

GRS AUTUMN COURSE 2019
University of Bergen, Norway
November 25th – 28th

Motive; Materiality; Movement:

*Inseparability in Interdisciplinary Music
Studies and Practices*

GRIEG RESEARCH SCHOOL
INTERDISCIPLINARY MUSIC STUDIES

UiB UiS HVL HVO

MONDAY 25 th November	TUESDAY 26 th November	WEDNESDAY 27 th November	THURSDAY 28 th November
<p>12.00-13.00 Registration and Lunch</p> <p>13.00 // VENUE: GSS Chair: Magne Espeland</p> <p>OPENING and WELCOMING EACH OTHER</p> <p>13.30-15.00 <u>INVITED SPEAKER 1</u></p> <p>Ilona Hongisto</p>	<p>09.00-09.15 Coffee/tea</p> <p>09.15-10.45 GSS Chair: Tiri Bergesen Schei</p> <p><u>INVITED SPEAKER 2</u></p> <p>Petter Frost Fadnes</p>	<p>09.00-09.15 Coffee/tea</p> <p>09.15-10.45 GSS Chair: Brynjulf Stige</p> <p><u>INVITED SPEAKER 3</u></p> <p>Tia DeNora</p>	<p>09.00-09.15 Coffee/tea</p> <p>09.15-10.45 GSS Chair: Simon Gilbertson</p> <p><u>INVITED SPEAKER 4</u></p> <p>Silje Marie Aker Johnsen</p>
	<p>10.45-11.00 Coffee break</p> <p>11.00-12.00 GSS Chair: Tiri Bergesen Schei</p> <p><u>CANDIDATE PRESENTATION</u></p> <p>Guro Parr Klyve</p> <p>Peer-respondent: Kjetil Møster Senior-respondent: Thomas Solomon</p>	<p>10.45-11.00 Coffee break</p> <p>11.00-12.00 GSS Chair: Brynjulf Stige</p> <p><u>CANDIDATE PRESENTATION</u></p> <p>Frode Aass Kristiansen</p> <p>Peer-respondent: Olaolu Lawal Senior-respondent: Tiri Bergesen Schei</p>	<p>10.45-11.00 Coffee break</p> <p>11.00-12.00 GSS Chair: Simon Gilbertson</p> <p><u>CLOSING DISCUSSION SESSION</u></p>
	<p>12.00-13.00 Lunch</p> <p>13.00-16.00 STUDIO A (Stein Rokkans Hus) <u>Exploring Positions (part 1)</u></p> <p>Kjetil Møster, Thorolf Thuestad, [Craig Wells] & Tijs Ham</p> <p>13.00-13.20 Luc Ferrari's Tautologos III (First Performance)</p> <p>13.20-14.20 Oppositional Presentation</p>	<p>12.00-13.00 Lunch</p> <p>13.00-15.00 Seminar Room 110/111 Chair: Thomas Solomon</p> <p><u>CANDIDATE PRESENTATIONS</u> Maren Metell</p> <p>Peer-respondent: Thorolf Thuestad Senior-respondent: Simon Gilbertson</p> <p>Sunniva Kayser</p> <p>Peer-respondent: Tijs Ham Senior-respondent: Simon Gilbertson</p>	
	<p>14.20-14.30 Coffee break</p> <p>Exploring Positions (part 2) 14.30-15.20 Group sessions (Discussion)</p> <p>15.20-15.30 Group Sessions (Summary)</p>	<p>15.00-15.30 Coffee break</p> <p>15.30-16.30 Seminar Room 110/111 Chair: Thomas Solomon</p> <p><u>GROUP DISCUSSION</u></p> <p>A time to discuss how what you have heard at the seminar up to now might influence your own project</p>	
	<p>15.30-15.40 Coffee Break</p> <p>15.40-16.00 Exploring positions (part 3) Luc Ferrari's Tautologos III (Second Performance)</p>		
	<p>17.00: Early-evening Reception (GSS)</p>	<p>19.00: Piano Concert in GSS (free entrance)</p>	

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MONDAY NOVEMBER 25TH

11.00-13.00	Registration in the Grieg Academy Cantina	
13.00-13.30	Opening and Welcoming each other Opening by WNUAS Professor Magne Espeland	GSS
13.30-15.00	Invited Speaker: Ilona Hongisto <i>Sound-objects: The material persistence of ambient sound in documentary cinema</i> Chair: Magne Espeland (Discussion 30 mins)	GSS
15.00-15.30	Coffee break	
15.30-16.30	Candidate Presentation <i>Olaolu Lawal</i>	GSS
17.00-	Evening Reception in Gunnar Sævigs Sal (GSS)	

EVENING RECEPTION

All participants of our autumn course are invited to join our early **Evening Reception** at Grieg Academy on Monday November 25th.

