

INTERNATIONAL MUSIC RESEARCH SCHOOL 2018
Norwegian University of Science and Technology, NTNU
October 23rd - 26th

Knowing Music - Musical Knowing

Cross disciplinary dialogue on epistemologies

 NTNU

GRIEG RESEARCH SCHOOL
INTERDISCIPLINARY MUSIC STUDIES

UiB UiS HVL HVO

TUESDAY 23 RD OCTOBER	WEDNESDAY 24 TH OCTOBER	THURSDAY 25 TH OCTOBER	FRIDAY 26 TH OCTOBER
	09.00-09.15 Coffee/tea	09.00-09.15 Coffee/tea	09.00-9.15 Coffee/tea
	09.15-10.30 Dokkhuset (Centre) <u>INVITED SPEAKER 2</u> Mark GRIMSHAW-AAGARD	09.15-10.30 Kammersalen (Olavskvartalet) <u>INVITED SPEAKER 5</u> Torill VIST	09.15-10.30 Dokkhuset (Centre) <u>INVITED SPEAKER 6</u> Melania BUCCIARELLI
	10.30-11.00 Coffee break	10.30-11.00 Coffee break	10.30-11.00 Coffee break
	11.00-12.30 Dokkhuset (Centre) <u>INVITED SPEAKER 3</u> Sylvia NANNYONGA-TAMUSUZA	11.00-12.30 Kammersalen (Olavskvartalet) <u>PANEL SESSION 2</u> "Knowing through Creative Practice" CHAIR: Ronald KIBIRIGE	11.00-12.30 Dokkhuset (Centre) <u>PANEL SESSION 3</u> "Equality, Diversity, Gender" CHAIR: Thomas HILDER
11.00-12.30 Registration and Lunch Dokkhuset Café/Restaurant	12.30-14.00 Travel and Lunch Kantina (Dragvoll)	12.30-14.00 Travel and Lunch Kantina (Dragvoll)	12.30-13.30 Lunch Dokkhuset Café/Restaurant or City Centre
12.30.13.00 Dokkhuset (Centre) <u>Opening, Welcome, Performance</u> Thomas HILDER/Jill HALSTEAD 13.00-14.15 <u>INVITED SPEAKER 1</u> Stuart WOOD	14.00-15.30 D5 (Dragvoll) D106 (Dragvoll) <u>PRESENTATIONS</u> Sessions A and B	14.00-15.30 D4 (Dragvoll) D5 (Dragvoll) <u>PRESENTATIONS</u> Sessions C and D	13.30-14.30 Dokkhuset (Centre) <u>SUMMARY SESSION</u> CHAIRS: Thomas HILDER and Jill HALSTEAD
14.15-14.30 Coffee break	15.30-16.00 Coffee break	15.30-15.45 Coffee break	14.30 Close
14.30-15.45 Dokkhuset (Centre) <u>PANEL SESSION 1</u> "Musical Knowledge Transmission, Learning and Education" CHAIR: Nora BILALOVIC KULSET	16.00-17.15 D5 (Dragvoll) <u>INVITED SPEAKER 4</u> Anne FISKVIK	15.45-18.00 D4 (Dragvoll) D5 (Dragvoll) 2425 (Dragvoll) <u>PRESENTATIONS</u> Sessions E, F, and G	
15.45-17.00 Break and travel			
17.00 Ringve Music Museum Guided Tour Academic Speed Dating			
Evening Reception 18.30		Conference Dinner 19.30	

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WELCOME

Welcome to the International Music Research School “Knowing Music - Musical Knowing: Cross disciplinary dialogue on epistemologies”. This is the first collaboration between Norwegian University of Science and Technology (NTNU) and the Grieg Research School in Interdisciplinary Music Studies (University of Bergen, Western Norway University of Applied Sciences, University of Stavanger, Volda University College). We are excited that so many students, scholars and musicians have signed up for this event.

This event will explore the complex and multifarious connections between music and knowing. Bringing together key thinkers and practitioners in contemporary interdisciplinary music studies – including but not limited to dance studies, music therapy, ethnomusicology, music technology, historical musicology and music education – this four-day school will inspect both the unique forms of knowledge embodied through musical practice and the different ways humans create and impart knowledge about music. We encourage debates on the relationship between music and body nurtured through theories of embodied knowledge. Issues of the body in turn invite reflection on gender, sexuality, ethnicity, dis/ability and age, as well as health and well-being, and how different musical bodies produce multiple epistemologies. The event also calls for discussions on music technology especially questions concerning virtuality and posthumanism, bearing in mind the heated debates about knowledge creation, sharing, censorship and surveillance in a digital era. Furthermore, we welcome new perspectives on art pedagogies, arts activism and social justice in exploring the ethics of knowledge transmission. The focus on epistemologies specifically encourages dialogue between research-led practice and practice-led research and calls for understanding these epistemologies within their historical and cultural contexts.

