Abstracts

National Research Education Course
in Music Studies

Grieg Research School in Interdisciplinary Music Studies

University of Bergen
1-3 December 2010

Content:
1. Abstracts – Candidates page 2
2. Abstracts – Lecturers page 16
1. Abstracts – Candidates

Adolescents, music and health
– a qualitative research about how adolescents use music as a resource for health and well-being

Den livsviktige musikken
– en kvalitativ undersøkelse om ungdom, musikk og helse

Hege Bjørnestøl Beckmann, Ansgar College and Theological Seminary / Norwegian Academy of Music, Centre for music and health

Background
Adolescents of today live in what can be called a “society of music”. Technical innovations make it possible for young people to carry their music everywhere. Many of them experience how music encapsulates much of their everyday life. Recent research has pointed to the increasingly deteriorating mental health among children and young people, and that they are complaining about their quality of life. In this context, many young people claim that music can help and be a positive resource to handle emotions, anxiety and depression.

Focus, problem and method
This PhD-project uses a hermenutical-fenomenological approach. The aim is to explore how young people experience that music may affect their quality of life, and more broadly, provide a positive health effect. The project seeks to explore the perceptions, strategies, models and practices that can indicate relations between adolescents’ use of music and a possible impact on their health. I am planning to discuss the results in relation to theories about health by van Hooft (1997) and Antonovsky (1979/2000).

The methods for collecting data have been a qualitative research interview (Kvale/Brinkmann 2009). Interviews with 20 young people between 16-19 years form the basis for the analysis. Ten of the participants are recruited from different high schools and the rest of them are recruited from the Department of Child and Adolescent Mental Health at the Sørlandet Hospital Health Enterprise. I have already completed the interviews with the adolescents at the high schools, and I am planning to interview the other group in December and January 2010/2011.

References:
Perspectives on music as meaning in a cultural and political context
Randi Margrethe Eidsaa, University of Agder / University of Aarhus, DPU

Disciplines: Music aesthetics and music education
The background to this paper lies in the study of music as meaning from a theoretical perspective in the field of music aesthetics as well as from a practical music educational perspective. The paper reports on an international music project called Bridges, a project which includes Norwegian, Swiss and Palestinian participants in which I take part as a students’ tutor. To discuss music as meanings in a cultural and political context with references to the collaboration processes in the Bridges project is the overall aim of my study. By the end of the paper I also raise critical questions about the sometimes naive belief North Europeans’ have in music as a bridge between different cultures and religions.

It is a common opinion that music is essential as a means of expressing cultural, religious and personal values. Musicantropologist Wade claims that music “defines, represents, symbolizes, expresses, constructs, mobilizes, incites, controls, transforms, unites and so much more. People make music useful in those ways” (Wade 2004: 11).

In her discussion about meaning and music, Mans (2009) quotes Lucy Green who says that in our experience with music “we respond to the musical materials, but also assimilate them into a system of social meanings”. Mans points towards the fact that “meaning is usually assigned to music within a specific time and space framework that includes the performers, the manner in which they are performing, a context for listening or socializing, and the people among whom one finds oneself”. She also claims that musical meanings fluctuate; the same piece of music may e.g. mean different things in various contexts and she refers to Bowman whose opinion is that “musical meanings are multiple, fluid and dynamic, not structurally determined or defined” and she discusses questions related to the music educators’s understanding of music meaning-giving and music meaning-making as a process (op.cit.).

Theo van Leuwen (2005) claims that music is a “semiotic resource” and has a “potential for making meanings” while Nielsen (1998/2006) asks if it is the music as pure musical structures (objects) or the music as part of the individual’s experience (subject) which give meaning to the music. The major findings from this study is that music has a potential for making meanings in different contexts and my purpose is to describe in which way the meanings are produced.

References:
Listening to music teachers’: the role of technology
Ingrid A. R. Grønsdal, Stord/Haugesund University College

Music teachers are the ones who are closest to what happens in the music classroom, or closest to what we might call the everyday life of music education within schools. Teachers plan, execute and see the results, or lack of such, of the music teaching that pupils are presented with. During the last decade, the Norwegian government has stressed the significance of pupils’ ability to use digital tools by describing how this is done within each subject in the national curricula (Utdanningsdirektoratet, 2006). However, the national survey of music teachers in Norwegian lower secondary schools, “Skolefagsundersøkelsen 2009”, suggests that only 20-30 % of music teachers prioritize pupil activities with music technology (Vavik, 2010). This finding reveals that the curriculum objective of pupils learning “how to use digital tools” in music is not being focused on by most music teachers. Consequently it is relevant to investigate how the teachers who actually use technology describe its role in their music teaching practise. It is equally important to identify these teacher’s explanations to why they believe some music teachers refrain from taking technology into their practise. By asking teachers to consider both sides of the phenomena, a deeper comprehension of technology’s potential and limits in primary and lower secondary music education might be reached.