We will provide drinks and nibbles for you to enjoy.

When: 17.00

Where: Gunnar Sævigs Sal, Grieg Academy



Google Maps link with QR



Sound-objects: The material persistence of ambient sound in documentary cinema

This paper calls for a reconceptualization of ambient sound in documentary cinema. Locating itself to debates concerning the digital turn in filmmaking, the paper argues that ambient sound has risen to prominence in ways that require reworking the premises and parameters of documentary sound. The paper sets out to fulfil this task by focusing on the materiality of digital sound, the sonic transitions between onscreen and offscreen spaces as well as the motivations behind aural close-ups. With an analysis of the digital aesthetics of documentary sound, the paper offers the term 'sound-object' as a way to come to terms with the contemporary transformation of documentary soundscapes.

Key Questions

1. The digital turn in documentary sound design.
2. The impact of this new audiovisual regime on the paradigm of authenticity.
3. The material persistence of ambient sound as documentary (im)mediation.

Recommended Reading

- Ruoff, Jeffrey (1992) "Conventions of Sound in Documentary" in Rick Altman (ed.) *Sound Theory/ Sound Practice*. NY: Routledge, pp. 217–234.
- Shaeffer, Pierre (2004/1966) "Acousmatics" in *Audio Culture: Readings in Modern Music*, edited by Christoph Cox and Daniel Warner, 76–81. London: Continuum.
- Strachan, Robert and Marion Leonard (2014) "More Than Background. Ambience and Sound-Design in Contemporary Art Documentary Film" in Holly Rogers (ed.) *Music and Sound in Documentary Film*. New York, Routledge, pp. 166–179 (chapter 10).

INVITED SPEAKER

Ilona Hongisto

Gunner Sævig, Grieg Academy

Monday November 25th

13.30-15.00

Ilona Hongisto is an Associate Professor in Film Studies at the Norwegian University of Science and Technology (NTNU, Trondheim). She is also an Honorary Senior Lecturer in Media Studies at Macquarie University, Sydney, Australia; Adjunct Professor (Docent) in Media Theory and Aesthetics at the University of Turku, Finland; and Adjunct Professor (Docent) in Documentary Film at Aalto University, Finland. Hongisto works across Film and Media Studies, specializing in documentary cinema and its threshold with the fictitious. Focusing on questions of speculation, imagination and fabulation, she works towards redefining the work of documentary media in the contemporary world. Her most recent research focuses on the functions of fabulation in post-1989 Eastern European documentary cinema. Hongisto's publications include the monograph "Soul of the Documentary: Framing, Expression, Ethics" (Amsterdam University Press, 2015) and peer-reviewed articles in such journals as *Necus – European Journal of Media Studies*, *Studies in Documentary Film*, *Journal of Scandinavian Cinema*, *Cultural Studies Review*, and *Transformations*.



TUESDAY NOVEMBER 26TH

09.00-09.15 *Coffee/tea*

09.15-10.45

Invited Speaker: Petter Frost Fadnes

Jazz-Japanisation and the role of the jazz kissa

GSS

Chair: Tiri Bergesen Schei (Discussion 30 mins)

10.45-11.00

Coffee Break

11.00-12.00

Candidate Presentation

Guro Parr Klyve

12.00-13.00

Lunch Break

13.00-16.00

Candidate Presentation

Tijs Ham, Kjetil Møster, Thorolf Thuestad, Craig Wells

Studio A

Part 1

13.00-13.20

Luc Ferrari's Tautologos III (First Performance)

13.20-14.20

Oppositional Presentation

Part 2

14.30-15.20

Group sessions (Discussion)

15.20-15.30

Group Sessions (Summary)

Part 3

15.40-16.00

Luc Ferrari's Tautologos III (Second Performance)

19.00-

Piano Concert in Gunnar Sævig's Sal, free entrance

PIANO CLASS RECITAL

All participants of our autumn course are welcome to the Evening Concert with pianist Signe Bakke's students.

