

Pluralising Creativities for Broadening Music Performances: How? Why?

Pamela Burnard

Professor of Arts, Creativities and Educations

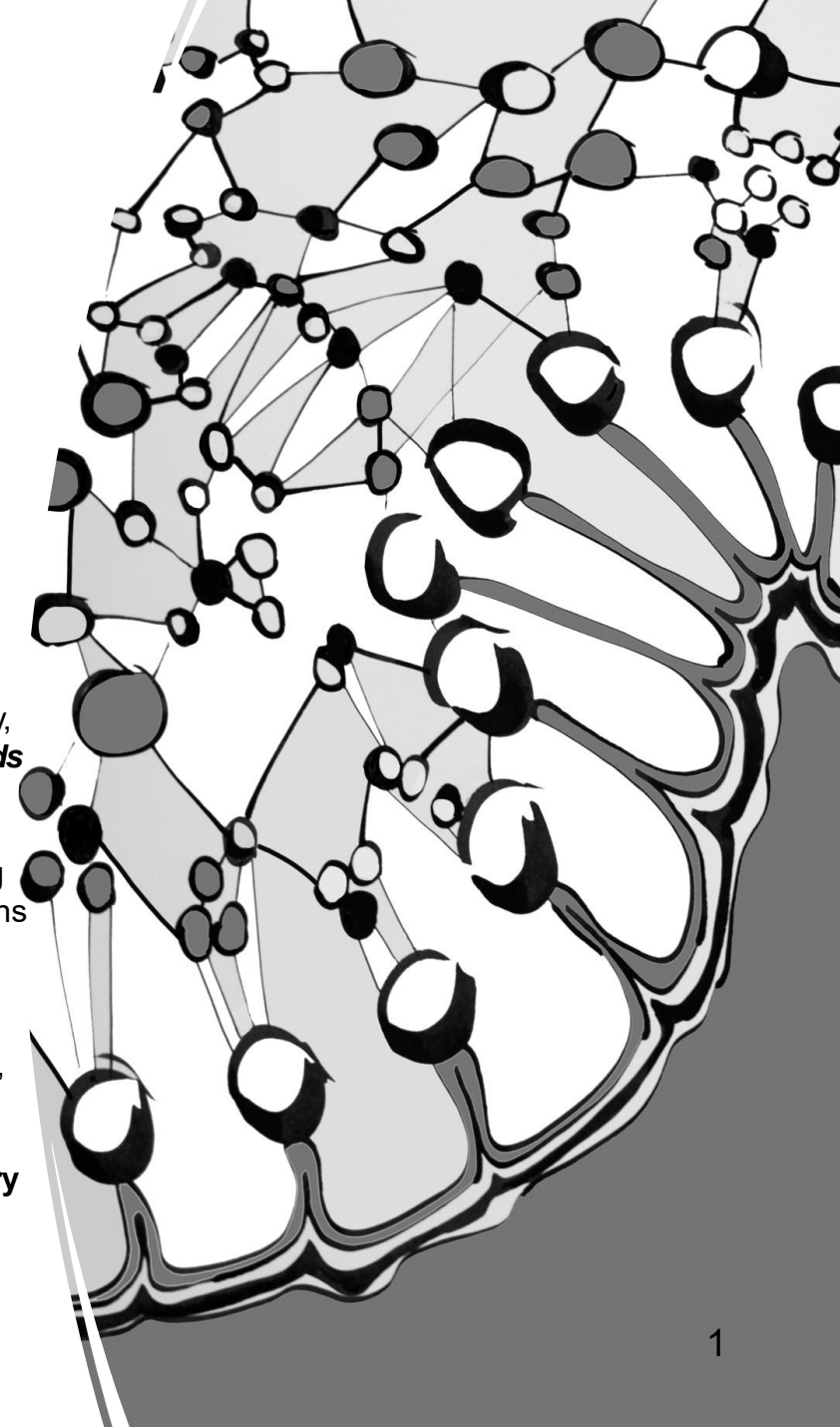
Burnard, P., & Cooke, C. (2023) : Performing **transdisciplinary matterings of music, mathematics and Visual Art materiality**. In Bayley, A., and Chan, JJ (Eds) ***Diffracting New Materialisms: Emerging Methods for Artistic Research***. London: Palgrave, 193-212.