The research question focussed on here is:

-How do teachers describe their own incorporation of digital technology for teaching music?

This paper presentation is based on my PhD project-in -progress “Music teachers’ pedagogical strategies with computer technology: rethinking musical classroom practise?” The empirical basis is drawn from several data sources, both quantitative and qualitative. In this presentation, however, I will focus on the phenomenological analyses of data produced from classroom observation and in-depth interviews with music teachers. The method applied for preparing, conducting and analyzing the interviews are based on van Manen’s ideas of “describing the lived experience” of teachers teaching music with technology (Van Manen, 1997). The persons that were interviewed (3 women and 5 men) come from both primary and lower secondary schools, but all different schools and places. Each interview was approximately 1 hour long and was conducted directly after my observations of the teacher teaching in the music classroom. The interviews are transcribed and analysed using the software Hypertranscribe and Hyperresearch. Being in the middle of a period of data production, I will only present preliminary findings and hope for feedback on these by fellow participants at this PhD Course.

References:


Educational aspects of music practice
Kristin Knudsen, Hedmark University College / University of Bergen

One immediate interpretation of the title of the conference can be that meaning of music points in an inward direction; meaning for the individual, while impact of music points in an outward direction; an effect that influence (via the individual) the collective, social society. Thus the title can refer to crucial pedagogic, didactic and educational aspects of music.

Due to educational\(^1\) theories (Bildung theory) the title connects with both a formal educational philosophy (Music as a mean), and what Klafki called a material educational thinking; Music as an end in itself – which reveals itself in the long going music philosophical discussion whether we educate through music or to music \(^2\).

My PhD project is to develop and put to words a music educational thinking that has an artistic/musical practice as its starting point – where the art form itself gives the premises for all participants – being children, adults, amateurs or professionals; Where and how are the educational aspects in such a practice? To which extent do we in music education need to develop traditional didactic theories?

In this paper I will take traditional didactic theory as my point of departure, and discuss didactic models’ limitations due to an artistic/musical practice, which in my project is a production of a children’s opera – where both children and professional adult artists participate.

As a participating observer I find that the diversity of expressions that are present in the music practice (in the score, the production process and in the performance) calls for a situated and spatial thinking about education.

Together with other music educators’ work I will present a way of develop/dispute educational thinking about the music, and point to some central concepts for thinking about music education; music as an event and music as a didactic room/space.

References:

\(^1\) As there is no English word for the German Bildung concept, or the Scandinavian dannning/dannelse – I use the concept of education.

\(^2\) The two direction of thinking is represented by David J. Elliott and Bennet Reimer
The Experience of Singing and the value of the essential transcendent essences within the phenomenon

Susanna Leijonhufvud, The Royal College of Music in Stockholm, National School of Research in Music Education

In my PhD study (in progress) I am studying the phenomenon of experience of singing while singing together with others. This has been performed in a phenomenological spirit according to Edmund Husserl, Maurice Merleau-Ponty and later; Herbert Spiegelberg, Don Idhe and Dan Zahavi. With the natural attitude towards a phenomenon as a point of departure, the concept of thought has taken on a philosophical position. The empirical point of departure has been my own experiences of singing with others in different settings in a variety of places and time during one month. The philosophical position has been performed as an intraview with a strict treatment of phenomenological acts of thinking.

As transcendence is a concept within phenomenological philosophy, one can say that this concept has indeed generated results in the study. By admitting the concept of transcendence to exist, I have been able to find its existence in several of the experiences. This phenomenological concept has provided a broader picture of the phenomenon than the one I had earlier through experience and literature. Transcendence is the essence that, for example, is experienced as something in the phenomenon that exceeds me and my extension in the room, where I am no longer merely a piece of flesh and blood but a phenomenon that is spread out through my voice. The transcendence is furthermore obvious when we experience flow or when the ordinary measured “real” time and space seems to vanish. In the paper presentation I will discuss these examples among others as essences of transcendence. By regarding transcendence as one effect of music I will further discuss some pedagogical implications as well as show how the phenomenon is possible to experience and hence understood if there is a lack or a shortage of the particular essence of transcendence.

