

INTERNATIONAL FJORD SUMMER SCHOOL 2019  
Western Norway University of Applied Sciences  
University of Bergen  
June 17<sup>th</sup> – 20<sup>th</sup>

# Exploring artistic, pedagogic, and therapeutic practices:

*Interdisciplinary knowledges for responsible  
research and innovation?*

**GRIEG RESEARCH SCHOOL**  
INTERDISCIPLINARY MUSIC STUDIES

UiB    UiS    HVL    HVO

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# MONDAY JUNE 18TH

KMD (Møllendalsveien 61)

M/S Sunnhordland (Bryggen, Bergen)

11.00-13.00      Registration

**13.00-13.30      Opening, Welcome, Performance**

KMD/Bergen

Opening by    WNUAS Rector Berit Rokne  
                    KMD Dean Frode Thorsen

**13.30-15.00      Invited Speaker: Shannon Jackson**

KMD/Bergen

*Public Re-Assembly: Performance and Social Institutions*

Chair: Simon Gilbertson      (Discussion 30 mins)

15.00-16.00      *Transportation and Coffee*

*GRS will provide bus transportation which leaves at 15.15 from KMD.*

**16.00-17.30      Candidate Panel Session**

M/S SUNNHORDLAND

*Performing Music Spaces*

**19.00-      Evening Reception**



## Public Re-Assembly: Performance and Social Institutions

This lecture will consider how keywords such as assembly, performance, and institution propel current thinking about 21st century cultural and social life. The first part of the essay explores the concept of “assembly” (and re-assembly) as a term with several associations—on the democratic right to assemble, on the genealogy of assemblage as an aesthetic practice, as a term of industrial (and post-industrial) labor, and even as a term with resonances in education (the ‘school assembly’) and archaeology (an assembly of found fossils). The lecture argues that such varied resonances are inconsistently aligned and that our analyses of cultural life often need to differentiate or strategically link the relationships amongst these disciplines and sectors. From there, we will turn to a range of cross-sector case studies in public art, choreography, and performance to consider how artists themselves re-imagine social and cultural institutions. Public Artist Paul Ramirez Jonas asks citizens to consider the nature of “public trust.” Theatrical artist Aaron Landsman re-enacts civic process in all of its mundanity and bureaucracy in order to inspire a renewed sense of civic citizenship. Choreographer Faye Driscoll explores performance as a mode of gathering to propel new principles of connection. In these and other case studies, we will investigate the political and aesthetic stakes of assembly as a means for re-imagining our connection to social institutions and to a broader vision of cultural health.

### Key Questions

1. What does it mean to assemble in a 21st century global context?
2. How do answers to this question inspire artistic practices and complex models of social and cultural health?

INVITED SPEAKER

# Shannon Jackson

**Knut Knaus, KMD**

Monday June 17<sup>th</sup>

13.30-15.00



Shannon Jackson is the Associate Vice Chancellor for the Arts + Design at UC Berkeley where she is also the Cyrus and Michelle Hadidi Professor of Rhetoric and of Theater, Dance and Performance Studies. Jackson's research focuses on two broad, overlapping domains 1) collaborations across visual, performing, and media art forms and 2) the role of the arts in social institutions and in social change. Her most recent books are *The Builders Association: Performance and Media in Contemporary Theater* (M.I.T. Press, 2015) and *Public Servants: Art and the Crisis of the Common Good*, co-edited with Johanna Burton and Dominic Willsdon (M.I.T. Press 2016). Other recent projects include the guest-edited *Valuing Labor in the Arts* with *Art Practical*, a special issue of *Representations* on time-based art, and a new online platform of keywords in experimental art and performance, created in collaboration with the Pew Center for Art and Heritage, *In Terms of Performance*. Jackson's writing has also appeared in dozens of museum catalogues, journals, blogs, and edited collections and she sits on the boards of many Bay Area, national, and international arts organizations. Before moving to UC-Berkeley in 1998, Jackson received a B.A. in Modern Thought and Literature from Stanford University (1989), a Ph.D. in Performance Studies from Northwestern University (1995), and served as an assistant professor of English and Literature at Harvard University from 1995 to 1998.



# EVENING RECEPTION

All participants of our autumn course are invited to join our **Evening Reception** at M/S Sunnhordland on Monday June 17<sup>th</sup>.

We will provide drinks and nibbles for you to enjoy.

When: 19.00

Where: M/S Sunnhordland, Bryggen



*Please see our conference app  
WHOVA for more information.  
Invitation Code: imrhk*



# TUESDAY JUNE 19TH

M/S Sunnhordland

09.00-09.15	<i>Coffee/tea</i>
<b>09.15-10.30</b>	<b>Invited Speaker: Raymond MacDonald</b> <i>Improvisation as means for developing interdisciplinary knowledge</i>  Chair: Kari Holdhus (Discussion 30 mins)
10.30-11.00	<i>Coffee Break</i>
<b>11.00-12.30</b>	<b>Presentations, Group A &amp; B</b> <i>Please use our conference app Whova for more information.</i>
12.30-13.30	<i>Lunch Break and Departure</i>
<b>14.00-15.00</b>	<b>Panel Session 2</b>  <i>Care in artistic, pedagogic and therapeutic practices</i>
15.00-15.15	<i>Coffee Break</i>
<b>15.15-17.30</b>	<b>Presentations, Group C, D, E &amp; F</b> <i>Please use our conference app Whova for more information.</i>
<b>17.30-</b>	<b>Norwegian Nature, Sunset &amp; Dinner</b>

## **Improvisation as means for developing interdisciplinary knowledge**

In recent years there has been a significant growth of interest in improvisation, not just as a feature of jazz, but as an accessible, unique, spontaneous, social and creative process that can facilitate collaboration between many musical genres and across disciplines. This presentation will highlight how improvisation can be utilized as a contemporary approach to creative engagement within educational, therapeutic and artistic contexts that can facilitate the development of musicality and creativity. This paper sets out a framework, based on psychological findings, for understanding improvisation as a universal capability and an essentially social behaviour, with implications for education, contemporary artistic practice, therapy and the psychology of social behaviour.

A number of research projects that investigate the fundamental features of improvisation will be outlined. Musicians' critiques of their own improvisations are discussed and key links with music education therapy are made.

A model is presented for the process of choice that individuals undertakes when improvising, with examples provided to illustrate how the model functions. The presentation also outlines a comprehensive set of options children, or any improviser, may take over the course of a musical collaboration to allow a group to generate music. This way of conceptualising improvisation has utility across all forms of music and across different art forms. It also offers a less daunting challenge to the novice improviser, and a potential way round a 'block' for creative practitioners. The implications are discussed in relation to broader social issues and cultural change.

### **Recommended Reading**

- Hargreaves D.J., MacDonald R.A.R, & Miell D (2017) The changing identity of musical identities in R.A.R. MacDonald, Miell, D. E and D.J, Hargreaves, EDs The Oxford Handbook of Musical Identities. Oxford: Oxford University Press.
- MacDonald R.A.R & Wilson, G.B. (2015). Billy Connolly, Daniel Barenboim, Willie Wonka, Jazz Bastards and the universality of improvisation In G. Lewis & Ben Piekut (Eds.), Oxford Handbook of Critical Improvisation Studies. New York: Oxford University Press
- Pothoulaki, M., MacDonald, R.A.R and Flowers, P (2012) An Interpretative Phenomenological Analysis of an Improvisational Music Therapy Program for Cancer Patients. Journal of Music Therapy. 49(1) 45-67.