Merrick & **Burnard (2026)** What matters in Coldplay **popular songwriting and performance practices**: How thinking with a critical post humanist lens can help us do music education differently. RSME.

Burnard & Köbli (2024). Posthumanist new materialist pathways for **reimagining research: What matters?** *Music Education Research*, 26(3), 251–263.

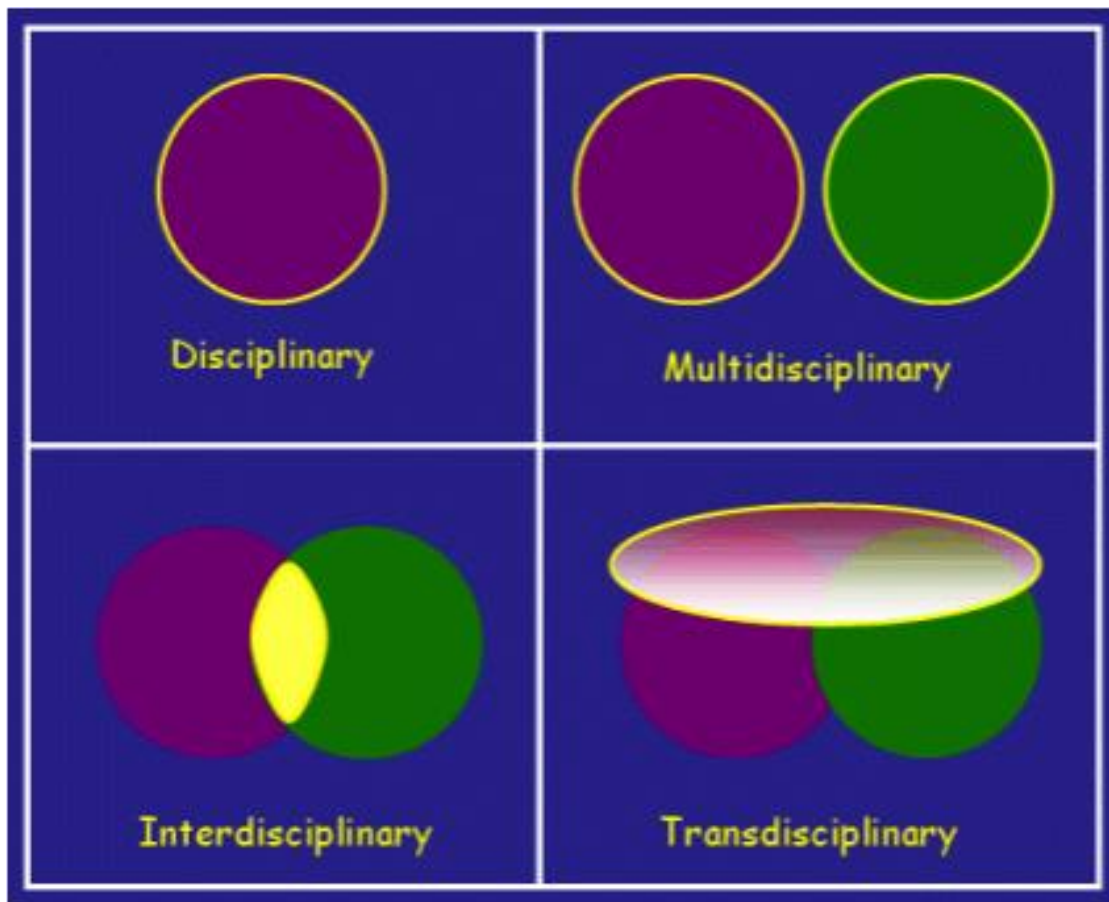
Cooke, Colucci-Gray & **Burnard (2023)** Sensing bodies: **Transdisciplinary enactments** of 'thing-power' and 'making-with' for **educational future-making**. *Digital Culture and Education*, 14(5), 24-43.