References in selection:
When hiphop music meets the music classroom
Silje Valde Onsrud, Bergen University College

Question, method, theory:
In my PhD-project I investigate gender performativity (Butler 1990) in Norwegian secondary school music education. I have collected data from four different teaching contexts involving four different teachers in two secondary schools in the Bergen area. My focus is on how pupils perform or do gender (Butler 1990) through the music activities in the four teaching contexts. My aim is to investigate the opportunities for gendered agency in this discursive space, and how these opportunities condition the production of knowledge in music education (Foucault 1972, 1995). The core data consists of classroom observations, individual interviews with the music teachers and group interviews with pupils (2-3 pupils at the time). In addition, questionnaire with the pupils (for background information) and teaching material such as textbooks, internet pages, song repertoire and curriculums provide supplementary data.

In this paper I will present one of the four teaching contexts. The lesson theme was rhythm, and the pupils were learning to define and distinguish between concepts such as pulse, tempo, time and measure both verbally and through some exercises. After this first part, the main activity of the teaching arrangement started: The pupils were supposed to experience rhythmic elements through rap music. First they had to listen to a rap. Then they could choose between imitating the rap or making new lyrics in the same rhythmic patterns, or making a dance, or playing an accompaniment on band instruments. To this music activity the question addressed is:

How is gender brought to play when hiphop music meets the music classroom?

I consider it extremely important to question gender in this context. The style and the narratives of hip hop mainly circle about a certain kind of black masculinity, where violence, crime and comprehensive activity in the red light district often are central elements. Women are presented one dimensional as always available, adoring the man (Ogbar 2007 Conrad, Dixon & Zhang 2009)\(^3\). These descriptions stand in contrasts to the Norwegian school system’s formative ideals. The way in which pupils negotiate and act in this field of tension between youth hip hop culture and an institutionalized music education discourse in the classroom is the focus of this analysis.

Findings, in short terms:
The focus of the music activity was exclusively on the musical form. Neither the textbook nor the teacher was mentioning contents in rap music or in hiphop culture, which rap is a central part of. In this paper I will stress the unspoken parts of this activity as relevant for the pupils learning process. When hiphop music moves into the classroom, it brings meanings beyond the musical form. This can be meanings about youth culture, social position, marginalization, ethnicity and gender identity. The music’s cultural connotations are interesting to discuss, because the music is moved from one social or discursive space to another.

\(^3\) Some will probably object that I make a one side picture of hip hop culture. However, in the paper I will mention the more idealistic parts of the early hip hop culture and some parts of contemporary hip hop (Chang & Herc 2005). I will also mention Scandinavian hip hop research stressing positive extended effects hip hop culture has made in different ways (Södermann 2007, Krogh & Pedersen 2008).
The gender structures in the activity are quite clear, but at the same time marked with some paradoxes: The boys prefer to play the instruments. Some are dancing, but that’s mainly because they are almost forced to do so. There are also a few boys starting on the rap-group, but soon moving on to the band, when they realize that they can’t make lyrics like “The school sucks and the teacher can go and fuck herself”. The girls on the other hand are mostly dancing. Street dance seems to be very popular among the girls. Some of the girls are very good dancers, but no one tries the break dance, which is the typical hip hop way of dancing.

Two girls are left on their own at the rap-group, and only one girl joins the band (on congas). In this group of pupils mostly girls listen to hip hop in their daily life. Especially the girls don’t like female rappers. They don’t think it sounds good: “It’s just not right!” At the same time it’s almost just girls who are rapping in the classroom. When I ask them what they think about the way girls or women are represented in hip hop videos, they reply: “But that’s not real! That’s not the way it is among usual people”. Some girls are also correcting the way some of the boys are dancing: “You can’t do that! That’s too girly!”

References:
Genre knowledge in musical performance

Tom Eide Osa, University of Bergen

The subject of this project is musical performance within different genres. The main research question is: What ways of playing constitute the aesthetic practice in a performing music genre? Specified research questions are: What ways of playing are appreciated, desirable and promoted? What ways of playing are undesirable, ignored or actively eradicated?

