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MONDAY JUNE 18TH
Day-view

11.00-13.00    Registration and Lunch

13.00-13.15    Opening and Welcome    Lille Konsertsal
Jill Halstead and Per Dahl

13.15-14.45    Lina Navickaité-Martinelli    Lille Konsertsal
The Performer, the Music and the Others: New Types of Knowledge of a Practicing Musician
Chair: Per Dahl    (Discussion 30 mins)

14.45-15.00    Coffee Break

15.00-16.30    Tiri Bergesen Schei    Room 5115
Phronesis and Music Education
Chair: Magne Espeland    (Discussion 30 mins)

16.30-16.45    Coffee Break

16.45-18.15    Candidate Presentations    Room 1301
See pages 20-29 for abstracts and more info
EVENING RECEPTION

All participants of our autumn course are invited to join our **Evening Reception** in the Canteen.

We will provide drinks, nibbles and some music for you to enjoy. You are also free to bring your own instrument. Maybe it will turn into a jam-session?

*See page 30 for City Map or use the QR-link.*

When: 18.30  
Where: Canteen  
*Bjergsted 1, 4007 Stavanger*
Through the course of music history, the cultural and professional role and function of the music performer has been perceived in various ways, and this process is an ongoing one. The ‘job’ of a performer hardly ever consisted of mere music playing, but particularly nowadays it encompasses a number of private and public, musical and extra-musical variables. Performers have their own personality and inclinations; they are exposed to different forms of education and influences; they develop certain technical and stylistic abilities; they find certain repertoires more suitable than others; they confront themselves with composers and their requests/indications; they have to take into account social demands to given repertoires; intentionally or not, they develop a public persona; finally, they create various media interfaces that allow the audience to access all the previously-listed features. Each of these variables produce several different (yet inter-related) discourses that make ‘performance’ and ‘performer’ extremely complex and dynamic concepts.

The aim of this lecture is to demonstrate the musical, cultural and social functions attributed to classical music performers, as well as the importance of ‘polyfunctionality’ to the modern performer’s activities. The changing realities of the musical performer’s work and the functions attributed to them in the nowadays’ culture (from the intellectual artistic researchers to the entrepreneurs of their own activity, from music pedagogues to the mystified stage stars, etc.), as well as the features (both personal and professional) and knowledge, necessary for performing these functions, shall be analyzed and discussed. The analysis of the diverse activities of music performers and their modern discourses, the media in which the performers’ polyfunctionality is manifested, and performers’ signifying practices in various social and cultural circumstances is possible by borrowing the tools from musicology, social semiotics and cultural studies.

Recommended Reading

Lina Navickaitė-Martinelli holds a PhD in musicology from the University of Helsinki and currently is Associate Professor and Senior Researcher at the Lithuanian Academy of Music and Theatre, Head of the Musicologists’ Section at the Lithuanian Composers’ Union. Editor of several academic collections, Navickaitė-Martinelli has presented numerous conference papers and has published scientific articles in international journals and article collections. Her books A Suite of Conversations: 32 Interviews and Essays on the Art of Music Performance and Piano Performance in a Semiotic Key: Society, Musical Canon and Novel Discourses have been awarded as the best Lithuanian musicological works of 2010 and 2014 for innovative research of music performance. She focuses her research on various aspects of the music performance phenomenon, mainly approaching performance from the semiotic and sociological perspective. Navickaitė-Martinelli is the founder and co-ordinator of the LMTA Hub of Artistic Research and Performance Studies (HARPS).

Key Questions
1. What are the new types of knowledge and practices that contribute to the notion of ‘polyfunctionality’ in the modern performers’ work?
2. What representations and self-representations do musical performers put into action while interacting with social and cultural contexts, and how are these related to different types of performer-listener communication processes as well as to the consumption and marketing of current performance practices?

Chair: Per Dahl
Phronesis and music education

How does the music teacher know what to say to Jean, 17, who cries during the song lesson? How does a choir director inspire optimism and joy in a choir struggling with a difficult piece? How does an academic supervisor stimulate confidence and effort in a candidate who lacks self-confidence?