Burnard, P., (2026) The Power of Pluralising Creativities, Brill-i-Sense.
Burnard, P., & Colucci-Gray, L. (2022) (Eds) Why sciences and arts creativities matter. Brill-i-Sense



This brief talk asks
how and why
art-science creativities
produce
consequential differences
broadening
music performances





WHAT
AM
I
TROUBLING?

WHICH
CREATIVITIES
MATTER in
BROADENING
MUSIC
PERFORMANCES?

Which creativity manifests in music performance?

Performance creativity?

AI creativity?

Disciplinary creativity?

Hybrid creativity?

Interdisciplinary creativity?

Frugal creativity?

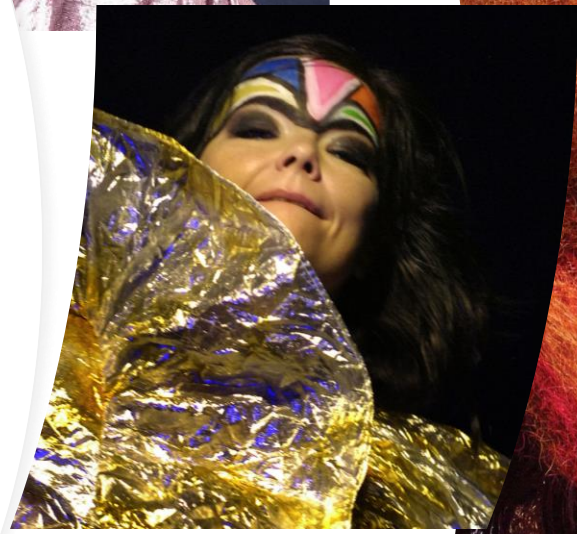
Multidisciplinary creativity?

Collaborative creativity?

Transdisciplinary creativity?

Collective creativity?

‘**Transversal creativity**’ mobilises difference, continuously generating novel forms through distributed agencies and differential relations rather than unitary authorship.



An Icelandic **'hyperanalytical artist-sonic-needleworker'**

**Singer-songwriter,
Performing artist,
Composer, Producer,
Costume and instrument designer**
(Including a magnetic harp, circular flute
An aluphone, a reverb chamber)

**Actress and activist,
APP developer,
Educator**

BJORK

Champion Iceland featuring Hamrahlid Choir

Immersive audio-visual concert stageset designer

**Features science-art creativities/authorings in
'Biophilia' and 'Cornucopia' blurring the lines
between the vital materialities of human-
nonhuman, nature-culture.**

Transversal creativity can act as a material-discursive mechanism that cuts across conventional boundaries of disciplines, practices and ontologies.

What does attentiveness and attunement to the mutual intra-actions of human-nonhuman make possible?



WHAT AM I TROUBLING in '*Body Memory*' BJORK's 9th studio album '*UTOPIA*' (2017) an intricate track exploring materiality of nature and healing?



New Materialisms

- New materialisms assign *agency to the human and nonhuman*. **Jane Bennett (2009) in 'Vibrant Matter'** uses the phrase *'thing-power'* to invite capture of how *'things'* act, react, enact and interact with persons?
- Instead of assigning the human a foundational role in experience and meaning (i.e. human exceptionalism), *matter is also seen as fundamental*. This involves *a shift from identifying with bounded images of self*.

Broadening music performance with 'THE BEAST'