I will do three case studies as representatives of different genres: A fiddler group (a ‘spelemannslag’\(^4\)) playing Norwegian folk music as an example of the genre traditional music; a string orchestra playing romantic central European music from the 19\(^{th}\) century as an example of western art music; and thirdly, a swing big band playing American standards from the 1940s as an example of jazz/popular music. The methodology will be videotaped field observations and qualitative interviews.

The theoretical approach draws on ideas from the philosopher Ludwig Wittgenstein’s writings on art and knowledge, and how this is elaborated in the Norwegian philosopher Kjell S. Johannessen’s writings, especially with regards to the concept of aesthetic practice.

In this talk I will present ideas originating from Wittgenstein’s writings on aesthetics and sketch an arranging of them as a theoretical framework for my research topic. Some of this framework will then be used in a brief presentation of examples of knowledge in musical performance at work in a Norwegian big band led by an expert on the era.

References:


\(^4\) Spelemannslag: literally meaning playing men's team.
Music Festivals and Social Meaning: Glocalizing Catholicism through the Kampala Archdiocesan Schools Music Festivals

Nicholas Ssempijja, University of Bergen

Globally, a number of scholars have engaged in studying and interpreting the meaning of musical performances. Their interest in this subject has been mainly generated by a preconception that performances, particularly musical ones, are in themselves communicative. While live stage performances have been identified as one of the primary means of music’s communication to humanity/people/audiences, a number of other processes which music undergoes before it reaches the stage cannot be overlooked. Interpreting music, therefore, is not only limited to the stage but extends further to the audience even after the performance.

In this paper I examine the social interpretations accorded to choral church music performed in the Kampala Archdiocesan Schools’ Music Festivals, organized by the Catholic Church in Uganda. While this is primarily a religious setting of music performance, a number of other objectives are achieved during the preparatory period, in the actual competition itself and after the festival. The meaning in this case is not only restricted to sanctity or religious matters but also covers the social space in which the music is performed and the various cultural spheres to which some of this music is linked.

I therefore intend to approach my paper from a Glocal perspective/point of view whereby I examine the hybrid nature of the factors that gave rise to this kind of festival/musical performance hand in hand with the music itself which portrays both local and global characteristics. In this I will try to analyze the meaning of this music firstly to the Ugandan Catholic church, secondly to the Baganda people from whose culture some of this music stems and lastly to the global music fraternity, particularly scholars in music who study and analyze the components of this music. My presentation will be based on fieldwork conducted in Uganda between 2009 and 2010.

References:


_______. 2006. “We are from Different Ethnic Groups, but We live Here as One Family”: The Musical Performance of Community in a Tanzanian Kwaya”. In Chorus and Community, ed Karen Ahlquist, Chicago: University of Illinois Press.


What is the nature of jazz educators’ practical theory?
Steinar Sætre, University of Bergen

Jazz as genre has gradually positioned itself in music programs in higher education, not only in the US, but also in Europe and other parts of the world. For learning practices in jazz this development – that we have seen from the 1950/-60’s – represents a major change from the non-institutionalized forms of learning practices that musicians went through in earlier times to the more institutionalized learning practices we find today. The paper is a part of an ongoing PhD-work that covers different aspects of changes in learning practices in jazz.

The study is based on in-depth semi-structured interviews with 7 profiled American jazz educators, all involved in teaching jazz in higher education. They represent different generations, gender, ethnicity, regions and have also been selected for representing different philosophies on both jazz and learning. Several of my informants have also produced books and other learning material commonly used in jazz education and learning. Through these interviews the intention is to investigate how they articulate their own experiences in a life-time perspective (including their own learning trajectories) and how they as jazz educators articulate their own practical theory and reflections on jazz education in a present time perspective. This includes a special focus on the teachers’ perspective, the teachers’ different values, beliefs and roles, and how these, consciously or subconsciously, interact with each other in ideological and practical issues involved in teaching jazz in an institutionalized setting.

Both earlier, more non-institutionalized learning practices in jazz and different issues concerning jazz education have been topics for research. Some of the major contributions most related to my research are Paul Berliner’s book “Thinking in Jazz” and a PhD-thesis by Charles Beale. The first cover a lot of information on learning practice in the environment of the musicians, while the other one discusses how jazz is defined “in education” and “in the real-world”. Perspectives from both these projects have clear similarities with my own project. The special perspective brought in through this paper, are the voices and thoughts of those who teach jazz and improvisation in higher education. What kind of thinking is the basis for decision making in their practical work? What kind of esthetical questions do they have to consider in their practical work? How are their thoughts and positions constructed through their own life stories and learning trajectories?

