impulse in this sense as it favours the dissemination of approaches based on the creation and relevance of new formats for artistic-scientific realization, recording, dissemination and validation. Moreover, accomplishing criteria for the production, dissemination, and transferability of new knowledge (whose challenge also relates to "traditional" approaches not only limited to the area of humanities) no constraints related to the academic-scientific openness to this perspective are expected: the work based on new formats does not invalidate the possibility of producing new and relevant knowledge. Moreover, by encompassing different types of autoethnography (e.g. duoethnography, collaborative autoethnography, reciprocal autoethnography) and embracing different contexts (individual and collective) and musical genres, it is possible that the model will expand the institutional response capacity to the specific needs of related approaches. Still at an institutional level, the model contributes to the "scientificity" of some artistic-academic approaches that still follow the "conservatory model", representing a compatible possibility with regard to the strengthening of scientific practices within the music conservatories.

The model also corroborates the development of coherent mechanisms of artistic evaluation addressing the subjectivity inherent to this subject through the greater availability of access to data related to the practices involved and their inter-relationships – promoting access to aspects commonly absent in a performance, and associating artistic appreciation with more theoretical approaches. In addition, the model is based on an artistic-scientific evaluation from the individual themselves (artist/researcher), in a relationship of commitment and responsibility distinctive of the artistic practice and also related to the "value" in art that transmigrates to academia through the connection between autoethnography and science. However, this approach is also compatible with or complementary to other (habitual) forms of evaluation.

With respect to pedagogical implications, the model is compatible with academic context and adaptable to other contexts. For example, the application of the model in the early stages of musical learning may inspire the development of appropriate creative forms of recording and documentation (such as the use of games, drawing, etc.). With regard to learning processes, by dissolving the ideas of "process" and "product" in function of a holistic artistic experience, the model provides an appropriate experience with respect to knowledge transfer: an isolated experience of performance or practice (rehearsal) will always result in

the withdrawal of one element essential to understanding the other. The isolated observation of a performance does not guarantee access to the practical aspects that led to it and, similarly, isolated access to practical aspects of preparation for performance does not guarantee proof of the effectiveness of such procedures applied. Otherwise, both pedagogically and in terms of knowledge transferability, the lack of such complementarity may be questioned in relation to the very validation of the conducted work.

FINAL REMARKS

Art and science do not always go hand in hand, and yet both represent established forms of knowledge production and excellence. However, the complementarity between them, based on a holistic approach to artistic practice together with a rigorous approach to the prerogatives that shape the production of scientific knowledge, seems to represent an important way to conciliate knowledge, contexts and practices in commitment to the reality and impacting both areas. According to its flexibility in accommodating different approaches and subjects; corroborating the access to deeper subjectivities regarding the artistic object, the artist and the associated practices; and consisting of a scientifically consolidated method, autoethnography seems to represent the ideal tool to promote such interaction. Giving autonomy (and consequently responsibility) to the artist according to such a perspective in an organic system that responds to scientific criteria of research and validation seems to contemplate the designs inherent to the artistic nature (and of the artist) and, at the same time, achieves the need for the production and transferability of knowledge (subject to the same challenges related to other scientific methods). The art-cycle follows this perspective and, through the complementarity between characteristic elements of autoethnography (e.g. critical self-reflection, documentation, and self-evaluation) may contribute to the development of new forms (hybrids) of artistic evaluation in the academic context. The proposed model lacks practical validation, and this should be the next step towards identifying deficiencies and improving its implementation. Afterwards, a number of perspectives and implications for future research emerge, such as the study of the relevance of art-cycle in different contexts (e.g. musical genres and formations), its impact regarding anxiety in musical performance, its application in pedagogical and artistic teaching contexts, and its relevance in the context of other artistic areas. However, since its organic characterization consists of the triadic interaction between critical self-reflexive significance, art-making and artistic output, the model is expected to be pertinent also in areas such as visual arts, theatre, film and dance – providing consistent results on artistic and scientific levels.

The proposition of the present model is based on a heterarchical vision that does not prioritize circumscribed steps of art making. It values the self-agency of the performer while rendering them responsible for the cycle attached to their artistic practice – including the systematization, registration and dissemination of new knowledge, objective and subjective aspects, and clarification on creative processes. In addition, it promotes discussion and a rethinking of evaluation in art as a process that must effectively include the artist. In sort, based on recognized methodologies and contents produced in the recent past that witnessed the emergence and consolidation of the music performance studies area, the art-cycle model combines artistic and research in a disruption with the past as a way to provide the rise of a

new reality and support the construction of a promising future within the area of study.