INVITED SPEAKER

# Raymond MacDonald

**MS Sunnhordland**

Tuesday June 18<sup>th</sup>

09.15-10.30



Raymond MacDonald is Professor of Music Psychology and Improvisation at Edinburgh University. His ongoing research focuses on issues relating to improvisation, musical communication, music health and wellbeing, music education and musical identities. He studies the processes and outcomes of music participation and music listening and has a particular interest in collaborative creativity. His work is informed by a view of improvisation as a social, collaborative and uniquely creative process that provides opportunities to develop new ways of working musically. He published over 70 peer reviewed papers and has co-edited five texts, *Musical Identities* (2002) and *Musical Communication* (2005), *Musical Imaginations* (2012) and *Music Health & Wellbeing* (2012), *The Handbook of Musical Identities* (2017) He was editor of the journal *Psychology of Music* between 2006 and 2012 and was Head of The School of Music at Edinburgh University between 2013 and 2016. He is also a saxophonist and composer has released over 60 CDs and toured and broadcast worldwide.

## Key Questions

1. What is improvisation?
2. Why is it important?
3. How can improvisation facilitate cross disciplinary collaboration?

# WEDNESDAY JUNE 19TH

HVL Campus Stord, Rommetveit

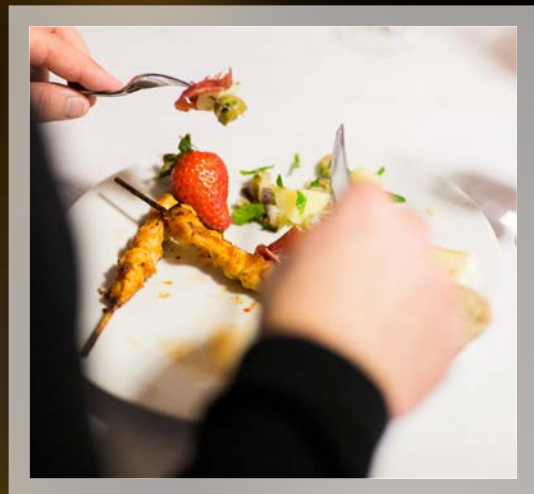
08.23	Leirvik terminal C: Bus 673 leaves for HVL Campus Stord
08.45-09.15	Welcome to Stord Campus, Rommetveit! <i>HVL Prorector Liv Reidun Grimstvedt</i>
<b>09.15-10.45</b>	<b>Presentations: Group G, H &amp; I</b> <i>Please use our conference app Whova for more information.</i>
10.45-11.00	<i>Coffee Break</i>
<b>11.00-12.30</b>	<b>Presentations: Group J, K &amp; L</b> <i>Please use our conference app Whova for more information.</i>
12.30-13.30	<i>Lunch Break</i>
<b>13.30-14.15</b>	<b>Presentations: Group M, N, O &amp; P</b> <i>Please use our conference app Whova for more information.</i>
14.15-14.30	<i>Coffee Break</i>
<b>14.30-15.45</b>	<b>Invited Speaker: Dave Camlin</b> <i>What's Love Got To Do With It?: The role of love in participatory music</i>  Chair: Kari Holdhus (Discussion 30 mins)
15.45-16.00	<i>Coffee Break</i>
<b>16.00-17.00</b>	<b>Panel Session 3</b>  <i>Music/art as Activism</i>
<b>19.30-</b>	<b>Conference Dinner</b>

# CONFERENCE DINNER

All participants of our Fjord Course are welcome to join our **Conference Dinner** at M/S Sunnhordland.

Remember to sign up for this dinner during our Conference registration on Monday or through our Whova-app.

When: Wednesday at 19.30  
Where: *M/S Sunnhordland*  
Sunnhordlandskaien 1, 5411 Stord



*Please see our conference app  
WHOVA for more information.  
Invitation Code: imrhk*





## What's Love Got To Do With It?: The role of love in participatory music

Music has always been a vehicle for the expression of love. Shakespeare called music 'the food of love', and countless song writers and composers throughout history have made much of this special relationship. If we want to express love, we turn to music. When our hearts are broken, we also turn to music for solace. However, there may be an even deeper level to this special relationship between music and the human biological need for attachment, exemplified in instances of group music-making. In this singing lecture, we'll explore the relationship between music and love through the lens of cheesy 80s love songs. What are the neurobiological underpinnings of love, and how does musical entrainment become entangled with interpersonal neurobiology to produce feelings of trust and attachment?

This is a participatory lecture, and if you want to download notation of some of the vocal arrangements beforehand, you can find them [here](#). Bring your voice and / or an instrument for a musical journey through the interpersonal neurobiology of music and attachment.

### Recommended Reading

- Bartleet, B. (2016). The role of love in intercultural arts theory and practice. In P. Burnard, E. Mackinlay, & Powell (Eds.), *Handbook of Intercultural Arts*. Routledge.
- Dunbar, P. R. (2013). *The Science of Love and Betrayal* (Main edition). London: Faber & Faber.
- Lewis, T., Amini, F., & Lannon, R. (2001). *A General Theory of Love* (Reprint). New York: Vintage Books.

### Key Questions

1. What are the neurobiological correlates of love and attachment, and how does musical entrainment become entangled with interpersonal neurobiology to produce feelings of trust and attachment?
2. What are the different kinds of love, and what does it mean to 'love' the people we make music with?

INVITED SPEAKER

# Dave Camlin

**Stord Campus, Rommetveit**

Wednesday June 19<sup>th</sup>

14.30-15.45

Dr. Dave Camlin is a musician whose work is grounded in a passionate belief in the humanising nature of music-making, and whose musical practice spans performance, composition, teaching and research. His research interests focus on the benefits of group singing, musician training and Community Music (CM), and are grounded in a philosophy of 'music in three dimensions' which recognises the interdependence between music performance and participation, and their social, health and wellbeing dimensions. He lives in Cumbria, a remote rural county in NW England, leads many outdoor music events, and was founding director of SoundWave music organisation and the Solfest music festival. He is a Lecturer in Music Education at the Royal College of Music and Trinity-Laban Conservatoire in London, and was Head of Higher Education and Research at Sage Gateshead from 2010-19.



# THURSDAY JUNE 20TH

M/S Sunnhordland (Stord)

09.00-09.15

*Coffee/tea*

**09.15-10.30**

**Invited Speaker: Laura Ellingson**

*Resonating Notes: Embodying Music Research*

Chair: Simon Gilbertson

(Discussion 30 mins)

10.30-11.00

*Coffee Break*

**11.00-12.30**

**Closing Discussion Session**

12.30-13.30

*Lunch Break and Farewell*

**14.00**

**International Fjord Summer School 2019 is closed!**

*Express boat leaves for Bergen Airport at 14.10*







## **Resonating Notes: Embodying Music Research**

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

### **Recommended Reading**

- Ellingson, L. L. (2017). *Embodiment in qualitative research*. New York & London: Routledge.
- Perry, M., & Medina, C. L. (2015). Introduction: Working through the contradictory terrain of the body in qualitative research. In M. Perry, & C. L. Medina (Eds.), *Methodologies of embodiment: Inscribing bodies in qualitative research* (pp. 1-13). New York: Routledge.
- Pink, S. (2015). *Doing sensory ethnography*. Thousand Oaks, CA: Sage.

INVITED SPEAKER

# Laura Ellingson

**MS Sunnhordland**

Thursday June 20<sup>th</sup>  
09.15-10.30



Dr. Laura Ellingson (Ph.D. University of South Florida, 2001) is the Patrick A. Donohoe, S.J. Professor of Communication and Women's & Gender Studies at Santa Clara University. Dr. Ellingson's passion for methodological and epistemological innovation infuses all of her research and creative work. She seeks to enlarge possibilities for spanning theoretical, paradigmatic, and representational boundaries through her development of a crystallization framework for qualitative research (*Engaging Crystallization in Qualitative Research*, 2009, Sage) and her articulation of embodied research practices (*Embodiment in Qualitative Research*, 2017, Routledge). Narrative, feminist, and pragmatic perspectives guide her ethnographic research in communication in health care delivery and in extended/chosen families.

## Key Questions

1. How can qualitative researchers reconceptualize the role of embodiment in our methodological practices?
2. How can an active engagement with embodiment enhance qualitative and critical music research?
3. What are some strategies for embodying music research?