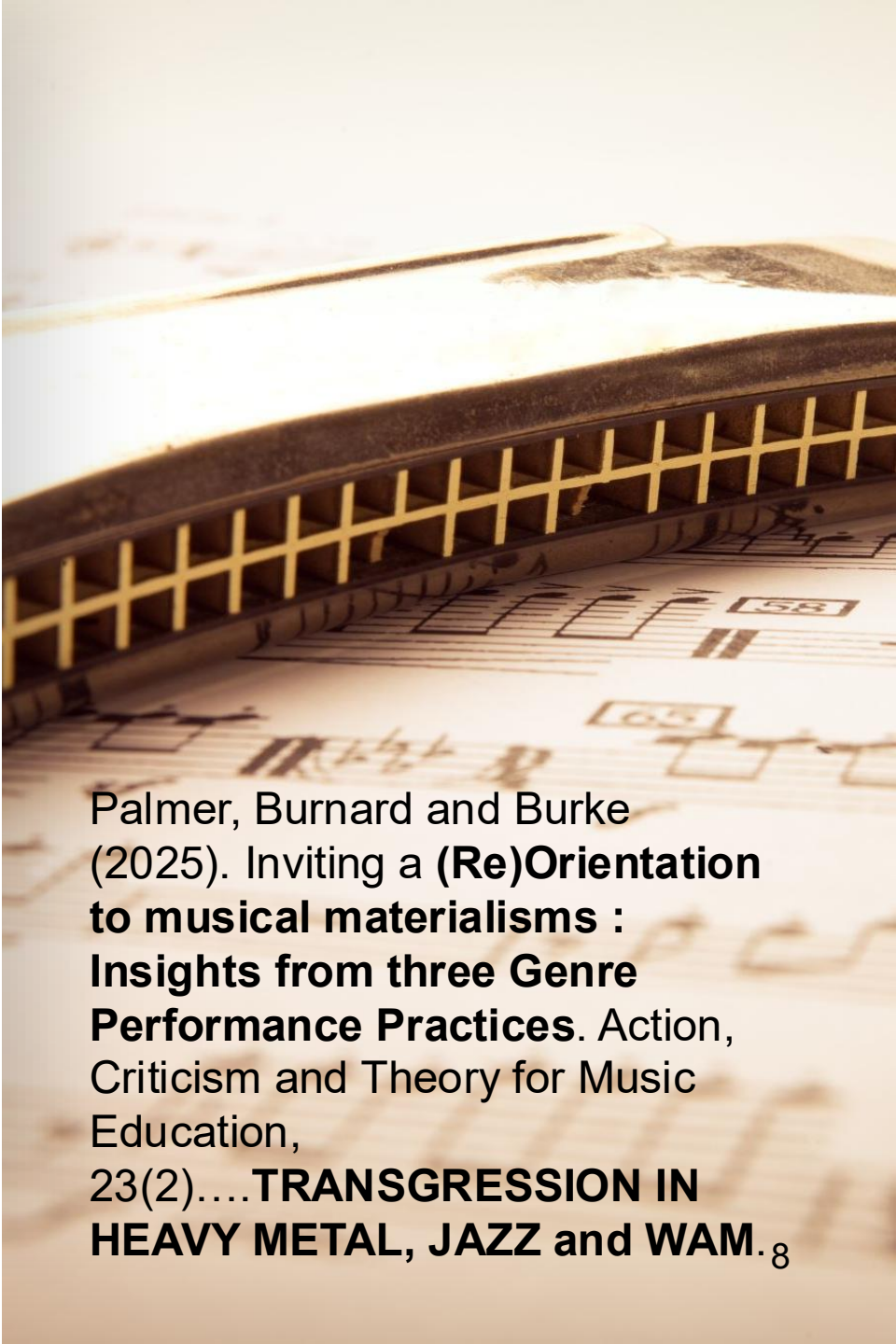
Performer **Pak Yan Lau** (Musica Impulse Centre) Director
Hans Van Regenmortel

*Music Impulse Centre
Brussels, Belgium at
the SenseSquared
Conference 2024*
exploring the
materiality of things
and **expanding the
material-discursivity of
bodies, objects, and the
agency of sound and
'thing-power'**.



Musical Materialisms

- **Materials matter. Performance creativity** (Palmer, Burnard and Burke, 2024) **Compositional creativity** (Randle & Burnard, 2024); **Improvisational creativity** (Cooke & Burnard, **Songwriting creativity** (Merrick and Burnard, 2026). **Entrepreneurial creativity** (Burnard and Stahl, 2022)
- **Musical materialisms involve a relational assemblage** where natures, cultures, subjects and objects are intertwined, entangled agencies.