Acknowledgements

With thanks to Helena Marinho and Susana Sardo for their valuable contributions to earlier versions of this paper.

REFERENCES

- Armstrong, T., & Desbruslais, S. (2014, June). Composer and Performer: An Experimental Turn and its Consequences. [Paper presentation]. Institute of Musical Research. https://www.academia.edu/8823063/Composer_and_Performer_An_Experimental_Turn_and_its_Consequences
- Attfield, S. (2011). Punk rock and the value of auto-ethnographic writing about music. *PORTAL Journal of Multidisciplinary International Studies* 8(1), pp. 1-11. <https://pdfs.semanticscholar.org/2c33/e2debce0ed398b18e6679ae45c32bb5f5c08.pdf>
- Assis, P. (2013). Epistemic complexity and experimental systems in music performance. In M. Schwab (Ed.), *Experimental Systems: Future Knowledge in Artistic Research* (pp. 151–65). Leuven: Leuven University Press.
- Assis, P. (2018). *Logic of experimentation: Rethinking music performance through artistic research*. Leuven: Orpheus Institute Series/Leuven University Press.
- Bakan, D. (2016). 'The fountain pen': Song and storying through a/r/tographical conversation with senile dementia. *Creative Approaches to Research*, 9(1), 4–18.
- Bar-Elli, G. (2004). Evaluating a Performance: Ideal vs. Great Performance. *Journal of Aesthetic Education*, 38(2), 7-19.
- Bartleet, B. L. (2009). Behind the baton: Exploring autoethnographic writing in a musical context. *Journal of Contemporary Ethnography*, 38(6), 713-733.
- Benetti, Alfonso. (2013). *Expressivity and piano performance*. [Doctoral thesis, University of Aveiro]. <https://ria.ua.pt/handle/10773/12360>
- Benetti, A. (2017). Autoethnography as a method of artistic research on expressivity in piano performance. *Opus*, 23(1), 147-165.
- Bever, T. G. (1988). A cognitive theory of emotion and aesthetics in music. *Psychomusicology: A Journal of Research in Music Cognition*, 7(2), 165–175. <https://doi.org/10.1037/h0094171>
- Brattico, E., Bogert, B., & Jacobsen, T. (2013). Toward a neural chronometry for the aesthetic experience of music. *Frontiers in Psychology*, 4(206). DOI:10.3389/fpsyg.2013.00206# <https://www.frontiersin.org/articles/10.3389/fpsyg.2013.00206/full>
Accessed on August 1st 2020.
- Campbell, E. (2017). Apparently being a self-obsessed c**t is now academically lauded: Experiencing Twitter trolling of autoethnographers. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, 18(3). DOI: 10.17169/fqs-18.3.2819 <http://www.qualitative-research.net/index.php/fqs/article/view/2819>.
- Caruso, G., Coorevits, E., Nijs, L., & Leman, M. (2016). Gestures in contemporary music

- performance: a method to assist the performer's artistic process. *Contemporary Music Review*, 35(4-5), 402-422.
- Chaffin, R., Lemieux, A. F., & Chen, C. (2007). "It is different each time I play": Variability in highly prepared musical performance. *Music Perception*, 24(5), 455-472.
- Chaffin, R., & Lisboa, T. (2008). Practicing perfection: How concert soloists prepare for performance. *ICTUS-Periódico do PPGMUS-UFBA | ICTUS Music Journal*, 9(2).
- Chang, H., Faith N., & Hernandez, K. C. (2013). *Collaborative autoethnography*. Routledge.
- Crispin, D., & Gilmore, B. (2015). *Artistic Experimentation in Music: An Anthology*. Leuven: Orpheus Institute Series/Leuven University Press.
- Denton, E., & Chaplin, W. F. (2016). How do musicians evaluate their musical performances? The impact of positive and negative information from normative, ipsative, and expectation standards. *Psychology of Music*, 44(3), 399-412.
- DiPiero, D. (2020, June). *Approaching improvisation: Autoethnography and related methodological questions*. [Paper presentation]. Autoethnography of composition and the composition of autoethnography Conference, University of Glasgow in association with the University of Surrey.
<https://christopherwiley.files.wordpress.com/2020/04/conference-schedule-provisional-v2.pdf>
- Doğantan-Dack, M. (2012). The art of research in live music performance. *Music Performance Research*, 5, 34-48.
- Exarchos, M. (2020). *Sonic autoethnography as reflexive meta-frame for arts-based research: Reimagining the "phonographic" in sample-based hip hop*. [Paper presentation]. Autoethnography of composition and the composition of autoethnography conference, University of Glasgow in association with the University of Surrey.
<https://christopherwiley.files.wordpress.com/2020/04/conference-schedule-provisional-v2.pdf>
- Garnett, L. (2017). *Choral conducting and the construction of meaning: Gesture, voice, identity*. London: Routledge.
- Goehr, L. (1989). Being true to the work. *The Journal of Aesthetics and Art Criticism*, 47(1), 55-67.
- Gouzouasis, P., Bakan, D., Yeon Ryu, J., Ballam, H., Murphy, D., Ihnatovych, D., Virag, Z., & Yanko, M. (2014). Where do teachers and learners stand in music education research? A multi-voiced call for a new ethos of music education research. *International journal of education & the arts*, 15(15), 1-24.
- Gray, C., & Malins, J. (2004). *Visualizing research. A guide to the research process in art and design*. London: Ashgate.
- Griffin, N. (2012). Gendered performance performing gender in the DIY punk and hardcore music scene. *Journal of International Women's Studies*, 13(2), 66-81.
<https://vc.bridgew.edu/jiws/vol13/iss2/6>
- Griffin, N. S. & Griffin, N. (2019). A millennial methodology? Autoethnographic research in Do-It-Yourself (DIY) punk and activist communities [47 paragraphs]. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, 20(3), Art. 3.
<http://dx.doi.org/10.17169/fqs-20.3.3206>.
- Helder, H. (1964). Introdução. In A. Aragão, & H. Helder (Eds.), *Poesia Experimental: 1º caderno antológico*. Lisboa: A. Aragão.