Participation is free and voluntary!

When: 19.00
Where: Gunnar Sævigs Sal, Grieg Academy

Jazz-Japanisation and the role of the jazu kissa

The traditional coffeehouse – the jazu kissa or jazz kissaten – is a category of dedicated listening cafés only found on the Japanese islands; where the musical selection comes across as a carefully considered curation of the jazz canon. These one-of-a-kind cafés-sometimes-bars are meticulously constructed around vinyls as devotedly as theatres and concert halls pay attention to on-stage design, sound and lighting; comprising a full-blown experiential package for the senses towards its over-average dedicated listeners.

Through exploring the kissa as a public space for social listening, this paper finds new ways of exploring jazz-Japanisation. Shifting between historic references and contemporary life, the coffeehouse becomes the axis from which we can move outwards to catch the essences of Japanese performativity. In order to avoid Orientalist clichés, I will attempt to address as many perspectives of these ‘listening palaces’ as possible; ranging from postwar Americanism (authenticity, mimicry, emancipation, nostalgia, capitalism) to Japanisation of jazz as reauthentication (experimentalism, vernaculars, technology, urbanity), as well as foreign ‘interventions’ and external-come-internal views of Orientalism (expats and exotica).

Such diverging perspectives also brings up conflicts within a postwar Japan eager to progress (leave behind) as well as maintain (enclose) its cultural identities. The protected life of the jazu kissa is fascinating because it both permeates extreme nostalgia, as well as helps re-establish new perspectives on experimentalism and performative practices within the Japanese jazz/improv scene.

Recommended Reading

- Hosokawa, Shuhei. 2016. “The swinging phonograph in a hot teahouse: Sound technology and the emergence of the jazz community in prewar Japan.” In *Sound, space and sociality in modern Japan*, edited by Joseph D Hankins and Carolyn S. Stevens, 108-126. New York: Routledge.
- Novak, David. 2008. “2,5×6 metres of space: Japanese music coffeehouses and experimental practices of listening.” *Popular Music* 27 (1):15-34.

INVITED SPEAKER

Petter Frost Fadnes

Gunner Sævig's Sal, Grieg Academy

Tuesday November 26th

09.15-10.45

With a parallel career in performance and academia, Frost Fadnes' research interest is centered on improvisational thinking within a practical context, specifically looking at improvisational processes through musical performance. His overall mission is to demystify improvisational music-making, and reveal the musical thought within the performance. As a saxophone player, Frost Fadnes is active much of the year with The Geordie Approach – mixing acoustic and electronically manipulated sounds – in addition to the quartet Mole, and the Stavanger-based collective Kitchen Orchestra. Frost Fadnes has published on a wide range of performance related topics, such as jazz collectives, cultural factories, film scoring, jazz for young people and improvisational pedagogy. He is Associate Professor and Assistant Dean of Research at the Faculty of Performing Arts, University of Stavanger, and former principal investigator for the HERA-funded research project Rhythm Changes: Jazz Cultures and European Identities.



Key Questions

1. In what way are recordings (from the past), part in forming music cultures (in the present)?
2. Can the old tradition of the Japanese kissa teach us something about listening as a social activity today?

WEDNESDAY NOVEMBER 27TH

09.00-09.15 *Coffee/tea*

09.15-10.45

Invited Speaker: Tia DeNora

GSS

The High Road and the Low Road, or, materiality, motive, and movement in Care for Music

Chair: Brynjulf Stige (Discussion 30 mins)

10.45-11.00

Coffee Break

11.00-12.30

Candidate Presentation

GSS

Frode Aass Kristiansen

12.00-13.00

Lunch Break

13.00-15.00

Candidate Presentations

Seminar Room 110/111

Maren Metell

Sunniva Kaiser

15.00-15.30

Coffee Break

15.30-16.30

Group Discussion

Seminar Room 110/111

A time to discuss how what you have heard at the seminar up to now might influence your own project