Palmer, Burnard and Burke (2025). Inviting a **(Re)Orientation to musical materialisms : Insights from three Genre Performance Practices**. *Action, Criticism and Theory for Music Education*, 23(2)....**TRANSGRESSION IN HEAVY METAL, JAZZ and WAM.**⁸

LISA LIM: Her latest composition, '*Multispecies Knots of Ethical Time for 15 musicians, gestural performer and video were 'instruments of the river'.*



A composer-sound artist making-with multi-species in ecological, collaborative, compositional and performance creativities

Posthuman Bodies



Rosi Braidotti ([2013](#)) suggests that to *become* posthuman is to transform ‘one’s sensorial and perceptual co-ordinates, in order to acknowledge the collective nature and outward-bound direction of what we still call the self’ (193).

Rosi Braidotti urges us to move beyond *the dialect of possession, ownership and control* in order **to overcome ‘the classical function of music as the incarnation of the most sublime transcendent ideals of the humanist European subject’** ([2011](#), 107).

Rosi Braidotti (2011) *The Posthuman*. Polity

Rosi Braidotti (2013). *Posthuman Knowledge*. Polity

Multispecies Knots of Ethical Time for 15 musicians, gestural performer and video were ‘instruments of the river’. Instruments and environment matter.

Sensory perception/ecological awareness matters

The gestural performer playing the river matters



"The Rümlig river is full of voices. It is a complex ecosystem of beings: plants, animals, birds, insects, waters, winds, air, rocks, earth and more. The Rümlig is an incredibly melodious river: it pulsates with high and low pitches, deep rumbles and the finest champagne fizz of bubbles as its waters flow over rocks of all sizes and shapes, passing through pools of varying depth, grottos and channels. Water and rocks – resistance creates music!"

With her "ecological" art, Liza Lim wants to initiate connections and dialogues "that well reach beyond the original concert context":

"This is a work about time: about our individual Finiteness and about the ecological crisis. The protagonist is a river – a symbol for transience and (endangered) continuity. In a video by Morena Barra, the performer Winnie Huang communicates with the life-worlds of the river. The River

Being's polyphonic voices open up the possibility of a radical imagination of otherness and an expanded sense of personhood. This work is part of a larger project to join the arts to wider movements of multispecies justice that take up the moral, political and legal claims of animals, plants, rivers, forests and ecosystems, as bound up with the fate and well-being of humans."

Bumard, P. & Kobil, N. (2024) Posthumanist new materialist pathways for reimagining music education research? What matters? What can this offer music educators. *Music Education Research* 26(3), 251-263.



A ritual at the beginning and at the end of the recording in the Eigenal.



Schmid, Silke & Schmid Ralf (2025) Sonic ecologies in **soil music**: Unveiling eruptive, regenerative practices beyond siloed disciplines (and human-centricity)

NOISE SOLUTION

FUSING

- MUSIC TECH MENTORING
- SELF DETERMINATION THEORY
- CLOUD TECHNOLOGIES

TO IMPROVE THE WELL-BEING OF YOUNG PEOPLE

WWW.NOISESOLUTION.ORG



Building Public Trust
Awards 2019
Highly commended for
Reporting in Social Enterprises
(in association with The School for Social Entrepreneurs)



SIMON GLENISTER CEO

Music performance as social enterprise. Entrepreneurial Creativity.
Digital Youth Work



We build relationships by facilitating three key psychological needs identified in SDT*



AUTONOMY

Feel in control

Musicians support each participant to create whatever music they want to make, how they want to make it, what is captured about their experience and who they want to share it with.

COMPETENCE

Feel good at something

People often feel music is complicated to make. We enable any participant, whatever experience they have, to experience feelings of success creating their music, easily and quickly.

RELATEDNESS

Feel seen

Each person shares their digital story, encouraging positive feedback from the people they care about. Participant and those watching are equally part of the process. This allows the participant to feel 'seen'.



* Self Determination Theory (Deci and Ryan) One of the worlds most evidenced frameworks to understand well-being

The image shows a black rectangular area with the word "FEEDBACK" centered in the middle. The text is rendered in a bold, sans-serif font with a vibrant, multi-colored glow. The colors transition from a bright green on the left, through yellow and orange, to a deep purple on the right. The letters have a slight 3D effect, appearing to float or glow against the dark background.

