

# The role and optimization pathways of masterclasses in cultivating music performance talents in higher education

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**Abstract:** The masterclass, as a distinctive pedagogical format, holds a pivotal position in the cultivation of music performance talents within higher education. This paper delves into a critical analysis that transcends a superficial description of the model. It systematically examines the multifaceted roles of masterclasses from pedagogical, psychological, and professional socialization perspectives. Concurrently, the study engages in a critical reflection on the inherent limitations of the traditional masterclass paradigm, including its potential lack of continuity, the psychological pressures it imposes, and its frequent disconnection from the standard curriculum. Grounded in this analysis, the paper proposes a series of theoretically-driven optimization pathways. These recommendations aim to transform masterclasses from isolated events into a more integrated, reflective, and student-centered component of the holistic music curriculum, thereby enhancing their efficacy in nurturing sophisticated and resilient artists.

**Keywords:** music masterclass; higher music education; talent cultivation; pedagogical model; performance pedagogy

## 1 Introduction

The masterclass, wherein a renowned master artist instructs a student performer in a public setting, constitutes a cornerstone of pedagogical practice in conservatories and university music departments globally [1]. This format is often revered for providing students with unparalleled access to artistic expertise and professional insight. However, despite its ubiquity and prestige, the pedagogical assumptions underpinning the masterclass model frequently remain unscrutinized. It is often treated as a self-validating ritual rather than as a complex educational intervention with specific, optimizable outcomes.

This paper argues that to fully harness the potential of masterclasses, a critical reconceptualization is necessary. The primary objective of this study is to deconstruct the multifaceted roles of masterclasses and to propose a framework for their optimization. The analysis will proceed by first establishing a theoretical foundation through a review of relevant literature. It will then delineate the pedagogical, psychological, and professional functions of masterclasses, followed by a candid examination of their inherent challenges. Ultimately, the paper will propose concrete strategies for enhancing the structure, integration, and reflective components of masterclasses within higher music education. This inquiry is conceptual and analytical in nature, aiming to contribute to the scholarly discourse on advanced performance pedagogy by providing a structured critical framework.

## 2 Literature review and theoretical framework

The modern masterclass finds its roots in the 19th-century master-apprentice tradition, exemplified by figures such as Franz Liszt and Theodor Leschetizky [2]. This historical lineage informs the persistent power dynamic between the authoritative "master" and the receptive "apprentice". Contemporary scholarship has begun to critically assess this dynamic through various theoretical lenses.

From a pedagogical perspective, the masterclass can be understood through Social Learning Theory [3]. Albert Bandura's theory posits that learning occurs through observation of others' behaviors and the resulting outcomes. In a masterclass, not only the active participant but also the audience engages in extensive vicarious learning, absorbing lessons on technique, interpretation, and stage deportment. Furthermore, a constructivist viewpoint suggests that learners actively construct knowledge by integrating new information with existing cognitive structures. The effectiveness of a masterclass, therefore, depends significantly on the preparatory and reflective activities that enable students to construct meaningful understanding from the experience [4].

The existing literature presents a nuanced view. Scholars like Rowlands, S., & Davies, A. (2011) highlight the masterclass' unique capacity to model expert thinking and artistic decision-making processes. Conversely, other researchers point to significant drawbacks. For instance, the public nature of the critique can induce significant anxiety, potentially hindering learning [5], and the advice given by a visiting master may sometimes contradict the guidance of the student's primary teacher, leading to confusion. This review underscores the need to move beyond a simplistic celebration of the format and toward a more deliberate and integrated pedagogical approach.

## 3 The multifaceted roles of masterclasses

Masterclasses serve a complex array of functions that extend far beyond the immediate technical correction of a musical performance.

### 3.1 The pedagogical dimension: transcending technical correction

The most significant pedagogical value of a masterclass often lies not in fixing a wrong note, but in illuminating the philosophical and aesthetic principles behind musical interpretation. The master teacher guides the student in exploring the architectural structure of a composition, making informed stylistic choices, and developing a compelling narrative arc. This process fosters deep, conceptual learning—the "why" behind the "what"—which is more transformative than superficial technical adjustments [6].

### 3.2. The psychological dimension: building performance resilience

The masterclass acts as a simulated high-stakes performance environment. Navigating this pressure in front of peers and a distinguished authority figure is a potent exercise in managing performance anxiety and building psychological resilience. Successfully receiving and implementing feedback under such conditions can significantly boost a student's confidence and professional self-efficacy [7].

### 3.3 The professional socialization dimension

Masterclasses function as a key site for professional enculturation. Students observe not only musical instruction but also the demeanor, communication style, and professional expectations of an established artist. Moreover, these events provide a critical networking platform, offering students a potential gateway to further opportunities, such as festivals, competitions, or advanced study. This exposure to the unwritten rules of the music profession is an invaluable, albeit often informal, aspect of talent cultivation.

## 4 Challenges and critical reflections

Despite their potential, traditional masterclass models face several persistent challenges that can undermine their

educational efficacy.

A primary limitation is the "one-off" nature of many masterclasses. The visiting expert provides feedback during a single, intensive session but is typically absent during the crucial follow-up period when the student must assimilate and apply the ideas. This lack of continuity can result in lessons being forgotten or incompletely integrated. Furthermore, the event can sometimes devolve into a "spectacle", where the focus shifts from education to showcasing the master's virtuosity or charisma, potentially objectifying the student performer.

The psychological impact on the participant warrants careful consideration. While resilience is a goal, public criticism without sufficient support can be demoralizing them and undermining resilience goals. Finally, a significant issue is curricular disconnection. Masterclasses are often scheduled as special events, peripheral to the core curriculum of private lessons, theory, and history. This isolation prevents students from effectively connecting the master's insights to their ongoing academic and artistic development.

## 5 Optimization pathways and proposed models

To address these challenges, institutions should adopt a more structured and reflective approach to integrating masterclasses into the educational ecosystem. The optimization can be conceptualized as a three-phase model: pre-masterclass, format innovation, and post-masterclass integration.

### 5.1 Structured pre-masterclass preparation

The educational efficacy of the masterclass is profoundly contingent upon the implementation of a structured preparatory phase, which serves to transform the event from a passive demonstration into an active, inquiry-based learning process. This mandatory preparation should be tripartite, encompassing, first, advanced research into the master artists' artistic lineage, recorded performances, and interpretive philosophy to equip students with the necessary context for meaningful engagement. Second, students must be guided to formulate specific artistic and technical questions derived from their own practice, thereby shifting their role from passive recipients to proactive agents in their learning. Finally, faculty-led contextual seminars are essential to situate the master's expertise within a broader musicological or theoretical framework, effectively bridging the isolated masterclass with the core curriculum and preparing students to synthesize the master's guidance with their ongoing studies.

### 5.2 Reimagining the masterclass format

To mitigate the limitations of the traditional master-apprentice paradigm and enhance pedagogical outcomes, a deliberate diversification of the masterclass format is warranted. One promising approach is the adoption of a collaborative workshop model, which intentionally fosters a tripartite dialogue among the master, the student performer, and the audience to democratize the learning process and cultivate a more participatory environment for all attendees. Alternatively, moving beyond the standard repertoire-focused format, institutions can design topic-focused sessions that concentrate on specific thematic, stylistic, or technical areas — such as "French Baroque Ornamentation" or "The Music of Shostakovich"—thereby allowing for a more concentrated and in-depth exploration that provides deeper, more specialized insight for participants with aligned interests.

### 5.3 Systematic post-masterclass integration

The most critical phase for ensuring the long-term impact of the masterclass lies in its systematic post-event integration, which transforms a transient experience into sustained artistic development. Essential strategies for this integration must include, first, the implementation of guided reflection, whereby students are required to articulate their learning through reflective journals or structured follow-up discussions with their primary studio teacher, a process that fosters metacognition and solidifies insights; and second, which is of equal importance, the collaborative creation of an

actionable plan between the student and their primary instructor, which explicitly outlines how the specific feedback and concepts introduced by the master will be systematically incorporated into the student's subsequent practice routines and regular lessons, thereby ensuring continuity and tangible pedagogical progress beyond the isolated event.

## 6 Conclusion

This analysis demonstrates that the masterclass is a multifaceted but imperfect pedagogical tool. Its value in fostering deep musical understanding, psychological resilience, and professional socialization is substantial, yet its traditional format is fraught with challenges related to continuity, psychological safety, and curricular integration. The proposed optimization pathways — emphasizing structured preparation, format innovation, and, most importantly, systematic post-event integration — provide a blueprint for transforming the masterclass from a prestigious event into a profoundly effective educational experience. By adopting a more mindful and student-centered approach, higher music education institutions can ensure that masterclasses fulfill their potential as a vital component in the cultivation of the complete twenty-first-century musician. Future research could fruitfully explore empirical studies measuring the long-term impact of these optimized models on student development.

## Conflicts of interest

The author declares no conflicts of interest regarding the publication of this paper.

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