Emotional and relational barriers often prevent learners and performers from manifesting their competencies and potentials. It is the task of the music educator to find ways to support learning and liberate creative potential in performers. But educational theory, research knowledge and teaching traditions can never take a teacher, a coach or a performer all the way, can never provide a prefabricated solution to the individual learners’ particular problem. Aristotle’s concept of phronesis, usually translated as practical wisdom, denotes a kind of knowledge that, after many years of experience, allows a teacher, coach or performer to sense what may be suitable goals and devise the means to fulfil them, in praxis situations, characterized by social interaction. Aristotle termed phronesis an “intellectual virtue”, the development of which depends on experience and individual character development. A virtue can be defined as an acquired disposition to do what is good. A *phronimos* is a virtuous person, characterized by perceptivity, flexibility and creativity manifested in concrete action. Aristotle’s insights are reflected in Kierkegaard’s observations on what it takes to be a helper: In order to help someone effectively, one must understand what he understands, in the way he understands it. If not, one’s own understanding, however correct, scientific and wonderful, will be of no help. These philosophers are exploring the core of what it means to be a teacher. In my presentation, I will involve a third philosophical voice, that of Michel Foucault, who pointed out that in order to develop the ability to do what is good, a person needs to take “ethical care of the self”.

Recommended Reading

Tiri Bergesen Schei is Professor (Dr. Art.) in Music Education at Western Norway University of Applied Sciences (HVL), Centre for Arts, Culture and Communication. Schei coordinates the master's program in music education. She is currently responsible for the research education course Theory of Science, Ethics and Academic Text Work in the PhD-program Bildung and pedagogical Practices at HVL. Core fields of interest are topics related to identity formation and vocal expression, the relationship between the audible body and the phenomenology of being heard. Schei chairs the research group Voice InFormation. She also does research in kindergarten education.


Key Questions
1. Identify experiences from your own professional practice similar to the three examples in the abstract. In what consist the challenges of these situations?
2. How do you solve such problems, and how have your solution strategies evolved with experience?
TUESDAY JUNE 19TH

Day-view

08.30-09.00 Coffee/tea

09.00-10.15 Christophe de Bezenac Room 5115

Perceptually-informed music-making and a musically-informed study of interacting minds: Aesthetic and bio-psychosocial conceptualisations.

Chair: Simon Gilbertson (Discussion 30 mins)

10.15-10.30 Coffee Break

10.30-12.30 Senior Researcher Presentations Room 5115

See pages 20-29 for abstracts and more info

12.30-13.30 Lunch

13.30-14.45 Wolfgang Schmid Room 5115

Learning in vivo – about practitioner knowledge, learning as social participation, and becoming a reflective music therapy practitioner

Chair: Jill Halstead (Discussion 30 mins)

14.45-15.00 Coffee Break

15.00-15.45 Candidate Presentation Room 1301

See pages 20-29 for abstracts and more info

15.45-16.00 Coffee Break

16.00-17.30 Supervision Seminar Room 5115
CONFERENCE DINNER

All participants of our Summer Course are welcome to join our Conference Dinner at the gallery of Ramsland.

Please sign up for this dinner during our Conference registration on Monday.

When: 19.30
Where: Ramsland Gallery
       Bjergsted Terrasse 8, 4007 Stavanger

http://link.uib.no/grsdinner18
Perceptually-informed music-making and a musically-informed study of interacting minds: Aesthetic and bio-psychosocial conceptualisations

In this presentation I will discuss my multi-disciplinary work on blurring the boundaries between self and other through music-making and how this reflects psychological processes in early development which are necessary for psychological well-being.

While distinguishing between the actions and physical boundaries of self and other (non-self) is usually straightforward there are contexts in which such differentiation is challenging. For example, self-other ambiguity may occur when actions of others are similar or complementary to those of the self. Even in the absence of such situational challenges, individuals experiencing hallucinations have difficulties with this distinction, often experiencing thoughts or actions of self as belonging to other agents.

We will explore the role of ambiguity in music (including my own) and aesthetic experience, more generally, and its links to self-other differentiation. A key proposal is that engagement in contexts that challenge distinctions between self and other allow reality-testing skills to be developed. Attunement in early caregiver-infant interactions is framed as inherently ambiguous with potential to impact on vulnerability to psychosis. But to what extent can early-acquired perceptual skills be developed in later life and what conditions are necessary to bring about such development? Using music-making as a case in point, I postulate that engagement in intricate joint-actions that blurs causal boundaries can contribute to the continued development of an adaptive sense of self and other essential to healthy social functioning.