FEEDBACK

- <https://www.youtube.com/watch?v=fTm2i4HD6So>

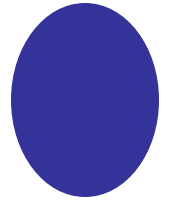
KATE STONE
CEO Novalia

Physicist, Innovator, Entrepreneur
TedTalker

**Facilitating everyday consumer intra-
active **music performances** using
paper with conductive inks and tiny
circuit boards and Bluetooth.**

**SONIC MATERIALISMS and the fundamental laws of
sounding materials**

**Using paper keyboards, paper turntables, interactive
public murals, newspapers embedded with audio and
video, posters.**



CONTACTUS PERFORMERS

BRIEF Engage Bay Area residents in Google's Impact Challenge, helping Google donate \$5m to good causes. A

we use cookies on our website to see how you interact with it. By accepting, you agree

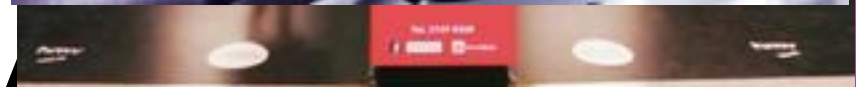


THE DEFORMED

THE CHALLENGE
THE CHALLENGE: TO TURN THE CAR INTO A MOBILE THEATRE, WE ASKED AN ILLUSTRATOR AND CREATED THE RESULT'S MOST PLAYABLE MOBILE, LATERAL WITH CONDUCTIVE ELECTRODES AND, ENHANCED IMMERSIVE VIBRATION TO BEAT THE CAR'S SOUND. THEY ONLY HAD TO BE CONNECTED TO THE CAR, THE MOBILE, AND PUT THE ELECTRODES TO THEIR BODIES TO FEEL THE VIBRATION. TO COMPLEMENT THE THEATRE EXPERIENCE, WE OFFERED THE VISITOR AN HOUR OF AN EXCLUSIVE MOVIE.

THE SOLUTION
WE TURNED THE CAR INTO A MOBILE THEATRE. WE ASKED AN ILLUSTRATOR AND CREATED THE RESULT'S MOST PLAYABLE MOBILE, LATERAL WITH CONDUCTIVE ELECTRODES AND, ENHANCED IMMERSIVE VIBRATION TO BEAT THE CAR'S SOUND. THEY ONLY HAD TO BE CONNECTED TO THE CAR, THE MOBILE, AND PUT THE ELECTRODES TO THEIR BODIES TO FEEL THE VIBRATION. TO COMPLEMENT THE THEATRE EXPERIENCE, WE OFFERED THE VISITOR AN HOUR OF AN EXCLUSIVE MOVIE.

THE RESULT
OVER 5,000 VISITORS IN MORE THAN 8 HOURS OF THE 2016. FROM THE MOST INTERESTING EXPERIENCE, VISITORS WOULD REPORT THAT PLAYING OUR WORLD'S MOST PLAYABLE MOBILE.



Which
creativities
should we be
educating for
broadening
music
performance
s in and
beyond
higher
education?

See Eruptive
Research for
more ways
forward!



SOCIAL BENEFITS OF LIVE MUSIC PARTICIPATION

“Opportunities for Connection; Shared Experiences and Values; An Empowering Community; and A Sustained Sense of Community”.

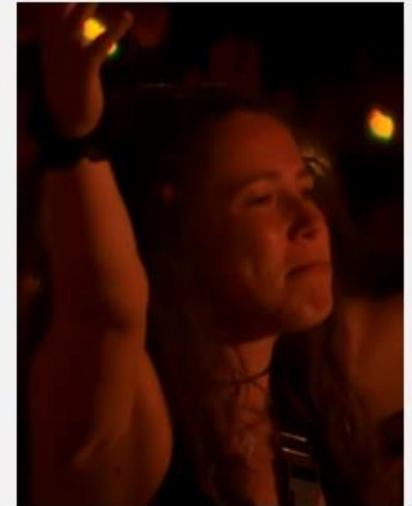
“The affective content of music contributes to social bonding, particularly when language is not available”.