Chair: Thomas Solomon

19.00-

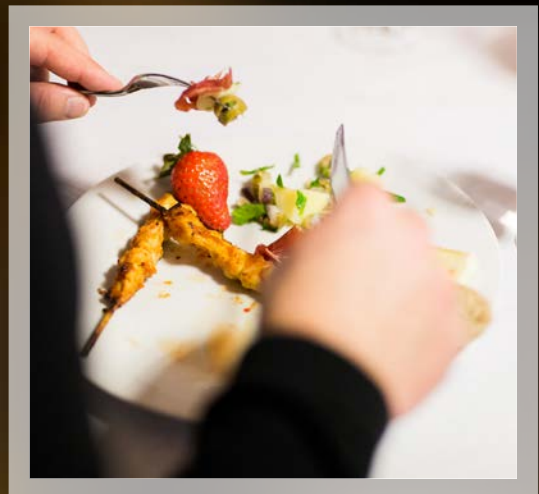
Conference Dinner

CONFERENCE DINNER

All participants of our Autumn Course are welcome to join our **Conference Dinner** at Olivia Zachariasbryggen.

Remember to confirm this dinner during our Conference registration on Monday.

When: Wednesday at 19.00
Where: *Olivia Zachariasbryggen*
Torget 2, 5014 Bergen



Google Maps link with QR



The High Road and the Low Road, or, materiality, motive, and movement in Care for Music

The Care for Music project uses micro-analytical, ethnographic methods to examine how, when, where and why people care for music in scenes of late and end of life (care homes, hospices) in the UK and Norway. It is concerned with real time mutual processes of musical engagement and their consequences – for care, for social relation, for meaning making, and for daily existence. This talk will consider in detail some features of what caring for music looks like and can do and it will argue for the importance of micro analysis in and for socio-musical study. Key themes will include: temporality, intimacy, appropriation and adaptation, liminality, difference, approximation, capacity and capability, the distributed nature of identities, pleasure, mutuality, perception, and person-centered specificity.

Recommended Reading

- Tia DeNora and Gary Ansdell, 2017 Music in Action. Tinkering, Testing and Tracing Over Time. *Qualitative Research* 17(2), pp: 231-245
- Maybe the introduction of Tia DeNora, *Making Sense of Reality* - which is available through google books here: https://books.google.co.uk/books?id=D9XSAwAAQBAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

Key Questions

1. How is aesthetic experience part of care and caring?
2. To what sense is capacity and capability also aesthetic and musical?
3. How can we explore what music does in real time?
4. How does ethnography enrich our understandings of music therapeutic processes?

INVITED SPEAKER

Tia DeNora

Gunner Sævig Sal, Grieg Academy

Wednesday November 27th

09.15-10.45

Tia DeNora (Ph.D., FBA) is Professor of Music Sociology at the University of Exeter, Professor II in Music Therapy at the Grieg Academy, University of Bergen (GAMUT), and a PhD Associate at Nordoff Robbins London. At Exeter, she directs the SocArts research group. With Professor Gary Ansdell, she edits the Routledge Series, Music & Change. Her primary current research project, Care for Music, is supported by the UK's Research Council for Arts and Humanities and in collaboration with Music Therapists Gary Ansdell, Randi Rolvsjord and Wolfgang Schmid. She is also Co-I on the ESRC, MARCH Network for Mental Health project (PI Daisy Fancourt) and a partner in the ARC Discovery Project, Social cohesion and resilience through intercultural music engagement (Jane Davidson, PI with collaborators in the UK and Australia). She has published widely on music history, music and wellbeing, mental health and end of life.



THURSDAY NOVEMBER 28TH

09.00-09.15

Coffee/tea

09.15-10.45

Invited Speaker: Silje Marie Aker Johnsen

GSS

A search within a multidisciplinary practice

Chair: Simon Gilbertson

(Discussion 30 mins)

10.45-11.00

Coffee Break

11.00-12.00

Closing Discussion Session

GSS

12.00

GRS Autumn Course 2019 is closed!



A search within a multidisciplinary practice

Researchers begin with the body. Awareness of and active engagement with issues of embodiment enhances our ability to produce excellent qualitative and critical research that illuminates how our participants' minds, bodies, and spirits embody music as learning, performance, and therapeutic practice. In this presentation, I connect current trends in critical, interdisciplinary theorizing of embodiment with creative, practical strategies for doing embodied qualitative research in interdisciplinary music research. Qualitative researchers can move beyond resisting the mind-body split to infuse their research with the vitality that comes from embracing knowledge production as deeply embedded in sensory experience.

