

GRIEG RESEARCH SCHOOL

INTERDISCIPLINARY MUSIC STUDIES

UiB UiS HSH HiB HVO

BOOK OF ABSTRACTS

The study of musical practices:

Methods in practice-led research/
research-led practice



GRS AUTUMN COURSE 2015

University of Bergen, November 24th—27th 2015

Contents

Welcome to the Autumn Course 2015	p 2
Course schedule at a glance	p 3
Invited speakers - abstracts	
Jostein Gundersen	p4
Gary Ansdell	p 5
Nanette Nielsen	p6
Practitioner Knowledge Research Program	p 7
Pamela Burnard	p 8
Invited speakers - biographies	p 9 - 10
General course info	p 11
Candidate presentations & abstracts - Tuesday	
Elizabeth Oltedal	p 12-13
Øystein Kvinge	p 14--15
Oded Ben-Horin	p 16-17
Laura Ellestad	p 18-19
Social events info	p 20
Candidate presentations & abstracts - Wednesday	
Audun Sannes Jonassen	p 21
Friederike Wildschütz	p 22-23
Bodil Kvernenes Nørsett	p 24-25
Åsmund Espeland (w/Holdhus&Kvile)	p 26-27
Kristian Thunestvedt Evjen	p 28
Tom E. Osa	p 29-30
GRS summer school 2016	p 31
General info GRS	p 32

Welcome to the Autumn Course 2015

A warm welcome to a new academic year with the GRS.

The autumn 2015 course will focus on the study of musical practices. We have keynote presentations from the fields of music therapy, musicology, artistic research and music education. The keynote papers will focus on a range of relevant and thought provoking issues including case study as a method of socio-musical research, methods for understanding diverse musical creativities, historically informed performance as a method, the concept of practitioner knowledge across disciplines and the ethics of listening.

The two first days of the course will focus on candidate work. Candidates can participate and gain credits via written submissions and oral presentations that focus on their own project or related key texts. All presentations receive feedback from both senior researchers and peers. In addition, førstelektor candidates are invited to participate in a seminar specially focusing on their work.

We continue to work to make the GRS as relevant as possible to its members. Candidate feedback is important to our decision-making processes and we encourage all members to attend the GRS meeting on Thursday 26th of November. In this meeting there will be the election of new candidate representatives both in the Steering Group and in the Scientific Advisory Board.

Welcome to a productive and inspiring course!

Dr Jill Halstead, Director GRS

Tuesday 24th

11.00 - 12.30

Registration/Lunch

12.30 - 14.00

Your PhD in 5 min. or less

14.15 - 15.45

Candidate presentations:
Elizabeth Oltedal
Øystein Kvinge

16.00 - 17.30

Candidate presentations:
Oded Ben-Horin
Laura Ellestad

20.00

Jam session

Wednesday 25th

09.00 - 10.30

Keynote: Jostein Gundersen

10.45 - 12.15

Candidate presentations:
Audun Sannes Jonassen
Friederike Wildschütz

12.15 - 13.00

Lunch

13.00 - 14.30

Candidate presentations:
Bodil Kvernenes Nørsett
Åsmund Espeland

14.45 - 16.15

Candidate presentations:
Kristian Evjen
Tom Eide Osa

19.00

GRS dinner

Thursday 26th

09.00 - 10.30

Keynote: Gary Ansdell

10.30 - 11.45

Groups

11.45 - 12.30

Lunch

12.30 - 14.00

Keynote: Nanette Nielsen

14.00 - 15.15

Groups

15.30 - 16.15

GRS Member Meeting

19.00

Concert and reception at
Håkonshallen

Friday 27th

09.00 - 11.30

Keynote: Practitioner
Knowledge Research
Program

11.30 - 12.15

Lunch

12.15 - 13.45

Keynote: Pamela Burnard

13.45 - 14.30

Groups

14.30 - 15.00

Closing discussion

See separate program for full
details on presentation titles,
venues, social events etc.

Jostein Gundersen, University of Bergen

Keynote lecture: *Historical Informed Performance as method for artistic research*

Wednesday 25.11 at 09.00, Room 520, Bjørn Christiansens Hus

Keywords: Artistic Research. Historically Informed Performance (HIP).

Abstract:

Musicians within the field of Historically Informed Performance (HIP) have long realized that styles of playing of the past cannot be completely reconstructed. Somewhat surprisingly, a strong belief in the legitimacy of the HIP project has prevailed, leading to a paradoxical pragmatic positivism where historical accuracy is pursued and rejected at the same time, where some parameters of the performance are considered very carefully whilst others are left to chance or practicalities of performance.

This presentation argues that historical probability is a poor justification for artistic expression. Followingly, HIP's contribution to the art world is not an approximation to the past. HIP should rather be understood as a methodology for questioning performance practices. This methodology can contribute to enhancing knowledge and understanding of these practices, and to create new modes of expression. With this premise established, the presentation argues that HIP can be employed for a wide array of purposes. The Grieg Academy project "Wheels within wheels" serves as example of a project where HIP is one of several modes of research.

Key questions addressed by the lecture:

What is the status of historically informed performance within the field of artistic research? How can research lead to new practices? How can new practices lead to new research questions?

Recommended reading: Borgdorff, H. (2012) The Debate on research in the arts. In: *The Conflict of the Faculties: Perspectives on Artistic Research and Academia*. Leiden: Leiden University Press. pp. 30-55

Preparation for the session: Read Borgdorff

Gary Ansdell, independent researcher(UK)

Keynote lecture: *A Case of Practice - the rationale, status, uses, challenges, limitations, and satisfactions of the single case in musical-social research*

Thursday 26.11 at 09.00, Gunnar Sævigs sal

Keywords: method; single case study; ethnography; musical-social research

Abstract:

This presentation will address the relationships between practice, theory, and research from the perspective of the single case study. I will illustrate this mainly through the case of a single case: a ten-year ethnographic single study I've been involved in along with the music sociologist Tia DeNora (currently in publication as *Musical Pathways in Recovery: Community Music Therapy & Mental Wellbeing* – Ashgate, 2015/16). This project was probably one of the longest studies of its kind in music therapy / arts and health, being a longitudinal ethnographic study that traced the ongoing musical development of a unique mental health community in West London called SMART, and the 'musical pathways' of a group of key particular individuals.

I'll be using this particular research project as a lens to explore some broader issues of relevance to musical-social research more generally: asking what the single case as method can best do (and what it can't); what the 'status' and uses of such single cases are in relation to forms of understanding and 'evidence'; and finally, thinking about the critical relationships between practice, theory, and research as refracted through the lens of a single case. As Goethe said: "This is true symbolism, where the particular represents the general, not as dream and shadow, but as a live and immediate revelation of the unfathomable". Is this still true today?

Key questions addressed by the lecture:

What is the rationale for the choice of the single case as method in socio-musical research? What is the status of such a method in relation to current understandings of 'research' [What can and can't a single case do?] What are the challenges, limitations, and satisfactions of working with a single case approach to socio-musical research?

Recommended reading:

DeNora, Tia and Gary Ansdell (2014). 'What can't music do? Shedding different kinds of light on music and health enquiries'. *Psychology of Well-Being: Theory, Research and Practice* 2014, 4:23 <http://www.psywb.com/content/4/1/23> [open access]

DeNora, Tia (2014). *Making Sense of Reality: Culture & Perception in Everyday Life*. London: Sage.

Becker, Howard (2014). *What About Mozart? What About Murder? Reasoning From Cases*. Chicago: University of Chicago Press.