# ABSTRACTS

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## *People with disabilities in instrumental lessons*

### *Views of music school teachers*

*Keywords: disability, inclusion, music school, music teachers, instrumental pedagogy*

Julia Eibl  
MS Sunnhordland  
11.00-12.30



The research focuses on instrumental and vocal teaching with people with disabilities. The view of teachers working in Austrian music schools in this field is in the foreground. The dissertation is an interdisciplinary research project that touches areas of music education, educational science and sociology. The data collection takes place with the help of qualitative expert interviews. The evaluation of the results is still in progress and will be carried out with the summary qualitative content analysis according to Mayring.

The focus is on the teachers' perspectives of their instrumental and vocal lessons with disabled students. Their views on the design (methods, goals, content) and the course of the lessons with disabled students are explored, such as barriers and solutions in the handling and learning of the various instruments or pedagogical strategies. Institutional and societal aspects have an effect on this practice and are as well considered in this study. Relevant institutional factors are, for example, the requirements for performance reviews or the fulfillment of curricula. Societal factors can be general forms of dealing with people with disabilities and their impact on practice. Attitudes of teachers towards people with disabilities are examined. Socially desirable perspectives are linked to the way in which teachers talk about students with disabilities, possible ambivalences are pointed out. The inclusion debate also extends into this topic and the question is answered, which perspectives of inclusion music school teachers have and whether this is relevant for their practice. These findings of the dissertation are enriching for the International Fjord Summer School, as it provides an interdisciplinary perspective on the highly relevant discussion of inclusive music lessons. Conditions and barriers of inclusive music school education are pointed out. Moreover, the findings offer a basis for further discussion on how to deal with fringe groups in the instrumental pedagogical field in general.

#### **References**

- Ahrbeck, Bernd (2011): Der Umgang mit Behinderung. Kohlhammer, Stuttgart
- Biewer, Gottfried (2017): Grundlagen der Heilpädagogik und Inklusiven Pädagogik. Julius Klinkhardt, Bad Heilbrunn, 3. Auflage
- Cloerkes, Günther (2007): Soziologie der Behinderten. Eine Einführung. Edition S, Memmingen. 3. Auflage
- Darrow, Alice-Ann (2011): Adaptive Instruments für Students With Physical Disabilities. In: General Music Today 25 / 2, S. 44-46
- Kastl, Jörg (2017): Einführung in die Soziologie der Behinderung. Springer, Wiesbaden



## *Popular Music Pedagogy: Teaching song-making in the “laptop era”*

*Keywords: Creativity, Music Technology, Song-making, Structure, Creative Process, Pedagogic*

Andreas Waaler Røshol  
MS Sunnhordland  
11.00-12.30



The last years, several scholars have addressed the creativity in the studio (Thompson, 2019) (Bennett, 2011) as well as discussing how the studio has transformed to a tool or instrument for creative expression (Bell, 2018). Although this discourse is still referencing towards the “older” ways of record production, scholars such as Burgess (Burgess, 2013) are discussing the change from the process of recording music towards the process of making music. Naturally, as the creative process of making music is changing, so should the manner of how such subjects are taught.

The method for investigation is trifold: Firstly, using my experience as a teacher; where the last two years I have along with Professor Jan Bang, taught the course in composition and arrangement in electronic music at the University of Agder (UiA) for undergraduates. Second, drawing upon own experience as graduate that attended the very same course. Third, insights from own artistic practice. Using these three perspectives; I will discuss the challenges of teaching song-making. This presentation will focus on three topics. Firstly, it will show how song-making can be understood as an unilinear process of making music, where the musical material is structured and reorganized continuously, until the creative agent aesthetical preferences is in some manner satisfied. Second, it will discuss the importance on developing the student’s self-awareness of own internalized structure as well as the importance for students to be exposed to new forms of external structures. Third, the presentation will discuss challenges of peer-review in classroom situation where the level of self-investment amongst students varies. I hope this presentation and the following discussion will be relevant to scholars who have keen interest in pedagogic or artistic research related to creativity.

The paper is based on a book chapters that I am currently working on along with Eirik Sørbo regarding music education and technology led by the music pedagogy research group at NTNU (Norwegian University of Science and Technology).

### References

- Bell, A. P. (2018). *Dawn of the DAW: The Studio as Musical Instrument*. New York: Oxford University Press.
- Bennett, J. (2011). Collaborative Songwriting – The Ontology Of Negotiated Creativity In Popular Music Studio Practice. *Journal on the Art of Record Production*, <http://arpjournal.com/collaborative-songwriting—the-ontology-of-negotiated-creativity-in-popular-music-studio-practice/>.
- Burgess, R. J. (2013). *The Art of Music Production*. New York: Oxford University Press.
- Thompson, P. (2019). *Alternative Takes*. Cham: Palgrave Macmillan.

## *Perception of musical quality*

*Keywords: quality of contemporary singing, perception, assessment*

Bodil Kvernenes Nørsett  
MS Sunnhordland  
11.00-12.30

B

My PhD research project is concerned about the use of assessment as a learning tool in higher music education in the Nordic countries. In a comparative case study, I want to explore how institutions, the teachers and the students use assessment and the feedback of a contemporary singing performance exam. In connection to this, I need to elaborate my knowledge around the perception of musical qualities and how they are assessed, more specifically the qualities of the contemporary singing and how these are assessed.

What is quality in a contemporary singing performance? What is regarded salient qualities and how should they be assessed to enhance the students' learning outcome?

I will define quality as a concept in general and as a specific musical concept and discuss what values, certainties and uncertainties that lies in perception and assessment of a contemporary singing performance.

### **References**

- Austbø, H. (2015, September 11). Om kvalitet i musikalske fremføringer. Retrieved 19 April 2019, from Essay Om kvalitet i musikalske fremføringer website: <https://www.kulturradet.no/kvalitet/vis/-/essay-kkk>
- Gibbs, G. (2010). Using assessment to support student learning at. 71.
- Hovden, J. F., & Prytz, Ø. (Eds.). (2018). Kvalitetsforhandlinger: kvalitetsbegrepet i samtidens kunst og kultur. Bergen: Fagbokforlaget.
- Smith, G. D. (2017). The Routledge research companion to popular music education. Basingstoke: Taylor & Francis Ltd. /z-wcorg/.

## *Rethinking WTC - a new interpretation through the prism of the theory of Boleslav Javorsky*

*Keywords: J. S. Bach, WTC, Protestant chorals*

Natalya Pasichnyk  
MS Sunnhordland  
11.00-12.30

B

It has been argued that contemporaries of Bach perceived his music as an understandable language; its meaning was expressed in the form of stable melodic figures (motives), which were connected with the melodies and texts of the protestant chorales and through them with thoughts, images, and plots of the Scripture. Albeit unknown to most in the west, Ukrainian-born musicologist Boleslav Javorsky (1877-1942) spent 45 years analysing quotations of Protestant Chorales in the WTC. He put forward a theory with the central tenet that the WTC is an artistic interpretation of images and plots of the Holy Scripture. In my artistic project, as a performing artist, I immerse in a creative dialogue with this and other musical thinkers. How can the ideas of Javorsky and others work with my own understanding of Bach's WTC? In what way can the metaphors, images and semantic understandings inspire and inform my performance, and what impact will the newly evoked thoughts and insights have on my professional pianistic choices? In an effort to create something uniquely personal and new, and broaden the performer's role to a more co-creating one, the focus of the project is to experiment with the inter-weaving of the quotations of Protestant chorales with Bach's harmonically and polyphonically complex piano part. At the Fjord summer school I will be presenting some initial reflections from the ongoing artistic project "Rethinking WTC - a new interpretation through the prism of the theory of Boleslav Javorsky".