Hermeneutic phenomenology is used as analytical approach. Based on a focus on the informants lived experience and an orientation towards the informants own narratives and life story, it is an intention through this to seek a deeper level of understanding of the nature of institutionalized learning practice in jazz at the present.

References:
Music as a "free space" in prison

Lars Tuastad, University of Bergen

Since 2000 I have been working as a music therapist in Bergen Prison and have also been involved in the project “Music in and outside prison” (MIFF). MIFF is a project which offers inmates and x-inmates to participate in music activities, where they mainly learn to play together in bands. The project is going on inside prison in an own music room, but the inmates can also continue playing together after their prison term in a culture centre in Bergen. The Norwegian Government is explicit supporting MIFF in a variety of reports from the Norwegian Parliament (St.meld.nr 27 2004-2005, St.meld.nr 37 2007-2008). They point out how MIFF is a central part of the prisoners’ rehabilitation. Considering this, MIFF has been doing innovative work the last 10-15 years. From this perspective, experience from the project is of high value in a crime political point of view.

Working in the project MIFF for ten years, it became apparent to me that rock music and its culture appeals strongly to the participants. In the light of this, I have chosen to pursue some topics from the practice field by exploring the rock band as a music therapeutic arena in crime welfare. I intend to find out how music therapy with this population is carried out, and how it is experienced by the people involved in the process. More knowledge about music therapy in this field may contribute to a better adjusted treatment for this population. The different objectives and perspectives will be prepared into three articles published in international journals of music therapy. In my presentation I will focus upon one of these, were the topic is music as a free space in prison.

Prison is a place of many paradoxes. Punitive attitudes can sometimes prevail, even when rehabilitation is the underlying rationale for keeping someone in prison (Cabrera-Balleza, 2003). People are usually imprisoned against their will and expected to change personally before they are released, yet personal change rarely happens without that person’s will or readiness (Hubble, Duncan & Miller, 1999). Rehabilitation is usually the ideal underlying a person’s incarceration, yet recidivism is often the reality (Turner, Hockings, Falconer, & O’Rourke, 2002). In addition, fundamental freedoms are automatically suspended for people while they are in prison, yet they can sometimes feel freer while inside (Bradley & Davino, 2002).

This last paradox is particularly pertinent to developing an understanding of the therapeutic potentials of music in prisons. The findings of two separate qualitative studies, one conducted by Finsås & Tuastad (2008) in Norway with male prisoners and the other by O Grady (2010) in Australia with women prisoners, highlight the therapeutic potentials of music as a ‘free space’ in prison. Most of the prisoners participating in these two studies reported that music created a space that helped them to feel momentarily free; free from prison life and free from realities on the outside.

In my presentation the attempt is to explore, through relevant literature and through syntezising the two studies, the paradox of music as a ‘free space’ in prison. The research question will be: How can music be a free space for inmates? The collection of data will be carried out through synthesizing the two qualitative studies of Finsås &Tuastad (2008) and O` Grady (2010).
References:
O` Grady, L. (2009). The therapeutic potentials of creating and performing music with women in prison: a qualitative case study. PhD, Faculty of Music, University of Melbourne, Australia
Knowledge in creating processes
Tine Grieg Viig, Bergen University College

To be able to create something original and new is considered a highly desired skill in our society. In political documents as curricula and strategic plans for education the teacher is given the responsibility for adapting and developing didactic strategies to enhance their pupils creating skills. To be able to meet such demands we need to understand the creating process better. Some artists and teachers within the art subjects also express a deep frustration over the prejudices they encounter in the classroom as well as in society, revealing an idea of the inspiration as something the artist only needs to sit around and wait for to be able to create. But does the occasional illuminated moment come out of nothing? How may the kinds of knowledge and skills in a creating process be described and understood?

The Ph.D.-project Creating processes in art and art didactics focuses on the phenomena of knowledge in artistic creating processes. The study is interdisciplinary as the participants include a composer, a visual artist and an author. This paper will mainly be developed from the material of a few chosen poetics and interviews. However, as the study continues, three interviews with each participant, observations of the concrete product as well as the participants’ own journal entries will be the foundation of the research.

Existing theory and research of knowledge is many-faceted and complex. From a phenomenological point of view the focus in this study will be on the artists’ involved experiences of knowledge in the creating process, not only as an epistemological but also an ontological phenomenon. This also raises the question of where knowledge is situated: within somebody or in the surroundings? The paper presentation aims at attaining a better understanding of the question: How may the phenomena of knowledge in a creating process be understood in light of existing theories and research? At this stage of the research process I wish to explore different ways of understanding knowledge rather than exclude.