This may explain the function and emergence of social behaviours/conventions across cultures related to the temporal arts. Increased insight into the role of ambiguity may enhance our understanding of mechanisms underlying ‘self-disorders’ such as schizophrenia and eventually extend the range of social and arts-based therapeutic possibilities.

Recommended Reading
INVITED SPEAKER

Christophe de Bezenac

Room 5115
Tuesday June 19th
09.00-10.15

Christophe de Bézenac is a researcher in cognitive neuroscience at the University of Liverpool with a particular interest in the dynamics of social interaction in mental health and illness. His PhD research examined the neural correlates of ambiguity in self-other agency in relation to hallucination proneness using fMRI. Following previous studies at the Conservatoire de Strasbourg, ethnomusicological research in Indonesia, and a first PhD in music, he is a cultural fellow at the University of Leeds (conducting and facilitating arts-science collaboration) and has lectured in performance and composition at a number of higher education institutions whilst actively involved in the European jazz and digital art scenes.

Key Questions
1. What is ambiguity and how do we response to it?
2. What role does it play in music and aesthetic experience?
3. How does a sense of self-other develop?
4. Is it malleable, and under what conditions?
5. How can music (and other temporal arts) contribute to maintaining mental health?

Chair: Simon Gilbertson
Learning in vivo – about practitioner knowledge, learning as social participation, and becoming a reflective music therapy practitioner

My professional identity as a music therapist deeply roots in and is nurtured by continuous music performance- and music therapy-practice. This in turn informs my practice, as well as my research, lectures, and the development of theory. It guides my collaborations with clients and colleagues from music therapy, and other disciplines.

Examples out of music therapy practice with people and their families, confronted with life changing events and conditions, will be the reference point for this keynote, aiming to explore potentials, challenges, means and limitations of practitioner knowledge from the perspective of a musician and music therapist.

- When the improvised singing of a woman with profound loss of memory after a brain surgery becomes the leading activity for her rehabilitation process (Schmid, 2016),
- when improvising to the breathing pattern of a man in coma makes mutual contact and interaction with him possible (Schmid, 2017),
- when health-musicking (Stige, 2012) with people becomes the primary source for the generation of knowledge:

How can this affect and contribute to the understanding and development of music therapy practice, research and education?

How can this inform the personal and professional development of music therapy practitioners, and contribute to their continuous professional development?

I will mainly refer to two concepts in this keynote: Firstly, the one of learning as social participation by the French sociologist Etienne Wenger (1998; 2014). In his social theory of learning and the concept of communities of practice, Wenger (1998, 5) outlines four dimensions, deeply interconnected and mutually defining each other: learning as doing (practice), learning as belonging (community), learning as becoming (identity), learning as experience (meaning). And secondly, Christopher Johns conceptualizations on becoming a reflective practitioner in health care (2009), with a perspective on learning through experience and gaining new insights or changed perceptions of self and practice in a cyclical, iterative process of doing, documentation, evaluation, and doing again.

Discussing Wenger’s and John’s perspectives with respect to the conference’s topic, an understanding of practitioner knowledge as active, social, embodied, entrusted, aesthetic, negotiated, and reflective process of participation within a community of music therapy-practice becomes apparent.

The tensions inherent in the interplay of doing, belonging, becoming, experiencing and reflecting need to be continuously negotiated and balanced by the participants of the community of practice, to form and reform music therapy practice, research and education.
INVITED SPEAKER

Wolfgang Schmid

Room 5115
Tuesday June 19th
13.30-14.45

Wolfgang Schmid is a musician and music therapist. He is Associate Professor for Music Therapy at the Grieg Academy, Faculty of Fine Art, Music and Design, University of Bergen, and works with people in end-of-life-care at the Sunniva Centre for Palliative Care at Haraldsplass Deaconess Hospital in Bergen.

He has extensive experience as a music therapist in intensive and palliative care, in both institutional and home-based settings. Within the last 20 years his genuine interest as music therapy practitioner and researcher is still on the multi-perspective and collaborative work with people confronted with life changing events and conditions, and their music.

Recommended Reading


Key Questions

1. How can practitioner knowledge affect and contribute to the understanding and development of music therapy practice, research and education?
2. How can practitioner knowledge inform the personal and professional development of music therapy practitioners, and contribute to their continuous professional development?
3. How can this promote the further development of music therapy as a distinct profession within health care services?