Music events – such as concerts, shows (or gigs) and music festivals – have the potential to amplify many of the benefits of music. Sharing emotions, movement and rituals on a large scale can trigger the intensely collective experience of ‘collective effervescence’, binding a crowd together with a shared sense of purpose and excitement (Turner & Bruner, 1912/1995; Kelly et al., 2014; Liebst, 2019; von Scheve & Mikko, 2014). Music experienced in the context of a live event is also more likely to elicit positive and intense emotions (Gabrielsson, 2011; Lamont, 2009) and a sense of resonance (Brown & Novak, 2007), enhancing the potential for feelings of unity amongst attendees”.

Coldplay - Fix You (Glastonbury 2024)



<https://www.youtube.com/watch?v=kM-94LhhQTs> from 53 seconds

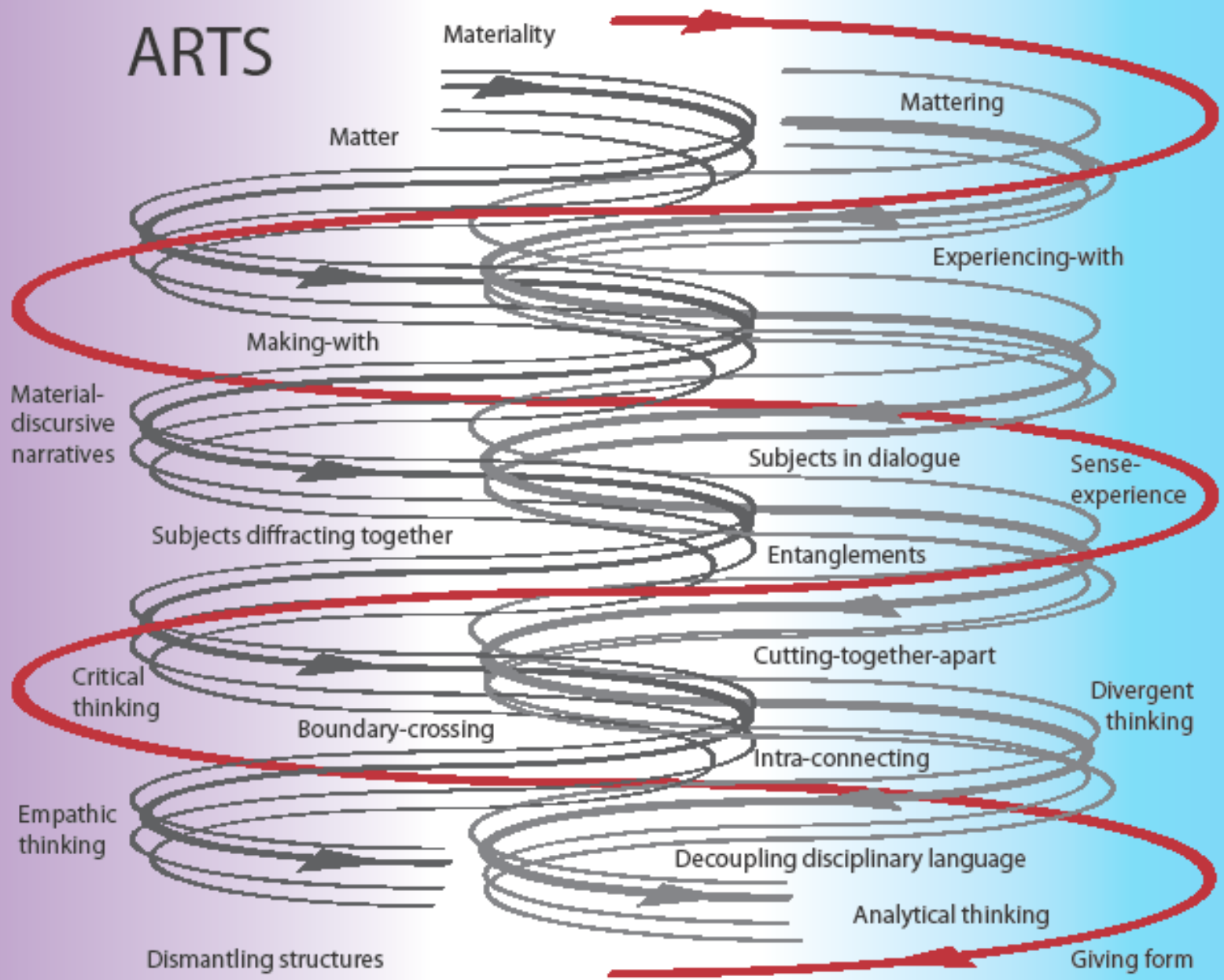


Jacob Collier & Chris Martin - Fix You (Live from the O2 Arena)