The tacit dimension of knowledge (Polanyi, 1983; Åsvoll, 2009) in artistic creating processes may have limited the previous research on the topic within the field. Even though inexpressible tacit knowledge (or knowledging, if one considers the active, exploratory and even unpredictable process a creating process might be) is, and will remain, an important part of different kind of actions, it may be interesting to have a closer look at tacit knowledge also as embodied knowledge, experience and developed skills.

Experience is considered as an important way of building a knowledge base according to a visual artist I have interviewed in a preliminary interview. Johannesen (1999) speaks of aesthetic knowledge as a practical impartation of aesthetic experiences. It would be interesting to discuss the relationship between experience, knowledge (or knowledging) and skills, as they seem to be important issues in a creating process – as well as they are difficult to define and distinguish (if they are to be distinguished?).

The way knowledge is linguistically made available to us is also an important and interesting question. Is declarative knowledge only limited to the verbally articulated language? Or may theoretical, poetic, analytic as well as visual language appear just as meaningful and understandable to us and as a way of expressing something? This is particularly an issue when it comes to creating processes, where “language” in itself is at question.

---

6 The study started in April this year.
References:


2. Abstracts – Lecturers

**Ståle Wikshåland**

Professor at the Department of Musicology, University of Oslo, where he teaches and where he researches musicological and philosophical problems and questions. His research is oriented towards music histography, hermeneutics, phenomenology, and temporality in musical analysis and interpretation. His expertise includes music history and analysis, opera studies, music aesthetics and general aesthetical theory. One of his ongoing projects is “Tidens kunst. Richard Strauss i århundreskiftets estetikk”. He is a highly profiled music critic in Dagbladet. He has published a number of articles and book chapters and in 2009 the book Fortolkningens århundre. Essays om musikk og musikkforståelse. Oslo: Scandinavian Academic Press.

**Musikk og mening - Musikalsk tradering og fortolkning gjennom skrift (notasjon), og gjennom spill (musikalsk praksis)**

Adorno hevder følgende i sitt lille Fragment über Musik und Sparche: «Musik machen: Musik interpretieren!». Med dette som utgangspunkt vil Ståle Wikhsåland forelese over følgende tittel: «Musikk og mening - Musikalsk tradering og fortolkning gjennom skrift (notasjon), og gjennom spill (musikalsk praksis)».

**References:**


Jill Halstead

Visiting Research Fellow at Goldsmiths, University of London. Halstead has a Ph.D in Music from University of Liverpool from 1995. From October 2010 she is Postdoctoral Fellow in Music Therapy at the Grieg Academy, University of Bergen. She worked as a Lecturer in Music in Liverpool Institute of Performing Arts (1995-1999), as Senior Lecturer in Commercial Music in University of Westminster (1999-2001), and as Senior Lecturer Music in Goldsmiths, University of London (2001-2008). Halstead has been area editor in Journal of Gender Studies since 1999 and on the Editorial Board or International Advisory Board of Popular Music since 2004. With Dave Laing she has since 2006 been Series Editor of Icons of Popular Music (Equinox Uk /University of Indiana, USA). Halstead has published several articles and book chapters and also two monographs, the latest being: Halstead (2006). Ruth Gipps: Nationalism, Anti Modernism and Difference in English Music. London: Ashgate. Her creative practice includes experience as performer, producer, and musical director.