Recommended Reading

- Johnsen, Silje Aker, (2019). En søken etter en utvidet fysisk tolkning av vokal samtidsmusikk og av opera, Research Catalogue, hentet fra URL 18.11.19. <https://www.researchcatalogue.net/profile/show-exposition?exposition=514354>
- Morrish, A. (2015). Some implications of Solo Performance Improvisation as an Arts Practice Hentet fra URL 25.09.18 <https://www.andrewmorrish.com/andrewmorrish.com/Paper.html>
- Ciciliani, M. (u.å), Music in the Expanded Field - On Recent Approaches to Interdisciplinary Composition, URL hentet 25.10.18 fra: https://www.academia.edu/35170374/Music_in_the_Expanded_Field

INVITED SPEAKER

Silje Marie Aker Johnsen

Gunner Sævig's Sal, Grieg Academy

Thursday November 28th

09.15-10.45

Silje Aker Johnsen is a soprano and dancer. She holds a PhD in Artistic Research from the Opera Academy, Oslo National Academy of the Arts, with the project «A search for an extended physical interpretation of contemporary vocal music and of opera». She is also educated at the Grieg Academy, Bergen, Universität der Künste, Berlin and the Norwegian Academy of Music, Oslo. Silje made her debut with the Berliner Kammeroper in 2006. She has guested the Norwegian National Opera in *Ballerina* by Synne Skouen, with *Her* by Erik Dæhlin and Silje Aker Johnsen and in several other works. She has worked as a dancer in the Polish Dance Theatre, where she performed in *Minus 2* by Ohad Naharin. She is a member of Ensemble Neon, who won Spellemannspris for their debut album in 2016. Silje was awarded Performer of the Year 2013 by The Norwegian Society of Composers.



Key Questions

1. How can I as performer expand my vocal and physical scenic expression, perhaps towards becoming a hybrid performer?
2. How will this affect how I work as a performer in different scenic settings, situations and modes of production?

CANDIDATE ABSTRACTS

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Yoruba Folksongs: Prospects for Today through Yesterday

Keywords: applied ethnomusicology, musical sustainability, oral transmission, westernisation

Olaolu Lawal
GSS
15.30-16.30

A

This paper is the result of a recent project investigating the decline in the use of Yoruba folksongs by Yoruba youth of Southwest Nigeria. Among the Yoruba people, while folksongs are deployed for the purposes of entertainment during community events, they essentially serve as tools for the reinforcement of social values as well as foster the retention of the history and cultural heritage of the Yoruba across generations (Kubik 2010). The dwindling of the use of Yoruba folksongs by young people has however been suggested to be due to systemic hegemony of Western values over indigenous music in everyday life and in the school system in particular (Vidal 2012). My empirical research involved collecting the experiences of selected Yoruba youth as well as school teachers, focusing on their knowledge, retention and perpetuity of Yoruba folksongs.

Positing Yoruba folksongs as an essential tool for social reformation, I argue that oral practices have up until now been the most effective means of its inter-generational transmission to Yoruba youth. I describe how traditional methods have been reimagined in contemporary practice and I analyse the integration of such methods into formal educational settings, particularly at primary and secondary school level. How does oral transmission find expression in familial interactions? How do teachers reimagine traditional oral practice in schools? What are the challenges of this process? Overall, my research contributes to discussions about musical sustainability in applied ethnomusicology (Titon 2019) offering new models of social reformation among young people.

References

- Kubik, Gerhard. 2010. *Theory of African Music Volume II*. Chicago: University of Chicago Press.
- Vidal, Tunji. 2012. *Essays on Yoruba Musicology*. Ile-Ife: Obafemi Awolowo University Press.
- Titon, Jeff Todd. 2019. Sustainability, Resilience, and Adaptive Management. In *The Oxford Handbook of Applied Ethnomusicology*, ed. Svanibor Pettan and Jeff Todd Titon, pp. 156-94. New York: Oxford University Press

Various voices: An exploration of multiple perspectives on children`s experience of music therapy

Keywords: music therapy, children, mental health, focus groups

Guro Parr Klyve
GSS
11.00-12.00

B

How do children experience music therapy in mental health care? Earlier research points at potentials for music therapy with children and youth in mental health care, and emphasize the need for more research in this field (Gold, Voracek, & Wigram, 2004; Porter et. al, 2017). In my Ph.D.-study, the main purpose is to gain more knowledge about how children experience music therapy during hospital admission in mental health care. To obtain that knowledge in this qualitative study, the data have been collected through a multiple case study design, with participant observation and different types of interviews, both with the children, their parents and the staff at the mental health care unit.