- Hewitt, M. P. (2015). Self-efficacy, self-evaluation, and music performance of secondary-level band students. *Journal of Research in Music Education*, 63(3), 198-313.
- Hiney, A. (2022). Reading the romancero: A journey from the score to the sound with a non-professional choir. *Psychology of Music*, 50(4), 1238-1253.
- Hollingworth, L. (2018, April). *Storytelling in autoethnography: The poetess*. [Paper presentation]. "Beyond 'Mesearch': Autoethnography, self-reflexivity, and personal experience as academic research in music studies," Institute of Musical Research, London, UK.
- Kennett, C. (2008). A tribe called Chris: Pop music analysis as idioethnomusicology. *Open Space Magazine*, 10(1), 8-19.
- Kenny, D. T., & Osborne, M. S. (2006). Music performance anxiety: New insights from young musicians. *Advances in Cognitive Psychology*, 2(2-3), 103-112.
- Kenny, D. (2011). *The Psychology of Music Performance Anxiety*. Oxford: Oxford University Press.
- MacAfee, E., & Comeau, G. (2020). Exploring music performance anxiety, self-efficacy, performance quality, and behavioural anxiety within a self-modelling intervention for young musicians. *Music Education Research*, 22(4), 457-477. DOI: 10.1080/14613808.2020.1781074
https://www.tandfonline.com/doi/pdf/10.1080/14613808.2020.1781074?casa_token=V7Wb087uNsgAAAAA:G9g_K7pwS_BtoiFg16LESEyKpeRLzhDTmu8m6wdb-Jx-XFm7lQrnbZB4MxA2Xtmp_RgXRk2Jxc6vzi4
- Madsen, C. K., Brittin, R. V., & Capperella-Sheldon, D. A. (1993). An empirical method for measuring the aesthetic experience to music. *Journal of Research in Music Education*, 41(1), 57-69.
- McPherson, G. E., Osborne, M. S., Evans, P., & Miksza, P. (2019). Applying self-regulated learning microanalysis to study musicians' practice. *Psychology of Music*, 47(1), 18-32.
- Miklaszewski, K. (1989). A case study of a pianist preparing a musical performance. *Psychology of music*, 17(2), 95-109.
- Miksza, P. (2015). The effect of self-regulation instruction on the performance achievement, musical self-efficacy, and practicing of advanced wind players. *Psychology of Music*, 43(2), 219-243.
- Mor, S., Day, H. I., Flett, G. L., & Hewitt, P. L. (1995). Perfectionism, control, and components of performance anxiety in professional artists. *Cognitive Therapy and Research*, 19, 207-225.
- Mornell, A., & Wulf, G. (2019). Adopting an external focus of attention enhances musical performance. *Journal of Research in Music Education*, 66(4), 375-391.
- Neuhaus, H. (1973). *The art of piano playing*. London: Barrie & Jenkins.
- Nielsen, S. (2001). Self-regulating learning strategies in instrumental music practice. *Music education research*, 3(2), 155-167.
- Norris, J., Sawyer, R. D., & Lund, D. E. (2012). *Duoethnography: Dialogic methods for social, health, and educational research*. Walnut Creek: Left Coast.
- Osborne, M. S., & Kenny, D. T. (2005). Development and validation of a music performance anxiety inventory for gifted adolescent musicians. *Journal of Anxiety Disorders*, 19(7), 725-751.
- Östersjö, S. (2008). *Shut up'n'play! negotiating the musical work*. [Doctoral thesis, Lund

University].