### References

- Berchenko, R., E. (2008). Voleslav javorskyj o "chorosho temperirovannom klavire [Voleslav Javorsky about the Well-tempered Clavier]. Moskva: Klassika-XXI.
- Thoene, Helga (2009). Johann Sebastian Bach Ciaccona. Tanz oder Tombeau [Dance or Tombeau]. Oschersleben: dr.Ziethen Verlag.
- Tolonen, J. (1971). Protestanttinen koraali ja Bachin fuugateemat. Teoksessa Das Wohltempierte Klavier I. Acta Musicologica Fennica, 5, Helsinki.



## *Sociological Influences that Contribute to Undergraduate Identity Construction in the Music Teacher Education Program*

*Keywords: Identity Construction, Sociological Influences, Social Identity Theory, School of Music Culture*

Edward McClellan  
MS Sunnhordland  
15.15-16.45



The purpose of this study was to examine sociological influences that contribute to undergraduate identity construction in the music teacher education program. This abstract presents some of the research examined to investigate conditions, methods, and curricular practices that benefit music teacher education. Sociological influences based around tenets of social learning theory, social-cognitive theory, social identity theory, symbolic interactionism, and role theory may enhance music teacher preparation and also ground future research of music teacher education curriculum. This presentation will share ways sociology informs the music teacher education preparation. Research linking social theories and music education has included examination of music teacher identity construction (Colwell & Richardson, 2002), applications of interactionism to teaching music (Froehlich, 2007), consideration of connections between the sociology of education and music education (Paul & Ballentine, 2002), and musical self-socialization (Mueller, 2002). The university school of music is a primary setting of secondary socialization for undergraduate music education majors pursuing music education as a profession and therefore identity construction (Austin et al., 2012; Author, 2014, 2017; Roberts, 1991, 2000). Music education researchers continue to examine the identity development of future music educators (e.g., Austin, Isbell, and Russell, 2012; Austin and Miksza, 2009; Berg, 2010; Haston and Russell, 2012; Hourigan and Thornton, 2009; Isbell 2008; Author, 2014; Russell 2012) (Author, 2017, p. 74), and the socialization of undergraduates to professional practice and identity within particular institutional settings (Woodford, 2002, p. 688). Brewer (2009), L'Roy (1983), and Author (2014) found that the development of occupational identity results from interactions with others, professors, peers, supervisors, cooperating teachers, and the training environment. Music education professors and field experiences offered as curricular components of music education programs were also revealed as key to music education majors' socialization (Austin et al., 2012; Conkling, 2003; Isbell, 2008; Author, 2014). Music teacher self-efficacy, self-concept, musician-teacher orientation, intersections of music-making and music-teaching roles, and social identity resulting from interactions and influences in the school of music culture and social environment influence pre-service music teacher development (Author, 2017).

### **References**

- Austin, J. R., Isbell, D. S., & Russell, J. A. (2012). A multi-institution exploration of secondary socialization and occupational identity among undergraduate music majors. *Psychology of Music*, 40(1), 66–83. doi:10.1177/0305735610381886
- Austin, J. R., & Miksza, P. (2009). Trying on teaching. Paper presented at the Society for Music Teacher Education Biennial Symposium, Greensboro, NC.
- Berg, M. H. (2010). Sampling from the mentoring buffet: A case study of mentoring in a middle school wind ensemble outreach program. Paper presented at the annual meeting of the American Educational Research Association, Denver, CO

## Art-based inquiry as a method in creating artistic performances

Keywords: art-based inquiry, co-creating knowledge, interdisciplinarity

Randi Margrethe Eidsaa  
MS Sunnhordland  
15.15-16.45



This presentation focuses on art-based inquiry as an approach to creating artistic performances based on narratives related to historical events. The discussion takes its point of departure in *Marianne N. Narratives*, a multimedia artistic performance using dance, music, audio, narration and audio-visuals to present the British explorer, biologist and painter Marianne North. The performance was created in a higher music education context in 2018 and was financed by *Co-Creating Knowledge* (Samskaping av kunnskap), a program developed at University of Agder, Norway, to promote collaboration between researchers, teachers, students and practitioners outside campus.

The term *co-creating knowledge* refers to an inclusive approach to knowledge production through interaction and dialogue. In this presentation, *Marianne N. Narratives* serves as an example of an inquiry on the knowledge production within and between the artistic disciplines music, dance, narration and visual arts, and between different aesthetic practices. The process of interconnecting and juxtapose various aesthetic expressions and participants from different art and education traditions was challenging from the very beginning of the work process. The discussion draws attention towards some conflicting and competing paradigms that became evident during various stages of the project.

Sixteen bachelor students were involved in the performance together with two professional musicians, a professional dancer, a composer and a freelance actor. The majority of the students represented a classical music performance bachelor program, while three participants were popular music students. The Marianne North Gallery, a museum in London, was a contributor in the project by giving access to important documentary sources, which played an essential role in the development of the artistic concept.

Even if the discussion takes its point of departure in the creative processes behind *The Marianne North Narratives* the methodological approach and the principles behind the practical implementation can be applied to any artistic performance project in action.

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## *Supporting collaboration between the fields of music therapy and education through research: perspectives from Australian and Norwegian contexts*

*Keywords: music therapy, education, policy, collaboration*

Alexander Hew Dale Crooke & Viggo Krüger  
MS Sunnhordland  
15.15-16.00



In this presentation, scholars from Australia and Norway will use case examples from each setting to demonstrate how music therapy can strategically support educational, social, and policy-based priorities in mainstream schools. While music therapists have developed a recognised role in special education settings, the role of music therapy in mainstream schooling is often less clear (Tomlinson, Derrington, & Oldfield, 2011). This disparity can be explained by several factors related to mainstream school contexts, including a focus on quantifiable achievement in core academic subjects, and growing demands on resources in both curriculum and non-curriculum areas. While music therapy may be considered less essential in these mainstream contexts (beyond the need for targeted intervention programs), recent policies in many Western countries articulate priorities for mainstream education that music therapy is uniquely positioned to help address at systemic or community levels (Crooke, 2015). To realise and demonstrate this potential, however, leading music therapy scholars argue the need for expanded and more eclectic approaches to music therapy practice – with an emphasis on Community Music Therapy models – and research which includes increased communication and collaboration between music therapists and educators (McFerran, 2012). To offer examples of the benefits of such approaches, we will present two research projects from Australian and Norwegian contexts. This will include: an Australian project in which a music therapist was able to help meet teacher professional development requirements, while also supporting inclusive classroom and wellbeing policies, and; an Erasmus + project called Sustaining Teachers and Learners with the Arts (STALWART) which exemplifies how music therapy programs targeted towards Early School Leavers (ELET) can address the policy priority of school engagement in Norway. Drawing upon their experience as practitioners and researchers, presenters will also outline and critically discuss the ongoing challenges for conducting music therapy practice and research in mainstream school settings, and present recommendations for future initiatives. Using these recommendations as a starting point, presenters will then open up for a group discussion that aims to leverage the interdisciplinary nature of the conference, and generate collective dialogue about how best to establish shared goals and collaboration in this space.

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Tuesday June 18th

## *Embodied Research Practices Workshop*

**Laura Ellingson**  
MS Sunnhordland  
16.00-16.45

D

This session will involve exploring our senses and ways of knowing in and through the body. After a brief overview, participants will engage in exercises and reflect on possibilities for enhancing embodiment in their research.

### **Reference**

- Reference: Ellingson, L. (2017). Embodiment in Qualitative Research. New York, Routledge. Link: <https://www.routledge.com/Embodiment-in-Qualitative-Research-1st-Edition/Ellingson/p/book/9781629582313>

## *Spiraling to Life: Towards a Life-Sustaining Society*

*Keywords: art-based research, music, environmental education, aesthetic sensitivity*

Tawnya Smith  
MS Sunnhordland  
16.45-17.30



As a music educator deeply concerned about environmental degradation and climate change (IPCC, 2018), I now consider the possibility that music engagement might serve different purposes in the future than it has in the past during times of environmental stability. While I expect that performed and communal music making will continue to serve humanity as it has during other historical times of change, I wonder if our musical skills, sensitivities, and ways of knowing might also be relevant in interdisciplinary efforts to adapt to the changing climate, restore degraded lands, and create sustainable practices.

To consider ways that music might serve this purpose, I draw upon the work of ecophilosophers Joanna Macy and Molly Brown. In *Coming Back to Life* (2014), the authors describe how they have empowered groups to work towards a life-sustaining society where human practices are both sustainable and equitable. Their process for fostering this transition can be conceived as a spiral with four phases. The first, coming from gratitude, involves centering in “our love for life on Earth” to stimulate empathy and confidence (p. 67). Honoring our pain is a phase where one honestly acknowledges feelings about the suffering of others and the destruction of the natural world. Seeing with new eyes is an opportunity to expand awareness of one’s relatedness to all aspects of the self-organizing world as well as to past and future generations. Going forth is characterized by inspired actions that are aligned with one’s unique situation and gifts. By traveling through the spiral, discernments might emerge in phases, or during a workshop, day, or lifetime.

Although Macy and Brown include activities for each stage of the spiral, my background in the expressive arts and art-based research (McNiff, 1995) inform an adapted musical approach which allows for expanded exploration of non-verbal knowings and expressions. In this self-study that I completed prior to leading students in a similar group experience, I used art-based means to chronicle my experience traversing the spiral and to convey my experiences of deep listening and active engagement with the natural soundscape.

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## *Who governs progress?: Exploring the boundaries of disability studies and aesthetic discourse*

*Keywords: disability studies, eugenics, aesthetics, health care, modernism, music criticism*

Ryan Weber  
MS Sunnhordland  
16.45-17.30

F

One of the underlying paradoxes of liberal democracies is the coexistence of the principle of equality, which demands sameness, and the principle of freedom, which demands distinction. The medical model of disability that proliferated over the course of the 20th century only exacerbated this paradox. Accordingly, Garland (1997) and Davis (2013) have shown that the shift in power to the medical community has served to pathologize various conditions and, as it did so, developed circuitous notions of “progress.”

However, the dominant narrative, which maintained that the pursuit of progress could be hastened by the eradication of disability, has been called into question. In literary studies, Luczak (2015) and Rose (2017) have demonstrated how ambivalence both fueled the spread of eugenics and led to its demise. In the musical domain, Joseph Straus (2018) has argued that modernist composers reclaimed identity by contesting ableist aesthetics. However, what lessons can be learned from earlier, 19th-century approaches? Beyond the work of composers, how have music critics contributed to the narrative that disability can be a site of power? Furthermore, what relevance do paradigms from the previous two centuries hold for us in the 21st century?

This study will examine the role that music criticism played in negotiating belonging amidst the overlapping domains of musical performance, health care, and the institutions that bridge these spheres. While Straus has demonstrated that methodologies in disability studies can be helpful to contextualizing musical modernisms, I will argue that the benefits of this approach are not limited to the study of the mid 20th century. I contend that, if we conversely aestheticize the rhetoric of disability by developing modes of critique that offer sufficient expression to individuals, then we can reveal how some notions of autonomy can be mediated via liberal democratic systems while others resist universalization. This paper will thereby examine three case studies—each of which deconstructs the manner in which stereotypes have been absorbed, deflected, resisted, and created anew. Taken together, I will contextualize the extent to which the iatric interventions of medical practitioners, scholars, and critics have shaped societal definitions of progress.

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## *A trend to individualisation and detachment – is mobile music listening in cities sociable?*

*Keywords: music listening, everyday life, listening practices, non-listeners*

Eva Schurig  
Rommetveit  
09.15-10.45



People are becoming more and more isolated and detached from one another, a trend Simmel identified as early as 1903. This detachment is often associated with unsociable behaviour which is frequently seen as being promoted by mobile music listening. However, there has been little research that tests this claim. Building connections between music psychology, music sociology, studies of mobile music listening, and artistic practices my research used an innovative participant focussed method to explore experiences of mobile musicking. Through shadowing, a form of participant observation, and interviewing eleven mobile music listeners I found that listeners have detailed strategies for managing social interaction when engaging with music on the move. This finding shows that users of portable listening devices are more aware of their social surroundings than previously thought, and that they also know exactly which behaviour is seen as socially acceptable and which is not. Rather than assuming mobile listening behaviour is unsociable, the research interviewed non-listeners about this topic in order to question assumptions about listening. A disparity between the behaviour of mobile music listeners and non-listeners' assumptions about listeners emerged.

This study of mobile music listeners confirms previous research about the reasons for listening to mobile music. It was found that music can create a sense of connectedness when being alone (e.g. to people with a similar taste in music, or remembering an occasion where this piece of music was played in company), or give an impression of being in the presence of someone else (e.g. hearing someone talk to you through a song).

Thus, mobile music listening is not as isolating as previously assumed and for two reasons: firstly, listeners behave sociably even if in ways that are not recognised by the non-listeners around them, and secondly, music can alleviate loneliness and can create a sense of belonging, thereby providing a useful tool in a world of social disconnect.

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## Music-Listening Group for Older Men

Keywords: older men, loneliness, music listening, wellbeing

Katarina Lindblad  
Rommetveit  
09.15-10.45



Some of the specific wellbeing challenges for older men are loneliness and isolation, often tied to masculine norms not to expose weakness or vulnerability, and a reluctance to use health care services (Featherstone et al 2007). Finding ways to improve the mental health of older men has proved a challenge for public health. Older men are a neglected group both in studies on men and masculinities and gerontology. At present, there are no previous studies on music and wellbeing amongst this group.

Based on the results of 15 semi-structured interviews with retired men, exploring their motivations and perceptions from engaging in music, a music-listening group for older men was started. Eight Swedish men, aged 63-86, recruited from an open psychiatric ward for older persons and a volunteer centre for economically or socially vulnerable older persons, met every other week for two semesters, for a total duration of 16 x 90 minutes, to listen to music of their own choice and discuss memories, associations and emotions evoked from the listening experience. The group was led by a music therapist (this paper's author) and provided several potential supportive benefits for the participants, although the main focus of the group was for the purposes of research rather than therapeutic.

All the sessions were audio recorded and transcribed verbatim. Individual follow-up interviews were made with the participants. The material was analysed with qualitative thematic analysis based on the research questions:

- What types of music do older men choose during a music listening group?
- What function(s) does the music serve?
- What verbal themes, reactions, and other outcomes does the music afford?
- How do older men interact, listen and respond to one another?

Thus, analysis centred both on musical issues, such as the mood, genre and function of the music (eg. Juslin 2019), and on the social interaction between the men, such as how they talk or not talk about personal issues (eg. Galasinski 2004). The theoretical perspectives used in the analysis are interdisciplinary and drawn both from gerontology, studies on men and masculinities and musicology, music psychology and music therapy research.

### References

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## *Negotiating access in educational research and fine-tuning the project design to fit the research setting*

*Keywords: social inclusion, participatory music, ethnography, educational design research*

Felicity Katharine Burbridge Rinde  
Rommetveit  
09.15-10.45



Norway has recently experienced a large influx of immigrants that has led to rapid changes in its traditionally homogeneous and unitary school system. My PhD project is a critical investigation of participatory music making as a potential arena for inclusion and community building in a school with a 'welcome class' for newly arrived immigrant pupils, exploring dynamics of inclusion and exclusion. My preliminary research question is: How might music lessons and participatory music-making activities contribute to or impede the social inclusion of newly arrived immigrant pupils in Norwegian primary schools?

Theoretical starting points explored ahead of fieldwork included intercultural education; socialisation into educational settings that allows 'newcomers' to be active subjects in their new surroundings (Biesta, 2015); viewing schools as potential communities of musical practice (Kenny, 2016); building community through musical participation (Turino, 2008); and inclusion and exclusion processes affecting minority language pupils in Norway (Hilt, 2016). A philosophy of musical action as a performative, social phenomenon underscores the project.

My project was initially designed as an ethnographic case study of music-making activities involving newly arrived immigrant pupils at primary level. The case is an urban primary school with a "welcome class" for pupils with too little knowledge of Norwegian to be able to follow tuition in regular classes. Planned data collection tools were participant observation, interviews with pupils, teachers and headteacher, field notes/ reflexive log, and informal field conversations. Gaining access to a school took longer than anticipated, and the project design was revised several times before and after data collection started.

In this presentation I focus on issues arising from the constantly evolving project design, as my theoretically constructed plans encountered the actual research setting. While negotiating access, the idea arose that I might support the school in setting up a pilot project of participatory music workshops bringing welcome class pupils together with their peers in regular classes, in the second fieldwork phase in the autumn. I discuss how my ethnographic approach may be followed up with elements of educational design research (McKenney & Reeves, 2018), addressing needs in the specific setting that I eventually gained access to. I also present preliminary findings from the initial stage of analysis.

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## *The prison as a therapeutic music scene*

*Keywords: music therapy, cultural criminology, prison ethnography*

Kjetil Hjørnevik  
Rommetveit  
09.15-10.45



This paper is intended to present an overview of an explorative qualitative Ph.D project into music therapy in the prison setting. Through the presentation of data generated from field work in Bjørgvin prison (Norway) employing ethnographic, participatory and artistic methods, the paper develops the concept of the prison as a *therapeutic music scene* supported by a music therapist, showing how *musicking* (Small 1998) comes to form an important part of the prison's *emotional geography* (Crewe et al. 2013) as prisoners engage in music as a *technology of self* (DeNora 2000). Drawing on theory from the fields of cultural criminology and music studies the paper will examine how participants in the research project challenged notions of change and reframed 'doing time' as a project of co-creating meaning through musical action. Paying particular attention to methodological and ethical challenges associated with the practitioner/researcher role in the prison setting, the paper also critically explores synergies that arose in the meeting between music therapy practice and participatory action research.

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## Music therapy and agitation in dementia

Keywords: agitation, dementia care, participatory based research, music therapy

Frode Aass Kristiansen  
Rommetveit  
09.15-10.45

This paper will give a presentation of the PhD project: *A qualitative investigation of the possibilities and limitations of using music therapy to address agitation in dementia.*

Agitation can be understood as problematic, disturbing and sometimes aggressive behavior, and is a common problem in institutions for people with dementia. Music therapy has been suggested as a promising form for non-medical treatment that can address agitation. However due to lack of any clear definition of the agitation phenomena, and great variation in the methodological approaches of music therapy in this complex field, in addition to few high-quality studies with many participants, the conclusions in the recent meta-analysis are mixed.

The PhD project is based on an understanding of music therapy as a contextual medium that may influence and mediate a situation for better or worse depending on several complex contextual and relational factors. I suggest that it may be helpful if the research for music therapy and agitation in dementia, could develop a more situational approach where we look at in which situations music therapy may be helpful, and in which situations it may not.

Influenced by ideas from so called participatory based research I plan to do several focus group interviews with nurses and music therapist working in geriatric care in the municipality of Bergen, and try to give them the opportunity to influence my research.

Included in the PHD, is also an action research project called MUSIAGI where I together with some experienced music therapists, will try to reduce agitation at one or two selected wards for dementia patients. To develop models for cooperation and division of labor between nurses and music therapist, will here be paramount.

### References

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## *Music Therapy and School Environments: Exploring the Reciprocal Relationship*

*Keywords: music therapy, education, community, social deprivation*

**Joanna Parsons**  
Rommetveit  
09.15-10.45

I am at the early stages of a pilot ethnographic project in a mainstream school in South West England, where I have been working as a music therapist for the past three years. The school, located in a small coastal town, is designated as one of the most multi-deprived areas in the county and the school's vulnerable child registers are well above the national average.

I am focusing on my workplace for this project because of its overt ambition to develop connections with its children's support base in the described community. Because of this priority, my role as music therapist has expanded to include in-class music teaching and a place on the special education needs (SEN) team. In my professional capacity and as a member of the community, my extensive interaction with the children's networks has allowed me to witness positive experiences afforded by music therapy and it is the development and appropriation of such effects that I seek to further understand.

I am using ethnographic perspectives and methods to examine weekly music therapy sessions at the school with three case study groups (each involving a child and selected individuals from their support base outside of school). I will be seeking to understand: How and why features of music therapy are drawn into a child's mainstream school setting and their support base outside of school and the effect this may have; how and why aspects of the educational environment and community are drawn into music therapy sessions within the school and the effect this may have; and how social deprivation in the town may effect the mobilisation and appropriation of music therapy features. I aim to capture such exchanges using the music therapy index (Nordoff & Robbins, 2007) and the musical event scheme methods, (DeNora, 2003) as they allow one to examine music as it is drawn into action (DeNora and Ansdell, 2017).

By studying such an exchange, knowledge may be developed on music therapy's potential value on an individual, educational and communal level.

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## *Narcocorridos, youth and culture beyond the Mexico – USA borderlands*

*Keywords: narcocorridos, music education, cultural sociology in action*

**Sergio Sorcia Reyes**  
Rommetveit  
11.00-12.30



Narcocorridos is a music genre that started in the North of Mexico in the 1960's. This music has generated controversy, as it speaks approvingly of drug trafficking, weapon carrying, hyper-masculinity, crime and violence (Dávila, 2013). However, this music also carries messages of social mobility, national identity and a sense of empowerment of people from low-income areas of the country. Narcocorridos music is strongly linked to celebration and joy, as its rhythms and powerful riffs are seen to afford dancing and cheerful gatherings. Despite the efforts to censor this culture, this music has gained great popularity across Mexico through digital distribution.

My research project will be an ethnographic study of the engagement of young people with this music, aiming to understand how young people are engaging with narcocorridos and the possible consequences of this engagement. I will use a multi-methods approach to elicit the appropriation and implicit understanding of narcocorridos from young participants in public spaces, prisons and schools of Mexico. This ethnographic study is designed to have an in action approach, with a special version of productive methods (Acord & DeNora, 2008; McDonnell, 2014). These methods will be designed to elicit young people's tacit culture through the process of creating a cultural product. This will be implemented as creative workshops working with focus groups in two stages: 1) song writing and 2) video clip production. Each stage will allow participants to input their own ideas and lyrics in a cultural product of their own authorship. The themes and ideas for the song and the video will be negotiated and discussed within the focus group to be justified and included. These focus group discussions and negotiations present an opportunity for oblique questioning, the data from these processes will be recorded, transcribed, and analysed. Additionally, critical analysis of the lyrics, digital ethnography of engagement in blogs and forums, and ethnographic observation of engagement with narcocorridos in public spaces will also be implemented. The outcomes of this project could inform the ways that narcocorridos are appropriated and performed, and the possible consequences in the process of identity formation-transformation in youth.

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## *21st century competencies in higher music education*

*Keywords: popular music education, 21st century competencies*

Eirik Sørbø  
Rommetveit  
11.00-12.30



Today we see massive technological changes which are suggested to have vast impacts on which competencies will be valued in the future, and education needs to prepare students for jobs that have not yet been created, for technologies that have not yet been invented, and to solve problems that have not yet been anticipated (OECD, 2018). Comprehensive research has been done in this area by major organizations such as UNESCO, EU, OECD, P21, Center for Curriculum Redesign etc., and despite some variations on what competencies are emphasized, there is some general consensus.

The University of Agder (UiA) has a long history in educating musicians in popular music at the highest national level, and since 2013 we've offered electronics (mostly laptop) as a main instrument. Further, UiA has recently applied for "Center of Excellence in Education" (CEE) in electronic music, and in this process, we've had a thorough review of our own practices, identifying strengths and challenges.

I was hired as a PhD-candidate to do research on how music teachers can meet new technologies and will use data from the CEE-application to write an article (with Andreas Waaler Røshol) on "How may we align the education of electronic musicians in higher education with 21st century competencies?" The article aims to discuss the advantages, pitfalls, potentials, challenges and quagmires we meet when facing this question, using the experiences of UiA identified in the CEE-application. We will further rely on research on 21st century competencies in general (Fadel et al., 2015) (Fullan & Langworthy, 2014), and in music/arts in particular (McIntyre et al., 2018), and advocate that music students will benefit from actively focusing on these competencies in their learning. Lastly, technological development creates comprehensive changes in music education, especially for electronic music students, and we will pinpoint what we experience as core opportunities and challenges.

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## Counternarratives in Music Education

Keywords: counternarrative, curriculum, majoritarian, minority, music education, narrative

Karin Hendricks  
Rommetveit  
11.00-12.30

K

Narratives featuring “majoritarian” (e.g., white, male, middle/upper class, and/or heterosexual) protagonists are so prevalent in western society that they have become the normative reference point by which individuals are viewed and labeled. When such majoritarian models are presumed, they are followed by an inherently flawed perception that minorities are somehow biologically deficient (or otherwise inferior) to those whose stories have been privileged. Counternarratives, on the other hand, serve to challenge those norms by evoking familiarity with the experiences of minorities and allowing their stories to emerge. Counternarratives often evoke perspective-taking through the use of personal stories but also third-person or composite ones (Solórzano & Yosso 2002). Learning stories of previously-unknown or distant others can help to make these “others” seem familiar and relatable, eliciting empathy that can lead to an openness toward social change (Hendricks 2018).

In this philosophical presentation I first introduce the concept of counternarratives by describing my own encounter with a historical narrative of racial oppression in my own culture that challenged the majoritarian one I had been taught. I then describe how counternarratives can take a reader on a journey through time, sociality, and place to evoke a sense of connection with a non-majoritarian protagonist and awaken different perspectives and possibilities. The presentation includes a review of counternarrative texts from society at large and then specifically within the field of music education.

I conclude by addressing the ways music educators have progressed to become more inclusive of minority narratives, while also considering ways in which we remain stagnant. I suggest that scholars in our field still regularly default to telling minority stories through the eyes of a (privileged) researcher rather than welcoming and embracing the voices of the protagonists themselves. I further consider how a reticence to fully embrace stories of others runs parallel to the pedagogy of perfectionism and control that has often been associated with western classical music learning. More improvisatory and democratic approaches to music learning, however, are comparable to narrative inquiry that invites multiple and rhizomatic tellings of stories, where process is balanced with product and resolution gives way to evolution.

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## ***"My Music Performance is Changing!" – Perspectives on 'The Aesthetic Talk' in Ensemble Teaching in Upper Secondary School***

*Keywords: ensemble rehearsal, art philosophy, sequence of musical development*

**Jonas Cisar Romme**  
Rommetveit  
11.00-12.30

K

Quality often increases a lot in a short amount of time towards the end of ensemble rehearsal processes. What is added at that stage? From the dress rehearsal to the concert the development even often continues. Sometimes great art experiences occur. But sometimes it just sounds okay, but nothing extraordinary. The ensemble leader never knows in which direction the performance develops. Questions arise from this: Is the ensemble leader able to do anything to support the development of expression and increase chances for a great art experience to appear? Will expression appear by itself in rehearsals?

This study focuses on the parts of rehearsal time where the conversation themes are not on the score or handling of instruments, but on what you could call 'The Aesthetic Talk'. The term 'The Aesthetic Talk' is invented and developed from different music and art philosophies and use of it is tested as interventions through the frame of Educational Design Research in the musical band. Data includes field recordings throughout the process (video and sound), field notes and focus group interview.

### **Research questions:**

- 1) What constitutes 'The Aesthetic Talk' in a rehearsal process?
- 2) How does pupils describe the effect of 'The Aesthetic Talk'?
- 3) What constitutes effective rehearsal design in ensemble playing in upper secondary school, if the aim is to realize a clear 'aesthetic object' in the final product?

### **Results:**

- Pupils start to form 'the aesthetic object' almost from the beginning of the rehearsal process.
- On certain stages in the rehearsing process the teacher has a crucial role of initiating 'The Aesthetic Talk' in order to keep the development of the 'aesthetic object' going.
- 'The Aesthetic Talk' and the key word 'emotional directedness' seems to be a mutual working field for all the arts involved - a common language across the arts.

### **Implications:**

- Music teacher curriculum
- A method for empowering ensemble players
- "No Fool, No Fun"

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## Performing structural inventions in the piano music of Pierre Boulez and Finn Mortensen

Keywords: artistic research, performance, Mortensen, Boulez, controlled chance, piano

Kristian Thunestvedt Evjen  
Rommetveit  
11.00-12.30



Pierre Boulez' third sonata and Finn Mortensen's second sonata were conceived at a time when both composers were fascinated with literature. Boulez' preoccupation with the works of James Joyce and Stéphane Mallarmé's *Un Coup de Dés* made him conclude "(...) some writers at the present time have gone much further than composers in the organization, the actual mental structure, of their work."<sup>i</sup> Boulez started to rethink the notion of form in order "to jettison the concept of a work as a simple journey starting with a departure and ending with an arrival."<sup>ii</sup>

Every level of Boulez' *Troisième Sonate* is a musical exploration of these new structural ideas, as well as of Mallarmé's innovations in typographical presentation as an essential part of the new form. This typography does not only convey relationships between sound and silence, but also a hierarchical, multilayered structure, and the possibility of multiple, equally valid routes.

The relationship between Mortensen's second sonata and his literary inspirations is of a more subtle and less direct nature, but he goes a long way in a private letter to Anne Eline Riisnæs to suggest how Joyce's *Ulysses* has had a significant impact on the work's final form. Mortensen describes the sonata as a musical *stream of consciousness*.<sup>iii</sup> Through the juxtaposition of seemingly unrelated, stylistically pluralistic material, the sonata defies the notion of classical form.

These works pose unique, but related challenges to a performer when it comes to creating continuity and coherence of the musical narrative, particularly regarding the various aleatoric aspects fundamental to the works.

In my performance presentation, I will discuss how, independently of each other, the two composers used their literary sources to create new means of musical organisation, and how a performer's understanding of and involvement with them can influence their performance of this music?

<sup>i</sup> Boulez, Pierre, "Sonate, que me veux-tu?" in *ORIENTATIONS Collected Writings*, ed. Jean-Jacques Nattiez (London: faber and faber, 1986) 143

<sup>ii</sup> Same place

<sup>iii</sup> Mortensen, Finn, letter to Anne Eline Riisnæs, 22nd November 1978

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## *Multiple Minds: Thoughts on the consequences of performing with chaotic instruments*

*Keywords: chaotic, processes, instruments, live-electronics, performance, virtuosity, object oriented*

Tijs Ham  
Rommetveit  
11.00-12.30



Electronic music instruments based on chaotic processes are able to provide a wide spectrum of evocative and musical sounds and noises. The recursivity that fuels many of these instruments is expressed through developing patterns, shapeshifting timbres and fragile frequencies all generated from simple yet unpredictable origins. Sonic behaviors continuously manifest themselves, only to then collapse and restabilize as performances proceed.

When working within the context of these chaotic instruments, the relationships between performer and instrument radically change. The unpredictable and non-linear nature of chaotic instruments forces us to reevaluate the traditional roles of the musician (as actor, author) and the instrument (as reactive, mindless). Most traditional instruments presuppose that there is silence unless a performer starts to play, but what happens when the musical material arises from the instrument by itself? We are used to the notion that similar actions lead to similar results, but what happens when a repetitive performance leads to vastly different results each and every time? In its own way, the instrument is responding to performer as much as the performer responds to the instrument forming a sonic dialog between human and instrument.

Musicianship shifts towards a dialogical model, accepting the quirks and sonic gestures emanating from the instrument as being equally integral to the overall sonic outcome as the intent of the human actor.

Learning how to listen with concentrated curiosity and practicing adaptive methods of exploration seem to be key in determining the new roles between the creative minds of the human- and the instrumental performer. Performances may take the shape of audio tours where performer and audience explore the shifting sonic landscapes together, attempting to focus on the tensions and expressions that they encounter. Still many questions remain: How is it possible to develop virtuosity without repetition? When the act of playing the instrument, changes the instrument. What could be fruitful approaches to composition when the instrument has a mind of its own?

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## *DigiSus - (creating) creative sustainable digital practices in Kindergartens*

*Keywords: arts entrepreneurship education, social cognitive career theory, identity*

DigiSus  
Rommetveit  
13.30-14.15 

DigiSus is an example of an applied/action/participatory design-research/research-design project. The panel will share our different perspectives, and talk about the research process in this project. The main objective in DigiSus is to research sustainable digital practices in Kindergartens without screens and the role/contribution of the arts (drama, visual art, music, design, movement, media). The session will present the project itself, and we will share some of the experience of the project from the perspectives of Kindergarten teachers/assistants and students, Kindergarten and Arts University teacher educators, arts ICT/Technology perspectives. Furthermore, it will present some aspects about the participatory research process and what can be learned through co-research inquiry, both challenges and opportunities. There will also be a summary of our progress and learnings so far, with a map for the next stages of the process. The panel/demo will also include a demonstration (sharing of videos) of some of the digital practices, and ideas that has been explored in the project so far.

### **Contributors:**

Ingrid Arnesen Råheim Grønsdal, Associate Professor in Music Western Norway University of Applied Sciences (HVL), Kirsti Aksnes, Assistant Professor in Drama and Ph.D-student in DigiSus (HVL), Dr. S. Alex Ruthmann, Associate Professor of Music Education and Music Technology at NYU Steinhardt. Two representatives from Kindergartens at Stord.

### **About the project**

Building Sustainable Digital Practices in Kindergarten Literacy and Arts Programmes (DigiSus) is a bottom up competence project involving kindergartens in two municipalities, pre-service kindergarten teacher programs and a research environment. The main objective of the project is to develop and establish a competence framework for kindergarten staff and teacher educators connected to evaluation and implementation of sustainable digital practices (SDPs) in kindergartens supporting playing and learning in literacy and arts practices.

The DigiSus project will introduce and explore a balanced environment for play and learning in kindergartens where non-screen based technology will be used along with existing screen based technologies in moveable experience labs, e.g in the shape of aesthetic interaction rooms (1- 3 years), and language exploration rooms (3-5 years). The interaction rooms have been designed in collaboration between Kindergarten teachers and researchers and implemented in Kindergartens. The project is funded by the Norwegian Research council (NFR), and are midways in the research process.

## *The Campfire - a Venue for Practical and Aesthetical Learning Processes in Primary Teacher Education*

*Keywords: interdisciplinarity, outdoor, teacher education, practical-aesthetical teaching*

Helga Aadland, Gunn Tone Iversen, Kirsti Aksnes,  
Gunhild Aadland Rolfsnes, Charlotte Tvedte, Marit Kulild  
Rommetveit  
13.30-14.15 **N**

«The campfire» is a workshop that will take place outdoors by the seaside.

In the workshop, we will present a project we have developed for primary teacher students. "The Campfire" brings together different subjects such as physical education, music, drama, arts and crafts, storytelling and relational leadership skills. We will model varied, student-active and interdisciplinary ways of teaching and try to captivate and emphasize the importance of deep and holistic thinking. The subject knowledge will be addressed within a broadly sociocultural orientation (Vygotsky, 1978).

Context: The Norwegian government states that varied and student-active learning should be emphasized in higher education: "Learning is a subjective process through activities and reflection in the interaction between students and teachers, rather than the students passively receiving knowledge" (White Paper, nr.16, 2016-2017). The document "Lærerutdanning 2025" from The Norwegian Ministry of Education and Research claims that research in teacher education must be practical, research-based and interdisciplinary. This means that teacher education must emphasize aesthetic learning processes where understanding is constructed rather than reproduced. This requires cross-disciplinary cooperation between different subjects. In addition, the general part of the new national school curriculum moves towards a more play-based, practical and aesthetical approach to teaching and learning (Regjeringen, 2017).

Research question: How can practical and aesthetical learning processes provide students with the tools and repertoire they need to use a varied, inspirational and interdisciplinary approach to outdoor teaching?

Methods: Educational Design Research, questionnaires, focus group interviews.

Findings and conclusions: Our findings suggest that student-active and interdisciplinary teaching is possible through outdoor teaching in primary teacher education. Interdisciplinary outdoor teaching also seems to be motivational and inspirational for both educators and students:

"I have experienced the possibilities of outdoor teaching and seen good examples of interdisciplinary work" (student citation).

Significance: We have been developing this project since 2012. During these years, we have observed how students have used their knowledge and experiences from this project in their own teaching practices.

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## *“Music teacher education for the future”: Taking action for change*

Catharina Christophersen  
Rommetveit  
13.30-14.15



“Music teacher education for the future” (FUTURED) is a three-year research project funded by the Norwegian Research Council, that will start in August 2019. The project involves researchers from Western Norway University of Applied Sciences and Oslo Metropolitan University, as well as guest researchers. The main objectives are to challenge the status quo of music teacher education in Norway and to develop innovative and collaborative practices that could foster students’ collaborative, critical and democratic capacities. Theoretically speaking, the project is critical, starting from a normative position and warranting change. The project methodology is mainly influenced by action research; it may even be characterized as activist research. The presentation will reflect on and problematize the project and its design, the possible results and insights the project could produce, explicit and implicit assumptions underpinning the context, and connecting such issues to a broader reflection on research ethics and the philosophy/epistemology of science.



## *Reaching the Highest Good? Performing Legitimacy in the Sri Lanka-Norway Music Cooperation (2009-2018)*

*Keywords: legitimization work, multiagency, values, arts in international development, music and reconciliation*

Solveig Korum  
Rommetveit  
13.30-14.15 P

In 2009, as the people of Sri Lanka emerged from the three decades of violent war and turbulence that government military action had just brought to a violent but decisive end, Sri Lanka and Norway established a Norwegian state-funded music cooperation. Bilateral music and arts cooperations such as this respond to the destructive impact on cultural production that wars and protracted violent conflicts produce, seeking to revive and fortify damaged practices and social fabrics. Such programs also often legitimise their investment and practices with the goal of preventing renewed conflicts. This sets the artmaking to work on a number of concurrent fronts, including the performance of legitimacy for its array of stakeholders with their differing concerns and agendas.

In this qualitative and critical case study of the Sri Lanka Norway Music Cooperation, we use Boltanski & Thevenot's theory of justification (2006), in particular their conceptualization of 'economies of worth' and the accompanying 'worlds' of legitimization, to analyse how the actors involved in the organization of the Sri Lanka-Norway Music Cooperation (SLNMC, 2009-2018) have conceptualized, understood and performed competing versions of legitimacy in the different phases of the SLNMC. Our findings confirm what Boltanski & Thevenot contend, that the 'highest good' as defined in one legitimization world is incompatible with the highest good of others. Even when there appears complementarity and compatibility between competing legitimising discourses, there remain critical points of diversion that ultimately limit the program's capacity to reach any of the desired 'highest goods'. This places considerable constraints on such projects' capacity to satisfy the hopes and aspirations of their local and external stakeholders, which has implications for cultural development policy and future cooperations between the Global North and South. We use the SLNMC as a case study and ideal laboratory for examining these gaps between rhetoric and reality, and the competing ways that different conflict actors and peace stakeholders understand and justify arts and cultural action as a way to replenish what the war has destroyed.

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# GRIEG RESEARCH SCHOOL

## INTERDISCIPLINARY MUSIC STUDIES

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

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

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

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

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

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

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