Through this presentation, I will explore preliminary findings from the focus group interviews with the staff, and discuss how these various perspectives contribute to a wider knowledge about children`s experience of music therapy during hospital admission in mental health care.

References

- Gold, C., Voracek, M. & Wigram, T. (2004). Effects of music therapy for children and adolescents with psychopathology: a meta-analysis. *Journal of Child Psychology and Psychiatry*, 45(6), pp. 1054–1063.
- Porter, S., McConnell, T., McLaughlin, K., Lynn, F., Cardwell, C., Braiden, H-J., Boylan, J. & Holmes, V. (2017). Music therapy for children and adolescents with behavioral and emotional problems: a randomized controlled trial. *Journal of Child Psychology and Psychiatry*, 58(5), pp. 586–594.

Remystifying Positions

Keywords: artistic research, improvisation, interplay

Kjetil Møster, Tijs Ham, Thorolf Thuestad

Studio A
13.00-16.00



As a group of PhD Candidates in Artistic Research from the Grieg Academy, we will examine the performance of Luc Ferrari's *Tautologos III* through the lens of motive, materiality and movement. Each of our artistic practices is involved in the field of electronics but the specifics of our research varies quite a lot. The session will commence with a performance of *Tautologos III* without any prior contextualisation. As the piece is concluded we will continue our exchange of interpretations from a performative setting to a presentational setting in which we critically reflect on our approaches to the piece. The presentations will clash, interrupt, provide conflicting definitions resulting in confrontational but at the same time demystifying realisations. For each of us, the terms motive, materiality and movement have different meanings and connotations, which results in differences in our approaches when it comes to the implementation of those terms into the piece we just performed.

In the context of music 'motive' can refer to the musical 'motif', used as a compositional element, but it is equally valid to talk about motive in the context of 'motivation' or origin. Why do we engage in music? In what ways does music motivate agitation or cause disruption from our ways of listening to our surroundings?

Craig Wells:

In what ways does music agitate or disrupt our ways of listening to reality?

Thorolf Thuestad:

What does listening to reality mean? Are we talking about sounds that are considered "non musical"? Sounds like a minefield to me!

Tijs Ham:

Aren't musical sounds also part of reality?

Kjetil Møster:

If the world is a performer, we all must be its stage

Tijs Ham:

Almost sounds like that Pierro Manzoni work 'Socle Du Monde'...

Does engaging with sonic material as composers and improvisers extend our auditory perception or limit it? Is training the ear like learning a language? Does it make us hear more nuances or reduce the nuances? Can it enhance some nuances and reduce others? Are we in the position to decide ourselves? Does a trained ear introduce auditory blind spots? What does the auditory provide that vision does not (sound over sight)? What is the contribution of hearing to our sensorium, and is there a risk of narrowing down its facets?

Thorolf Thuestad:

This seems like a simplistic question that tries to encompass too much also seems to open a dichotomy that is not there and why stop only with vision? Smell, touch, equilibrium. So many senses: How about: What is the contribution of hearing to our sensorium,

Kjetil Møster:

...and is there a risk of narrowing down its facets?

'Materiality' can refer to 'musical' material like notes, melodic phrases or rhythms but it can also be seen in the light of physical materiality such as the shape of an instrument. If we think of materials as potential, can we begin to think of ideas located outside of ourselves and embedded in materiality itself? In other words, are ideas relational to our encounter with materiality? In what ways does materiality proliferate emancipatory proclamations which results in us going beyond our intentions? ...exceeding our very own expectations? Finally- in group improvisation, can we discuss the sync and swarm of musical materiality? When embedded in sound and surrounded by materiality,

Craig Wells:

Can we be lost for words?

Kjetil Møster:

Do we cross a line between verbal articulation and ineffable qualities, between observing and being immersed? And if so, can these states of mind coexist?