<https://www.youtube.com/watch?v=TwC0Db7oerM> From 5.01 – 6.00 approx

ARTS



SCIENCES

This brief talk asked
how and why
art-science creativities
produce
consequential differences
broadening
music performances

(
Rosi Braidotti, (2013) *The Posthuman*. Polity



REFERENCES

- Rosi Braidotti, (2013) *The Posthuman*. Polity.
- **Burnard, P.** (2012) *Musical Creativities in Practice*. OUP.
- **Burnard, P.**, (2026 forthcoming) The Power of **Pluralising Creativities**, Brill-i-Sense.
- **Burnard & Köbli** (2024). **Posthumanist new materialist pathways** for reimagining music education research: What matters? *Music Education Research*, 26(3), 251–263.
- Corazza, G.E. et al (2025) **CyberCreativity: A decalogue of research challenges**. *Journal Intelligence* 13(8), 103.
- Dale, P., **Burnard, P.**, and Travis, R. (Eds.) (2023) *Music for Inclusion and Healing in Schools and Beyond: Hip hop, Techno, Grime and More*. OUP
- **Burnard, P.**, and Stahl, G. (2024) Coupling Bourdieu and Barad: Exploring the **vitality of cross-cutting conceptual meetings**. In G. Stahl., G. Mu., Ayling and E. Weinger (Eds.) *The Bloomsbury Handbook of Bourdieu and Educational Research*. London: Bloomsbury, pp. 47-59.
- **Burnard, P.**, and Cooke, C. (2023) Troubling terrains of diffractive re-readings: Performing **transdisciplinary matterings of music**, mathematics and Visual Art materiality. In Bayley, A., and Chan, JJ (Eds) *Diffracting New Materialisms: Emerging Methods for Artistic Research*. London: Palgrave, 193-212.
- **Burnard** and Cooke (2023) How **transdisciplinary and improvisational creativities** can nurture young composers and teachers as confident **'makers'** In M. Kaschub (Ed) *Oxford Handbook of Music Composition Pedagogy*. London: Oxford.
- Cooke, Colucci-Gray & Burnard (2023) **Sensing bodies: Transdisciplinary enactments** of 'thing-power' and 'making-with' for educational future-making. *Digital Culture and Education*, 14(5), 24-43.
- Dyer, M., & Kanga, Z. (2023) The **performer as posthuman assemblage**: Performer-machine interactions in contemporary music. *Contemporary Music Review*, 42(2), 283-287.
- Fox, N.J. & Aldred, P. (2017). *Sociology and the new materialism: Theory, research, action*. SAGE.
- Lopez-Iniguez, G. and **Burnard, P.** (2021) 'Towards a nuanced understanding of **musician's professional learning**'. *Research Studies in Music Education*, 1-31. DOI: 10.1177/1321103X11025850.
- Ness, K.J., & Smith-Nunes, GI (in press). **Polyphonic creativity**: Navigating the opportunities and challenges of AI in education,. In R.A. Beghetto (Ed.). *The Oxford Handbook of Human Creativity Generative AI in Education*. OUP
- Palmer, T., **Burnard, P.**, and Burke, D. (2024) Inviting a re-orientation to **'Musicking-as-Play'** in Higher Music Education Performance Studies: Insights from **Three Genre Performance Practices**. *Action, Criticism and Theory for Music (MAYDAY)* 23(1), 58-79.
- Randles, C., & **Burnard, P.** (Eds.) (2023) *The Routledge Companion to Creativities in Music Education*. Routledge.
- Stahl, G., **Burnard, P.**, and McDonald, S. (2023) Exploring the experiences of **social entrepreneurs**. *Feminist Review*, 134(1), 86-103.