Nanette Nielsen, University of Oslo

Keynote lecture: *Towards an ethics of listening - music engagement, and subjectivity*

Thursday 26.11. at 12.30, room 118, Bjørn Christiansens Hus

Keywords: Phenomenology, embodiment, sonic sensibility, film music.

Abstract:

With a focus on narrative film music techniques and sonic constructions of subjectivity, this talk explores some of the ways in which music and sound can play with notions of self-reflection and self-consciousness in pervasive drama and film. In a fruitful overlap between music studies and philosophy, what emerges from the proposed direction are new possibilities for an 'ethics of listening'.

Key questions addressed by the lecture:

How might music and ethics interact?

What can the genre (and practice) of 'Pervasive Drama' bring to sound studies and phenomenology?

Can the employment of music and sound in Michael Haneke's films offer insights into an ethical theory of spectatorship?

Recommended reading:

Marcel Cobussen and Nanette Nielsen, *Music and Ethics*, (Farnham: Ashgate, 2012), 'Introduction' (pp.1-13) and 'Engagement' (pp. 155-167).

Sarah Hibberd and Nanette Nielsen, 'Immersion and proximity: music, sound, and subjectivity in *The Memory Dealer*', *Journal of Sonic Studies* 9 (May, 2015)
<http://sonicstudies.org/current>

Practitioner Knowledge Research Program, University of Stavanger

Keynote presentation: *Practitioner knowledge in music and dance - a melting pot of tradition, identity and innovation*

Friday 27.11 at 09.00, Gunnar Sævig's sal

Keywords: knowledge, performance practice, tradition, identity, innovation,

Abstract:

We will start with a general presentation of the group and some of its ideas about practitioner knowledge, before presenting some of projects the group members has developed/are developing. After that we invite to an open discussion of practitioner knowledge.

Per Dahl: With "Practitioner Knowledge" we will embrace the key element in the performance of music and dance. In both arts, regardless choices of style, a performance is based in a tradition, an existing knowledge, and the performance will be distinguished from other events through the artistic expression of identity. This temporary experience will provide a basis for the further development of knowledge (innovation, reflection and education). The unique profile of the Program lies in the potential for new insights through the practitioner's work with artistic development and in traditional research on the genesis of practitioner/performance knowledge.

Bettina Smith/Lise K. Meling: «Élisabeth-Claude Jacquet de la Guerre (1665-1729): The miracle at Louis XIV.» Bettina Smith and Lise K. Meling look at la Guerre's solo cantatas and works for harpsichord, where the notation is very sparse: the performers have to add a lot to the music notation. These informed artistic decisions that have to be made, will be reflected upon and made aware of.

Petter Frost Fadnes: "Improvisational Architecture". This is a performance-based study of improvised music, aiming to demystify improvisational practises through scrutinizing selected, individual performance processes. The musical thought is the underlining focus; exposed through scrutinizing a selection of 'architectonic' concepts that inform creative space for musical improvisation. Put simply, the key is to get an understanding of how musicians think/feel when improvising.

Tor Yttredal: As a jazz musician I have experienced that making CD/studio productions and live concerts have different time dimensions. How do you prepare for this, and how does it influence the artistic expressions?

Siri Dybwik: Based on documentation and reflection upon several productions the question of how to theorise and connect theory and practice in modern dance still is rather open. Some suggestions will though be presented, (not as a solution but as an attempt on the way to fuller understanding).

Birgitte Bauer-Nilsen: I have attempted to qualify the choreographer's view. The presentation will examine and articulate part of the choreographic process from the idea to the product in an intercultural dance performance. I am using practice-based research and artistic research as my points of departure.

Key questions addressed by the lecture:

What is (unique in) practitioner knowledge? What kind of preconditions are involved in artistic expressions? How can practitioner knowledge be documented and disseminated?

Recommended reading:

Henk Borgdoff: The Conflict of the Faculties. Perspectives on Artistic Research and Academia.

Pamela Burnard

Keynote lecture: *The practice imperative of diverse musical creativities to connect education, academia and industry sectors*

Friday 27.11 at 12.15, Gunnar Sævig's sal

Keywords: creativities, creative and artistic careers, entrepreneurship, Bourdieu

Abstract:

Creative, entrepreneurial activity is recognized as a fundamental constituent of technological transformation, business expansion, wealth creation and is considered as a major contributor to job creation. It is also recognized that successful musicians are entrepreneurs who have well-developed skills in diverse musical creativities; drawing on and developing creative leadership by motivating and collaborating with others. Our ability to imagine and invent new worlds is one of our greatest capitals and the original of all human achievement. Graduates need to develop multiple human capital creativities if they are to create and sustain careers in the creative industries. This presentation explores what is distinctive about the pluralism of creativities. I will invite you to think about your creative 'possible selves' and how to think anew about the way you learn, reflect and engage your own human capital creativities. I will also invite you to consider anew some practice imperatives that should be at the forefront of education debates.

Recommended reading:

Burnard, P. (2013) (Ed.) *Developing Creativities in Higher Education: International Perspectives and Practices*. London: Routledge.

Burnard, P. and Haddon, E. "Introduction: The Imperative of Diverse Musical Creativities in Academia and Industry", in Burnard, P. and Haddon, E. (2014). *Activating Diverse Musical Creativities: Teaching and Learning in Higher Education*. London: Bloomsbury

Pamela Burnard (2012). "Rethinking Creative Teaching and Teaching as Research: Mapping the Critical Phases That Mark Times of Change and Choosing as Learners and Teachers of Music", *Theory Into Practice*, 51:3, 167-178

Keynote speakers - biographies



Jostein Gundersen studied recorder at the Grieg Academy in Bergen and at the Hochschule für Musik und Theater in Hamburg. From 2005-2009 he was a research fellow of the Norwegian Artistic Research Programme, a parallel to academic Ph.D.-programmes. His project was improvisation of diminutions in polyphonic repertoire from 1350-1700. He is currently leading the project «Wheels within wheels» at the Grieg Academy, where he teaches and advises students on bachelor, master and ph.d. level. He also teaches historical improvisation at Hochschule für Musik und Theater "Felix Mendelssohn-Bartholdy", Leipzig

Gundersen is founder of the ensemble Currentes. The ensemble specializes in late medieval and renaissance repertoire and also works closely with composers and commissions new works. Currentes takes an important part in the research project «Wheels within wheels». The first CD was released on the label LAWO Classics in 2011. The second CD will be released in 2015.



Nanette Nielsen is Associate Professor at the Department of Musicology, University of Oslo. She works on music and philosophy, especially ethics and aesthetics in twentieth-century music, on film music, and on opera and music criticism in the Weimar republic. Her publications include the article 'Ernst Krenek's "problem of freedom" in *Jonny spielt auf*' (*Twentieth-Century Music*, 2013) - for which she won the 2014 Jerome Roche Prize - and a co-edited special *Opera Quarterly* issue on 'Opera and Philosophy' (with Tomas McAuley, 2014). Forthcoming publications include the *Oxford Handbook of Western Music and Philosophy* (under contract), co-edited with Jerrold Levinson and Tomas McAuley.



Gary Ansdell has been a music therapist for over twenty-five years, working mostly in the area of adult mental health in the last decade. He has been involved in a wide range of areas of music therapy practice, and in developing the Community Music Therapy movement. Gary has also been active in training and research, developing new Masters and PhD programmes for Nordoff Robbins. His longterm collaboration with the music sociologist Tia DeNora has led to their joint editorship of the new book series *Music and Change* for Ashgate Publishers. Gary is currently Director of Education and Programme Convenor for the MPhil/PhD programme at Nordoff Robbins. He is author/co-author of five other books on music therapy, the latest of which is *How Music Helps: In Music Therapy & Everyday Life* (2014).