<https://lup.lub.lu.se/search/publication/759bb8db-ccf3-4e9c-8d7d-dea74fcc3f28>

- Paor-Evans, A. (2020). Urban myths and rural legends: An alternate take on the regionalism of hip hop. *Popular Music and Society*, 1-12. DOI: [10.1080/03007766.2020.1730651](https://doi.org/10.1080/03007766.2020.1730651)
- Rees, E. (2015). Self-reflective study: The rise of 'mesearch'. *Times Higher Education*, 19, 03-15.
- Ritchie, L., & Williamon, A. (2012). Self-efficacy as a predictor of musical performance quality. *Psychology of Aesthetics, Creativity, and the Arts*, 6(4), 334–340.
<https://doi.org/10.1037/a0029619>
- Rink, J. (2018). The work of the performer. In Paulo de Assis (Ed.) *Virtual works actual things – Essays in Music Ontology* (pp. 89-114). Orpheus Institute Series.
- Siefert, M. (1984). The dynamics of evaluation: A case study of performance reviews. *Poetics Today*, 5(1), 111-127.
- Silverman, M. (2008). A performer's creative processes: Implications for teaching and learning musical interpretation. *Music education research*, 10(2), 249-269.
- Spry, T. (2010). Call it swing: A jazz blues autoethnography. *Cultural Studies? Critical Methodologies*, 10(4), 271-282.
- Sutherland, A. (2015). From Isolation to Collaboration: An Autoethnographic Account. *The Qualitative Report*, 20(10), Article 5, 1631-1645.
- Waddell, G., Perkins, R., & Williamon, A. (2018). Making an impression: error location and repertoire features affect performance quality rating processes. *Music Perception: An Interdisciplinary Journal*, 36(1), 60-76.
- Wiley, C. (2019). Autoethnography, autobiography, and creative art as academic research in music studies: A fugal ethnodrama. *Action, Criticism, and Theory for Music Education*, 18(2), 73-115.
- Wiley, C., & Franklin, J. (2017). Framed autoethnography and pedagogic frailty. In Ian M. Kinchin & Naomi E. Winstone (Eds.) *Pedagogic frailty and resilience in the university* (pp. 17-32). Brill Sense.
- Wolf, A., Reinhard, K., Platz, F., Lin, H., & Mütze, H. (2018). Tendency towards the average? The aesthetic evaluation of a quantitatively average music performance: A successful replication of Repp's (1997) study. *Music Perception*, 36(1), 98-108.

ALFONSO BENETTI (alfonsobenetti@ua.pt) is an assistant researcher at the University of Aveiro/INET-md, teacher at the Polytechnic University of Castelo Branco (ESART), and has developed extensive work on expressivity and piano performance, autoethnography, artistic research, music and technology and experimentation in music performance, the latter in which he coordinates a project approved for funding by the Portuguese Foundation for Science and Technology. He has published articles and participated in several conferences, is a member of editorial committees of scientific publications and events, a founding member of the IMPAR (Initiatives, Meetings and Publications on Artistic Research) committee and an associate editor and founder of IMPAR-Online Journal for Artistic Research. Benetti was also the creator and coordinator of the *Xperimus Ensemble* – a group of artists/researchers devoted to the subject of experimentation in music performance. He is currently PI of the

TransVariations Project – Music Beyond the Limits of Time and Technology (EEA Grants), and *Ebony & Ivory Project* – History of Piano in Portugal from the Second Half of 18th Century to the 21st Century (FCT). As a professional pianist, his artistic production involves concerts, recitals and participation in music festivals in Portugal, Brazil, Norway, Germany, England, Austria and Poland.

AOIFE HINEY (aoife@ua.pt) teaches at the University of Aveiro and the Escola Superior de Educação of the Polytechnic Institute of Porto. She is an integrated member of the research center INET-md, and jointly coordinates the Laboratory for the Teaching and Learning of Musics at the University of Aveiro. Founding conductor of the choir Voz Nua, now a cultural association with four choirs under her direction, she also sings in the professional vocal ensemble Zève, and has been an associate director of the ZêzereArts Festival since 2013. Her research focuses on music education according to the Kodály Concept, choral singing practices, and performance preparation, particularly with non-professional musicians.