Thorolf Thuestad:

What does words mean in this context? Literally words, the musical equivalent of words(statements?) or a feeling similar to that of being lost for words? All questions in this paragraph has the problem that we seem to be taking for granted that materiality is a defined thing. If we are going to make such questions I think we need to first take a stand and explain what materiality means in this context.

Tijs Ham:

Perhaps the lack of, or confusion about the definition of 'materiality' is a feature rather than a bug. Our differences in perspectives translate into differences in our approaches within our artistic practice. The clash becomes the piece.

'Movement' can refer to the larger compositional segments of a piece but also be seen as the literal bodily movements of gestures, emotional or affective impact, shift in mental states or the accumulation of knowledge. Or even to facilitate the opening up and questioning of musical structures, materials and cultures.

Craig Wells:

In movement we depart from one site and arrive at another; in what ways does sonic movement breach the very thresholds of subjectivity?

Thorolf Thuestad:

What?

Craig Wells:

In what ways can sonic movement be seen as nomadic, without having any destination?

Thorolf Thuestad:

Same problem of questioning about something that we have stated does not have just one meaning as if it does only have one meaning.

Wednesday November 27th

Craig Wells:

Does movement need a territory to move across or is movement always deterritorializing? What in musical practices does not move?

Thorolf Thuestad:

Great question!

Craig Wells:

What can we perceive as static, unchanging and enduring without transformation within the musical domain? In what ways does sound oscillate between subject and object? Between exteriority and interiority?

The interpretations of all of these terms will influence us and echo through our practices, enacted in our artistic choices and translated in methodological approaches. They each provide a perspective that can be questioned and dissected, but at the same time inform our artistic practices.

Following our 'oppositional' presentation we will split up into smaller groups, diving deeper into the subjects and sharing notes and experiences among each other. Eventually we regroup and perform Tautologos III for a second time. Will all of the prior oppositions turn out to be building blocks of a multifaceted collective performance practice where differences in interpretations and conceptions enrich the experience of the music itself? Is the need for clarification and compartmentalizing through artistic research and practice actually a hindrance, when the haze of disagreement and complex questions can be of equal value?



Photo from workshop in Studio A, Grieg Academy
From left: Kjetil Møster, Tijs Ham, Thorolf Thuestad & Craig Wells

Meta-theoretical reflections over the scholarly prose style/ideal of combining very different and sometimes even contradicting perspectives

Keywords: meta-theoretical question, combining contradictory perspectives, dementia, agitation

Frode Aass Kristiansen
GSS
11.00-12.00

D

In this paper I discuss how you as a scholar could integrate and combine theories and ideas that are based on very different or even contradictory theoretical traditions or perspectives in your writing. I emphasize that the distinction between a complementary and contradictory perspective not always are so clear. I also stress that the relations between different perspectives could be power relations where one perspective is dominant in one type of context or field, something that should be acknowledged and addressed.

The metatheoretical question of how to combine different perspectives is not only a theoretical but also a practical challenge for my doctoral project which is a qualitative investigation of the possibilities and limitations of using music therapy to address agitation in dementia. In this doctoral project I try to combine a traditional curative medical framing and understanding of the phenomena agitation among persons living with dementia with a more bioecological approach where you also understand agitation as relational and situational phenomena.

In this paper I will give three specific examples of how you can try to integrate very different or contradictory perspective in academic writing. The examples are from texts that in different ways are particularly relevant for my doctoral project. The first example will be from the doctoral thesis *Elaborations toward a Notion of Community Music Therapy* of my main supervisor Brynjulf Stige, (2003), the second from the doctoral thesis *How do we understand children's restlessness? A cooperative and reflexive exploration of children's restlessness as a bioecological phenomenon* of my co-supervisor Anna Helle Valle (2016), and the third from the article "Language paradigms when behavior changes with dementia: #BanBPSD," (Cunningham & Macfarlane & Brodaty 2019).

References

- Cunningham, C, Macfarlane, S, Brodaty, H. Language paradigms when behavior changes with dementia: #BanBPSD. *Int J Geriatr Psychiatry*. 2019. <https://doi.org/10.1002/gps.5122>
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Songcards and drawings – materiality within the music café project

Keywords: musicking, families, accessibility, materiality

Maren Metell
Seminarrom 110
13.00-14.00



The music café is part of a PhD project that explores how musicking is a space which people of different ages, backgrounds and abilities can participate in and co-create. More specifically, the project asks whether musicking always is accessible and under what preconditions musicking turns into a resource for families where different perception and communication styles are present. I explore this together with a group of families, creating a music café – a weekly musical social meeting space.