Physio-sonics: body instrument interactions and creative process

This paper explores the role of the body and movement in the creative processes of electric guitarists. It seeks to challenge the traditional emphasis on “head bound” cognitive processes (Clarke 2005) that so often relegate the role of the body and movement to merely a means to an end in the production of music. This paper assesses how guitarists experience their creative process via an interdisciplinary approach drawing on a range of sources including ethnomusicology (Baily 1977, 1985, 1987), pedagogical theory (Green 2002) and popular musicology (Waksman 1999, Walser 1991), cognitive neurology (Zatorre, Chen and Penhune 2007) and the author's own participant observer involvement in UK rock music scenes. It is suggested that interaction with the electric guitar not only predisposes spatio motor thinking in players, confirming the ideas initiated by Baily and Driver (1991), but that it embeds an auditory-motor interplay resulting in a physio-sonic, rather than sonic, approach to creativity. The physio-sonic experience of music for guitarists is characterised by the morphology of the instrument whereby the sound is conceptualised in two interconnected ways based on the direct interaction of hands and instrument. These two modes are categorised as postural and haptic forms of sound conceptualisation. The postural conceptualisation of sound relates specifically to the physical shape and organisation of the guitar in standard tuning (e.g. particular hand positions and finger placement required to make particular often used chords or scales lines): haptic conceptualisation is defined as the specific tactile experience of sound production (i.e. the fact that the hands/fingers both generate and are in direct and constant contact with the primary sound producer and therefore are responsible not only for production of pitch and rhythm but also timbre, tone and texture of sound). It is proposed that in certain contexts movement not only brings about the production of sound via how something is played, but it can influence what is played, through a range of movements interconnected with, and sometimes independent of, the sound.
References:
Liora Bresler

Professor at the College of Education at the University of Illinois at Champaign, USA, and Professor II at Stord/Haugesund University College. Her work has been translated to German, French, Portuguese, Spanish, Hebrew and Chinese. Bresler has won the Distinguished Teaching Life-Long Career Award at the College of Education (2004) and the Campus Award for Excellence in Graduate and Professional Training at the University of Illinois (2005). Bresler serves as an editor for the book series: Landscapes: Aesthetics, Arts and Education, for Springer. She is the co-founder (with Tom Barone, 1999-) and co-editor (with Margaret Latta, 2006-) of the International Journal for Arts and Education. Bresler has written about 100 papers and chapters in leading journals of arts and education including the Educational Researcher, Studies in Art Education, and Music Education Research. See webpages: http://faculty.ed.uiuc.edu/liora/index.html and http://education.illinois.edu/frp/B/liora

Music and human sciences: Musicianship and the study of lived experience

In this presentation I argue that the processes involved in making, listening to and creating music can teach us about the processes of research. These processes include the attention to temporality as manifested in musical form, rhythm, dynamics, orchestration, and counterpoint. A second set of ideas addresses ways of doing (which, following Dewey, are inevitably ways of becoming) in interviews, observations and the communication of research. Ways of doing/becoming include a dialogical, empathic connection, improvisation, and embodiment.
**Magne Espeland**

Professor of Music and Education at the Music Department, Stord/Haugesund University College (HSH) in Western Norway. His specialties are music curriculum studies and research methodology for music and arts education. Espeland is a well-known clinician, researcher and author in Norway and beyond. His authorship features resource books for schools (composition and music listening) as well as international research publications and presentations on music listening, music composition processes and the use of technology in music education. He is currently chairing a research programme in *Culture and Creativity Education* at Stord/Haugesund University College and is co-ordinator of *Musikknett Vest*. Forthcoming publications include a chapter on music listening in *A Cultural Psychology of Music Education* and a chapter on creating in music learning contexts in *The Oxford Handbook on Music Education*, both publications on Oxford University press.

---

**One Hundred Years of Music Listening in Schools: Can Research Inform us About its Effects?**

In this talk I intend to look back on, roughly spoken, one hundred years of music listening in schools with one main question in mind: Has it lead to anything? Or to put the question into the framework of this seminar; are there any effects to be observed of this one hundred years, or so, long practice in western schools?

I begin my talk by referring to Professor Stewart McPherson at the Royal Academy of Music in London who in 1910 published a little book called “Music and its Appreciation, or the Foundations of True Listening”. This book by the man, now more or less forgotten, who was described as one of the fathers of the Music Appreciation Movement in western music education, was the first in a series of publications from McPherson on the topic of music education and the young child, and in particular on what we now call music listening in schools, a discipline of music education that still is a major part of music education in schools all over the world.

Before looking into what kind of effects we can talk about, or even document, I characterize music listening classroom practices in western countries over time as a story of three different trajectories in approaches to music listening. I have labelled them *rationalification*, *narratification* and *artification*. All of them have been a very visible part of classroom traditions developed over the past hundred years or so. All of them have their historical roots in early educational listening practices, and for each of them we can talk about specific kind of effects. Some of these effects can be traced in academic research reports and others not.