Keynote speakers - biographies



Pamela Burnard is Professor of Arts, Creativities and Education at the University of Cambridge, UK. She holds degrees in Music Performance, Music Education, Education and Philosophy. Her primary interest is creativities research for which she is internationally recognised. She is the author/co-author/editor of 12 books and multiple refereed journals. She is convenor of the Creativities in Intercultural Arts Network (CIAN), convenor of the British Education Research Association Creativity in Education SIG, coordinator of Building Interdisciplinary Bridges Across Cultures (BIBAC) International Biennial Conference, and past co-editor of the British Journal of Music Education and the International Journal of Music Education. She serves on numerous editorial boards and is a Fellow of the Royal Society of Arts.

Practitioner Knowledge Research Program: The group is one of several researcher groups (Programområder) at the Faculty of Humanities, University of Stavanger. It was established in 2013 and we have financial support from the faculty for the period 2013-15. These groups may consist of researchers from different departments and faculties, but ours is all based at Department of Music and Dance. We have had presentations of our work and projects to our colleagues at several instances during these years, and we will apply for a continuation (3 year period) from 2016. The group have members from several disciplines; two jazz-musicians, two dancers/choreographers, two classical musicians and one music analyst/musicologist. Each member of the group have their own artistic research project and in the group meetings we try to develop an understanding of the practitioner knowledge through presenting the results from the different projects, focusing on the artistic choices in the act of performance.



Per Dahl



Bettina Smith



Birgitte Bauer-Nilsen



Lise K. Meling



Petter F. Fadnes



Siri Dybwik



Tor Yttredal

Course Venues:

Tuesday 24.11: Gunnar Sævig's Sal (GSS) The Grieg Academy, Lars Hillesgt. 3

Wednesday 25.11: Room 520, Bjørn Christiansens Hus (BC:520), Christiesgt.12

(Faculty of Psychology, next door to the Grieg Academy)

Thursday 26.11: Before lunch Gunnar Sævig's Sal

After lunch room 118, Bjørn Christiansens Hus (BC:118)

Friday 27.11: Gunnar Sævig's Sal

Contact info for GRS:

Adm. Coordinator Olav Tveitane, mail: Olav.Tveitane@uib.no, phone: 5558 6961.



Meals and refreshments

- The lunch/reception on Tuesday is free, but participants will have to pay their own meals for the rest of the course
- GRS provides coffee/tea, fruits and biscuits in the breaks
- GRS dinner on Wednesday night is not included in the course fee

Course fee/membership

The course is **free** for master students, candidates and staff from the GRS owner institutions (HiB, HSH, HVO, UiS, UiB).

External participants will pay a course fee of **NOK 3000**.

Elizabeth Oltedal

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

Conviction and compromise: Assessing music performance in an educational context

Whatever the context, issues of assessment never cease to be relevant for a music educator. In a discipline such as music performance, with its various interpretative perspectives, a set of criteria may be relevant for one performance, but a poor fit for the next. A criteria-based assessment will never be unassailable precisely because the potential for nuances of quality is endless. Nevertheless, students need both practice in performing and qualified feedback that can be used for their further development. Within music programmes at upper secondary level, the range of instruments, genres and repertoire is broad. The aim of this study is to develop knowledge of how teachers perceive and meet the challenges of performance assessment, with specific focus on the intersubjective teacher team.

My project is a qualitative case study at a Norwegian upper secondary school, with observation of assessment meetings and interviews of the teachers in focus groups. There is a time frame of five years for the project, which started in Spring 2013. A pilot study with interviews of teachers at two other schools was carried out Spring 2014, and collections of ethnographic material at the case study school 2014-15.

Oral presentation, Tuesday 24.11 at 14.15 in GSS Feedback respondents: Magne Espeland (HSH), Øystein Kvinge (HSH)

Challenges of assessing music performance: teachers' perceptions and practice

The assessment of music performance is complex and subject to multiple contextual conditions. While 'snapshot' tests can give students practice in performing as well as qualified feedback that can be used for their further development, teachers may have different views on knowledge and skills, informed by different discursive practices (Angelo, 2012; Krüger, 2000; Nerland, 2003, 2004). Recent assessment discourse has focused strongly on measurement of learning outcomes and accountability (Stobart, 2008; Tveit, 2013), yet a music performance is experienced as "much more than a sum of skills and interpretation" (Mills, 1991:175). There is therefore reason to believe there might be tensions concerning issues of validity and reliability, in situations when teachers come together to assess their students' performances.

The purpose of this paper is to describe and discuss challenges faced by teachers in the assessment situation. The data consists of interviews with music teachers at two upper secondary schools, and observation of nine assessment meetings at a third school. Open coding using Nvivo software is used to analyse the interviews and meeting dialogue, and results are discussed using a reflexive analytical framework as described by Alvesson & Sköldberg (2009).

Elizabeth Oltedal

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

Literature:

Alvesson, M., & Sköldbberg, K. (2009). *Reflexive methodology: new vistas for qualitative research*. London: Sage.

Angelo, E. (2012). Profesjonsforståelser i instrumentpedagogiske praksiser (Vol. 2012:323). Trondheim: Norges teknisk-naturvitenskapelige universitet.

Krüger, T. (2000). Teacher practice, pedagogical discourses and the construction of knowledge (Vol. no. 1/2000). Bergen: Høgskolen.

Mills, J. (1991). Assessing Musical Performance Musically. *Educational Studies*, 17(2), 173-181. doi: 10.1080/0305569910170206

Nerland, M. (2003). Instrumentalundervisning som kulturell praksis (Vol. no. 24). Oslo: Unipub forl.

Nerland, M. (2004). Kunnskap i musikkpedagogisk praksis. In G. Johansen, S. Kalsnes & Ø. Varkøy (Eds.), *Musikkpedagogiske utfordringer; Artikler om musikkpedagogisk teori og praksis*. Oslo: J.W. Cappelens Forlag. (Reprinted from: 2009).

Schei, T. B. (2007). *Vokal identitet*. Bergen: Griegakademiet, Institutt for musikk, Universitetet i Bergen.

Stobart, G. (2008). *Testing times: the uses and abuses of assessment*. London: Routledge.

Tveit, S. (2013). Educational Assessment in Norway. *Assessment in Education: Principles, Policy & Practice*, 21(2), 221-237. doi: 10.1080/0969594X.2013.830079

Elizabeth Oltedal has a professional background in music teaching and instruction at various educational levels and in recreational music contexts. She holds a master's degree in choral conducting from the Norwegian Academy of Music. She was appointed associate professor at Volda University College in 2008, and is a part-time PhD student at the Grieg Academy, University of Bergen, 2013-18.

Øystein Kvinge

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

Teaching as improvised semiotic practice: – a multiple case study of teacher students' use of semiotic technology

The widespread use of digital presentation software by teacher educators and teacher students has given these semiotic artefacts a central place in the didactic toolbox. Power Point, Prezi and Notebook afford the user to structure, transform and present subject content by utilizing the available semiotic resources of the software and the modes of the media.

