

# Grieg Research School

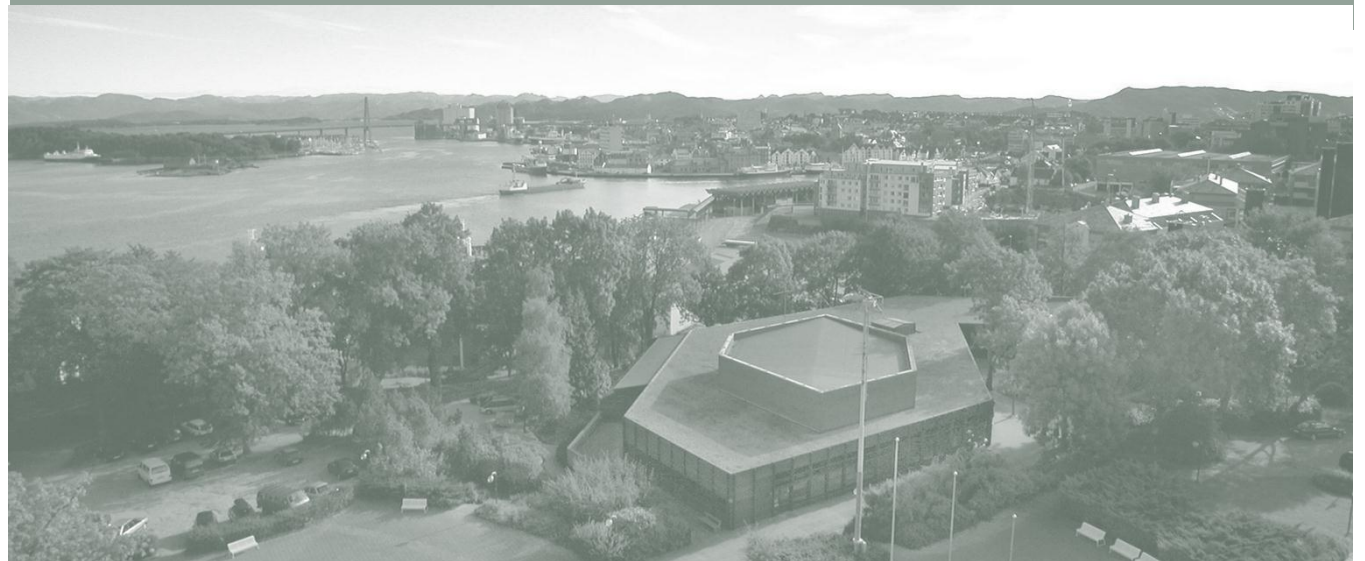
Interdisciplinary Music Studies

## BOOK of ABSTRACTS

Communication in

Music, Arts, Therapy and Education Practices

University of Stavanger, 11<sup>th</sup>-14<sup>th</sup> March 2014



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## Lost in translation? Some remarks on ontology, epistemology and communication in music

**Dr. philos. Per Dahl** (b. 1952) was educated at the University of Trondheim, Norway (musicology, philosophy and psychology), and has been working in Stavanger since 1979 (Music Conservatoire, now Department of Music and Dance). He has been consultant to The Norwegian Institute of Recorded Sound, Stavanger, since its opening in 1985. After finishing his dissertation at the University of Stavanger in 2006 (Title: *Jeg elsker Dig! Lytterens argument. Grammofoninnspillinger av Edvard Griegs opus 5 nr.3.*) he has written two books: "Anvendt musikkestetikk. En innføring" (2008) and "Verkanalysen som fortolkningsarena" (2011). He is now leader of a research group on Practitioner Knowledge in Music and Dance at the University of Stavanger.

### Abstract

Can music be translated? We accept that a text can be translated from one language to another, but can a music work be translated from one set of musical expressions to another? And what is lost in translation? To these questions music theorists have given different answers. I will take the listener's perspective and point out some answers that might surprise, going against the general consensus. In doing so, it will be clear that an answer to these questions depends on the concept of music used in the discourse. Focusing on the ontological dimension of a music work, it seems plausible to say that music is untranslatable. But for a listener the musical experience is much more than identifying the sounding object as a music work. The listener's interpretation is an intentional act opening the communicative potential in music.

In this lecture I will start with some utterances on the untranslatability of music, split the arguments into ontological and epistemological perspectives, and give some examples of situations where music can be said to be translated. Before giving my answer to the question: Can music be translated? I will present a model of communication with a focus on interpretation, a basic element in our relation to both language and music. What makes this an interesting communication model is its insistence on the necessity of reflecting upon the difference between sign and expression, between the sign as element in the object of understanding and expression as element in the intersubjective context of understanding.

### Recommended readings

Dahl, Per (2008). Skriftlighetens vekst og fall i klassisk musikk. *Studia Musicologica Norvegica* 34: 51-67.

A shorter English version: The Rise and Fall of Literacy in Classical Music. *Fontes Artis Musicae*. Jan-Mar2009, Vol. 56 Issue 1, p66-76. 11p.

Wednesday 0900-1030

## Keynote 2 Wolfgang Fuhrmann

### What exactly is music communicating?

**Wolfgang Fuhrmann** graduated at the University of Vienna with a Ph. D. thesis on „Herz und Stimme. Innerlichkeit, Affekt und Gesang im Mittelalter“ (Heart and voice. Interiority, affect and singing in the Middle Ages). In 2010, Fuhrmann has finished a large-scale study as „Habilitationsschrift“ at Bern about „Haydn und sein Publikum. Die Veröffentlichung eines Komponisten ca. 1750–1815“ (Haydn and his Audience. The Publication of a Composer, c. 1750–1815). Currently (starting April 2013) he is working at Humboldt University, Berlin, but will return in April to the University of Vienna. His most recent publication is a book on Wagner's leitmotifs, co-authored by his wife, Melanie Wald-Fuhrmann.

#### Abstract

Any musical person – be it a musician, a musicologist or just a listener – meditating on the title of this lecture may feel prone to reformulate it as “What, by all means, is music *not* communicating?” For music's possibilities for the production of meaning seem well-nigh inexhaustible. It can signify life style as well as mystical ecstasy, it can produce a sense of community and serve to enhance war and conflict, it can symbolize the universe or create a world of its own, and it can be listened to as representing not only acoustical, but optical phenomena as well as invisible inner feelings. Of such a bewildering variety of meanings, how can we draw any conclusions? To clear the path, it seems necessary first to draw a fundamental distinction along the lines Heinrich Bessler suggested many years ago: between music as collective action or practice (“Umgangsmusik”) and music as performed for listeners (“Darbietungsmusik”). Second, we must draw another distinction between music used as a sign – much in the way anything else may be used as a sign, also – and the meanings produced by music with its own (admittedly historically and culturally widely diverse) means. Third, it will be my central thesis that music's essential way of communication lies in its ability to *move* – in every sense of the word.

#### Recommended readings

Fuhrmann, Wolfgang (2011). Toward a Theory of Socio-Musical Systems: Reflections on Niklas Luhmann's Challenge to Music Sociology. *Acta Musicologica* LXXXIII 1/2011 (135-160).

## Keynote 3 Magne Espeland & Lars Ole Bonde

### Communication in music listening practices: Who communicates when, with whom and about what?

#### **Magne Espeland**

Magne Espeland is professor in Music and Education at Stord/Haugesund University College (HSH) in western Norway. Specialities are curriculum studies, research methodology for music and arts education and project leadership. His current activities include leading the research activities in a 3 year NRC project (2012-2015) "Improvisation in Teacher Education". His research in music education and creativity has focused on creative and compositional processes in the classroom within the fields of music listening and composition. He has published and given talks internationally in these fields since 1987 (BJME) and finished his PhD on the study of compositional processes as discourse and interaction at Denmark Pedagogical University in 2005.

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

#### **Abstract**

This double keynote discusses music listening practices in two different disciplines, music therapy and music education. Both disciplines focus on the *listener* in the connected communicative processes, but differently: In music therapy, therapeutic music listening takes place in many different ways - in individual or group formats, with or without imagery and expressive art work - aiming at helping the client(s) listen to him/herself with the music as the medium and the therapist as mediator. In music education, educational music listening also has taken, and takes place in a multitude of different ways, - as music appreciation strategies with focus on analysis or interpretation, or more interactive approaches focusing on expression, experience and understanding - aiming at musical and aesthetical Bildung.

Two music listening methodologies for different disciplinary practices – Music in Use (MiB) for education, Guided Imagery and Music (GIM) for therapy – will illustrate our discussion about potentials as well as dilemmas with regard to the questions highlighted in the title of this keynote.

#### **Recommended readings**

- Bonde, L.O. (2009) Musik og menneske. Introduktion til musikpsykologi. København: Samfundslitteratur (Kap. 10 Musiklytning) eventuelt også Kap 13.
- Bonde, L.O. (2010). Music as support and challenge. In: *Jahrbuch Musiktherapie Bd. 6, Imaginationen in der Musiktherapie*. Wiesbaden: Reichert Verlag: 89-118.
- Espeland, M. (2010). A century of music listening in schools: Toward practices resonating with cultural psychology?. I Barrett, M. S. (Ed.) *A Cultural Psychology of Music Education*. Oxford: Oxford University Press.

## Keynote 4 Henriette Thune

### Communication in music in light of Bakhtin's aesthetic object: Selected adaptations in Sophie Calle's *Take Care of Yourself* (2007)

**Henriette Thune** (ph.d.), University of Stavanger, in 2012 defended her thesis 'Mikhail Bakhtin's aesthetic object - Adaptation analysis of Sara Stridsberg's novel *The Dream Faculty* and its theatre adaptation *Valerie Jean Solanas will be President of America*'. Thune operationalizes Mikhail Bakhtin's concept of the aesthetic object (ca. 1924) and develops a method for analyzing the relation between aesthetic form and meaning production - also understood as ideology. Since 2006 Thune has several times yearly presented papers on Bakhtin, intermediality, adaptation, aesthetics and gender internationally. The last year she has explored her method's potential for understanding illness experiences and quality development in higher education.

#### **Abstract**

Focusing on the listener in a communication process is a complex matter. First, it involves taking into account that every listener necessarily has a subjective and untranslatable experience of what is communicated. Second, it involves realizing that there is no such thing as a pure monoperceptual experience of any medium; listening, like contemplating a text, a painting, a sculpture or a piece of architecture, is always multiperceptual. Third, it takes understanding that every single experience of a given work depends on the unique ideologically complex situated positions of the artist, the artistic work and the listener in question.

In this talk I will discuss whether Mikhail Bakhtin's concept of the aesthetic object (ca. 1924) and my model for aesthetic analysis based on it, may be useful to better understand how meaning in music is always produced and dynamically exists in a meeting between different ideologically situated positions and must thus be analyzed and made sense of in accordance with this.

My discussion will draw upon theory from my PhD thesis and selected musical examples from Sophie Calle's art work *Take care of yourself* from the 2007 Venice Biennale. Calle's piece is named after the last line of the break-up e-mail her ex left her, and that she thereafter distributed to 107 women asking them to help her examine, analyze, interpret and perform it, based on their skills, talents and professions. I will present a few selected musical examples with the aim of discussing how adaptation of a given aesthetic work demonstrates how meaning production is always subjective and depends on different ideologically situated positions.

#### **Recommended readings**

Thune, Henriette: Chapter I.1 Definition of the Aesthetic Object, pp. 29-41 in Mikhail Bakhtin's Aesthetic Object - Adaptation analysis of Sara Stridsberg's novel *The Dream Faculty* and its theatre adaptation *Valerie Jean Solanas will be President of America*, UiS, 2012.

Bruhn, Jørgen: Now a Major Soundtrack!—Madness, Music, and Ideology in *Shutter Island* Adaptation (2013) 6 (3): 320-337 first published online July 25, 2013.

Thursday 1315-1445

## Keynote 5 Nils Henrik Asheim

### Multimodality as communicative and artistic strategy

**Nils Henrik Asheim** (b.1960) is prolific both as a composer and a performer. For his output which includes theatrical, vocal and instrumental music as well as site-specific installations, he has been awarded several prizes. As a performer, Asheim is known as an innovative improviser on church organ and has twice received the Norwegian Grammy award (Spellemannsprisen). Since 1991 Asheim has lived in Stavanger, Norway, where he is known as founding father of Tou Scene, a multi-disciplinary arts space in a former brewery. His current engagement is as organist of Stavanger Concert Hall.

#### Abstract

My occupation and vocation has always been to create sound. As I am adding visual, theatrical and textual elements, it still comes down this first aim: to convey the music, the work, the sound. So why even mixing in other art forms?

I think it originates in two basic experiences: music happens in a given space - and music is part of a greater storytelling.

The space: It was when I started putting on events in an abandoned brewery, that I learned how the performance of music can be coloured by the context, how easily different genres of music can meet and how various art forms may work together, either planned or incidentally, between a few random brick walls.

My work in this field is mostly not about creating the perfect Gesamtkunstwerk, but acting as a curator and creator of meeting points. Not trying to create the perfect synthesis (which doesn't exist) but acknowledging the existence of parallel worlds that have connections. That's where both deep knowledge and playfulness come in. And once in a while, the unavoidable clash of cultures.

I will present examples from my recent work on programming for the organ of Stavanger Concert hall. Organ poetry - machines of broken instruments - electric organ battles - inside organ film - audience votes on programming - organ nightclub - visuals on organ wall - dance, voices, sounds of birds. Re-composing Bach. The list goes on.

The use of visual, textual and theatrical elements has been essential in building a large audience for this instrument. So yes, this is a communicative strategy. But it is valid because it is also an artistic strategy. Briefly, it is about telling stories that need to be told.

#### Recommended listening / readings:

"Mazurka / remaking Chopin": <https://itunes.apple.com/nz/album/mazurka-remaking-chopin/id399133328>

"19.march 2004, Oslo Cathedral": <https://itunes.apple.com/nz/album/19-march-2004-oslo-cathedral/id297976195>

"Broken Line": <https://itunes.apple.com/no/album/broken-line/id297893845?l=nb>

Nils Henrik Asheim's website: <http://www.nilshenrikasheim.no/>

Vimeo page of the Stavanger Concert Hall Organ: <https://vimeo.com/stavangerorgel>



Friday 0900-1030

## Keynote 6 Daniel Leech-Wilkinson

### The dreadful implications of early recordings

**Daniel Leech-Wilkinson** studied at the Royal College of Music, King's College London and Clare College, Cambridge, becoming first a medievalist and then, since c. 2000, specialising in the implications of early recordings, especially in relation to music psychology and ontology. He led research projects within the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM, 2004-9) and the Centre for Musical Performance as Creative Practice (2009-14). Books include *The Modern Invention of Medieval Music* (Cambridge, 2002), *The Changing Sound of Music* (CHARM, 2009) and, with Helen Prior, *Music and Shape* (OUP, forthcoming).

#### Abstract

The performance of western classical music is surrounded by obligations: to the composer, to the work, to tradition. None of these has a plausible ethical or historical basis. The composer is (usually long) dead and cannot be harmed; the composer's intentions are unknowable; his expectations are unknown until the invention of sound recording; recordings document changes in performance style so great that the very notion of what is 'musical' is revealed as historically contingent. In this context the notion of a 'work' is meaningless since nothing but the notes remain unchanged, and recordings show that the notes can sound very different and therefore generate very different meanings in the minds of listeners. Tradition is clearly a fantasy. Recordings show that there is no tradition: everything fundamental to musical character and meaning changes over time. There are therefore only two obligations on the performer: to do no harm, and to be powerfully persuasive.

And yet, the imaginary obligations on performers are ruthlessly policed – by teachers, adjudicators, critics, agents, promoters, producers, and ultimately by performers themselves – enforcing conformity, preventing musicians from discovering their creativity. Performers who try to escape their imagined obligations are denied work. It is no wonder that in this situation performers of western classical music become ill with anxiety lest they make a mistake or fail to adopt correct style.

This talk probes the nature of the classical music state and asks what could follow from a revolution.

#### Recommended readings

Leech-Wilkinson, Daniel (2012) 'Compositions, Scores, Performances, Meanings', *Music Theory Online* 18/1.  
<http://mtosmt.org/issues/mto.12.18.1/mto.12.18.1.leech-wilkinson.php>



## Keynote 7 Beatrice Allegranti & Jill Halstead

### Where's the Body?

### Entangled communication between music, dance and film

**Dr Beatrice Allegranti** is Reader in Dance Movement Psychotherapy and Director of the Centre for Arts Therapies Research at the University of Roehampton. Her international experience encompasses choreography and filmmaking as well as clinical practice and supervision. Beatrice's feminist research investigates the boundaries and politics of moving bodies in performance, psychotherapeutic and scientific contexts. Of particular interest is the relationship between language, meaning making and bodies. Her book *Embodied Performances: Sexuality, Gender Bodies* (Palgrave Macmillan 2009) addresses these issues and her most recent film *Becoming Bodies* (2013), a science-art collaboration, offers a feminist perspective on the entanglements of biology and body politics [www.embodiedpractice.co.uk](http://www.embodiedpractice.co.uk) & [www.becomingbodies.blogspot.co.uk](http://www.becomingbodies.blogspot.co.uk)

**Dr Jill Halstead** is Associate Professor at the Grieg Academy, University of Bergen Norway where she is also director of the Grieg Research School in Interdisciplinary Music Studies. She gained her Ph.D. from University of Liverpool in 1995. Her published work focuses on issues of gender and music and includes the monographs *The Woman Composer: Creativity and the Gendered Politics of Music* (Ashgate, 1997) and *Ruth Gipps: Anti-modernism, Nationalism and Difference in English Music* (Ashgate, 2006). Since 2005 she has been co-editor of the *Icons* popular music book series published by Equinox. As a practitioner Jill has worked extensively as a performer, director and composer, specialising in collaborative devised performance projects.

#### Abstract

Our paper explores issues of communication in the creation of the 37min screendance *Becoming Bodies* (2013). *Becoming Bodies* emerged out of a collaborative research project between the Institute for Molecular and Cell Biology - University of Porto, the Grieg Academy of Music - University of Bergen, and the Department of Psychology, Centre for Arts Therapies Research - University of Roehampton. Drawing from our collaborative process (compositional and choreographic/filmmaking) in the making of *Becoming Bodies* our intent is to discuss, in Karen Barad's (2007) posthumanist terms, our 'entangled' creative process. Throughout our collaboration, our communication constituted - the *feeling* of each scene (Damasio 2000, Gendlin 1996). In this paper, we share some of that felt-sense communication by discussing three intra-acting aspects between music and dance in relation to one the film's scenes: (i) Absent-Present Bodies (ii) Disruptive Bodies and; (iii) Body Ownership.

#### Recommended readings

- Allegranti, B. (2013). "The Politics of Becoming Bodies: Sex, Gender and Intersubjectivity in Motion". *The Arts in Psychotherapy*, 41:1, 394-403.
- Barad, K. (2007) *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham/London: Duke University Press.
- Damasio, A. (2000) *The Feeling of What Happens: Body, Emotion and the Making of Consciousness*, London: Vintage.
- Gendlin, E.T. (1996) *Focusing-oriented psychotherapy: A manual of the experiential method*. New York: Guilford.
- Kalinak, Kathryn. (2010) *Film music: a very short introduction*. Oxford University Press.
- Navas, E. (2012) *Remix theory: the aesthetics of sampling*. Walter de Gruyter & Co.

Tuesday 1500-1545

## Ph.D. Presentation: Julia Katarzyna Leikvoll

### New method of teaching music reading to beginner piano students

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

#### **Abstract**

*Key words: music reading, language reading, comparison, teaching methods.*

Methods in teaching language reading and music reading are very different. Most of the children learn how to read fluently relatively well, while music reading seems to be much more problematic. In my Ph. D. project I developed a method for beginner piano students which is based on a method used in teaching reading and writing at Norwegian schools on an elementary level. Efficiency of this method will be tested in an experiment. In my presentation I'm going to point out major differences between methods mentioned above using popular method books as examples: *Tuba Luba* (Sporstøl, 2012) *Den kjenner jeg* (Kallevig, 1986), and the results from my master thesis (Leikvoll, 2009). The comparison will be followed by presentation of my new method book with a detailed description of the choices that has been made, related to: progression, layout, activities to be used, music to be played, and theory to be introduced. Conclusion will summarize some important aspects that seem to be crucial for efficient teaching of music reading to beginner piano students.

#### **References**

- Hekneby, G. (2003). *Skrive, lese, skrive. Begynneropplæring i norsk*. Oslo: Universitetsforlaget.
- Kallevig, S. (1986). *Den kjenner jeg. Pianobok for nybegynnere*. Oslo: Norsk Musikkforlag A/S.
- Leikvoll, K. J. (2009). *Notelesing i pianoundervisning på kulturskolen. Masteroppgave*. Høgskolen i Bergen.
- Sporstøl, E. (2012). *Tuba Luba*. Vollen: Tell Forlag.

# Artistic Research Presentation: Per Zanussi

## Composing for improvisors

### Per Zanussi

After studies at NTNU and a Masters degree from the Norwegian Academy of Music, Per Zanussi has been one of the most active double bass players on the jazz and improv scene in Norway. In addition to his own ensembles Zanussi 5 and Zanussi 13, he has worked with a wide range of musicians, and appears on more than 50 recordings. Zanussi has composed for theatre, dance and short films, as well as commissions for amongst others Nils Petter Molvaer (with Rolf Wallin), Bit 20 for the Ultima Festival, Trondheim Jazz Orchestra and Stavanger's Kitchen Orchestra. He is currently a research fellow at UiS through the Norwegian Programme for Artistic Research.

### Abstract

*Key words: artistic research, composition, improvisation, Asian traditional music.*

"Composing for improvisors" is an artistic research project in collaboration with IMD through the Norwegian Artistic Research Programme. The project aims to investigate different ways of organizing music for improvising musicians. By this I mean making compositions and guidelines that will work as effective structures for improvisation, while still giving a personal compositional identity to the music.

I want to find out how I can apply a certain level of structural control and still make the musicians feel that they can express themselves freely in the musical context. How do I balance my organizing of material, as the composer, with the improvising musician's personal material, their arsenal of techniques and understanding of form? And how do you avoid the composed material getting in the way of spontaneity?

Through practical work with composition and improvisation, inspired by techniques from Asian traditional music (especially in regards to time, ornaments and macro rhythms) and various forms of Western music, the project aims to develop new personal approaches and perspectives on the subject. I will be working closely with musicians in small and large ensembles throughout the research period, and this practical situation will be an important area of research. The artistic result of the project will take the form of recordings and concerts.

This presentation will look at present key points of this performance/practice based research. I am currently looking at the fields where improvisation and composition meet and overlap: varying degrees of structural control, different options for allowing the improvisors to enhance and influence my compositions, and notational possibilities.

### References

- Borgo, David (2005) *Sync or Swarm. Improvising Music in a Complex Age*. New York: Continuum.
- Deleuze, Gilles and Guattari, Félix (1987) *A Thousand Plateaus. Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press.
- Lee, Byong Won and Lee, Young-Shik (2007) *Music of Korea*. The National Center for Traditional Performing Arts.
- Schroeder, Franziska and O Haodha, Micheal (ed.) (2014) *Soundweavings. Writings on Improvisation*. Cambridge Scholars Publishing.

## Ph.D. Presentation: Randi Margrethe Eidsaa

### Perspectives on communication in creative music partnerships in schools

**Randi Margrethe Eidsaa** is a PhD student at Danmarks Pædagogiske Universitetsskole (DPU) in Copenhagen, and she has been working with a PhD-project called *Creative processes with music in partnership projects for professional musicians and school children. Didactic and aesthetic perspectives*. Her background is from the field of music didactics and composition, and she has produced a number of concerts and music projects in schools as well as in various community contexts. Her PhD project includes description and analysis of four creative projects funded by The Cultural Rucksack.

#### Abstract

*Key words: creative music making, pupils' and musicians' dialogues, creativity in music performances, aesthetic collaborative processes.*  
This PhD study on creative partnership projects focuses on collaborative creative music making processes in nationally funded partnerships for musicians and school children. The main research question is: How do professional musicians, teachers and pupils create music and develop musical performances during creative partnership projects in schools, and what characterizes the projects as didactic and aesthetic practice? The study is now in its final stage, and the intention of this presentation is to share some of the findings related to communication between professional musicians, teachers and school children aged 11 – 13 years, as they discuss ideas and work on developing their musical experiments into a musical performance.

The analysis of the partnerships' creative processes was structured by organising data in six stages based on a model for aesthetic collaborative processes by Austring and Sørensen (2006): Introduction and motivational phase, Exchange of ideas and experimental phase, Extension of ideas, In depths rehearsals, Presentation, and Evaluation and Aesthetic reflection. In order to create a musical performance the participants needed to talk to each other during all stages of the composition progress. In this presentation I will refer to the participants' verbal interactions and reflect upon what effect words have on the musical results that were developed and shaped into four completely different musical concepts: a modernistic Carl Orff inspired instrumental concert, a community music related symphonic concert with a giant pupils' ensemble, and two musical performances based on the Write an Opera method.

#### References

- Austring & Sørensen (2006): *Æstetik og læring. Grundbog om æstetiske læreprocesser.*  
Clarke, Eric (2005): *Ways of listening. An Ecological Approach to the Perception of Musical Meaning.*  
Craft, Anna (2005): *Creativity in Schools: Tensions and dilemmas.*  
Laycock, Jolyon (2005): *A changing role for the composer in society. A study of the Historical Background and Current Methodologies of Creative Music Making*  
Nielsen, Frede V. (2006): *Almen musikdidaktik.*

## Improvisational practices in musical performance and teaching: Differences and similarities

**Åsmund Espeland** is a phd-candidate at Stord/Haugesund University College, starting up from september 2013. He has worked as assistant professor at the same institution from January 2007, and has also taught music in culture school and upper secondary school.

### Abstract

*Key words: improvisation, communication, teaching, musical performance.*

The presentation is part of an ongoing phd-project in its early stage focusing on improvisation, with emphasis on the concepts of communication and repertoire. Research focus and methodological approach is connected to the [IMTE-project](#) at Stord/Haugesund University College. A main research question in my project is what characterizes improvisational practices in musical performance and teaching. Improvisational processes are complex matters, where spontaneity, preparation, context, communicational skills and use of repertoire play important roles. In my presentation I will focus on communication as a part of musical and didactical improvisation.

According to Bjørn Alterhaug (2004) improvisational communication in musical performance take place in an atmosphere of confidence, and can potentially release knowledge, reflection and energy. The jazz violinist and researcher Stig Roar Wigestrang (2006) describes improvisation as a kind of creative musical conversation that takes place both on an inner level and among musicians.

Improvisation is a term used within different disciplines, and in recent years researchers have emphasized the importance of improvisation as a relevant focus when it comes to teachers and student teachers` activities in the classroom. Keith Sawyer (2011) points at the need for teachers to facilitate a structure that initiates improvisation by using dialogue-based teaching, and through this kind of communication create an improvisational learning environment where teachers and pupils are active participants.

In my presentation I argue that it is important to be aware of that improvisation in musical performance and teaching takes place in different contexts, and is therefore unique. On the other hand researchers from these two fields to a certain degree seem to use similar terms and concepts when describing improvisational practices. An important question is therefore if it is possible to compare improvisational processes in the music ensemble and the classroom, or do these practices have totally different characteristics?

### References

- Alterhaug, B. (2004). Improvisation on a triplet theme: Creativity, Jazz Improvisation and Communication. *Studia Musicologica Norvegica* vol 30, 97 – 118.
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## Ph.D. Presentation: Simen Krogstie Lagesen

### Musical communication and health care in advanced stages of Huntington's disease: A Mixed method multiple case study of collaborative individualized music therapy

**Simen Krogstie Lagesen**, music therapist (MA), an active musician, composer and songwriter. Studied music and got the bachelor's degree (Ba Hons) at Liverpool Institute for Performing Arts (LIPA) in Liverpool, UK, 2002-2005. Studied and did the master thesis on music therapy and Parkinson's disease at the Grieg Academy, University of Bergen, 2006-2009. Employed as a music therapist at the specialized nursing home for patients in advanced stages of Huntington's disease at NKS Olaviken hospital for old age psychiatry, Erdal (on the island Askøy just outside of Bergen), Norway.

#### Abstract

*Key words: music therapy, Huntington's disease, musical communication, collaboration, health care relationships.*

**Context:** Huntington's disease (HD) is a rare neurodegenerative disease. In late stages of HD, a triad of symptoms affects communication for everyone affected by the disease, either being a patient with HD, family or health professionals. Communication disability results in the patient being affected either by apathy or frustration. This makes interactions in HD health care a challenging task. Health care in advanced stages aims to improve quality of life. There is no cure. The health care at NKS Olaviken hospital for old age psychiatry is based on a model of primary caregivers and some therapies limited in time. One therapy that helps with communication is Music therapy (MT). MT differs from conventional verbal communication as MT is based on musical interactions. Music therapists working with HD report that MT can meet emotional, communication and self-expression needs. Research is limited yet promising. **Research question:** How does collaborative individualized music therapy affect the quality of care in a specialized nursing home for patients in advanced stages of Huntington's disease? **Objectives and aims:** 1) to gain more knowledge about how music therapy can facilitate communication between patient and professional caregivers; 2) to better understand how participation in music therapy can strengthen relationships in professional health care of a complex neurological condition. The suggested study aims to uncover some general advice for health professionals wishing to do collaborative work. **Summary of content:** This suggested exploratory study will through mixed methodology include primary caregivers in collaborative individualized MT with patients with HD at NKS Olaviken, exploring musical communicativeness. **Significance:** MT to improve quality of giving and receiving health care.

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## Key Text Presentation: Randi Margrethe Eidsaa

### Jolyon Laycock (2005): *A Changing Role for the Composer in Society. A study of the Historical Background and Current Methodologies of Creative Music Making*

**Randi Margrethe Eidsaa** is a PhD student at Danmarks Pædagogiske Universitetsskole (DPU) in Copenhagen, and she has been working with a PhD-project called *Creative processes with music in partnership projects for professional musicians and school children. Didactic and aesthetic perspectives*. Her background is from the field of music didactics and composition, and she has produced a number of concerts and music projects in schools as well as in various community contexts. Her PhD project includes description and analysis of four creative projects funded by The Cultural Rucksack.

#### **Abstract**

Laycock's study examines the development over the past hundred years of what has come to be known as creative music making, and traces its spread in other parts of Europe. The author analyses and discusses various approaches to creative music making in partnerships for professional musicians and school children, and refers to a number of nationally funded large-scale projects. The text has influenced my thesis in relation to the contextualization of my research topic *Creative processes with music in partnership projects for professional musicians and school children. Didactic and aesthetic perspectives*, as well as to the analysis of data. In my thesis I lean on two theoretical aspects presented by Laycock, but in this presentation I have chosen to present the book chapter which outlines the composer David Bedford's five categories of participants' creative contributions in musical works.

#### **References**

Jolyon Laycock (2005): *A Changing Role for the Composer in Society. A study of the Historical Background and Current Methodologies of Creative Music Making*



## Interplay of educational and artistic improvisation in creative inquiry-based science teaching contexts

**Oded Ben-Horin** is Associate Professor of Music at Stord Haugesund University College (HSH) and the Grieg Academy, Institute for Music, University of Bergen. He holds a Bachelor of Arts degree in both Musicology and Business Administration from the Hebrew University, and a Masters degree in Vocal Jazz Performance from the Luzern University of Applied Science and Art. Oded is the coordinator of the EU's "Implementing Creative Strategies into Science Teaching (CREAT-IT)" project, a 2-year effort in 6 European countries during which creative meeting points between science, math and the arts will be explored in school and professional development settings, and which will feature the Write a Science Opera (WASO) teaching approach which was developed at HSH ([www.hsh.no/waso](http://www.hsh.no/waso)). Oded has also been the project leader for additional creative education initiatives within the "Erasmus" and "Grundtvig" EU programmes. Oded has presented/co-published lectures/articles on the themes of creativity in education and the integration of arts in research communication in several international education, science and research conferences and journals. As a musician, Oded has been active in pop, acapella, and jazz settings. The latter has been dedicated to collaborations with international science organizations during repertory development and performance (e.g. The Norwegian Institute for Marine Research), and has produced 2 CDs. Oded will begin his PhD studies within the project "Improvisation in Teacher Education (IMTE)" at HSH in March, 2014.

### Abstract

*Key words: creativity, science, opera, innovation, cross-disciplinary.*

During the session I will present the theoretical background, research questions and data collection and analysis methodologies of my PhD study, "Interplay of Educational and Artistic Improvisation in Creative Inquiry-Based Science Teaching Contexts". These will include the European perspective on engagement of young People in future science careers (Rocard, 2007), recent literature discussing the place and potential of arts education in the modern school (PCAH, 2011), as well as literature on the topic of improvisation in teacher education (Sawyer, 2011). Research questions focus on the potential of an improvisational approach in teacher training as well as the capacity of cross-disciplinary creative measures in science education. The case will be made for how improvisation as a conceptual framework as well as a working approach will support the study's goals. Examples of the chosen cross-disciplinary case study, Write a Science Opera (WASO), from Norway, the United States, Greece and Belgium will be presented and discussed during the session. Reasons will be provided for why the study will rely on Educational Design Research and how the fieldwork objects of research will be interpreted through EDR's lenses. The activity plan of the study will be presented, including specific Norwegian schools, grade levels, thematic material, as well as possible meeting points with the EU project "Implementing Creative Strategies Into Science Teaching (CREAT-IT)".

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## Improvisation as sign making activity? A case study on didactic design in teacher education

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

### Abstract

*Key words: multimodality, didactic design, improvisation in teacher education.*

Excellent teaching may be characterized as "disciplined improvisation" (Sawyer, 2011) as it occurs in the tension between curricular structure and the flexibility of curricular enactment in the classroom. This research project aims at exploring the conditions for improvisational activities in teacher education when presentation tools (ie. Power Point) are deployed by the teacher to structure and present the content of the lesson. The main research question is *How does improvisation manifest itself in the multimodal interplay between teacher, students and the visual text?*

The Design theoretic perspective (Selander & Kress, 2010) and multimodal theory (Kress, 2003) will be applied as a framework for interpreting the didactic design of the educational settings subject to analysis. The *Learning design sequence* illustrates learning activities in terms of transformation cycles where information is processed and given new and individual representations by the learner through available semiotic resources. *Learning*, in this view, is considered to be the individual's increasing ability to utilize signs and symbols in different modes to participate in the world in a meaningful way.

The project is designed as a multiple case study and will explore five teachers' practices in different subjects within a set time frame. Data will be collected iteratively through observation of educational settings, through interviews and by analysis of the visual presentations. Data will be categorized and analysed in view of the design theoretic perspective and multimodal theory.

The output of the research project will be three articles which discuss the findings seen from the perspective of the teacher, student and curriculum.

The presenter commenced on his scholarship at HSH in January 2014 and is part of the IMTE – project organisation.

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## Human-computer communication in improvised music performance

**Paul Hession** was born in 1956 in Leeds and is studying for a PhD at the University of Leeds. He has worked as a musician for most of his adult life and has played jazz and improvised music in most European countries, as well as the Americas and Scandinavia. His music has been broadcast on the BBC, CBC (Canada) and on television in Mexico and Argentina. His research is focused on integrating analogue and digital electronics with acoustic percussion and he is currently living in Stavanger as an Yggdrasil Research Fellow, while being based at the School of Music and Dance.

### Abstract

*Key words: phenomenological analysis, hyperimprovisation, electroacoustic, improvised music, human-computer interaction.*

As a drummer working within jazz and free improvised music, my research is focused on developing an effective way of combining acoustic percussion performance with live electroacoustic interaction, using a laptop computer running Max MSP. This way of working has been described as Hyperimprovisation (Dean, 2003). My original impetus for exploring human-computer interaction (HCI) came from the challenge of performing solo, as the drum set was designed primarily as an accompanying instrument, and I felt a need to extend its possibilities.

I do not engage with the Max software at a programming level, but work with technologists to whom I express my needs in musical/sound terms, which they then build into the programmes. I practice playing with this set-up in my home studio and periodically play live in order to test the efficacy of the system in a pressurised environment. I make audio and/or video recordings of both studio and live work, so that I have a portfolio of performances for presentation and analysis.

I use Lawrence Ferrara's *Phenomenology as a Tool for Musical Analysis* as my analytical model. His method uses non-musical terms to describe recordings and uses multiple interpretations to progressively evaluate the subject under scrutiny. He recognised that traditional methods of musical analysis might not always be the most cogent for evaluating more abstract forms of music and that 'applied music theory can be broadened to include the implementation of philosophical interpretation' (Ferrara, 1984).

The present paper will describe my research, show video recordings and give examples of my analysis, with a particular focus on communication between myself and the computer when performing music together. The issue of whether I am playing a duet with a computer or a solo with a (mediated) version of myself poses the question: Does the computer constitute 'an other?'

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## Research in assessment of music performance in educational settings

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

### Abstract

*Key words: music education, assessment, performing, connoisseurship, holistic, analytic.*

In this paper I undertake a review of existing research into the assessment of music performance in educational settings, with particular focus on the individual performance of adolescent and young adult students. My ongoing PhD project addresses the topic of assessment practices in main instrument performance in Norwegian upper secondary schools, in particular challenges in assessing widely different types of music performance within a framework of national curriculum requirements. The aim of this review is to make a contribution to the current discussion on assessment practices in music, not least in light of the approaches of connoisseurship and educational criticism (Eisner 2003), and of analytic and holistic assessment (Sadler 1989, Vinge 2011), and to point to implications for future research in the field.

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