Chair: Jill Halstead

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WEDNESDAY JUNE 20TH
Day-view

09.00-09.30  
Coffee/tea

09.30-11.00  
Anthony Gritten  
Room 5115  
Dismantling the Demands of Performing  
Chair: Tom Solomon

11.00-11.15  
Coffee Break

11.15-12.00  
ART@CREATIONS  
Room 5115  
See pages 20-29 for abstracts and more info  
Chair: Tiri B. Schei

12.00-13.00  
Lunch

13.00-13.45  
Candidate Presentation  
Room 1301  
See pages 20-29 for abstracts and more info

13.45-14.00  
Coffee Break

14.00-15.00  
Summary session  
Room 1301  
Moderators: Jill Halstead and Per Dahl

15.00  
Summer Course is closed!
Dismantling the Demands of Performing

My starting point is as follows. It is unclear to what extent the demands to which the performer feels herself bound when practicing, as relayed by the guardians of performance (teachers, audience members, critics), remain active and binding when she is performing live. My argument is as follows. Within the epistemic passage from practicing to performing, from green room to footlights, there is a dismantling of the demands binding the performer to the work, and these same demands come to provide, not a potentially traumatic diversion of her energy, but a source of creative energy for her artistic intentions. I will use Debussy’s piano piece La Plus que Lente (1910) for many of my examples. My argument proceeds as follows. Sections 2 and 3 are about how the performer apprehends demands: through listening and through the body. Sections 4 and 5 are about the discourse of demands, including aspects of the performer’s psychology. Section 6 addresses some misunderstandings about demands. Sections 7 and 8 are about the performer’s pragmatism: how she takes advantage of demands.

Recommended Reading
Key Questions

1. What is the function of the demands / constraints placed upon the performer by her teacher and by the work?

2. Is it true that “Without concentrated listening, the fingers, arms, back, and feet may as well be blocks of wood.” (Roberts 1996)?

3. What is the most pragmatic way of configuring the epistemic relationship between practicing and performing?

Chair: Tom Solomon
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Day-view

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Becoming LittleBigMusicCreators

Keywords: creative music making, video games, music education

There is an increased interest in and focus on the use of video games in music education practices and research. The main focus of music educators and researchers seems to have been largely on game-based learning and on progressive games aiming at motivating players’ development of certain game specific musical skills, such as learning how to play a musical instrument within a fun context. However, in my doctoral research, Musical Gameplay, that this presentation reports, the main focus is on open-ended sandbox games characterized by players’ freedom to create within the frames of the game context.

In this research I address modes of LittleBigPlanet gameplay as forms of virtual music making within and for video games. Drawing on music education theory, game studies, and interdisciplinary digital media scholarship (Mäyrä 2008, Gee 2007), I have investigated the game’s design and model of play, create, and share, and players’ thoughts on music making and learning in this realm. The focus of this presentation is on gamers’ fluid transition from player to creator of music.

Grounded in ethnographic research of virtual worlds (see for instance Miller 2012) - including participant observation of gameplay and forum activities, computer mediated communication in and around the game, as well as published media—this presentation aims at enhancing our understanding of music making in and for virtual worlds while documenting gamers construction of agency and forms of gamer musician identities that emerge and manifest in this realm.

The research results that I show in this presentation is on how players smoothly moves from being players of a game product to creators of new musical content, showing aspects of contemporary amateur musicianship within the context of new media that may have implications for music education theory and practice in our increasingly technologically mediated world.

Senior Researcher Respondent: Magne Espeland
Peer Respondent: Rosanna Mead
Chair: Simon Gilbertson

References
Beyond music and musicians? Conceptualising music education in the Finnish healthcare system

Keywords: Music education; Wellbeing; Hospitals; Practitioner knowledge; Holistic model of health

The idea that musicians and music educators may contribute to bedside care with music practices in hospital settings is not new. What may nevertheless come as a pleasant surprise to many scholars and practitioners is that music education has recently been included among other disciplines in the field of music, health, and wellbeing in the current political programme of the Finnish government. This public commitment to promoting art and culture for wellbeing draws upon Article 27 of the UN Universal Declaration of Human Rights, several human rights conventions, and the Finnish Constitution.

In this paper I will discuss the research I am conducting as part of my doctoral studies. The purpose of this interdisciplinary study, which will be part of my dissertation by publication, is to discuss music education research and practice in the Finnish healthcare system, particularly in hospitals. When a music practitioner, who is often a freelancer, or another kind of professional from outside of the healthcare system enters a hospital, he or she must consider a number of philosophical, practical, and ethical aspects of the work done in this setting. In this presentation, I will address questions such as: Are the concepts and practices of music education transforming, and if so, how? What will happen to the key concepts of music education, such as learning and teaching, when they are brought into the highly interdisciplinary healthcare field? What kind of practical competence and knowledge do hospital musicians need?

At the end of the day the music practitioner packs his or her instruments, puts on a coat and walks out through the sliding doors of the hospital. Life in the wards goes on for their many children, families, people with cancer and patients at the end of their lives. It can be argued that music educational practices in hospital settings can be justified from the standpoint of a holistic social model (or indeed, several models) of health and well-being. The research methodology, which builds upon critical reflexivity and the search for a culture-sensitive paradigm, is designed to open up a window for exploring concepts of holistic well-being, embodiment, and hybrid professionalism.

Senior Researcher Respondent: Jill Halstead
Peer Respondent: Rosanna Mead
Chair: Simon Gilbertson

References
Session overview

Butler’s use of performativity recognizes identity-formation as a process “instituted in an exterior space through a stylized repetition of acts”. Such doings are “both intentional and performative” in the “construction of meaning”, broadening out the moment as “ritual”, where “ritual is a condensed historicity”. Performativity of improvised music therefore, is identity-formation based on the act of playing music in ways which somehow utilize improvisational approaches. By integrating levels of group identity and collectiveness into this thinking, as well as looking at national/regional scenes, local communities/trends and the vernacular, we arrive at analytical models where performance practices and aesthetic choices are affected by- as well as effect on constructions of musical identity.

Two decades earlier, Barthes suggested that individuality is provided by default; by the grace of being individual bodies. He emphasizes however, that we do not necessarily have the insight and skill to express the self through any means of originality. Barthes distinguishes between geno-voice (body) and pheno-voice (cultural values), effectively setting up a binary between voice as sound, instrument, movement and text, and the means to mediate this in a performative context. Voice as self in other words is both a conflict and a union between bodily substance and cultural context.

This panel wants to engage in this dialogue exemplified by levels of free improvisation. In fact, few genres engage voice through performativity as vividly as forms of free improvisation do (free jazz, free music, improvised music etc.); where the formation of idiosyncratic voice is at the core of self-image, external mediation and hierarchical standing within both community and commerciality.

Identity, freedom and the construction of voice (P.F.Fadnes)

To begin understanding ideologies of free and relevant thinking around the perception of individual freedom, we need to view free as a multifaceted conceptual construction; challenging cultural, political, and aesthetic restrictions on how subjects (chose or are allowed to) interact with the world. Forms of such interaction can be heard in the performativity of freely improvised music. Performativity of free is therefore not just about breaking musical norms and idiomatic restrictions, but a deep-rooted- and ideologically based desire to interact (unhindered/uncensored) with whoever are prepared to engage.

Although ideologies of free might have political, philosophical or conceptual foundations, the analysis of its relation to the musical output and a mediated voice is often based on generalisations and clichés, or the often-steadfast claim that one can hear levels of freedom based on the music’s proximity to mainstream conventions. Therefore, through engaging in improvisational freedom as a conscious construction along the lines of performance techniques, approaches and concepts, we start demystifying its impact as something more than ‘merely’ ideals, and see how concepts of
freedom cater for both performance desires as well as aesthetic output-goals and listening needs – from identity formation to aesthetic impact.

The contribution to this panel therefore, is attempting to steer away from generalisations and see what the construction of free voices actually means to its perpetrators.

Idiosyncrasy in the Improvising ‘Voice’ (A. Fairhall)
The use of extended instrumental techniques and non-conventional means of sound production has become a mainstay of free improvised music, and may fulfil several functions; it is a means to contribute to improvised ensemble discourse without imposing the harmonic codes that fixed pitches, played cleanly, may imply; it points to an interest in timbre and texture as parameters equal to the conventionally-valued parameters of harmony, melody and rhythm; it continues an intertextual dialogue with those musics – including free jazz, avant-garde classical music and non-Western musics – which are often of interest to free improvisers; it manifests what Derek Bailey termed the ‘Instrumental impulse’ in improvised music; and it helps facilitate the development of an idiosyncratic improvising ‘voice’. The latter point – the possibility of a recognisable musical identity – may seem to counter the emphasis on spontaneity that characterises much discourse around free improvisation. However, in the most accomplished players, the developed improvising voice is a highly flexible and polysemic phenomenon, able to function in a variety of ensemble and cultural contexts, and always pointing to the possibility of musical discovery, even if spontaneity can never be absolute. This contribution to the panel will address the value of idiosyncratic technique in improvised music and defend the notion of an improvising ‘voice’

Dr Petter Frost Fadnes
Frost Fadnes is a Norwegian improviser and saxophone player with a background from the Leeds scene. With a parallel career in performance and academia, Frost Fadnes’ research interest is focused on improvisational thinking within a practical context, specifically looking at improvisational processes through musical performance. He has published on a wide range of performance related topics, such as jazz collectives, cultural factories, jazz for young people and improvisational pedagogy. Frost Fadnes is Associate Professor 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. Frost Fadnes performs regularly with The Geordie Approach, Mole, Brink and Kitchen Orchestra, and is currently undertaking post-doc research on improvised music.

Dr Adam Fairhall
Fairhall is a jazz pianist, improviser and music academic based near Manchester, England. He has released five albums as leader or co-leader on the SLAM, Bruce’s Fingers and EfPi labels, to widespread critical acclaim (including an Album of the Year accolade by American website Bird is the Worm for his 2012 album The Imaginary Delta). He has been interviewed for the Wire and Jazzwise, has received frequent BBC Radio airplay, and a programme dedicated to his work was broadcast on Concertzender (Dutch radio) in 2014. He currently holds a part time post as Senior Lecturer in Popular Music at Manchester Metropolitan University.

Chair: Per Dahl
"Soundpainting, the art of multidisciplinary live-composition", my professional artistic experience with this language and its application in the world of teaching and pedagogy university. In this presentation I will speak about some recent performances – including projects with children and professional artists - and I will introduce the audience to the language through a small workshop.

The syntax of the sign language is who-what-how-when and for the soundpainter why? For instances you can sign Whole Group - Long Tone - Very Soft - Enter Slowly. Or Group Two – Play Can’t Play 5 – With Movement. The ensemble signed interpret these gestures and choose to perform according to the encoded signs. The basic philosophy of Soundpainting such as “There are no mistakes”, “Never stop unless signed to do so” and “Don’t sneak in don’t sneak out”.

There are many types of gestures, some indicating specific material to be performed as well as others indicating specific styles, genres, aleatoric concepts, improvisations, disciplines, stage positions, costumes, props, among many others. The gestures are grouped in two basic categories: Sculpting gestures and Function signals. These are further broken down into six subcategories: Identifiers, Content, Modifiers, Go gestures, Modes and Palettes. This gives the soundpainter the opportunities to live-compose utilizing the gestures to create the compositions in any way they desire. The soundpainter composes with what happens in the moment, whether expected or not. The ability to compose with what happens in the moment, in real time, is what is required in order to attain a high level of fluency in Soundpainting.

A Soundpainter is a real-time composer using Soundpainting language to initiate specific performance parameters and then composes with the response form the players to create live compositions. Soundpainting is the universal multidisciplinary live composing sign language for musicians, actors, dancers, and visual artists. It was created in 1974 by Walter Thompson. Presently the language comprises more than 1500 gestures that are signed by the Soundpainter (composer) to indicate the type of material desired of the performers. The creation of the composition is realized, by the Soundpainter, through the parameters of each set of signed gestures.

References
Music in Acute Hospital Ward Environments for Patients with Dementia – an ethnographic study

This presentation describes my ethnographic research and explores links between music, ward culture and wellbeing. More specifically it is concerned with the interaction between the aesthetic environment within hospital wards for older adults, and agitation on the part of service users. The research takes a grounded theory approach through a triangulation of methods; participant observations, interviews, focus groups and reflective logs. In line with current best practice in dementia care, my research adopts a person-centred approach; I aim to push the boundaries of existing approaches within the traditional medical model of dementia and focus more on the wellbeing of the person with dementia (personhood).

The data analysis so far shows the musical affordances that are produced through live music performances within hospital wards; the interactions between musical and para-musical matters (Stige et al 2010) and how music ‘helps’ (Ansdell 2014) in real time and in ward spaces. Particular attention is paid to the ward soundscape, looking at the dynamic arrangement of the sound order in wards and how sounds of all kinds afford and get incorporated into shifting states. I describe how a focus on soundscape draws attention to ‘asylum-seeking’ practices (DeNora 2013) of cultural ‘refurnishing’ and ‘removal’ within the ward. I also examine the concept of community within the hospital wards, how this is created and how a sense of musical-connectedness is developed through the live music and through what we might speak of as the musicians’ emotional intelligence.

The research takes a wide-lens approach, setting music in the context of sound and in the context of health environments. The longer-term aim of the research will be to develop recommendations for music’s use within hospital wards for patients with dementia, and to offer information about acute ward culture for ethnographers, community musicians and music therapists.

Senior Researcher Respondent: Wolfgang Schmid
Peer Respondent: Taru-Anneli Koivisto
Chair: Jill Halstead

References
The European Commission’s Horizon2020 project “Developing an Engaging Science Classroom (CREATIONS)” has been implemented in Europe since Oct. 2015. Its mandate is to implement engaging science teaching scenarios based on interdisciplinary art and science approaches, evaluate these, and propose a roadmap to the Commission regarding future implementation of this approach in European schools. Western Norway University of Applied Sciences (HVL), the Norwegian project partner, is responsible for implementation and evaluation of creative teaching scenarios in Norwegian and international schools. Being in essence a science education project, it is beyond the CREATIONS project’s scope to explore the artistic process and product within this framework. Furthermore, the artistic quality of science communication materials must be strengthened in a project which has science as its core and which is dependent on quality dissemination towards its stakeholders. These facts created the need for ART@CREATIONS. ART@CREATIONS aims to produce knowledge about artistic inquiry in the CREATIONS framework. Artists, scientists, and master students are creating 3 multi-disciplinary (music, dance, video, animation) artworks in dialogue with international scientific organizations. Funded by UH nettVest 2017-2018, it includes the following consortium: HVL, UiS, UiB, HiVO.

During this presentation, the project’s conceptual framework will be presented, followed by a video performance of two of the project’s artworks:

“Liebe Radioaktive Damen und Herren” is a composition by P. Stergiopoulos and O. Ben-Horin, based on the letter by Wolfgang Pauli in which he postulated the Neutrino particle. Performers: Bettina Smith (UiS, mezzosoprano), Stein Inge Brækhus (UiS, drums), dance students (UiS, choreography by Hagit Yakira), Petros Stergiopoulos (EA, Greece, flute and keyboards), Pepe Anima (HiVO master student, animation in playback).

“The Big Bang” is an arrangement of J.S. Bach’s Prelude in C Major. A lyric inspired by Stephen Hawking’s “Brief History of Time” is set to Bach’s composition. Performers: Bettina Smith (UiS, mezzosoprano), Tor Yttredal (UiS, saxophone), Jakub A. (student at UiS, baritone), Stein Inge Brækhus (UiS, drums), dance students (UiS, choreography by Hagit Yakira), Einar Rottingen (UiB, piano), Petros Stergiopoulos (EA, flute), Mariya Karpinets (student at UiS, oboe), Frode Hammersland (HVL, bass), Pepe Anima (HiVO, animation), MITAKA software.

Chair: Tiri B. Schei
Longitudinal analysis of music education on executive functions in primary school children

Keywords: Music, intelligence, executive functions, far transfer, creative cognition, digital education

Background: Research on the effects of music education on cognitive abilities has generated increasing interest across the scientific community. Nonetheless, longitudinal studies investigating the effects of structured music education on cognitive sub-functions are still rare. Prime candidates for investigating a relationship between academic achievement and music education appear to be executive functions such as planning, working memory and inhibition.

Method: 147 primary school children, $M_{\text{age}} = 6.4$ years, SD=.65 were followed for 2.5 years. Participants were randomised into four groups: two music intervention groups, one active visual arts group and a no arts control group. Neuropsychological tests assessed verbal intelligence and executive functions. Additionally, a national pupil monitor provided data on academic performance.

Results: Children in the visual arts group perform better on visuospatial memory tasks as compared to the three other conditions. However, the test scores on inhibition, planning and verbal intelligence increased significantly in the two music groups over time as compared to the visual art and no arts controls. Mediation analysis with executive functions and verbal IQ as mediator for academic performance have shown a possible far transfer effect from executive sub-function to academic performance scores.

Discussion: The present results indicate a positive influence of long-term music education on cognitive abilities such as inhibition and planning. Of note, following a two-and-a-half year long visual arts program significantly improves scores on a visuospatial memory task. All results combined, this study supports a far transfer effect from music education to academic achievement mediated by executive sub-functions.

Senior Researcher Respondent: Simon Gilbertson
Peer Respondent: Sigrid Jordal Havre
Chair: Tom Solomon

References
TRANSPORTATION

Getting around in Stavanger is quite easy. The city offers convenient public transportation, and short distances make it easy to get around by walking or biking. Since the UiS Bjergsted campus is centrally placed, all of GRS’ activity is close to each other.

Public transport
All public transport in Stavanger are part of the same ticket and price system, operated by Kolumbus. Tickets sold are valid for local buses as some system.

All of our events (including the Conference dinner) are all close and in walking distance.

A prepaid single ticket valid for 60 minutes costs NOK 35.

Download the app Kolumbus Billett for up-to-date travel info and suggested travel routes.

FOOD

GRS covers the following for all participants:
• Coffee/tea and fruit all days.
• Free lunch during our registration (served from 11.30).
• Evening Reception Monday at 18.30. Drinks and nibbles.

For lunch Tuesday/Wednesday, please order in advance or during registration. You can also bring your own lunch if you wish to do so.
VENUES

Lille Konsertsal
Building: Conservatory Main Building
Address: Bjergsted 1

Room 1301
Building: Conservatory Main Building
Address: Bjergsted 1

Room 5115
Building: Blokk 5
Address: Bjergsted Terrasse 5

Ramsland Galleriet
Building: Blokk 8
Address: Bjergsted Terrasse 8
# LIST OF PARTICIPANTS

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Institution</th>
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<td>Christophe de Bezenac</td>
<td>Invited Speaker</td>
<td>University of Liverpool</td>
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<td>Wolfgang Schmid</td>
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<td>Tor Yttredal</td>
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**We want your feedback!**

We encourage every participant of our course to give feedback on your experience of our event. The feedback gives us an opportunity to improve and adapt to the needs of research communities, both nationally and internationally.

http://link.uib.no/grsform
Knowing Music -

Cross disciplinary dialog
Musical Knowing

Dialogue on epistemologies
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.

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.

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

Scientific Advisory Board
- Jill Halstead, University of Bergen
- Magne Espeland, Western Norway University of Applied Sciences
- Tiri B. Schei, Western Norway University of Applied Sciences
- Per Dahl, University of Stavanger
- Brynjulf Stige, University of Bergen
- Simon Gilbertson, University of Bergen
- Thomas Solomon, University of Bergen
- Kjetil Møster, University of Bergen (candidate representative)
WELCOME TO OUR AUTUMN COURSE 2018

Knowing Music - Musical Knowing: Cross disciplinary dialogue on epistemologies

Dates: October 23rd – 26th, 2018
Location: NTNU, Trondheim

We welcome participation from any active researchers and musicians, particularly those working in fields such as musicology, music education, music therapy and artistic research.

Invited Speakers
- Dr. Sylvia Nannyona-Tamusuza - Makerere University, Uganda
- Prof. Mark Grimshaw-Aagaard - Aalborg University
- Prof. Jill Halstead - University of Bergen
- Dr. Torill Vist - University of Stavanger
- Dr. Stuart Wood - Guildhall School of Music and Drama
- Prof. Anne Margrete Fiskvik - NTNU, Trondheim

Credits awarded
3 ECTS Active participation*
5 ECTS Active participation and an additional approved written assignment

Important Dates
- Abstract submission deadline: September 9th
- Registration opens: June 20th (closes October 10th)

*full attendance and approved presentation
GRIEG RESEARCH SCHOOL
INTERDISCIPLINARY MUSIC STUDIES
UiB   UiS   HVL   HVO