The process of preparing to teach with presentation tools may resemble that of transformation of subject content (Shulman, 1987); it draws on teacher's representational repertoire, instructional repertoire and the adaptation of representation to the needs of the learners. Scholars claim that the best teaching may be likened to disciplined improvisation as it resides in the tension between structure and freedom (Sawyer, 2011). Informed by a pilot study, this PhD project seeks to explore whether a digital slideshow provides a structural framework within which teaching is executed improvisationally. The project asks if the act of presenting is improvisational transformation as it requires the teacher to author the presentation, while presenting, by combining the multimodal objects of the slideshow, such as text, images and graphics, with speech and gestures, in order to make meaning.

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 designed as a multiple case study and will throughout the autumn 2014 sample data from 36 separate teacher student presentations across a variety of subjects, varying from 5 -15 minutes each. Data sources subject to transcription and analysis will be video recordings of presentations, focus group interviews, field notes made by the researcher and the student-made presentation files.

This PhD project is part of a larger research project called "Improvisation in teacher education" (IMTE) which is being conducted at the Stord/Haugesund university college in Norway.

Øystein Kvinge (f. 1972) has previously been working in the field of arts management in Bergen, Norway, since 1997. He began his career at the BIT20 Ensemble and the Music Factory festival, and moved later on to the administration of Norwegian national company of contemporary dance, 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. Øystein plays the jazz piano and blues guitar in his spare time.

Øystein Kvinge

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

Oral presentation, Tuesday 24.11 at 15.00 in GSS Feedback respondents: Simon Gilbertson (UiB), Elizabeth Oltedal (HVO)

Transformation of subject content by improvisation: validity issues

The best teaching may be likened to "disciplined improvisation" (Sawyer, 2004) as it occurs in the tension between curricular structure and the flexibility of curricular enactment in the classroom. The current study explores how the phenomena of improvisation might materialize in settings where semiotic technologies such as PowerPoint, Prezi and Notebook are utilised by student teachers to present subject content for peer students.

According to Kleven, "most research, quantitative or qualitative, draw inferences from observed indicators to abstract constructs (Kleven, 2008)." In order to operationalise the construct of "disciplined improvisation", this paper proposes a model for an analytical framework which captures the activities observed in the study. The model is based on the Learning Design Sequence (LDS) (Selander, 2008) which illustrates the meaning making activities pupils undertake when they create a representation of a topic using available modes and media. In order to capture the student teacher's activities when designing and executing a teaching sequence guided by the use of semiotic technology, the LDS has been amended by integrating concepts for describing multimodal interaction (Norris, 2004), and by integrating perspectives which reflect the complex interaction between the design and the use of semiotic technologies (Zhao, Djonov, & Van Leeuwen, 2014).

The model features three levels for drawing inferences on the activities observed: a descriptive level which permits the researcher to describe the actions in terms of semiosis, an interpretative level which sees the actions as improvised activities which take place in relation to a certain framework; and a theoretical level which explains the actions in terms of curricular transformation.

Each level will be discussed in view of established norms of validity in qualitative research (Creswell & Miller, 2000; Maxwell, 1992)

References:

- Creswell, J. W., & Miller, D. L. (2000). Determining validity in qualitative inquiry. *Theory into Practice*, 39(3), 124-130. doi:10.1207/s15430421tip3903_2
- Kleven, T. A. (2008). Validity and validation in qualitative and quantitative research. *Nordic Studies in Education*, 28(03)
- Maxwell, J. (1992). Understanding and validity in qualitative research. *Harvard Educational Review*, 62(3), 279-301. doi:10.17763/haer.62.3.8323320856251826
- Norris, S. (2004). *Analyzing multimodal interaction: A methodological framework*. New York, NY: Routledge.
- Sawyer, R. K. (2004). Creative teaching: Collaborative discussion as disciplined improvisation. *Educational Researcher*, 33(2), 12-20.
- Selander, S. (2008). Designs for learning - a theoretical perspective. *Designs for Learning*, 1(1)
- Zhao, S., Djonov, E., & Van Leeuwen, T. (2014). Semiotic technology and practice: A multimodal social semiotic approach to PowerPoint doi:10.1515/text-2014-0005

Oded Ben-Horin

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

Improvising the Bridge: A Study of Improvisational Teaching Skills and Educational Design in an Arts-Infused Inquiry-Based Science Teaching Context

The immediate background for this PHD project is the research project "Improvisation in Teacher Education", IMTE at Stord/Haugesund University College.

The project will explore two iterations of a cross-disciplinary science and art school intervention with the double aim of studying 1) student teachers' handling of improvisation within the pedagogical context (as research through interventions), thus exploring the development of improvisational performance within a complex educational reality, and 2) the educational setting's design (as research on interventions).

The educational intervention Write a Science Opera (WASO) is an inherently improvisational practice which provides a bridge between music, as an inherent element in opera education, and inquiry-based science education settings. At its heart lies the real-time design of the classroom and lesson's structure by the pupils according to their cultural perspectives, tastes, and unique social interaction. As such, pupils must keep inventing these as the project progresses, and no two WASO projects will produce the same results. An improvisational ontology is required in order to imagine, and thereafter simultaneously plan and realize the creative output.

Improvisation in the classroom will be explored through student teachers' experiencing simulations of improvised educational settings, as well as their practicing of specific improvisation training exercises modeled after jazz music pedagogy practices, and which will be developed during the study based on outcomes of its research.

Oral presentation, Tuesday 24.11 at 16.00 in GSS Feedback respondents: David Hebert (HiB), Tom Eide Osa (UiB)

Rehearsing Pedagogical Improvisation (RPI) – a Model in Development

This presentation will put forth preliminary results of systematic rehearsing of Pedagogical Improvisation by Pre-service teachers during cross-disciplinary projects based on meeting points between the arts and science in Norwegian schools. Based on empirical data collected during two practicum projects in 3rd grade classes at Stord in 2014 and 2015, the experiences of pre-service teachers as pedagogical improvisers will be analyzed.

Data will be analyzed through the lenses of Educational Design Research (EDR), showing the progression of the RPI model between two iterations of data collection realized one year apart. Results will point at a move from Rehearsing Pedagogical Improvisation as the result of an initiative taken by the researcher, to a deeper level of improvisation, namely, one which is induced by the Pre-service teachers themselves.

Oded Ben-Horin

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

A sample of the resulting training exercises, inspired by a variety of jazz music pedagogical practices now adapted to the context of classroom improvisation, and which are aimed towards offering a body of knowledge which may contribute towards the professionalization of pedagogical improvisation, will be exemplified and discussed. These range from exercises inspired by mainstream jazz learning methods, to those inspired by "free" improvisation exercises which were developed and implemented during the presenter's teaching of that subject in various Music Therapy educational programs.

Keywords: Improvisation, Rehearsing, Pre-service teacher, jazz

References:

Alterhaug, B. (2004). Improvisation on a triple theme: Creativity, Jazz Improvisation and Communication, in *Studia Musicologica Norwegica*, vol. 30.

Biesta, G. J. J. (2013). *The beautiful risk of education*. Boulder and London: Paradigm Publishers.

DeZutter, S. (2011). Professional improvisation and teacher education: Opening the conversation. In R. K. Sawyer (Ed.), *Structure and improvisation in creative teaching* (pp. 27-50). New York: Cambridge University Press.

McKenney, S. & Reeves, T. (2012). *Conducting Educational Design Research*. London: Routledge.

Oded Ben-Horin is Associate Professor of Music at Stord\Haugesund University College. He leads the EU project "Implementing Creative Strategies into Science Teaching (CREAT-IT)" in Italy, UK, Greece, Serbia, Belgium, and Norway, as well as the "SkyLight: a Global Science Opera" project (International Year of Light 2015/UNESCO). He is a composer/vocalist in the European Economic Area project "Write a Science Opera (WASO)". Oded is a PhD candidate within the "Improvisation in Teacher Education" project. His focus of musical activity is the meeting points of inquiry within science and art. He teaches vocal improvisation, ear training, and music theory at the University of Bergen.

Laura Ellestad

Ph.D. candidate, Norwegian Academy of Music

Norwegian Folk Fiddle in North American Contexts

This project will investigate performance practices among Norwegian immigrant traditional fiddlers in North America during the period between 1900 and 1970. In their new homeland, Norwegian immigrant fiddlers responded to unfamiliar cultural contexts by finding various ways to adapt their performance practices.

While some fiddlers established venues for performance, competition, and the informal exchange of traditional bygdedans tunes, others played an influential role in the rise of a new, creolized Norwegian-American "old-time" music.

Performances of bygdedans music in the context of competitions ("kappleiks") arranged by a national organization for Hardanger fiddlers, Hardanger Violinist Forbundet af Amerika, will be a central focus in this project. In addition, performance practices associated with the Norwegian-American old-time music tradition will be examined.

This tradition, which became immensely popular during the first decades of the 20th century, existed parallel to the kappleiks, largely in its own domain, yet a considerable amount of contact also took place between the two spheres. Finally, I will study these performance practices from a contemporary performer's perspective, using my position as a performer of traditional Hardanger fiddle music to investigate, recreate, and renew bygdedans and old-time traditions from this period.

The main ethnographic setting for this study is the American Upper Midwest, a region which includes the states of Minnesota, Wisconsin, Iowa, and North and South Dakota.

Oral presentation, Tuesday 24.11 at 16.45 in GSS Feedback respondents: Sigbjørn Apeland (UiB), Tom Solomon (UiB)

Investigating Performance Practices among Norwegian-American Fiddlers, 1900–1970: Artistic Research Strategies

My PhD project investigates performance practices among Norwegian immigrant traditional fiddlers in the American Upper Midwest during the period between 1900 and 1970. During this period, Norwegian immigrant fiddlers responded to unfamiliar cultural contexts by finding various ways to adapt their performance practices. While some fiddlers established venues for performance, competition, and the informal exchange of traditional bygdedans music, others played an influential role in the rise of a new, creolized Norwegian-American "old-time" music, performing at house parties, commercial barn dances, and old-time fiddle contests.

In my project, I will employ artistic research as a method to investigate these performance practices. This presentation will discuss the project's preliminary artistic research strategy, with reference to artistic research methodologies as outlined by Henk Borgdorff and Kathleen Coessens et al.

Laura Ellestad

Ph.D. candidate, Norwegian Academy of Music

In the context of this project, I anticipate that artistic research will take place in the intersection between two fields of action: historical/archival research and artistic practice. In the field of artistic practice, I use my position as a performer of traditional Hardanger fiddle music to investigate, recreate, and renew bygdedans and old-time traditions from this period. In the field of historical/archival research, I will do case studies of historical performers, as well as create a database to store information about repertoire, performers, and significant events.

Key Questions: How can artistic research be used as a method to investigate performance practices for bygdedans and Norwegian-American old-time music in the American Upper Midwest during the period between 1900 and 1970? How can I use my performance practice to investigate the meaning of expatriatism for musicians?

Keywords: artistic research, performance practice, music in diaspora, Norwegian folk music

Recommended reading:

Bordgorff, Henk. "The Debate on Research in the Arts." 2007. Accessed September 30, 2015. http://upers.kuleuven.be/sites/upers.kuleuven.be/files/page/files/2007_1_2.pdf

Coessens, Kathleen, Crispin, Darla, and Douglas, Ann. *The Artistic Turn: A Manifesto*. Ghent: Leuven University Press, 2009.

Laura Ellestad plays traditional Hardanger fiddle music from Valdres, Norway. She holds a bachelor's degree from the Ole Bull Academy (2012) and a master's degree from the Norwegian Academy of Music (2014). She has studied with some of the foremost Hardanger fiddlers in Norway, including Tore Bolstad, Jan Beitohaugen Granli, and Håkon Høgemo.

Laura grew up in Calgary, Canada. She received the Hardanger Fiddle Association of America's Ole Bull Scholarship in 2005, and in 2009 she received Torleiv Bolstads minnestipend. In 2014 she became the first North American Hardanger fiddler to advance to the elite A class at Landskapleiken. She is currently a PhD research fellow at the Norwegian Academy of Music.

Tuesday at 20.00: Jam session

Venue: "Ad fontes" - student pub of the Faculty of Humanities

Address: Sydnes plass 7 (near Sydneshaugen skole)

If you like, you can meet Olav at 19.45 outside the iron gate of the Grieg Academy/Nygård skole and we can walk up there together.

Bring your (primarely acoustic) instrument, your voice, sheet music, songs etc., as well as money for drinks etc.

Wednesday at 19.00: GRS dinner

Restaurant: Zafran - persian food

Address: Nygårdsdsgaten 53 (5 min. walk form the Grieg Academy)

If you like, you can meet Olav at 18.50 outside the iron gate of the Grieg Academy/Nygård skole and we can walk over there together.

Thursday at 19.00:

Concert at Håkonshallen

In connection with the conference "Exploring the Middle Ages", hosted by the Faculty of Humanities at the University of Bergen, course participants are invited to attend a concert with the french medieval ensemble "Coclio" in the "Håkonshallen" - the medieval banqueting hall of Bergen, near Bryggen.

The previously announced **reception** afterwards might be cancelled for our part (due to our great number of participants) - more info will be given on Thursday.



Audun Sannes Jonassen

PhD candidate, University of Bergen

Oral presentation, Wednesday 25.11 at 10.45 in BC:520

Feedback respondents: Jill Halstead (UiB), Kristian Evjen (UiS)

Reconstructing the Work in Absence of the 'Original': Tveitt and Alnæs as Challenges to Critical Edition

When evaluating sources for new critical editions, full scores have been considered as more important than the parts. This is good editorial practice in many cases as the parts often were written by a 'scribe' or 'copyist', which normally was a person other than the composer. Often, the parts used as performance material contained up to several layers of annotations by musicians using the parts for their performances. These annotations can be emendations (changes in articulations, dynamics, durations etc.), which eventually might lead to substantial diversions. This also raises the question which of the elements in the musical scores that are in accordance with the composer's intentions and which elements that belong to the musicians artistic interpretation of the work. Accordingly, the editor's task is to 'clean up' these so-called 'contaminations' in the parts by bringing those into closest possible correspondence with the composer's autograph score, which is normally considered the authoritative source conveying the composer's intentions in its 'purest' state.

In my paper I will present examples from two Norwegian composers, which represent some of the most challenging methodological issues in critical music editing: What happens, when the score is lost, and only the parts have survived? This is the case in many of the works by Geirr Tveitt (1908-1981): Since his personal archive of scores and letters was destroyed by a fire in 1970, many of his major compositions had to be reconstructed on the base of surviving parts and recordings, kept in the archives of libraries and orchestras. Another case I'd like to present is the First symphony of Eyvind Alnæs (1872-1932): the autograph manuscript of the first movement has been revised so many times that a completely new score was created. The original version survived only through the parts. This opens for the possibility of creating a new full score from the parts which represents an alternative original. This again raises a principal discussion on the hierarchy of the sources, and the evaluation of their aesthetical and musical quality.

Taking the presentation of excerpts from selected works by these Norwegian composers as a point of departure, I will discuss some practical editorial and more profound music-philological issues raised by these case studies. My claim is, that in some instances it might not even be an error but even counter-productive to disregard the importance of the parts when we are in search of an authoritative source closest to the composer's final intentions of the work.

Recommended reading:

Bjarte Engeset (2011): "Johan Svendsen (1840–1911) – Nytt liv til eit musikalsk livsverk", in *Studia Musicologica Norvegica*. <<https://www.idunn.no/smn/2011/01/art11>> [accessed 09 Nov. 2015]

Paul Badura-Skoda (2012): "Should We Play A[??] or A# in Beethoven's "Hammerklavier" Sonata, Opus 106?", in *Questia*. <<https://www.questia.com/library/journal/1G1-290191847/should-we-play-a-or-a-in-beethoven-s-hammerklavier>> [accessed 09 Nov. 15]

Norman del Mar (1983): *Anatomy of the orchestra*. University of California Press, p. 36-66.

Friederike Wildschütz

Artistic Research candidate, University of Stavanger

The Voice of the Piano - Performing early 20th century Lieder with Arnold Schönberg's "Das Buch der hängenden Gärten" as central work

In my project, I want to explore the pianist's role in Arnold Schönberg's "Das Buch der hängenden Gärten" (The Book of the Hanging Gardens), Op. 15 in context of other German Lieder from the early 20th century.

In three concerts, I oppose this work with other Lieder by Arnold Schönberg, other Lieder with texts by Stefan George, and Lieder by other composers from the same time. Setting the work in different contexts and focusing on different aspects, I expect to get a better understanding of this repertoire and develop possible strategies for practicing and performing it as a pianist.

Interpreting and communicating the union of words and music in Lieder is one of the most important aspects of a Lied pianist's work. Through in-depth analysis of the poetry and the music, together with artistic experimentation on the piano, I hope to enhance my ability to communicate this repertoire to an audience. In addition, I want to contribute to new insights on the work's performance tradition by studying recordings and written sources.

Though the idea of expressing poetry in the accompaniment of Lieder is not new, research and performances concentrate mainly on Lieder from the 19th century, especially those by Schubert, Schumann, Brahms and Wolf. Tremendous developments in the composition of Lieder in the early 20th century make this period especially interesting. Due to new compositional techniques and aesthetics, interpretation models for earlier Lieder might no longer be sufficient.

Schönberg's Opus 15 was selected for this project as it is the most important song cycle of the time. I hope to contribute to both giving other performers new insights and making this repertoire better known to a larger audience.

Friederike Wildschütz

Artistic Research candidate, University of Stavanger

Key text presentation, Wednesday 25.11 at 11.30 in BC:520 Feedback respondents: Arnulf Mattes (UiB), Åsmund Espeland (HSH)

Aylish Eileen Kerrigan: Arnold Schoenberg's Opus 15: "Das Buch der hängenden Gärten" in context: The singer's perspective (chapter 4)

Kerrigan's dissertation focuses on the singer's role in the interpretation of op. 15. My presentation centers on the fourth chapter of her book, a pedagogical survey in which she explores technical and textual challenges of this work. I will discuss where her understanding of the work differs from my own, how her perspective is significant for my own work and how our findings complement each other.

Reference:

Kerrigan, A. E. (2011). Arnold Schoenberg's Opus 15: "Das Buch der hängenden Gärten" in context: the singer's perspective/Aylish Eileen Kerrigan. Frankfurt am Main, Peter Lang. Chapter 4: Pedagogical Study of Opus 15, pp. 53-82.

Friederike Wildschütz is currently a fellow in the Norwegian Artistic Research Programme. She studied piano with Professor Gerlinde Otto at Hochschule für Musik FRANZ LISZT Weimar, where she obtained a pedagogic and artistic diploma. In addition to studying solo and chamber music repertoire, she has been interested in Lieder since she started Liedbegleitung with Professor Karl-Peter Kammerlander as a subsidiary subject in Weimar in 2005. During her master and postgraduate studies with Professor Erling R. Eriksen at the Department of Music and Dance, University of Stavanger, she studied German, Nordic and Russian Lieder in addition to focusing on solo repertoire from the 19th century. Before her fellowship, she worked as an accompanist for singers and young talents at the University of Stavanger. She has accompanied masterclasses of renowned singers and is a much sought-after chamber music partner.

Bodil Kvernenes Nørsett

Working on a PhD proposal, Ansgar University College

Assessing popular vocal music performance in higher music education

(Short and preliminary design for planned PhD project)

The field of assessment is one of the key topics in music education. Assessment on performance has been scrutinized in several studies in the western music education field. To a large extent, these studies are considering classical music, or instrumental music. In Norway, a large work is done on assessment and music in elementary and high school (Vinge 2014, Rui 2010). After searching through books and articles on the field, I do not find much work done on assessment of popular music in the higher music education institutions. Harald Jørgensen address that the field of popular music is fertile ground due to assessment (Jørgensen 2009). I will pick up the task, as I, in my daily work, feel that I could have a firmer platform of research to stand upon when we assess and grade students mainly within the popular music field.

Research question

My research question is twofold: *What is assessed in an vocal popular music exam performance and how is this used in the singers education?*

I want to investigate the assessment of popular vocal music performance as it is performed in higher music education institutions in the nordic countries.

As far as I know, there are at least five higher music educational institutions that educates vocal performers within the popular music field in Norway.

I would like to go nordic and see how they use assessment in popular vocal music performance in Denmark (Jysk Musikonservatorium), Sweden (Academy of music and drama in Gothenburg) and Finland (Sibelius Academy in Helsinki).

Methods

A survey pilot project is done in the University of Agder and Ansgar University College in Kristiansand. Further methods will be surveys and qualitative interviews of students and short and preliminary PhD design for educators.

Theoretical framework

Within a broader pedagogical framework of constructivism (Colwell & Webster 2011), McPherson & Schubert (2004) have made a broad introduction to performance assessment issues. I will draw upon theories from their work, and from Martin Fautley theories on the same area (2010). I will also look to theories on musical development and theories around motivation and learning.

Bodil Kvernenes Nørsett work as a rythmical song pedagogue and assistant professor in music at Ansgar University College in Kristiansand. She is also a freelance singer, and the conductor of three choirs in the region. She has contributed scholarly with chapters in the books *Fra forsakelse til feelgood* (Repstad og Trysnes 2013), *Sanselig religion* (Repstad, Løvland og Tønnessen 2013) and the anthology *Forankring og fornyelse Ansgarskolen 1913-2013* (Schuff, Salvesen og Hagelia 2013).

Bodil Kvernenes Nørsett

Working on a PhD proposal, Ansgar University College

Oral presentation, Wednesday 25.11 at 13.00 in BC:520

Feedback respondents: Jill Halstead (UiB), Elizabeth Oltedal (HVO)

A pilot study on popular vocal music assessment

(presented at the Pan European Voice Organisation Conference Conference in Firenze in august 2015)

The present pilot study investigates assessment of vocal performance in higher music education, i.e. the expectations of the assessment, and the utilization of the vocabulary describing the assessed qualities of performance in popular vocal music.

The study will investigate the vocal students' assumed criteria for performance assessment and, furthermore, their criteria will be correlated with those of the assessors.

Research question: Which assessment criteria do the students expect salient in an examination of a vocal performance in popular music?

Method and analysis: Vocal students (n=26) and assessors (n=4) from two higher music education institutions in Kristiansand, Southern Norway answered a questionnaire one month before their exam performance. The answers were thematically analyzed.

Discussion: The study shows that the students expect communication as the most salient assessment criteria among many. This correlates with the criteria of the assessors. Reducing the discrepancy in students' assumed examination criteria, and actual criteria of assessors, may be useful to improve quality in education in vocal music performance. If communication is a salient criteria, how do we teach this in the higher popular music educations? To proceed the project, I would like to investigate further the assessment practice on vocal performance in higher popular music education in Scandinavia.

Literature:

Fautley, Martin: Assessment in music education (2010). Oxford University Press, Oxford

Jørgensen, Harald (2009): Research into higher music education: An overview from a quality improvement perspective. Novus, Oslo

McPherson, Gary E., Schubert, Emery (2004) Measuring performance enhancement in music I: Williamson, Aaron (red) (2004): Musical excellence – Strategies and techniques to enhance performance. Oxford University Press, London

Papageorgi, Ioulia & Welch, Graham (2014) Advanced Musical Performance: Investigations in higher education learning. Ashgate Publishing Limited, Surrey

Swanwick, Keith (2011): Musical development: Revisiting a generic theory in Colwell, Richard and Webster, Peter R., editors (2011): MENC Handbook of research on music learning Volume 1: Strategies, Oxford University Press, New York

Rui, Espen (2010): Vurdering i hovedinstrument. Hvordan begrunner lærere karakterer de setter for hovedinstrumentfremføringer? Masteroppgave i musikkpedagogikk, Norges Musikkhøgskole.

Vinge, John (2014): Vurdering i musikkfag. En deskriptiv, analytisk studie av musikk læreres vurderingspraksis i ungdomsskolen. PhD-avhandling, Norges Musikkhøgskole, Oslo

A study of improvisational practices in teaching and musical performance

The theme for this PhD-project is to study improvisational practices among musicians, teachers and teacher students. An important aim is to investigate what characterizes improvisation within performance, teaching and teacher education by using terms related to improvisation, such as interaction and vocabulary, and study how they occur and influence each other in improvisational processes. The theoretical framework of the study is sociocultural theory, and improvisation is considered as part of cultural and social contexts.

The PhD is article-based and build on an ethnographic research strategy, using participatory observation and stimulated recall interviews as key methods. The PhD-project is connected to the research project IMTE (Improvisation in teacher education: Curricula and practice in dynamic interplay), run by The University College of Stord/Haugesund.

Oral presentation (with Synnøve Kvile and Kari Holdhus, both HSH) Wednesday 25.11 at 13.45 in BC:520

Feedback respondents: Tiri B. Schei (HiB), Steinar Sætre (UiB)

Teacher Agency and Teacher Improvisation in Music Education

Keywords: teacher agency, teacher improvisation, music teacher practice

Introduction: In this paper we discuss to what extent the concept and practices of teacher agency and teacher improvisation share a temporal dimension involving elements of past, present and future, and to what extent these dimensions can serve as a point of departure for a discussion on teacher practices in music education.

Method: Our empiric material consists of interviews, observations and field notes of student music teachers and professional music teachers in lower secondary school, community culture school and higher education. The study is part of the NFR project Improvisation in Teacher Education at Stord/Haugesund University College.

Analysis and Results: By investigating how our informants improvise as music teachers, it became clear for us that their way of improvising is closely connected to their values, ideals, knowledge and background. Their understanding of the present context and how they perceive themselves as teachers also emerge as characteristics of their improvisational practices. Our findings resonate with the term "agency", which is explained as "a configuration of influences from the past, orientations towards the future and engagement with the present" (Biesta, Priestley & Robinson, 2012, p.3-4). Biesta and Tedder (2006) refer to Emirbayer and Mische's description of the iterational, the projective and the practical-evaluative dimension of agency. The iterational dimension represents "the selective reactivation by actors of past patterns of thought and action, routinely incorporated in practical activity" (Biesta & Tedder, 2006, p. 12).

Åsmund Espeland

PhD candidate, Stord/Haugesund University College

The projective element emphasizes reformulation of actions "in relation to the actors fears, hopes and desire for the future" (ibid), whereas the practical-evaluative element focuses on the present, stressing the actor's judgment and actions in specific situations.

In improvisational processes, the present is emphasized through the focus on teaching as improvisational performance (Sawyer, 2004), but the past and future is also relevant for an improviser, e.g represented by Paul Berliner's descriptions on preparation and practice (1994).

Discussion: A strong element in improvisation is the repertoire of the improviser. One of our findings is that three repertoire categories are clearly affecting the teachers' improvisation; their care-repertoire, their knowledge-repertoire and their leader-repertoire. By connecting these categories with theory of agency and improvisation we would like to discuss and reflect on how student music teachers and professional music teachers practices are related to the past, present and future of persons and relations within a context of improvisational teaching.

References:

Berliner, P. F. (1994). *Thinking in jazz: The infinite art of improvisation*. University of Chicago Press.

Biesta, G., & Tedder, M. (2006). How is agency possible? Towards an ecological understanding of agency-as-achievement. *Learning Lives: Learning, Identity, and Agency in the Life Course*.

Priestley, M., Biesta, G. J. J., & Robinson, S. (2012, April). Understanding teacher agency: The importance of relationships. In *Annual Meeting of the American Educational Research Association*, Vancouver, Canada (pp. 13-17).

Sawyer, R. K. (2004). Creative teaching: Collaborative discussion as disciplined improvisation. *Educational researcher*, 33(2), 12-20.

Åsmund Espeland is a PhD student at Stord/Haugesund University College, where he was appointed assistant professor in January 2007, teaching guitar, ensemble, music theory and music didactics. He was the project leader for the Music Teacher Training programme at SHUC 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.

Kari Holdhus is associate professor at Stord Haugesund University College, and connected to the research program Culture and creativity pedagogies. She is chair of the master study Creative subjects and learning processes at SHUC.

Synnøve Kvile is as assistant professor and head of the Music Teacher Training programme at Stord/Haugesund University College. She teaches music pedagogy and didactics, research methods and theories and supervises bachelor theses.

Kristian Thunestvedt Evjen

Artistic Research candidate, University of Stavanger

Modernism in Norwegian – interpretation of Finn Mortensen's piano music in an international perspective

The Norwegian composer Finn Mortensen (1922-1983) was one of the leading figures in turning away from the nationalistic tendencies that had predominately influenced Norwegian composers in the past, instead turning his focus towards the most modern musical styles and techniques internationally at the time. As a result, many contemporary and later performers and critics have regarded his music as purely theoretical constructions, overlooking the expressive and aesthetic possibilities this music contains.

In my project, I intend to study and perform the piano works of Finn Mortensen together with the music that inspired him and influenced the direction his compositional processes took. This way, I hope to be able to draw parallels to Mortensen's music, and explore how these influence the interpretation.

This project will also require a deep study of not only the music I will perform, but also the performance traditions and the aesthetic and philosophical ideas behind the music. I will therefore study numerous written sources as well as recordings that could influence the view on and performance of Mortensen's music.

It is my goal to get a deeper understanding of Mortensen's compositions and their musical context, and in that way find a plausible foundation on which to base performances of this music. This, I hope, will help to overcome the common constructivist view of his music, and lead to more interest in the expressive and aesthetic possibilities.

Literature:

Elef Nesheim: Modernismens døråpner i Norge: Finn Mortensens musikk i lys av etterkrigsmodernismen (NMH, 2001)

Arnold Schönberg : Theory of Harmony (Faber and Faber, London, 1978)

Paul Hindemith: Craft of musical composition (Schott & co., Ltd., London, 1945)

Oral project presentation, Wednesday 25.11 at 14.45 in BC:520 Feedback respondents: Ricardo Odriozola (UiB), Laura Ellestad (NMH)

Kristian Evjen studied piano, chamber music and accompaniment with a master's degree from the Department of Music, NTNU and the Department of Music and Dance, University of Stavanger, where he studied with, among others, Håkon Austbø and Håvard Gimse. He is specialized in the interpretation of 20th century music, and has particularly attracted attention with performances of Olivier Messiaens piano music. He is also active as a chamber musician, accompanist and teacher. He is currently a research fellow in the Norwegian Artistic Research Programme.

Tom Eide Osa

PhD candidate, University of Bergen

Music performance as aesthetic practices

I investigate knowledge in music performance by analysing instruction and teaching in ensembles conducted by experts. The theoretical framework is ideas taken from Austrian philosopher Ludwig Wittgenstein's philosophy of art and knowledge, and how these are interpreted and continued in Norwegian philosopher Kjell S. Johannessen's writings on aesthetic practice.

The main research question is: What ways of playing constitute aesthetic practices? Specified research questions are: What ways of playing are appreciated, desirable and promoted? What ways of playing are unwanted, ignored or actively eradicated? I have conducted structured observation with video in three music practices: A singer teaching Norwegian vocal folk music as an example of traditional music; a violinist instructing a classical string orchestra, playing among others music by Elgar and Grieg, as an example of western art music; and a big band playing American standards, among others in the style of the Count Basie Orchestra, as an example of jazz/popular music.

Wittgenstein's influence in aesthetics has typically been the application of his texts on topics such as meaning as use, rule-following, language-games and family resemblance. Two among several comprehensions of aesthetics, identified in Wittgenstein's works by Johannessen, are basis for my interest. The first is to draw attention to the use of verbal language in direct encounters with works of art. The second concerns clarifying such language embedded in different types of aesthetic practices, the results are descriptions of the use of words (grammar). In my analysis, however, the end objectives are not the use of verbal language in music performance practices, but rather sounding ways of playing and singing, constituting the performance practices.

Wittgenstein relocated the domain of aesthetics from essentialist reflection on art and the beautiful, detached from direct meetings with artistic expressions, towards looking at how verbal language is used in aesthetic basic situations, "...on the enormously complicated situation in which the aesthetic expression [word] has a place, in which the expression [word] itself has a negligible place," as Wittgenstein put it in 1938 (LCA, 1.5). In my fieldwork studies in music performance practices, my interest is further distanced from the traditional aesthetic interest aimed at essence, via an interest in language in dealings with art, to a diversity of ostensive definitions of exemplary ways of playing.

Tom Eide Osa is Associate Professor in music education at The Grieg Academy, University of Bergen. Research interests: Knowledge in music performance, aesthetics, epistemology, Ludwig Wittgenstein, music performance education. Member of Research group for Wittgenstein-related studies (University of Bergen) and GAME – The Grieg Academy Music Education research group (Bergen University College). Publications: <www.cristin.no>

Tom Eide Osa

PhD candidate, University of Bergen

Written presentation, Wednesday 25.11 at 15.30 in BC:520

Feedback respondents: Simon Gilbertson (UiB), Per Dahl (UiS)

The presentation will be conducted in Norwegian

Kvalitativ audiovisuell analyse av musikalske praksiser

Nøkkelord: Kunnskap i musikkutøving, metodologi, strukturert observasjon, audiovisuell analyse, spillemåter

Ph.d.-arbeidet *Utøvende musikk som estetiske praksiser* gir eksempler på kunnskap i musikkutøving. Jeg har gjennomført strukturert feltobservasjon med videoopptak i tre paradigmatisk musikalske praksiser: Berit Opheim som underviser i vokal folkemusikk; Jan Bjøranger som leder strykeensemblet 1B1; og Frank Brodahl som leder storbandet Nordvest Big Band. Denne teksten er utkast til metodekapittelet i avhandlingen: 'Kapittel 5 Feltarbeid og analyser', der jeg diskuterer utforming, gjennomføring og analyser knyttet til den empiriske delen av avhandlingen. Et premiss, en beveggrunn og en hypotese som blir utprøvd i ph.d.-avhandlingen, hentet fra Wittgenstein, er at det er tette sammenhenger mellom innhold og metode. Om vi skal forstå hvordan noe er, kan forståelsen og kunnskapen komme i stand ved å undersøke hvordan det formidles og iverksettes. Jeg prøver å beskrive kunnskap i musikalske praksiser gjennom å se på instruksjon og undervisning. Kunnskap i musikkutøving artikulere seg primært nonverbalt, i form av klingende sang og spill og gester. Teksten diskuterer hvordan estetisk og praktisk kunnskap i musikkutøving i form av måter å spille og syng på kan identifiseres, analyseres og beskrives, med utgangspunkt i kvalitativ audiovisuell analyse, Wittgensteins filosofi, og det empiriske materialet.

Litteratur:

Holstein, J. A. & Gubrium, J. F. (2003). Revisiting the Relationship Between Participant Observation and Interviewing. I Holstein, J. A. & Gubrium, J. F., *Inside Interviewing*. Thousand Oaks: Sage.

Knoblauch, H., Schnettler, B., Raab, J. & Soeffner, H-G (Red.) (2009). *Video Analysis: Methodology and Methods. Qualitative Audiovisual Data Analysis in Sociology*. Frankfurt am Main: Peter Lang.

Knoblauch, H. (2008). Videografi: Å tolke samhandling i kontekst. I *Sosiologi i dag*, 38(2), 7- 24.

Wittgenstein, Ludwig (1996 [1938]). *Lectures and Conversations on Aesthetics, Psychology and Religious Belief*. Oxford: Blackwell.

Wittgenstein, Ludwig (2009 [1953]) *Philosophische Untersuchungen / Philosophical Investigations* (rev. 4. utgave). Oxford: Wiley-Blackwell.



GRS SUMMER SCHOOL 2016

Beyond communication? Musical challenges in a society of transformation

Bergen University College, 7th - 10th June 2016

Welcome to the GRS summer school 2016, to be hosted by the Bergen University College between June 7th and 10th 2016! The course will include lectures, panel discussions, workshops, performances and social events.

The theme of the course is "Beyond Communication? Musical challenges in a transforming society" and aims to raise questions as to the changing role of music in contemporary society through dialogue between various music disciplines.

Confirmed speakers include:

Professor **Nicholas Cook** (Cambridge University, UK)

Professor **Tia DeNora** (University of Exeter, UK)

Professor **Lauri Väkevä** (Sibelius Academy, Finland).

Papers and presentations are invited on a range of topics including but not restricted to

Musical encounters: Towards social and intercultural perspectives on music

Music's uses and powers in social and cultural life

Music in virtual and digital spaces

Music in institutions: challenges and change

Abstract submission deadline: **March 1st 2016**

See the GRS website for details:

<http://www.uib.no/rs/grieg>

Abstract submission adress:

Olav.Tveitane@uib.no

GRIEG RESEARCH SCHOOL INTERDISCIPLINARY MUSIC STUDIES

UiB

UiS

HSH

HiB

HVO

The GRS held its first meeting in December 2010 and since then has worked to enhance music research within its host institutions.

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 (University of Stavanger, Høgskulen Stord/Haugesund, Høgskolen I Bergen, Høgskulen I Volda).

Over the last four 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.

We aim to build a strong and inspiring academic foundation for candidates, researchers and supervisors within the host institutions and beyond.