I end up by discussing to what extent music listening in schools as it appears today has the right rationale for its activities and to what extent a renewal of this rationale can mean anything to the effects music listening in schools could, or maybe, should have in the future. And of course; what we need to research and develop.
**Torill Vist**  
Associate Professor in music at the Department of Early Childhood Education, University of Stavanger. Her Ph.D is about music experience as a mediating tool for emotion knowledge. Previous experience is research on music with small children and instrumental teaching. Vist is now involved in the research programme ”Learning Cultures in Kindergartens” and leads a new research programme at UiS, Aesthetic and Emotional Learning Processes”.

**Music experience as a mediating tool for emotion knowledge**

Most cultures seems to carry an idea of music being closely connected to emotion. This lecture investigates music experience more explicitly in the way it relates to emotion learning and knowledge: *Can music experience be considered to be a mediating tool for emotion knowledge? If so, how?*

The lecture will present the results from a study of ten semi-structured, individual interviews. The study had a phenomenological approach, seeing experience as reality. However, not only lived experience, but also the knowledge learned from these experiences, were considered relevant data. Accordingly, the content analysis is also inspired by phenomenography.

Aspects of music experience were grouped into a structural perspective, a relational perspective, a referential perspective and an affording perspective. In the preliminary analysis, the aspects of emotion knowledge were categorized as *emotion(al) availability, consciousness, empathy, understanding, reflection, expressivity, regulation* and *interaction*.

The first part of the main analysis focused on *availability*. The question related to availability includes both the more embodied awareness and the mental consciousness inspired by the phenomenological theory of consciousness. Furthermore, the western individually-based understanding of awareness was forced into more intersubjective thinking. The data were also analyzed in relation to categorical, dimensional and vitality aspects of the emotion knowledge.

The second part of the main analysis focused on *understanding*, including reflection, self-knowledge and intersubjective understanding. The issues of sharing, relations and empathy were strongly emphasized in the data, together with nonverbal understanding and tacit knowledge. Although the starting point was rather traditional in its individual focus, both of the categories from the main analysis were led in a more intersubjective direction.
Brynjulf Stige

Professor in music therapy at the Universitetet of Bergen and Head of research at GAMUT – The Grieg Academy Music Therapy Research Centre, Uni Health. He is co-editor of the international journal Voices: A World Forum for Music Therapy (Open Access) and a member of the editorial board of Nordic Journal of Music Therapy. As a researcher Stige has been preoccupied particularly with the cultural and social aspects of music therapy, and he has focused upon themes such as disabled persons’ participation in the local music practice, psychiatric patients’ experience of the music therapy service and music as a health promoting resource in the local community. Stige is now leading the project “Network for research on music therapy and the elderly” (2008-2012). This is a Nordic network which aims to build up a research close to practice, that can increase the competency and develop the music therapy service in the geriatric care. He has published many articles and several books in Norwegian and English. The last book is: Stige, Ansdell, Elefant & Pavlicevic (2010). Where Music Helps. Community Music Therapy in Action and Reflection. London: Ashgate.

The Musical and the Paramusical: Towards a Contextual Understanding of Music’s Help in Music Therapy

This paper presents some of the main findings of a collaborative research project on Community Music Therapy practices in four different countries; Norway, Israel, South Africa, and England (Stige et al., 2010). A synthesis of eight ethnographically informed case studies reveal how musical and social processes are intertwined in Community Music Therapy to a degree that suggests that “collaborative musicing” is a central term in describing and understanding these practices. This proposal points in the direction of how we could understand music’s help in a contextual perspective, that is; how the powers of musicing emerge from the bonding and bridging of communities of practice. Music is a superb medium for expression, but more importantly collaborative musicing enables people to act and interact in ecologies that may build hospitable environments where they can grow and enjoy.

The ethnographically informed case studies to be presented here could be seen in relation to debates on how to conceptualize music therapy research in the context of the crossing questions of methodological individualism versus holism and the objectives of explanation versus understanding (Stige, 2002, chapters 9-12). The perspective that informs these case studies suggests that the study of music therapy could not be reduced to the study of music’s direct influence or to the study of relationships between client and music and client and therapist. Music therapy is always “inscribed” in broader social and cultural systems and the study of music therapy in this way resembles the study of any social practice.

These theoretical ideas will be illustrated by examples from the various case studies, which show how musicing may help people find their voice (literally and metaphorically); to be made welcome and to welcome others; to be accepted and to accept; to be together in different and better ways; to project alternative messages about themselves or their community; to feel respected and to give respect; to connect with others beyond their immediate environment; to make friendships and create supportive networks and social bridges; and, quite simply, to generate fun, joy, fellowship, and conviviality for themselves and their communities.
References: