



UiB UiS HSH HiB HVO

The Study of Musical Experiences: Data Collection, Interpretation and Analysis

University of Bergen, 25th - 28th November 2014

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Autumn Course at a Glance

Monday 24th

14:00-15:45
Ph.D. cand. Tine Grieg Viig:
Presentation of
Theory of Science essay

16:30-17:15
Viva Voce Lecture
(Prøveforelesning)
Candidate: Hans Petter Solli

Tuesday 25th

09:00-12:00
Viva Voce Examination
(Disputas)
Candidate: Hans Petter Solli

12:00-13:00
Registration
Reception/Lunch

13:00-14:30
Your Ph.D. in 5 min. or less

14:30-14:45 Break

14:45-16:15
Ph.D. cand. Øystein R. Kvinge
Ph.D. cand. Åsmund Espeland

16:15-16:30 Break

16:30-17:15
Parallel sessions:
Ph.D. cand. Sigrid J. Havre
Ph.D. cand. Elizabeth Oltedal

Wednesday 26th

08:30-10:00
Ph.D. cand. Anna Helle-Valle
Ph.D. cand. Kaja E. Enge

10:00-10:15 Break

10:15-11:45
Ph.D. cand. Eeva Siljamäki
Ph.D. cand. Susanna Mesiä

11:45-12:45 Lunch

12:45-14:15
Ph.D. cand. Tuulia Tuovinen
Ph.D. cand. Pia Bygdéus

14:15-14:30 Break

14:30-16:00
Ph.D. cand. Julia K. Leikvoll
Ph.D. cand. Laura Miettinen

16:00-16:15 Break

16:15-17:00
Ph.D. cand. Preetha
Narayanan

17:00-17:30
Short lecture by
Prof. Lars Ole Bonde
**The collaborative research
interview**

18:00
Dinner and Jam session

Thursday 27th

Methods course: Data collection

08:30-10:00

Lecture by
Dr. Randi Rolvsjord:

**Conducting interview research:
reflexivity in semi-structured interviews
and Interpersonal Process Recall
methodology**

10:00-10:15 Break

10:15-11:45
Workshop groups,
led by Dr. Rolvsjord:
Reflexivity in the conduct of interviews

11:45-12:45 Lunch

12:45-14:45
Lecture by
Prof. Kirsti Malterud:
**Focus groups – Methodological
challenges and practicalities**

14:45-15:00 Break

15:00-16:00
GRS Member Meeting

19:30
Classical Concert

Friday 28th

Methods course: Data analysis

08:30-11:30
Lecture/workshop by
Prof. David Hebert:
**Observational methods
in music research**
(breaks in between)

11:30-12:30 Lunch

12:30-14:30
Lecture by
Prof. Brynjulf Stige:
**Interpretation of empirical material in
qualitative music studies
– two examples from music therapy**

14:30-14:45 Break

14:45-16:15
Lecture/workshop by
Dr. Kari Holdhus:
**hyperRESEARCH as a tool for analysis.
Introduction and workshop.**

Close

Invited Speakers



Invited Speakers - Biographies



Lars Ole Bonde is professor in Music therapy at Aalborg University (DK) and professor II in Music and Health at Center for Music and Health, The Norwegian Academy of Music, Oslo (N). He is also a certified clinical music therapist, certified clinical supervisor and endorsed primary trainer in the receptive music therapy method Guided Imagery and Music (GIM). His special clinical areas are psychiatry, cancer and palliative care. His special research areas are receptive methods in music therapy and music and health. At present he is involved in research projects on music and public health and music therapy with people suffering from schizophrenia. Numerous publications in the fields of music theatre, music psychology, music education and music therapy.



David G. Hebert is a full Professor of Music with the Grieg Academy, Bergen University College, where he lectures on topics in music research, pedagogy, and performance. He also frequently teaches for China Conservatory in Beijing, and previously held positions with universities in New Zealand, Finland, Russia, Japan, and the USA. Professor Hebert's books include *Wind Bands and Cultural Identity in Japanese Schools* (Springer, 2012), *Patriotism and Nationalism in Music Education* (Ashgate, 2012, with Alexandra Kertz-Welzel), and *Theory and Method in Historical Ethnomusicology* (Rowman & Littlefield, 2014, with Jonathan McCollum), and he is currently at work as Editor for the 25th anniversary conference proceedings of the Nordic Association for Japanese and Korean Studies.



Kari Holdhus is assisting professor at Stord Haugesund University College, within the programme for studies of culture and creativity learning. Here, she is engaged within the Master Programme "Creative subjects and learning processes", and in lecturing and research within the college's music teacher training programme. Earlier positions: Music journalist, community music teacher, producer of the Norwegian Concert Agency's artistic performances in schools. Kari defended her dissertation in March this year. The dissertation is called "Star experiences and gym hall aesthetics". In the Ph.D. project, Kari has investigated how professional music performances in Norwegian schools are constructed, and to which degree the current constitution of performances allow an ownership for teachers and pupils. The dissertation also explores relational aesthetics as educational practices, seeking for possibilities of developing more democratic school concert practices.

Invited Speakers - Biographies



Kirsti Malterud, MD PhD, is professor of general practice/family medicine at the University of Bergen, working at the Research Unit for General Practice in Bergen, Uni Health Research. She has been in clinical practice for 35 years, most of the time combined with research and teaching. Her research deals with different aspects of marginality and the health care system, such as medically unexplained disorders, obesity, harmful drinking, homosexuality. She has a long list of publications, including empirical studies, theoretical articles, and methodological contributions. Malterud has especially been working with development and implementation of qualitative research methods in medicine and health care, including an introductory textbook and more recently a textbook about focus group studies.



Randi Rolvsjord is Associate Professor in music therapy at the Grieg Academy – Institute of Music, University of Bergen, Norway. She holds a PhD from Aalborg University. Her research and publications include qualitative research and theoretical elaborations in resource-oriented perspectives on music therapy in mental health, user-involvement, and feminist perspectives.



Brynjulf Stige, PhD, Professor in Music Therapy, University of Bergen; Head of Research at GAMUT – The Grieg Academy Music Therapy Research Centre, University of Bergen and Uni Research Health, Norway. Stige has published extensively on topics such as culture-centered music therapy, community music therapy, and music therapy theory. He has authored, co-authored, or edited three books in Norwegian and six books in English. The latter are: *Culture-Centered Music Therapy* (2002), *Contemporary Voices in Music Therapy* (2002, edited with Carolyn Kenny), *Elaborations toward a Notion of Community Music Therapy* (2003/2012), *Where Music Helps. Community Music Therapy in Action and Reflection* (2010, co-authored with Gary Ansdell, Cochavit Elefant, and Mercedes Pavlicevic), *Invitation to Community Music Therapy* (2012, co-authored with Leif-Edvard Aarø), and *Music Therapy: An Art beyond Words* (2014, co-authored with Leslie Bunt). E-mail: brynjulf.stige@grieg.uib.no

Professor Lars Ole Bonde

Wednesday 17:00-17:30

Short Lecture: The Collaborative Research Interview - an interview method focusing on both unique and shared experiences of a mutual process in music

Abstract

There is a lot of literature on the research interview, but collaborative interview formats are rarely mentioned in text books (e.g. Brinkmann & Kvale, 2008). I would like to present two collaborative interview formats that have been used with success in music therapy research. (1) the "confrontation" interview, where the interviewee and the interviewer listen together to an audio recording of a clinical improvisation or watch a video recording of a session episode. The interviewee (typically the client) stops the recording whenever there is something to say about the experience. The interview transcript can be analyzed in several ways. (2) the "collaborative" research interview, developed within the framework of psychotherapy practice and research (especially the 'reflecting team' model) by Norwegian Dr. Tom Andersen. It also relates to the tradition of Participatory Action research. There are three participants: the client, the therapist and an interviewer (researcher). The specific interview format will be presented, and examples of collaborative research will be given.

Key questions addressed by the lecture

- The examples are from music therapy research. Can the formats be applied to music education research (and other non-clinical contexts), with or without reservations?
- What kind of data and experiences could be discussed in the interviews?
- Do the collaborative formats solve or raise validity problems?

Recommended reading

Andersen, T. (1994, 1998). *Reflekterende processer. Samtal och samtal om samtal*.

Stockholm: Mareld.

Andersen, T. (1996, 1997). *Reflekterende processer*. København: Dansk Psykologisk Forlag

Andersen, T. (1997). Researching client-therapist relationships: A collaborative study for informing therapy. *Journal of Systemic Therapies*, 16(2), 125-133.

Ansdell, G. (1996). Talking about music therapy. A dilemma and a qualitative experiment. *British Journal of Music Therapy* 10(1): 4-15

Brinkmann, S. & Kvale, S. (2008). *InterViews : learning the craft of qualitative research interviewing*. Los Angeles, Cal.: SAGE.

Mårtensson Blom, K. (2014). *Transpersonal and spiritual GIM experiences and the process of surrender*. PhD Thesis. Department of Communication and Psychology. Aalborg University (især s. 135-140 og kap. 5)

Dr. Randi Rolvsjord

Thursday 08:30-11:45

Lecture: Conducting interview research: reflexivity in semi-structured interviews and Interpersonal Process Recall methodology

Workshop: Reflexivity in the conduct of interviews

Keywords: Discourse, power-relations, reflectivity, voice.

Abstract

This lecture will focus on reflexivity in the conduct of interview research. An introduction to two types of interview methodology, semi-structured interview and interviews implementing the procedure of Interpersonal Process Recall will be offered. Themes of reflexivity will be discussed based in my own research experience with user-perspectives in music therapy in the field of mental health care. Of specific interest will be the themes of power-relations, voice and discursive politics.

Key questions addressed by the lecture

- What is reflexivity in the conduct of qualitative research interviews?
- What is Interpersonal Process Recall methodology, and how can it be implemented in music practices?

Workshop task or questions to be addressed

The PhD scholars choose between four groups based in the relevance for their research projects:

- a) Reflexivity in the process of conducting the interview with the informant
- b) Reflexivity in the process of analysis and writing
- c) Planning the research (i.e. making the interviewguide)
- d) Doing Interpersonell Process Recall interviews

Each group will sum up their work in the closing discussion

Recommended reading

Elliot, R. (1986). Interpersonal process recall (IPR) as a psychotherapy process research method. In L. Greenberg & W. Pinsof (Eds.), *The psychotherapeutic process: A research handbook* (pp. 503-527). New York, NY: Guildford Press.

Kvale, S. & Brinkman, S. (2009). Interviews. Learning the craft of qualitative research interviewing. Los Angeles: Sage Publications.

Rennie, D. L. (2000). Aspects of the client's conscious control of the psychotherapeutic process. *Journal of Psychotherapy Integration*, 10(2), 151-167.

Preparation for the session

Have in mind issues of reflexivity related to your own research, and take a look at the recommended reading.

Professor Kirsti Malterud

Thursday 12:45-14:45

Lecture: Focus groups – Methodological challenges and practicalities

Keywords: Focus group studies, recruitment, sample, interview, interaction.

Abstract

Initially, I present the focus group tradition and describe the specific features of a research group interview conducted within a focus group design. I present the strengths and limitations of focus groups compared to individual, semistructured qualitative interviews and discuss which kind of research questions this approach is especially suited for.

Then I talk about planning, recruitment and logistics. How do you plan for the most adequate sample, and what are the consequences of not getting exactly what you aimed for regarding participants? I will discuss the size and number of groups and what you should think about when you compose each of the groups.

I will briefly mention some of the practical procedures, including the roles of moderator, secretary and participants, and the technical equipment needed. Then I will share some experiences about enhancing the interaction between the participants and what can be done to obstruct or facilitate this. Finally, there will be a few words about analysis of the empirical data.

Key questions addressed by the lecture

- Why and when are focus groups an adequate research design?
- Never underestimate the work of recruitment!
- Technical logistics - what do you need, and how do you proceed?
- How to enhance interaction - the surplus value of focus groups?

Recommended reading

Malterud K, Ulriksen K. (2010). Obesity in general practice. A focus group study on patient experiences. *Scand J Prim Health Care*, 28, pp, 205–210.

Morgan D.L. (1997). Focus groups as qualitative research. 2nd ed. Thousand Oaks, Calif.: Sage Publications.

(Malterud K. (2012). Fokusgrupper som forskningsmetode for medisin og helsefag. Oslo: Universitetsforlaget.)

Preparation for the session

Browse the recommended articles, just for the context of the lecture.

Professor David G. Hebert

Friday 08:30-11.30

Lecture/workshop: Observational methods in music research

Keywords: Observation, field notes, methodologies, reliability, triangulation.

Abstract

Interviewing is often perceived as a particularly insightful and enjoyable way to conduct research. Interviewers typically sense that they are connecting personally with interviewees, and attaining deep insights into their world. Especially among music scholars in the Nordic countries there is a tendency across recent years to emphasize interview data within qualitative studies. But what of observational methods? Has observation become passé, and no longer necessary for the production of new musical knowledge? One perennial rationale for the use of observational methods is the unassailable truism that "People only sometimes say what they really think, and what they really think only sometimes accurately reflects reality" (Hebert & McCollum, 2014, p.49). Indeed, consideration of systematic observations may even be necessary in order to fully understand *ourselves*, enabling a healthy confrontation with biases and inaccuracies in the explanations constructed as we strive to make sense of musical developments in our lives (i.e. arts-based research). Empirical observation can be conducted in various ways by music researchers, including such approaches as ethnographic field notes and automatic recording techniques for capturing sound, video, images, movement, or other data. Some observational strategies require special conditions (e.g. expensive equipment in a laboratory), while others can be conducted naturalistically: in music studios, classrooms, or therapy settings, for example. An array of quantitative and qualitative techniques may be used for analysis of observational data, many of which are greatly enhanced by the convenience of recent digital technologies. This session will combine a lecture format with various workshop activities designed to acquaint participants with issues and strategies for observational research. Key concepts to be demonstrated include subjectivity, delimitation and framing, sampling, content analysis, inter-observer reliability, thick description and "thick analysis". We will consider common threats to the relevance, accuracy and thoroughness of observations, and examine an array of strategies for effective collection, analysis and interpretation of observational data in research that advances human knowledge with new musical discoveries.

Key questions addressed by the lecture

- What kinds of significant musical knowledge can **not** be obtained from interviews; and conversely, what of importance cannot be observed?
- What are some diverse ways that observations may be collected, analysed, and interpreted in order to produce new findings regarding a musical phenomenon?
- What are some effective techniques for strengthening the reliability and convincingness of observational reporting?

Recommended reading

- Hebert, D.G., Kallio, A.A. & Odendaal, A. (2012). "Not So Silent Night: Tradition, Transformation, and Cultural Understandings of Christmas Music Events in Helsinki, Finland." *Ethnomusicology Forum*, Vol.21, No.3 (pp.402-423);
- Hebert, D.G. (2008). "Music Transmission in an Auckland Tongan Community Youth Band," *International Journal of Community Music*, Vol.1, No. 2 (pp.169-188).
- Hebert, D. G., *Wind Bands and Cultural Identity in Japanese Schools* (Springer, 2012), Chapters 1, 3, 4, 6, 7.

Preparation for the session

Candidates are asked to carefully examine the recommended readings and spend some time thinking about this truism that serves as a rationale for use of observational methods in social research: "People only sometimes say what they really think, and what they really think only sometimes accurately reflects reality" (Hebert & McCollum, 2014, p.49).

Professor Brynjulf Stige

Friday 12:30-14:30

Lecture: Interpretation of empirical material in qualitative music studies – two examples from music therapy

Keywords: Multiple interpretations, abduction, hermeneutics, method, reflexivity, EPICURE, music therapy, interdisciplinary music studies.

Abstract

Methodological rigor is sometimes helpful but does not guarantee quality in qualitative research. Instead, reflexivity seems to be key, at least if understood as contextualized collaborative activity rather than as a personal skill of introspection (Stige, Malterud, & Midtgarden, 2009). In this paper I will explore implications for the activity of interpreting empirical in qualitative music studies. Hermeneutics is one central tradition of thought informing interpretive qualitative research (Alvesson & Sköldberg, 2009), and I will discuss questions such as: If hermeneutics is not a method, could we still use it as a method? How could we explore the social dimensions of a reflexive methodology? And: What is the role and place of theory in the process of interpreting qualitative empirical material? Two examples from my own research in music therapy – taken from the research-based anthology *Where Music Helps* (Stige et al, 2010) – will be used to illustrate various ways of relating to these questions. The research methodology in the two examples could be described as “ethnographically informed qualitative case studies.” In performing the two studies I tried to avoid polarization of empiricist and constructionist positions within epistemological debates. Both views are based in assumptions on the nature of language that I find problematic to defend. Empiricist positions are typically informed by a correspondence theory of truth, which assumes that language mirrors reality with minimal distortion. In contrast, (radical) constructionist positions might lead to a disconnection of language and the phenomena under scrutiny. Informed by thinkers such as the Canadian philosopher Charles Taylor, I have tried to explore a “middle ground” where theoretically informed descriptions are *expressive of relationships*. The interpretations (thick descriptions) we make in qualitative research might attempt to articulate *specific and contextualized aspects* of the phenomena studied. Interpretation of empirical material could then be understood as the articulation of aspects that would not otherwise have found an expression.

Key questions addressed by the lecture

- If hermeneutics is not a method, could we still use it as a method?
- How could we explore the social dimensions of a reflexive methodology?
- What is the role and place of theory in the process of interpreting qualitative empirical material?

Recommended reading

Alvesson, Mats & Kaj Sköldberg (2009). *Reflexive Methodology: New Vistas for Qualitative Research* (2nd edition). London: Sage Publications.
 Stige, Brynjulf, Gary Ansdell, Cochavit Elefant & Mercédès Pavlicevic (2010). *Where Music Helps. Community Music Therapy in Action and Reflection* (Chapters 1, 9, 10, 17, 18, and 19). Farnham, UK: Ashgate Publishing.
 Stige, B., Malterud, K. & Midtgarden, T. (2009). Towards an agenda for evaluation of qualitative research. *Qualitative Health Research*, 19(10), pp. 1504-1516.

Preparation for the session

Read the three texts recommended above + reflect upon the challenges of interpreting empirical material in your own study.

Dr. Kari Holdhus

Friday 14:45-16:15

Lecture/workshop: hyperRESEARCH as a tool for analysis; Introduction and workshop

Keywords: Qualitative methods, analysis, codes, categories, computer-assisted analysis.

Abstract

This lecture and workshop offers a hands-on introduction to computer-assisted analysis using the tools HyperRESEARCH and Hyper TRANSCRIBE. The lecture will address aspects of the researcher's situatedness in qualitative analysis. We also will discuss the usefulness and limits of computer-assisted analysis, with examples from the analysis of the dissertation "Star experiences or gym hall Aesthetics?" (Holdhus 2014). There also will be a brief historical review (to sort out some misunderstandings) on Grounded Theory and, and a description of main concepts in contemporary GT.

The participant's assignment in the workshop will be to code and categorize a written text, such as an interview, a field note or a transcribed video footage. This can be done as data-driven – without looking for something special, or it can be done with a special purpose – in order to pursue one or more research questions. We will discuss how different approaches, formats and aims can influence results.

The lecture and workshop depart from an ethnographic approach (O'Reilly 2009) and it will also draw upon concepts and methods discussed in "Constructing Grounded Theory" (Charmaz 2014).

Key questions addressed by the lecture

- What are the advantages and pitfalls in computer-assisted analysis?
- Which methods of analysis benefit from computer-assisted analysis?
- How can you conduct your first computer-assisted analysis?

Recommended reading

Charmaz, C. (2014). *Constructing Grounded Theory*. London: Sage.

O'Reilly, K. (2009). *Key Concepts in Ethnography*. London: Sage.

Hyper Research basics: http://www.youtube.com/watch?v=-1CgVclQ_8I

Preparation for the session

Please download test versions of HyperRESEARCH and Hyper TRANSCRIBE before the workshop. It will be useful to study HyperResearch Basics on YouTube before the workshop. Participants will be contacted prior to the workshop in order to find a relevant text for the workshop. Questions prior to the lecture and/or workshop can be addressed to kari.holdhus@hsh.no.

Your Ph.D. in 5 minutes or less



Pia Bygdéus

Ph.D. Candidate, Lund University / Malmö Academy of Music, Sweden

Investigating the practice of choir leaders

In my licentiate thesis *Expression through action. Mediating tools in choral leaders' work with children's choir and youth choir*, accepted by Lund University in December 2012, I investigated children's choir directors in their professional development as individuals as well as at a collective level with a sociocultural framework (Vygotskij, 1934/1999, 1978; Säljö, 2001, 2005).

The study is qualitative in character and the aim was to describe, verbalize and make visible the mediating tools that choir directors working with children and young choirs use. In a longitudinal study, four choir directors were observed closely while working with their choirs. They also took part in semi-structured interviews. The empirical data material consist of observation notes, reflective writing, individual interviews, focus conversations and videotapes.

The results demonstrate that the role of the choir director is a complex one. When working with a choir, choir directors often use several aspects of their professional role. Analysed from a sociocultural perspective, the result points at eight groups of mediating tools: a) A listening attitude towards the choir, with the music in focus; b) a variation in ways of working with the choir, where a variety of physical tools are used; c) the use of musical routines; d) the choir director acting as a role model in shaping musical expression with the group; e) a concentrated cooperation with the choir through short and expressive instructions; f) reflection in practice by planning and self-evaluation; g) storytelling, which results in memory training, stimulation of the imagination and the sharing of common experience, and h) the use of target images expressed as visions, small/big goals or jointly stated, communicated targets. The choir directors who participated in the study use a variety of these approaches and ways of working as a strategy for communicating and working with children's choir and youth choir. In this presentation, the study described above, and the preliminary results of the continuing study of choir leaders will be presented and discussed.

Kaja E. Enge

Ph.D. candidate, Volda University College / University of Bergen, Norway

Music therapy with asylum- and refugee children

My Phd is about music therapy with asylum- and refugee children. The main goal for the research is to gain further insight into the possibilities community music therapy (CoMT) offer as a health promoting intervention for asylum- and refugee-children, in a school context.

The research has an explorative design, and uses qualitative methods. I will do interviews with children and teachers, and use ethnographic material from music therapy sessions.

The data collection is pursued in a primary school. The Ministry of Culture and the Norwegian Directory of Health have funded the school's music therapy services the last three years. The funding period is ending this Christmas. So far, the school has not been able to fund music therapy without external support, and the music therapy service will probably stop by the end of 2014. I do not wish to interview the children in retrospect, which means that I have to do the data collection this autumn.

I have spent the autumn preparing for the interviews, and have completed four individual interviews with the children (the ones I has gotten permission from). I will also do a follow-up-interview with them, in December. The follow-up interview will probably be a group interview. I will also do the focus-group interview with the teachers in December.

It seems natural with an abductive approach to the analysis. I have started doing an open coding of the interviews, to get an overview. I will continue working with theory, analysis and the follow-up interview at the same time.

I hope the research can contribute to the discussion of what CoMT can be, and what CoMT can contribute with for children in vulnerable life situations. My theses will be written up in three articles. The articles will probably focus on children's perspectives, teacher's perspectives and the music therapist-perspective/case study.

Åsmund Espeland

Ph.D. candidate, Haugesund/Stord University College / University of Bergen, Norway

A Study of Improvisational Practices in Teaching, Teacher Education and Musical Performance

The theme of this PhD-project is to study improvisation in different practices, focusing on the teacher, the student teacher and the music ensemble. The project is a qualitative study, using observation and stimulated recall interview as key methods, focusing on two cases in each of the selected practices. Even though improvisational practices can be considered as domain specific, interaction (e.g. Alterhaug, 2004; Sawyer, 2004) and the use of an improvisational repertoire (e.g. Berliner 1994; DeZutter, 2011) seem to be two key concepts relevant for improvisation in different contexts. An important aim for the study is to identify and examine characteristics of improvisation in practices with these concepts in mind. The study emphasizes theory on improvisation and literature in the socio-constructivist tradition.

The study is based on the following research questions:

- What characterizes improvisational practices in musical performance, teaching and teacher education, and what impact can knowledge about improvisation in these contexts have on student teacher training?
- How does interaction relate to repertoire in different improvisational practices?
- To what extent are there any similarities in the way musicians, teachers and student teachers improvise within their practices, and to what extent are improvisational characteristics exclusively specific for each context and non-transferrable?

The PhD study is article based, producing one article from each of the selected practices. The first article will be focusing on educational improvisation in teaching in Norwegian culture school, studying teacher practices in rock band and piano. The study is designed as an ethnographic case study. The ongoing collection of empirical data emphasizes observation in the classrooms and interviews with the informants as they watch video recordings of their own teaching. A second fieldwork is planned in spring 2015, focusing on the study of student teachers in practice.

The study is part of the research project IMTE (Improvisation in Teacher Education), powered by the University College Stord/Haugesund. The aim of the project is to study how student teachers can develop improvisational educational skills during their participation in the teacher education program.

References

- Alterhaug, B. (2004). Improvisation on a triplet theme: Creativity, Jazz Improvisation and Communication. *Studia Musicologica Norvegica* vol 30, 97 – 118.
- Berliner, P. F. (1994). *Thinking in jazz*. Chicago/London. University of Chicago Press.
- DeZutter, S. (2011). Professional Improvisation and Teacher Education: Opening the Conversation. In Sawyer, K. (ed). *Structure and Improvisation in Creative Teaching*. Cambridge. Cambridge University Press.
- Sawyer, R. K. (2004). Creative teaching: Collaborative discussion as disciplined improvisation. *Educational researcher*, 33(2), 12-20.

Sigrid J. Havre

Ph.D. candidate, University of the Arts Helsinki, Sibelius Academy / Bergen University College, Norway

Musical Gameplay: Experience, Action, and Learning in the World of Video Games

Video games have become one of the most popular musical media during the last decades, not just for entertainment, but also for learning. In video games music has many different roles and functions related to music creation, music performance, and music listening. Video games are hardly used or even mentioned in schools' music subject, even if games and game culture are major arenas for music learning and consumption. Also, the game industry is increasingly an arena where professional musicians work and disseminate music.

The purpose of my research is to investigate how musical agency can be constructed in playing video games and by being a part of the Internet game culture. My research is designed as an instrumental multiple case study consisting of three separate cases. Each case represents a different way of interacting with music in the gaming context and is expected to provide a unique perspective on how musical agency can be constructed, as well as on matters of learning and identity in the world of video games. The musical gameplay phenomenon is transnational, and the participants of the research are game music composers, fan artists, music game performers and game developers from different parts of the world. With a focus on the participants' music and game related experiences, the main data is collected through qualitative interviews. Additional data is collected by means of participant observation, game play and online ethnography.

The theoretical key concepts of this research are *play* and *games* viewed in relation to psychological, sociocultural and digital cultural perspectives on *experience*, *learning* and *culture*. The results of this study are expected to provide new insight that can increase music educators' and decision-makers' understandings of how and where people construct musical agency. The results will be reflected upon in relation to the theoretical framework to identify possible implications for music education practices and curricula.

My dissertation will be article-based, and it will consist of four articles and a kappa. Currently, the emphasis of my dissertation work is on writing the first article, which focus on the theoretical perspectives. The data collection is initiated and will continue until June 2015.

Anna Helle-Valle

Ph.D. candidate, University of Bergen, Norway

Understanding children's restlessness: progression of the project

This PhD project is about how we (parents, teachers, clinicians, researchers and other adults) understand and handle children's restlessness in formal and informal practices. It is also about exploring how children's restlessness and vitality plays out in the setting of community music therapy in relation to self, other children, adults and the audience. I am interested in integrating mainstream and critical perspectives on children's restlessness and vitality, and explore the practices related to this. I am also interested in exploring the ontological and epistemological origins of these practices, the cultural and social consequences, and to promote a reflexive and curious stance with an emphasis on the phenomenology of the child. The methodological framework for my project is action research/cooperative inquiry and reflexive methodology. Data have already been collected as audiorecordings (cooperative inquiry group) and video recordings and semi-structured interviews with the kindergarten teachers and children (community music therapy project).

Based on my philosophy of science essay, I have written and published one article in which I outline and critique the position of the biopsychosocial model and ADHD in Norway. The article was published in *Voices* (2014, Volume 14, Issue 1) and is called "How do we understand children's restlessness? A critique of the biopsychosocial model and ADHD as the dominating perspective in current understanding and treatment". This article will not be formally included in the thesis, but perspectives from this article will be integrated in the 'kappe'. I am currently writing the first article to be included in the thesis, and where I describe and discuss the different **understandings** that emerged from the cooperative inquiry group. As I in the *Voices*-article argued for a differentiation of levels of analysis, I have chosen to link the findings from the group discussions to different levels of analysis based on an ecological systems perspective. My plan is that the second article will be dedicated to describing and discussing **practices** and negotiations of power relations within these practices. The audiorecordings and my own field notes will be the data. In the third article I plan to focus on the **children's experiences**, based on what they did and said during the community music therapy project. I will use videorecordings, interviews with the children, their drawings, the student's and my own field notes as data for this article. This third article will probably be related to (community) music therapy theory and theories from developmental psychology and intersubjectivity.

I have also received external funding for a seminar, and it would be interesting to hear ideas about content, function and scope from students and professors at the GRS seminar.

Øystein R. Kvinge

Ph.D. candidate, Haugesund/Stord University College / University of Bergen, Norway

Transformation of subject content as improvisational semiotic practice? – A study of teacher students' use of semiotic technology

When we last met in Stavanger in March, I was a little more than two months into my scholar ship, and the focus at the time was on finishing the project description for the application for enrolment at the PhD program at the University of Bergen (which now is completed). The GRS seminar provided a good opportunity to present the core ideas of the project, although they were not fully developed. Since then I have learnt to appreciate any opportunity, big or small, to present the project as it makes me think through most aspects in a critical manner and helps me identify issues that need further clarification.

I explore the common practice of teaching with presentation tools in higher education. I observe teacher students' practice as they teach their peers using tools such as PowerPoint, Prezi or Notebook. I build my rationale on Lee Shulman's (1987) notion of transformation of subject content as an essential teaching skill, and the settings I visit just show that; how the teacher student use the semiotic sources of digital presentation tools, and their embodied semiotic resources such as speech, gaze and gesture, to make meaning. Being a member of the research project IMTE (Improvisation in teacher education), my aim is to develop an understanding of what improvisation may be in such settings. Subject content seem to be transformed in a partly improvisational manner, not just by the verbal articulation in spoken language in relation to text or images on the slides on the screen. Other semiotic resources such as gestures and gaze appear to be contributing to the overall meaning making by linking information and by phrasing and framing the temporal action. Although the students appear to be following the structure of carefully made slides and at times manuscripts, the coordination of the different resources appear to be partly improvisational.

I have found a theoretical perspective in the writings on social semiotics and multimodality by Gunther Kress and Theo Van Leeuwen. The theories stem from linguistics, and applied in educational settings, these theories are further explored by Carey Jewitt and Staffan Selander among others. A bonus feature of my project is that the people who develop the theories are still around and available for discussion. In our May IMTE seminar, I had the opportunity to present my project to Staffan Selander. A few feeks later I attended week long summer school in multimodal methods at the London Knowledge Lab at the London University. Kress and Jewitt were among the keynote presenters and they were available for individual talks. In the beginning of December, I will be going to the University of Southern Denmark for a master class in multimodal methods, and I have signed up for an individual tutorial with Theo Van Leeuwen.

This autumn the main effort has been to gain access to student presentation sessions and to carry out a methodologically sound data collection and field work. I have by now video recorded 25 presentations by students across subjects such as pedagogy, music didactics and Norwegian. I am experimenting with methods of transcription and analysis, but have not concluded on how to proceed. I have just learnt that my abstract has been accepted for a paper presentation in a conference at the London University in midst of January. Focus will be on methodological issues in multimodal research so further progress on my part is an urgent matter!

Sonja Larson

Fulbright Scholar, the University of Warsaw Institute of Musicology, Poland

Jewish Music in Post-WWII Krakow: Rebuilding Community and Revitalizing Culture

From sung prayers in worship services to traditional dances to folk songs sung in community gatherings and in homes, music has historically been an integral part of Jewish culture. Music has served as a means to retain community, identity, and history for the Jewish people, repeatedly persecuted, separated, and long without their "Promised Land". Though almost completely destroyed in the genocide against the Jewish people in the Second World War, the Jewish community of Krakow, Poland, is re-establishing itself in astonishing ways. The Jewish Community Center is newly established, vibrant, and growing, and the 24th Jewish Culture Festival was held in Krakow's Jewish district, Kazimierz, in the summer of 2014.

How did this community at risk of extinction rebuild itself and create one of the largest international Jewish culture festivals in the world? Music is an unquestionably significant part of Krakow's Jewish Culture Festival; workshops on Jewish music as well as the biggest names in Jewish traditional and contemporary music bring in Jews and non-Jews from around the world. Kazimierz is the annual meeting place for Jews globally, and its local community is growing through music. Krakow's Jewish Community Center brings all ages together in its choir and Israeli dance classes.

My proposal focuses specifically on the role of music in the rebuilding of Krakow's Jewish community and the revitalization of Jewish culture. Some of the questions I will explore through my research include: What was the rebuilding process after the war until now, and what was music's role in that process? How has music's role changed during this process? What kind of genre and/or medium of music was most effective in communal growth and cultural preservation? How did Jewish cultural/community growth in Krakow differ from other cities such as Warsaw, Lublin, and Lodz? How did post-WWII music help rebuild the non-Jewish Krakow community? Was there a limit to music's capability in the rebuilding process? How is music being used to build the Jewish community in Krakow today?

To fully experience the Jewish music of Krakow today, I will observe and participate in the Jewish Community Center choir and Israeli Dance classes. I will also research the history, process, and effects of the Jewish Culture Festival. When a sufficient historical and cultural context is established, as well as a level of trust and comfort with participants, I will conduct interviews about their experiences of music within the community. I will gain additional resources from and will attend cultural events at the Galicia Museum in Krakow.

Finally, I will explore the role of music in creating international and multi-cultural communities through a project entitled "Yachad". "Yachad", Hebrew for "unity" or "unitedness", is an International Choral Exchange program will bring choirs from the United States, Poland, Israel, and Rwanda together for a virtual choral festival. It will also bring a few representing members from each choir to participate in an exchange/study program during the Jewish Culture Festival 2015 in Krakow, Poland. A "Yachad" alumni website will be created to facilitate further international and multicultural dialogue as well as future collaboration between participants. Participants will be surveyed before and after participating in the program, measuring their levels of global awareness, their likelihood to travel to another country participating in the program, their likelihood to collaborate with international colleagues in the future, emotions associated with the participating countries, etc.

This project in its entirety will contribute to a deeper understanding not only of the practical applications of music in the restoration of post-war/genocide communities, but also in the creation of new international communities which have the potential to move our violence-stricken world toward peace.

Julia K. Leikvoll

Ph.D. candidate, University of Stavanger, Norway

Music reading skills of young piano students

The thesis aims to examine the efficiency of teaching methods in music reading at the beginner level in Norwegian culture schools. Teaching methods are discussed on the basis of methods in teaching reading and writing used in Norwegian primary schools and relevant research on the subject. Language reading and music reading have much in common as cognitive processes. Comparison of methods for teaching reading, respectively, language and music shows, however, several fundamental differences related to: the emphasis on various methodological elements, progression in the introduction of new symbols, and selection of the activities used in the teaching/learning process. Can the use of different principles in teaching the beginners be one of the reasons that a relatively high number of piano students have problems with music reading?

Research Questions:

The main research question is:

What influences the level of musical understanding among beginner students at the Norwegian culture schools?

Secondary research question is:

How can a teaching method in music reading based on a teaching method in literacy used in primary schools, influence efficiency of music reading of piano students in the Norwegian culture schools?

Working on the project was divided into 4 phases.

Phase 1: I went through research on language and music as cognitive structures. I have chosen to use cognitive psychology as my theoretical standpoint. I have compared the linguistic and musical syntax, musical and linguistic expectations and notation in music and language. Furthermore, I have described language reading and music reading process. I have discussed decoding, reading comprehension and research on eye movements while reading a linguistic text and a sheet music. As a summary, I made a comparison of reading process in language and music. Finally, I went through popular teaching methods in language and music reading used in Norway, analyzed and compared them. On the basis of the theoretical material the research questions were formulated.

Phase 2: The second phase aimed to design a piano method for beginners that made it possible to test the hypothesis of efficient teaching methods in music reading. Important theoretical knowledge available in the relevant fields was used: music reading as a cognitive process, effective teaching/learning strategies, children's cognitive, motor and musical development, effective reading methods, professional musicians' music reading techniques, reviews of renowned music teachers' practice, as well as knowledge about eye movements in language and music reading. The method also takes into account the frame factors related to the Norwegian culture school, which is the largest arena of teaching music reading in Norway. This phase resulted in a 2-piece method book for beginners and a detailed teacher's guide.

Phase 3: The third phase was an experiment with duration of a whole school year: selected piano teachers and students at Stavanger, Bergen and Trondheim Culture Schools (5 teachers and 25 students) were divided into two groups. One group was taught in the traditional way (the control group), while the experimental group used the new developed piano method. In addition, teachers completed logs where they wrote down the teaching activities they used on every lesson. The students had a homework book where they should write down how much they practiced every day. I could also see how many pieces they went through during the school year. Parents were asked to fill out a questionnaire to survey the level of musical knowledge of the family members. The experiment ended with an interview and the music reading test with all the students.

Phase 4: In phase 4 (current phase) the results are being analyzed and discussed.

Susanna Mesiä

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Developing networked expertise in pop/jazz singing pedagogy – A collaborative project between teachers in Finnish higher music education

This research studies how shared expertise is developed through a collaborative action research project, conducted by pop/jazz singing teachers in higher music education. The rationale of this research lies in the isolated development of pop/jazz singing pedagogy in Finland, and the separation of teachers according to international and commercially based vocal methods. It reacts to moving change, the imperative for networking and innovation, and negotiation of cultural differences expected of higher education (Gaunt & Westerlund 2013). Working in the pragmatist field, this qualitative research considers the question of development from the perspective of socio-cognitive understanding of learning and applies the framework of 'Networked Expertise' (Hakkarainen & al. 2004).

To investigate the development of shared expertise, I conduct a collaborative action research involving five pop/jazz singing teachers with different educational backgrounds. By adopting a phenomenological perspective this research aims to investigate what aspects of their expertise the participating teachers wish to share and develop, what agreements and disagreements they have on these aspects and how they envision this new shared knowledge impacting their future action and pop/jazz singing pedagogy. In the process of data collection, the research questions may be revised along with new emerging insights to develop tentative findings and conclusions (Pine 2009). The data will therefore be collected in cycles using interviews, individual and collaborative reflections, recorded assemblies, and a researcher's observational diary, and analyzed thematically and/or narratively.

Collaborative learning potentially enables a constructive synthesis between competition and collegial efforts (Gaunt and Westerlund 2013). Such work has been found effective in preventing isolation and building stronger professional identities (Hakkarainen & al. 2004; Pine 2009). Similarly, I expect to find a positive impact on knowledge-creation and networked expertise. This research will produce a replicable project model which is also applicable in other branches of education.

Laura Miettinen

Ph.D. candidate, University of the Arts Helsinki, Sibelius Academy, Finland

Co-constructing visions of intercultural music teacher education in Finland and Israel

This doctoral study explores intercultural competences of music teacher educators in Finland and Israel. According to policy makers, today's music teacher education programmes are required to become more conscious of their nationally-based ideological underpinnings and to negotiate visions of intercultural competences. This study is based on the idea that an effective way to respond to the challenge related to pluralism and cultural diversity is "learning from each other" (see, e.g., Darling-Hammond & Lieberman 2012, p. 169; UNESCO 2012). Moreover, this study leans on suggestion of current research that learning institutions should be considered as mobilizing networks that enable mobility, flexibility and interactivity. As practitioner research that aims for co-creation and sharing of knowledge, this study will consider how a more collaborative, interculturally competent and mobile music teacher education could be developed based on its findings.

The research questions of this study are:

- How do music teacher educators articulate their own intercultural pedagogical competences and the competences the programme provides and how do they perceive the future needs regarding these competences on an institutional level?
- How do teacher educators construct their identity in relation to intercultural competences?
- What visions of intercultural music teacher education can be co-created in institutional collaboration?

The data consists of both individual and focus group interviews of teacher educators in the music education departments at the Sibelius Academy, University of the Arts Helsinki and Levinsky College of Education, Tel Aviv. The written curricula of the programmes will also be used in the analysis. The first pilot round of interviews was conducted in the form of semi-structured group interviews and was carried out in 2013. Based on the analysis and findings of the first interview data, the second round of individual and semi-structured group interviews, that aim to deepen the perspectives, will be conducted and collected on the cross-case reflections among the participants. Conducting the second round of interviews will take place during the academic year 2014-2015. Results will be reported in single and co-authored international peer-reviewed articles.

Preetha Narayanan

Ph.D. candidate, Guildhall School of Music and Drama, London, UK

Illuminating Rasa: The Quest for Meaning in Contemporary Music Practice

Classical teaching methods, still strongly holding on to their roots, often resist the flux, dynamism and change that musicians and musical styles are subject to in the twenty-first century. In order to reflect the needs of an increasingly mobile and intercultural society, a range of music disciplines are re-examining musical practice in order to generate a more culturally pluralist approach to music experience, performance and learning. Through participation in and observation of three group music-making environments, I aim to examine areas of meaning, exchange, and lifelong learning that can inform the development of a framework that embraces the intersection and interaction between artistic development and explicitly pedagogical processes in intercultural and cross-stylistic contexts.

The first is the group, *Flux*, a contemporary band in London in which the members, including myself, work collaboratively to create original compositions. Contrasting with this will be an ethnographic study of *Bala Brundam*, an informal music institution in Chennai, India that continues to pass down the Carnatic vocal tradition through the ancient Guru Shishya Parampara system. The third is an Early Years Instrumental Music Programme, *Sprouts*.

One of the biggest joys and advantages of being a musician is that we can step away from words to a means of expression that is immediately visceral, intuitive, and emotional. While recognizing that the affective power of music and its meanings are irreducible to the verbal mode, I look to the biographies and reflections of the participants in the three group-making contexts above to argue that musical meaning ultimately emerges from the communities of practice and the attitudes and values that surround musical experience.