The focus is on what actually happens in and through musicking and I am interested in the interplay between music, people and materials in time and space. In this presentation, I will discuss the theme of materiality within the music café project through two examples. In the first example, I will present a few of the song cards we have been producing together. These cards are both visual and tactile and some of them include sign language. They are conceptualized as «musical things» (Ansdell, DeNora & Wilson, 2016). In the second example, I'll show drawings which became a part of the methodological approach as a «way of seeing, registering and apprehending» (Kuschner, 2016, p. 116). Drawing became a useful strategy for tracing micro-interactions as it made me observe small details on positioning, gaze and directions. Based on these examples, I will discuss how the focus on the material dimension offers rich information on musicking in time and space in context of the music café.

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DysfaSing

Keywords: N/A

Sunniva Kayser
Seminarrom 110
14.00-15.00

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Sunniva Ulstein Kayser, will in her presentation give an insight on the Phd-project "DysfaSing" – Music Therapy as treatment intervention for dysphagia (swallowing difficulties) in early stage of Huntington's Disease (HD).

HD is an inheritable degenerative neurological disease. The cause of the disease are a fault on chromosome 4 leading to overproduction of the Huntington protein, which is toxic to the brain. The onset of the disease is in general between 30 to 40 years of age. As the disease progresses the person gets increasingly difficulties both with motor skills, their cognitive ability and their psychological function. A person affected by HD moves through four phases: Pre-symptomatic – Early stage – Mid-stage and Advanced Stage. In the project "DysfaSing" the targeted group is people in early stage of HD. The focus is on dysphagia that is one of the most serious symptoms of HD. Dysphagia creates huge challenges in ensuring intake of proper nutrition and can potentially also affect the psychological and cognitive function of the person (Heemskerk & Roos, 2011). In literature about dysphagia in HD, a potential for early onset of specific interventions to address dysphagia highlighted (Heemskerk & Roos, 2011; Schradt et.al, 2016). At the same time, the literature describes a lack of research documenting and implementing this as a systematic intervention in the overall treatment offer (ibid.). Music Therapy has proven to have significant effect in addressing dysphagia in early stages of Parkinson's disease and with people suffering from stroke (Kim, 2010; Stegemöller, Hibbing, Radig & Wingate, 2016). Vocal interventions addresses the same muscles and the same region in the brain that is necessary for the swallowing-process. (Rauschecker, 2006; Kim, 2010; Stegemöller, Hibbing, Radig & Wingate, 2016; Vega, 2019). Based on these findings, the intention of the project "DysfaSing", is to develop and test the potential of music therapy as home based intervention to address dysphagia in early stage of HD. Mixed method will be the main method in an effort to capture the broad effect and experiences of the interventions.

References

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GRIEG RESEARCH SCHOOL

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The GRS creates an interdisciplinary environment that facilitates doctoral research within various music disciplines, and also stimulates dialogues and debates between such disciplines.

The research school convenes courses twice a year. The autumn meetings are held at the University of Bergen, whilst the spring meetings are hosted by one of the other member institutions.

Over the last seven years our events have attracted a range of international and national speakers. The courses are designed to focus on either method courses, discipline specialisation or interdisciplinary discourse and include a variety of activities such as keynote lectures, candidate presentations, group discussions, panel debates and workshops. In addition to these activities the GRS hosts preliminary viva voce examinations for candidates.

A core part of the courses are the presentations given by Ph.D. candidates and the subsequent dialogues with peers and senior researchers. As such the GRS provides an important forum for critical feedback on Ph.D. work, which contributes to the development of high quality research.

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The background of the entire page is an abstract, dynamic composition of numerous thin, elongated streaks. These streaks originate from the bottom left and fan out towards the top right, creating a sense of movement and energy. The color palette is dominated by deep purples, magentas, and teals, with some lighter, almost white, streaks interspersed throughout. The overall effect is reminiscent of a close-up of a flower's petals or a burst of light captured in motion.

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