In the quest to find the values and principles that are most vital to today's music experiential and pedagogical environment, the dissertation proposes that there is greater resonance to musicking and learning between the East and West than is often acknowledged. In order to appraise critically the nature of these convergences, the study will draw from the South Asian philosophy of Rasa, which offers a detailed dictum of the aesthetics of performing arts. Rasa philosophy provides a framework to examine the intention in creation, the embodiment of the divine in performance, communication and transfer of emotions, and the senses, perception, and deep listening of the creator, performer, and spectator. Beyond encompassing aesthetics, Rasa serves as a phenomenological approach to musical affect and meaning that is translatable across cultural contexts. Meaning, seen through the features of Rasa, arises from the creative act and process rather than the act alone. It is this implication of Rasa that I draw on in my research and in the development of the framework that I put forward.

Elizabeth Oltedal

Ph.D. candidate, Volda University College / University of Bergen, Norway

Conviction and compromise:

Assessment practices in instrumental teaching in Norwegian upper secondary schools

The main goal of this project is to develop knowledge on the topic of assessment practices in music performance in Norwegian secondary schools, in particular challenges in assessing widely different types of music performance within a framework of national curriculum requirements.

In the paradigm of assessment for learning, there is a strong focus on measurement of learning outcomes and accountability. Documentation of students' learning in a formative process does not make summative assessment situations redundant, but rather increases the pressure on teachers to make assessment procedures comprehensive and transparent, so that students more readily can use them as a tool for further learning. This may be particularly difficult in the case of assessment of music performance, which is often seen as a highly subjective enterprise. In Norway, whilst the national curriculum (LK06) for Music in upper secondary school stipulates certain learning outcomes that apply to principle instrument, schools are expected to define more detailed learning objectives in their local curricula. But the potentially broad range of instruments, genre and repertoire may make it difficult to define criteria and to construct assessment procedures that are experienced as valid and reliable. To date this problem is under-communicated in national and international research. The purpose of the current project is therefore to investigate how teachers perceive and practice assessment in principle instrument in a Norwegian upper secondary school. Findings from the project may have implications both for the ways in which schools practice assessment in this subject, and for music teacher education.

The overarching research question can be summed up as follows, the main question being further qualified by the secondary question: *What happens when teachers meet to assess different types of music performance? What characterises assessment of musical performance in the context of teacher teams in upper secondary school?*

The project is situated in the field of educational research with a perspective of social constructivism, where knowledge is perceived as a construction of meaning and understanding between individuals. The project design is a descriptive exploratory case study, composed of observation of assessment meetings, followed by focus group interviews using stimulated recall, the dialogues from the meetings and interviews being analysed using open coding. Four articles are planned for the PhD thesis.

A preliminary project was conducted in 2012-13, investigating teachers' perceptions of assessment in practical-aesthetic subjects in lower secondary school. A co-authored article was completed autumn 2014 and is in review for an international peer-reviewed journal.

Pilot interviews at two upper secondary schools were undertaken spring 2014 in order to generate issues to guide the main study. The first data collection will be undertaken Dec. 2014 – Jan. 2015, and the second in May – June 2015.

Paolo Paolantonio

Working on a Ph.D. Proposal, Scuola Universitaria Professionale della Svizzera italiana (SUPSI) - Scuola Universitaria di Musica, Switzerland

Outreach activities: Their impact on audience experiences and student audience developers

Context and research questions

Audience development is nowadays a widespread established field, and we can find a rich palette of outreach activities that include educational contents in artistic performances.

But what is the impact of these activities on individuals' experiences?

And how higher education students deal with opportunities and challenges related to audience development and outreach activities?

In past decades literature devoted on arts' impacts has increased considerably, but a significant number of these studies are dealing with effects that we might define "secondary", as they are referring on issues related to economy, health, integration, etc.

Furthermore, although the considerable number of studies focused on music appreciation, we can notice that in most cases this kind of literature is devoted on how individuals experience artworks and performances, rather than investigate how outreach activities may affect such experiences.

Beside this deficiency, one could also say that, with few exceptions, there is a lack of studies aiming to analyze how higher education students experience their own involvement in carrying out outreach activities.

With these premises, my PhD aims to investigate two questions:

Q1: How do outreach activities affect audiences' experiences and their interactions with the presented musical content?

Q2: How do music students change their perceptions of their professional identities, when they are actively engaged in producing outreach events?

Methods and data gathering

The programme will consist on three case studies, based on the same number of different cycles of outreach events, featuring different contents and formats:

Cycle 1 will consist on talks with audio excerpts;

Cycle 2 will consist on short talks followed by interviews to students performing live some excerpts;

Cycle 3 will consist on public rehearsals (led by a moderator) of student ensembles, followed by live performances soon after the rehearsals.

Students involved in these activities will participate also to preparatory workshops.

For each cycle, data will be collected from two groups (A and B) of volunteers.

In Cycles 1 and 2, group A will consist of higher education students, and group B of individuals without formal music education.

In Cycle 3, group A will attend both rehearsal and concert, and group B will attend only the concert.

Data will be collected through semi-structured interviews, in addition to prior and post questionnaires aiming to define participants' profiles and their overall feedback.

In order to investigate Q2, students will be involved also in interviews and in focus groups based on video recordings of their performances.

Eeva Siljamäki

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Social interaction at the heart of choral singing – An ethnographic case study on free vocal improvisation through applied principles of improvisational theatre in FIC

This doctoral study strives to understand a relatively unique phenomenon – a choral ensemble which **applies improvisational theatre** (Johnstone 1997; Sawyer 2003) **to produce only freely improvised music** – the Finnish Improvisation Choir (FIC). The principles and philosophy of improvisational theatre, also understood as the rules or principles of effective social interaction (Sawyer 2003), function and respond as the core element of music-making in FIC. Through this, the premises of music-making are changed, the role of the choral conductor is reconsidered as one requiring creative and facilitative approaches to teaching and leadership, necessitating constant negotiations of social hierarchies and musical roles. With musical leadership dispersed among all members of the choir, the singers become composers and musical decision-makers, necessitating constant negotiations of social hierarchies, musical roles, and rules. The aim of this **ethnographic** (Creswell 2007) study is to **examine the practices and the social negotiation processes of those practices in FIC**. The goal of this study is not simply to describe the uniqueness of the choir, but to understand the phenomenon, more than the case itself, through **instrumental case study** method (Laine, Bamberg & Jokinen 2007).

This study aims to explore **What principles inform the processes of music making in FIC and what is the educational value of FIC's practices?** The overarching questions will be answered in 3 subquestions focusing on the emerging creative processes, learning, the conductors task and how these relate to existing ideas of participation in improvisation, learning, choral singing, collective improvisation and democracy. The data has been collected in 2013-2014 and consists of 15 stimulated recall interviews with the members, 2 interviews with the conductor, video recordings of the rehearsals and performances, as well as field notes from participant observation as a member of the choir.

Since social interaction is at the core of music making in FIC, a **wider sociocultural perspective to learning** and education is adopted. Instead of transmission, learning is seen as participation, where social engagement is related to identity construction in relation to the community (Wenger 1998) emphasizing the importance of *collaboratively* created reifications (Paavola & Hakkarainen 2005). Due to the differing backgrounds of the FIC members the perspective of boundary crossing and learning is also acknowledged (Akkerman & Bakker 2011).

The study will give **new meaning beyond the choral context to learning and participation in musical improvisation**, building communities in musical ensembles, and rethinking the premises of music education on the whole. Multiple methods for improvisation pedagogy in music education have emerged, but most of these methods restrict improvisation under the constructions of tonally centered music, and not truly promoting the egalitarian growth of the students, which gives rise to the question of whether improvisation should be taught in schools at all (Hickey 2009). Through this study it is possible to critically examine the premises and pedagogy of collective free improvisation, and to **produce new knowledge and tools of improvisation pedagogy for music educators in all levels of schooling**.

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Tuulia Tuovinen

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Musical protagonists – a case study of student-centeredness in a Finnish extra-curricular music school

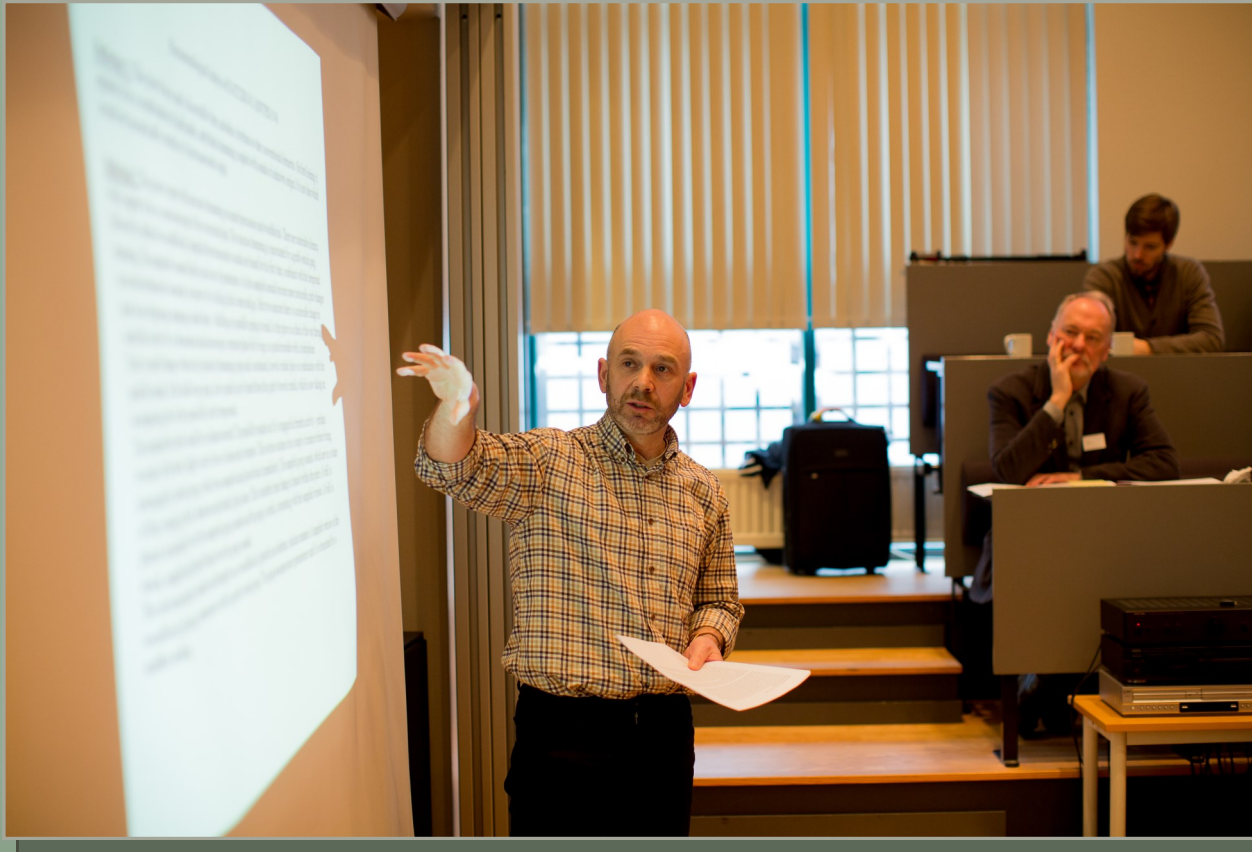
This study is about student-centeredness in instrumental learning in the context of a Finnish extra-curricular music school. In Finland the extra-curricular music schools are part of the Basic Education in the Arts system in which 50 000 students study musical instruments every year. While this music educational system is often described as one of the success stories of Finnish music education, its practices and pedagogy have remained surprisingly under-examined (Tainen et al 2012). In recent years, with growing awareness of learning and development being embedded within social relationships and cultural contexts, music educators have been challenged to look into the teaching and learning practices of instrumental learning from new perspectives. Rapid technological advancements have multiplied the possibilities for students' musical engagement outside formal institutions. These technological advancements have also allowed students to take actively part in their learning outside the formal classroom (Salavuo, 2008). In music education children's cultural competence is attained outside the classroom in informal spaces (Campbell, 1998, 2007; Harwood & Marsh, 2013). However, it has not been studied what children bring with them to educational contexts from these facets of community and culture, when their active participation to co-constructing the learning environment is enabled. In educational contexts it is thus often clear what the *teacher* brings to the classroom, while it is not all that clear what the *students* bring to the classroom and how their various positions are met there. This study focuses on these issues. The study explores student-centeredness in instrumental teaching and learning and the students' agency in the co-construction of the classroom practices.

In contemporary educational discourses students' active agency in constructing their own learning environments is seen as a central core of child-centered pedagogies and educational practices. Through agency, children are seen as social actors who actively shape, while becoming shaped by, their surroundings (James, Jenks & Prout, 1998). Although child-centered education in Finland has been a persistent dogma in educational discourses and policies since the 1980's, including music education, the term has vaguely been defined in Finnish curricula. It is the view of this study that music, *in education*, has brought about certain conventions to educational contexts that further define the parameters of its child-centered pedagogies and practices. The study uses socio-cultural theories on learning and the cultural-historical activity theory (Engeström, 1987) as a theoretical framework. Through Engeström's cultural-historical activity theory the Finnish music education system is examined as an activity system that functions within specific cultural-historical structures and practices. The empirical part of the study is a case study of three collaborative instrumental groups of 9-15-year old children, who attend in weekly workshops over two semesters. By using improvisation and composition as the starting points in the creation of a collaborative learning environment, the process of developing a peer-directed learning environment is further advanced by negotiating with and building on students' interests and experiences. Research involving children requires particular care. The study adheres to the ethical guidelines by the Finnish Advisory Board on Research Integrity (TENK).

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Candidate Presentations



Viva Voce Examination: Hans Petter Solli

Tuesday 09:00-12:00

The groove of recovery:

A qualitative study of how people diagnosed with psychosis experience music therapy

Hans Petter Solli is a trained music therapist, MA, from the The Norwegian Academy of Music in Oslo, and has since 2001 been working as a music therapist at the Psychiatric Department at Lovisenberg Diakonale Hospital in Oslo. He has been an Assistant Professor in Music Therapy at The Grieg Academy - Department of Music, University of Bergen, at the Norwegian Academy of Music. This project has been financially supported by the Norwegian ExtraFoundation for Health and Rehabilitation through EXTRA funds, and is associated with the Grieg Academy Music Therapy Research Centre (GAMUT), UiB / UNI Health and Lovisenberg Diakonale Hospital.



Astract

Based on his own clinical practice as a music therapist at a closed psychiatric ward at Lovisenberg Diakonale Hospital in Oslo, Solli has interviewed inpatients diagnosed with psychosis about their experiences with music therapy.

The aims were to investigate how musical participation was experienced by patients diagnosed with psychosis, and gain knowledge of how this can support their recovery process. The thesis shows that music therapy affords a therapeutic and social arena where people with severe mental illness experience themselves as active agents in their own lives. Participants say that music therapy provides experiences of motivation, mastery, joy, vitality and hope, experiences referred to as rather rare during hospitalization and also in life in general.

Participants talk about freedom when they describe how they felt about participation in music therapy: freedom from illness, stigma and psychiatric treatment. Music therapy is hence helping to build a more positive sense of self and positive identity. Further, participants told about reduction and even absence of symptoms and distressing thoughts during active musical interaction. The findings support and elaborate results from previous effect studies showing that music therapy has good effects for this group of patients.

The thesis is a PhD by publication. The first article is a literature review presenting a meta-synthesis of previous research on user perspectives in music therapy with people with severe mental illness. The second article presents a qualitative study of how the nine participants diagnosed with psychosis experienced music therapy on closed intensive care unit. The third article is a single case study of how one participant experienced music therapy, focusing on how music therapy served as a bridge between the institution and other social arenas in the patient's life.

Solli say the thesis shows that music therapy can be understood as a recovery-oriented practice, and that music therapy should be offered as an integral part of treatment and follow-up of patients diagnosed with psychosis.

Viva Voce Lecture: Monday 16:30-17:15

Title: Given the potential tensions between the recovery model and medical model psychiatry: is music therapy in medical settings for acute mental health care a marriage made in heaven, or hell?

Committee

First opponent: Dr. Gary Ansdell, Nordoff-Robins, London
Second opponent: Dr. Reidun Norvoll, University of Oslo
Head of Committee: Professor Brynjulf Stige, University of Bergen

Ph.D. Presentation: Øystein R. Kvinge

Tuesday 14:45-15:30

Oral presentation. Respondent: Prof. David G. Hebert

Transformation of subject content as improvisational semiotic practice? – a multiple case study of teacher students' use of semiotic technology

Øystein Kvinge (f. 1972) has worked in the field of arts management in Bergen since 1997. He began his career at the BIT20 Ensemble and the Music Factory festival, and moved later on to the administration of Carte Blanche, where he stayed for 8 ½ years. He worked as programme coordinator at the Bergen international festival from 2011 until he started as a PhD student at the Stord/Haugesund university college in January 2014. He was part of the project organisation of ISME 2002.

Abstract

Keywords: improvisation, social semiotics, presentation software, multimodal transcription.

The widespread use of digital presentation tools in higher education has earned these semiotic technologies a central place in the didactic toolbox. Software such as Power Point, Prezi and Notebook afford the user to transform, structure, and re-present subject content by utilizing the available semiotic resources of the software and the modes of the media. In order to make meaning, the act of presenting appears to require from the presenter the ability to create cohesion between the multimodal objects of the slideshow, such as text, images and graphics, and the embodied semiotic resources of the presenter, such as speech, gaze and gesture.

Scholars claim that good teaching may be likened to disciplined improvisation as it resides in the tension between structure and flexibility (Sawyer, 2011). By observing how teacher students use semiotic technology when presenting various topics for peers, this PhD project seeks to explore whether a digital slideshow provides a structural framework within which improvisation occurs.

A multimodal social semiotic perspective (Kress, 2010; Zhao, Djonov, & Van Leeuwen, 2014) is applied to better understand the overall meaning making activity of slideshow presentations. This theoretical perspective may capture and unveil if and how improvisation manifests itself in the multimodal interplay between presenter and slideshow.

The project is in the initial phase of data collection and has captured 14 student presentations through video observation. Interviews have been conducted to elaborate on issues observed. More observations will be carried out throughout the winter. Attention is currently directed towards finding appropriate methods of multimodal transcription and analysis. The presentation at the GRS seminar will report on the methodological and analytical aspects of the project.

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Ph.D. Presentation: Åsmund Espeland

Tuesday 15:30-16:15

Oral presentation. Respondent: Prof. David G. Hebert

Zooming in and zooming out on improvisation as teaching skill – focusing on the individual and getting the big picture

Åsmund Espeland is a PhD student at Stord/Haugesund University College, where he was appointed assistant professor in January 2007. He was the project leader for the Music Teacher Training programme from autumn 2009 till spring 2013. Before he started teaching at the University College he taught music in culture school and upper secondary school. He is educated bachelor in musical performance and pedagogy at the Grieg Academy, where he, furthermore, completed his master degree in ethnomusicology in 2003.

Abstract

Keywords: Improvisation, ensemble- and instrumental teaching, context, interaction.

Several researchers within pedagogy have for the last thirty years embraced improvisation as a phenomenon relevant for their discipline, and integrated it in their discourse on education (e.g. Sawyer, 2004). In my ongoing empirical studies of teaching situations taking place in a Norwegian culture school, using observation and stimulated recall interview as key methods, my aim to focus on the characteristics of improvisation in instrumental- and ensemble teaching. My main research questions are: What characterizes the interaction between pupils and teachers in improvisational teaching practices? What is the role of different educational repertoires in such practices, e.g. with regard to educational choices being made in the spur of the moment in instrumental- and ensemble teaching?

In the preliminary interpretations of my data, I have been reflecting on the zooming in and zooming out perspective as part of the research process (Nicolini, 2009). My research question and field notes have so far, mainly, been zooming in on the teacher as an individual improviser. Socio-constructivist researchers argue for improvisation as a basic competence in teaching considering learning as a collective process in educational contexts and practices (e.g. Sawyer, 2004), using the zoom lens through a more balanced approach.

My reflections in this paper will focus on to what extent the zooming in and out perspective referred to above can contribute to a greater awareness of vital perspectives in my PhD project. Such a perspective suggests that any interpretation of practices need to recognize "the texture that they form and in which they are implicated" (Nicolini, 2009, p. 1417) as well as to include the study of details in practice.

In my presentation this challenge will be emphasized through a focus on social, cultural and historical contexts relevant for instrumental- and ensemble teaching in culture school, referring to literature by Lucy Green (2002) and Klaus Nielsen (1999) in addition to my own research.

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Ph.D. Presentation: Sigrid Jordal Havre

Tuesday 16:30-17:15

Oral presentation. Respondents: Dr. Simon Gilbertson & Dr. Jill Halstead

Musical gameplay: Experience, action, and learning in the world of video games. A discussion of methodology related to Ph.D. thesis.

Sigrid Jordal Havre is a PhD-candidate at the Bergen University College and at the Sibelius Academy, University of the Arts. She is working in the field of music education. In her thesis she focuses on various aspects of learning in digital games and in gaming culture.

Abstract

Keywords: Music education, video games, agency, identity, learning.

This paper is part of the methods chapter in the kappa of my on-going doctoral study *Musical gameplay: Experience, action, and learning in the world of video games*.

The purpose is to explore how music is learned in the world of entertainment video games and how game music composers, fan-art creators and music game performers construct musical agency in this game-world. The concept of game-world includes both the virtual world of games and the gaming culture that is made available and visible through digital technology. The theoretical framework is based on the interrelated concepts of play, games, and game-world explained through psychological, sociocultural and digital cultural perspectives.

The research is designed as a qualitative multiple case study using a combination of methods. As the main focus of the study is on gamers' musical experiences, the connections between learning and peoples identity, as well as the ways that learning relates to agency are important. Thus, data is mainly retrieved through themed individual life-story interviews (Goodson & Sikes 2001). Individual stories are situated in a diverse socio-cultural technological context. Therefore, gameplaying was necessary to obtain first-hand knowledge of the games (Aarseth 2003; Mäyrä 2008). Also online observation was needed to access the field, find and select informants, and to retrieve online data for triangulation (Hine 2000).

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Ph.D. Presentation: Elizabeth Oltedal

Tuesday 16:30-17:15

Written presentation. Respondents: Prof. Per Dahl & Dr. Tiri B. Schei

The suitability of qualitative case study methodology in research on music performance assessment

Elizabeth Oltedal has taught music subjects at primary, secondary and tertiary institutions since 1980. She is associate professor of music at Volda University College and a part-time PhD student at the Faculty of Arts, University of Bergen 2013-17.

Abstract

Keywords: case study, mixed methods, research design, validity.

Qualitative case study methodology (QCS) is recognized as affording a holistic understanding of complex phenomena in real life contexts. While much of the existing research on assessment of music performance has used quantitative methods, this paper will discuss the suitability of using QCS to investigate teachers' assessment of performance on principle instrument in upper secondary school. An intrinsic case study with embedded cases, combining ethnographic observation and interview, is proposed. Two major proponents of QCS, Yin and Stake, have differing approaches in their methodology (Boblin, Ireland, Kirkpatrick, & Robertson, 2013), and these differences will be discussed in relation to the rationale for sampling, data collection and analysis strategies. Whilst Yin's (2009) approach has been described as postpositivist, Stake's (1995, 2000) methodology is constructivist and acknowledges that discovery and interpretation can occur concurrently, allowing for a more flexible conceptual framework.

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Ph.D. Presentation: Anna Helle-Valle

Wednesday 08:30-09:15

Oral presentation. Respondent: Dr. Simon Gilbertson

Understanding children's restlessness: reflections from an interdisciplinary, community based cooperative inquiry group

Anna Helle-Valle is a ph.d. candidate at the Grieg Academy's Centre for Music Therapy Research. She holds a professional degree in psychology from the University of Bergen, where she graduated in January 2010. Through her ph.d. project she aims to investigate restlessness in kindergarten children in a music therapy context.

Abstract

Keywords: Restlessness, levels of analysis, participation, ecological validity.

Current investigations of children's restlessness are normally not developed from the perspective of the child, the family or the local community, but rather as expert driven knowledge derived from large-scale studies of children's behaviour with a focus on pathology. The aim of this article is to investigate understandings that emerged during an interdisciplinary action research group discussion. The group consisted of ten adults from one local community in Bergen, all having experience with children and restlessness either as a parent or as a professional. The research question that served as a frame for the group discussion and that is the research question in this article is: How do we understand children's restlessness?

Theoretical frame underpinning the research question

Bronfenbrenner's ecological systems model is used to illustrate how understandings can be related to different levels of analysis. The term *restlessness* is used as a wide and inter-theoretical concept integrating perspectives from psychology, philosophy, sociology and music therapy.

Methods used to address the research question

The group discussions were recorded and transcribed verbatim. Alvesson and Sköldberg's framework for reflexive analysis served as both an interpretive frame when reading the transcriptions, and as a structuring framework in identifying and connecting emerging perspectives with theory.

Results of the investigations

Restlessness can be understood on several levels and be related to a range of theoretical traditions. ADHD as a conception of restlessness is often seen as related to the individual or on a relational level, it can also be understood on the level of local community, culture, systems of health or theory of knowledge.

Conclusions and implications

A reflexive and interdisciplinary understanding of children's restlessness can strengthen the ecological validity of research and facilitate participation from at a community level.

References

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Ph.D. Presentation: Kaja E. Enge

Wednesday 09:15-10:00

Oral presentation. Respondent: Dr. Simon Gilbertson

Interviewing children as a clinician-researcher

Kaja E. Enge is a music therapist, and lives in Volda with her husband and two children. She works as a PhD-candidate at Volda University College, and graduated as a music therapist from Aalborg University in 2008. The last years she has worked with asylum- and refugee children. She is interested in how music therapy as a part of the school day, can be a support for children in vulnerable life situations.

Abstract

Keywords: Child interview, qualitative interviews, reflexivity, validity.

This paper will focus on methodological challenges in my PhD project. The main goal for the research is to gain further insight into the possibilities community music therapy (Stige & Aarø, 2012; Stige, Ansdell, Cochavit, & Pavlicevic, 2010) offer as a health promoting intervention for asylum- and refugee-children. The project has an explorative design and uses qualitative methods. The presentation will focus on methodological issues concerning interviews with children and my reflexivity as a clinician-researcher.

Undertaking interviews with children can be quite different from interviewing adults and some researchers question if well-known standards for qualitative interview research are appropriate for children (Irwin & Johnson, 2005). Practical and ethical considerations, and the child's understanding and experience of the interview are important factors to consider (Eide & Winger, 2011; Hurley & Underwood, 2002; Irwin & Johnson, 2005). In my research, I have had the role of the children's music therapist. This holds implications for my reflexivity as a researcher. It also affects our relation and thus the information that the interview may reveal.

The paper will present challenges and questions connected to the topics described above. It will also present the experiences I gained when performing the interviews in my research, and the beginning stages of analysis.

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Ph.D. Presentation: Eeva Siljamäki

Wednesday 10:15-11:00

Oral presentation. Respondent: Dr. Tiri B. Schei

An ethnographic case study on free choral improvisation through applied principles of improvisational theatre in FIC

Eeva Siljamäki (MMus) is a doctoral candidate and research assistant at the University of the Arts Helsinki, Finland. She is also an active member of the university's Academic Council and Ethical Board. Her research interests are in the field of musical improvisation, improvisation pedagogy and choral participation. She has recently collaborated in a cross disciplinary project with the Finnish Student Health Service to create a new choral environment applying improvisation for students suffering from social anxiety. Siljamäki also works in the field of popular music as a freelance singer, choral conductor, and arranger of choral works. Additionally, she has an established career as a musical improviser in the field of theatre and music.

Read more: <http://eevasiljamaki.wordpress.com/>

Abstract

Keywords: free improvisation, improvisational theatre, choral singing, learning environment, participation.

This ethnographic (Creswell 2007) and instrumental case study (Stake 1998) strives to understand a relatively unique phenomenon, the Finnish Improvisation (FIC), and the contexts of the interaction behind the phenomenon. The FIC applies the philosophy and principles of improvisational theatre (Johnstone 1997; Sawyer 2003) to produce only unconducted, freely improvised choral music, where the outcome extends the traditional assessment criteria of music and improvisation. The principles of improvisational theatre, also understood as the rules or principles of effective social interaction (Sawyer 2003), are considered as the ignitor of music challenging the premises and practices of music-making in this particular choral group.

This study aims to explore *What principles inform the processes of music making in SIK and what is the educational value of SIK's practices?* The overarching questions will be answered in 3 subquestions focusing on the emerging creative processes, learning, the conductors task and how these relate to existing ideas of participation in improvisation, learning, choral singing, collective improvisation and democracy. The data has been collected in 2013-2014 and consists of 15 stimulated recall interviews with the members, 2 interviews with the conductor, video recordings of the rehearsals and performances, as well as field notes from participant observation as a member of the choir.

In this presentation I will focus on the case of FIC, and the literature underlying the concept of improvisation from the perspective of contradictions. This literature and the constellation created from the literature might serve as a tool for analysing the data.

The leading idea of the research project is that, situating itself at the interface of theatre and music in improvised choral singing, FIC can produce a platform for reflection on learning, creative processes, and democratic participation in the choral context, and, in this way, help us to recast our understandings of collective musical improvisation and its' meanings and possibilities in music-making and music education.

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Ph.D. Presentation: Susanna Mesiä

Wednesday 11:00-11:45

Oral presentation. Respondent: Dr. Jill Halstead

Developing networked expertise in pop/jazz singing pedagogy – A collaborative project between teachers in Finnish higher music education

Susanna Mesiä has a masters degree (music education) from Sibelius Academy and pop/jazz vocal teacher qualification from Pop & Jazz Conservatory. She was accepted as a doctoral student in August 2014 at Sibelius Academy MuTri doctoral school. She has taught different genres of music in wide range of institutions such as elementary school, lower and upper secondary schools, music schools, adult education centers, folk high schools and vocational music education. For the last 11 years she has been senior lecturer at the Helsinki Metropolia University of Applied Sciences (former Stadia). Her main subjects are pop/jazz vocal teaching and music pedagogy. Susanna Mesiä is also a performing musician who has several regular bands with whom she performs at festivals, clubs and concerts.

Abstract

Keywords: singing; vocal pedagogy; collaborative action research; networked expertise; higher music education.

This research studies how shared expertise is developed through a collaborative action research project, conducted by pop/jazz singing teachers in higher music education. The rationale of this research lies in the isolated development of pop/jazz singing pedagogy in Finland, and the separation of teachers according to international and commercially based vocal methods. It reacts to moving change, the imperative for networking and innovation, and negotiation of cultural differences expected of higher education (Gaunt & Westerlund 2013). Working in the pragmatist field, this qualitative research considers the question of development from the perspective of socio-cognitive understanding of learning and applies the framework of 'Networked Expertise' (Hakkarainen & al. 2004).

To investigate the development of shared expertise, I conduct a collaborative action research involving five pop/jazz singing teachers with different educational backgrounds. By adopting a phenomenological perspective this research aims to investigate what aspects of their expertise the participating teachers wish to share and develop, what agreements and disagreements they have on these aspects and how they envision this new shared knowledge impacting their future action and pop/jazz singing pedagogy. In the process of data collection, the research questions may be revised along with new emerging insights to develop tentative findings and conclusions (Pine 2009). The data will therefore be collected in cycles using interviews, individual and collaborative reflections, recorded assemblies, and a researcher's observational diary, and analyzed thematically and/or narratively.

Collaborative learning potentially enables a constructive synthesis between competition and collegial efforts (Gaunt and Westerlund 2013). Such work has been found effective in preventing isolation and building stronger professional identities (Hakkarainen & al. 2004; Pine 2009). Similarly, I expect to find a positive impact on knowledge-creation and networked expertise. This research will produce a replicable project model which is also applicable in other braches of education.

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Ph.D. Presentation: Tuulia Tuovinen

Wednesday 12:45-13:30

Oral presentation. Respondent: Prof. Per Dahl

"We still haven't been told what we should play":

Student-centeredness in collaborative instrumental student groups.

Preliminary results from a pilot study in a Finnish extra-curricular music school.

Tuulia Tuovinen is a doctoral student at the University of the Arts Helsinki, Sibelius Academy, in Finland. Tuulia's research interests are informal and formal instrumental learning environments. Tuulia Tuovinen is a clarinet teacher at one of the largest extra-curricular music school in Finland, where she teaches young children and adolescents. She has developed pedagogical approaches for beginner clarinetists and group lessons and adapted the Colourstrings approach by the renowned violinist and violin pedagogue, Géza Szilvay, for the clarinet. Tuulia Tuovinen has studied in Tampere, Finland, and at the Royal Academy of Music in London where she completed her Master's degree in performance (MMus) in 2001.

Abstract

Keywords: student-centeredness, cultural-historical activity theory, agency.

This paper presents preliminary results from a pilot study that was conducted with one multi-instrumental student group in a Finnish extra-curricular music school in the spring of 2014. Over a period of seven weeks a group of eleven 15-year-old students met in weekly workshops to arrange a piece for an end of the school year concert. The researcher worked as the group's teacher. The study examined ways of enacting participatory, co-constructed classroom practices that would support the development of self-directed learners through shared authority and responsibility. In the project the students were given opportunities to influence their personal and joint work through shared decision-making. The pilot study connects to the main doctoral study which examines student-centeredness in music education. Although child-centered education in Finland has been a persistent dogma in educational discourses and policies since the 1980's, the term has vaguely been defined in Finnish curricula, which emphasize the teachers' roles in co-configuring the educational parameters in practice (Miettinen, 2013). By using Engeström's cultural-historical activity theory (1987) this study examines how music, *in education*, structures, and becomes structured, by educational contexts and how the concept of student-centeredness relates to this. The data of the pilot study consist of the researcher's journal, videos of the workshops, two group interviews and discussions in a group account of a cross-platform mobile messaging app (WhatsApp). The process of co-constructing the classroom practices and student manifestations for learner-centered approaches was analyzed by using content analysis. The interview data was analyzed by using the interview analysis approaches suggested by Kvale (1996). The preliminary results implicate a connection between the agency of the students in- and outside the classroom. The study joins the discussion of technologies as vehicles of agency for participatory culture (Veblen & Waldron 2013; Waldron, 2013) and as tools for active learning (Salavuo, 2008).

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Ph.D. Presentation: Pia Bygdéus

Wednesday 13:30-14:15

Oral presentation. Respondent: Dr. Tiri B. Schei

Investigating the practice of choir leaders

Pia Bygdéus, Ph D Candidate in Music Education at Lund University/Malmö Academy of Music. Pia is a pianist, pedagogue, répétiteur and conductor, within a number of different genres both in her teaching capacity at the Linnaeus University in Växjö/Sweden and as a freelancer. She teaches the piano, piano improvisation and accompaniment within various music genres, choir singing, ensemble conducting and ensemble playing.

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Abstract

Keywords: choir leadership, choral pedagogy, choral conducting, mediating tools, sociocultural perspective.

In my licentiate thesis *Expression through action. Mediating tools in choral leaders' work with children's choir and youth choir*, accepted by Lund University in December 2012, I investigated children's choir directors in their professional development as individuals as well as at a collective level with a sociocultural framework (Vygotskij, 1934/1999, 1978; Säljö, 2001, 2005).

The study is qualitative in character and the aim was to describe, verbalize and make visible the mediating tools that choir directors working with children and young choirs use. In a longitudinal study, four choir directors were observed closely while working with their choirs. They also took part in semi-structured interviews. The empirical data material consist of observation notes, reflective writing, individual interviews, focus conversations and videotapes.

The results demonstrate that the role of the choir director is a complex one. When working with a choir, choir directors often use several aspects of their professional role. Analysed from a sociocultural perspective, the result points at eight groups of mediating tools: a) A listening attitude towards the choir, with the music in focus; b) a variation in ways of working with the choir, where a variety of physical tools are used; c) the use of musical routines; d) the choir director acting as a role model in shaping musical expression with the group; e) a concentrated cooperation with the choir through short and expressive instructions; f) reflection in practice by planning and self-evaluation; g) storytelling, which results in memory training, stimulation of the imagination and the sharing of common experience, and h) the use of target images expressed as visions, small/big goals or jointly stated, communicated targets. The choir directors who participated in the study use a variety of these approaches and ways of working as a strategy for communicating and working with children's choir and youth choir. In this presentation, the study described above, and the preliminary results of the continuing study of choir leaders will be presented and discussed.

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Ph.D. Presentation: Julia K. Leikvoll

Wednesday 14:30-15:15

Oral presentation. Respondent: Prof. Brynjulf Stige

The use of educational design research for studying efficient methods in teaching music reading to beginner piano students

Julia Katarzyna Leikvoll is a Ph. D candidate at the Stavanger University, Institute for Music and Dance. She has master degree in Music Performance (piano) from the Grieg Academy in Bergen and master degree in Music Education from Bergen University College. She has worked as a piano teacher at several music schools, as accompanist and chamber musician, and as a teacher in piano didactics at Stavanger University and the Grieg Academy. She has also published a work book for beginner piano students and several articles on music reading.

Abstract

Keywords: music reading, educational design research, mixed methods, teaching.

"What sets educational design research apart from other forms of scientific inquiry is its commitment to developing theoretical insight and practical solutions simultaneously, in real world" (McKenney og Reeves 2012, p.7). The aim of the presentation is to describe how each of the phases: analysis/exploration, design/construction, evaluation/reflection and maturing intervention/theoretical understanding, can be used as a tool in research about music reading. Two aspects will be in focus: (1) gaining deeper understanding about learning music reading, and (2) developing particular methods that can be used to make teaching music reading in the Norwegian culture schools more efficient. It will also be shown how mixed methods research design can be used to test music reading skills of children aged 7-9. One can experience major differences in motor, auditory, musical and language development level of children at this age. It will be argued that several different tests should be used for mapping the level of understanding of musical notation.

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Ph.D. Presentation: Laura Miettinen

Wednesday 15:15-16:00

Oral presentation. Respondent: Prof. Brynjulf Stige

Conducting cross-cultural research: considering data collection, interpretation and analysis of the interview data in two different cultural contexts

Laura Miettinen is a research assistant and doctoral candidate in music education at the Sibelius Academy, University of the Arts Helsinki. She holds two master's degrees: Master of Music in Music Education from the Sibelius Academy (2006) and Master of Arts in Sociology from the University of Birmingham, UK (2009). Her research interests include intercultural education and interaction, multicultural music education and critical pedagogy. In addition to her academic career, Miettinen has also worked as a freelance singer, singing teacher, vocal coach and choir conductor.

Abstract

Keywords: cross-cultural research, music teacher education, data collection, interpretation, data analysis, research ethics .

My doctoral study focuses on current and future challenges in multicultural and intercultural issues in two music teacher education programmes in Finland and Israel. The systems in each country are based on different socio-historical premises regarding multiculturalism, music teacher education and the educational system. However, both countries are facing the challenge of how to recognise and address complicated matters of diversity and cultural pluralism in teacher education programmes and in classrooms (see e.g. Ezer, Millet & Patkin 2006; Opetusministeriö 2007).

This paper will consider the complex issue of conducting cross-cultural research from the viewpoint of the researcher as a culturally sensitive, morally responsible professional (Liambuttong 2010, xiii) who is able to distance herself from the participant's perspectives (Kvale & Brinkmann 2009, 75). Using Liambuttong's and Kvale & Brinkmann's books as a reference point, I will consider the challenges and benefits that working in two different cultural settings bring to conducting research, particularly when collecting, interpreting and analysing the data gathered by focus group and individual interviews of the music educators who are teaching in the two music teacher education programmes.

The addressed questions of this paper include:

- *how the socio-politico-cultural context of the "other" should be taken into account in the data collection, interpretation and analysis of the data,*
- *what challenges and benefits the "outsider"/"insider" status will bring to the perspective and positioning of the researcher within the research frame, and*
- *what ethical and moral considerations should be addressed in the course of the study, accordingly.*

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Ph.D. Presentation: Preetha Narayanan

Wednesday 16:15-17:00

Oral presentation. Respondent: Dr. Jill Halstead

The Ethnomusicologist meets Reflective Practitioner

Preetha Narayanan is a highly accomplished violinist who has performed and led projects extensively around the world as a soloist, collaborator, and in her own bands, Flux and Quest Ensemble. Merging Western and Indian Classical training with a wide range of influences from her collaborations and research, Preetha received her Bachelor of Music degree in Western Classical Violin Performance from Vanderbilt University and was the recipient of the prestigious Fulbright Scholarship to study Carnatic music in Chennai, India. Preetha completed a Masters at the Guildhall School of Music and Drama in London in 2010, where she is currently doing doctoral research.

Abstract

Keywords: Autoethnography, Comparative ethnography, Emergent Design, Flow, Mindfulness, Experiential Learning.

Practiced-based research (PBR), yet to be consolidated as a systematic discourse and have a long-standing tradition of methodology, allows the artist researcher to make discoveries in the experiences and relationships that emerge from the musical practice itself. This presentation engages with my PhD research, which focuses on the analysis of three musical communities of practice that co-exist, influence one another, and serve as the core of the multiple musical worlds that I thrive in. The first, Flux, is a contemporary band in London in which the members, including myself, work collaboratively to create original compositions. Contrasting with this will be an ethnographic study of Bala Brundam, an informal music institution in Chennai, India that continues to pass down the Carnatic vocal tradition through the ancient Guru Shishya Parampara system. The third is a London-based Early Years Instrumental Music Programme that I direct.

My presentation will focus on the data collection and analysis from my recent fieldwork in India. Using a more traditional qualitative method to navigate the collected material, I will present some of the themes that have emerged from the field-notes, interview transcriptions and audio-visual recordings. I further engage with reflective practice in order to examine the subtler influences that the field research discoveries have on my current musical practice in London, which may subsequently guide and refine the practice-led methods to be employed in the other two case studies. I argue that this process of observation and reflection can help create a dialogue and fluidity between contrasting methodologies, thus highlighting the intersection and interaction between the roles of the ethnomusicologist and the reflective practitioner.

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