Through keynote lectures, student presentations, and roundtable discussions, this event will provide a space for inter- and intra-disciplinary exchange and critical reflection on musical knowing. We strongly encourage you to actively engage in discussions and we appreciate all your contributions to the event. We hope you enjoy participating in the event and that you find the experience productive and enriching.

TUESDAY OCTOBER 23RD

Day-view

11.00-12.30	Registration and Lunch	
12.30-13.00	Opening, Welcome, Performance	Dokkhuset
	Thomas Richard Hilder and Jill Halstead	
13.00-14.15	Stuart Wood <i>Beyond Messiaen's Birds: Exploring the Musicality of Everyday Dementia Care Communication</i>	Dokkhuset
	Chair: Jill Halstead (Discussion 30 mins)	
14.15-14.30	<i>Coffee Break</i>	
14.30-15.45	PANEL SESSION 1 <i>Musical Knowledge Transmission, Learning and Education</i>	Dokkhuset
	Chair: Nora Bilalovic Kulset	
15.45-17.00	<i>Break and Travel</i>	
17.00-18.30	Ringve Music Museum <i>Guided Tour and Academic Speed Dating</i>	
18.30-	Evening Reception	

Beyond Messiaen's Birds: Exploring the Musicality of Everyday Dementia Care Communication

This paper investigates the use of verbatim musical transcription as a research method in dementia care. It reports on an arts-based ethnographic study (Aeriel) in which verbatim transcription was applied to everyday interactions in dementia care, making use of musical (instead of verbal) notation. Starting from the notion that medical and health care settings can be sites of 'found performance', the paper reviews literature relating to artistic methodologies within medical humanities, music, ethnography and dementia care. From this review it proposes a research design and method of verbatim musical transcription as a potential avenue of investigating communication between carer and cared for in dementia care. The paper offers an illustrative example from Aeriel and draws conclusions from the synthesis of verbal and musical data analysis. Findings indicate an important advance in studies of dementia care communication towards a concept of the 'post-verbal' enabled by a musical research method.



INVITED SPEAKER 1

Stuart Wood

Dokkhuset

Tuesday October 23rd

13.00-14.15



I am a music therapist and researcher. I lecture frequently in national and international contexts, on music therapy and aspects of medical humanities. My research interests focus on aesthetics of care, using innovative methods from musicology and drama to explore everyday life situations. I recently completed a Wellcome Trust post-doctoral project in medical humanities, called Aerial, which has informed a practice-based training programme for carers. In 2017 I was awarded an MBE for my services to music therapy and care.

Recommended Reading

- Crawley, A. Blackpentecostal Breath: The Aesthetics of Possibility. New York: Fordham University Press 2017.
- Rice, T. Hearing the hospital: sound, listening, knowledge and experience. Canon Pyon: Sean Kingston Press 2013.

Key Questions

1. How might we approach sites of care as examples of 'found performance'?
2. What does verbatim musical transcription add to ethnographic research?

Chair: Jill Halstead

EVENING RECEPTION

All participants of our autumn course are invited to join our **Evening Reception** at Ringve Music Museum on Tuesday October 23rd.

We will provide drinks and nibbles for you to enjoy. There is also a guided tour prior to this event which is possible to register for.

See pages 38-39 for City Map or use the QR-link for Google Maps.

When: Museum tour 17.00
 Reception 18.30
Where: Ringve Music Museum
 Lade alle 60, 7041 Trondheim



<http://link.uib.no/ringve>



WEDNESDAY OCTOBER 24TH

Day-view

09.00-09.15

Coffee/tea

09.15-10.30

Mark Grimshaw-Aagaard

Dokkhuset

Sound and the Feeling of Presence

Chair: Nora Bilalovic Kulset (Discussion 30 mins)

10.30-11.00

Coffee Break

11.00-12.30

Sylvia Nannyonga-Tamusuza

Dokkhuset

Knowing Music, Understanding Dance and Understanding Dance, Knowing Music: Baakisimba Dance-Musicking among the Baganda Uganda

Chair: Thomas Solomon (Discussion 30 mins)

12.30-14.00

Travel and Lunch

14.00-15.30

Presentations

Room D5/D106, Dragvoll

See pages 24-37 for abstracts and more information

15.30-16.00

Coffee Break

16.00-17.15

Anne Margrete Fiskvik

Room D5, Dragvoll

Choreomusical relationships: The power of music in relation to dance

Chair: Thomas Richard Hilder (Discussion 30 mins)

Sound and the Feeling of Presence

In certain types of computer games, great expense and effort is spent on effecting sensory realism in the belief that there is a direct and linear equation between such realism and the attainment of the feeling of presence. This belief is maintained in the development and marketing of those so-called immersive first-person perspective games whose premises are primarily based on historical warfare such as Call of Duty and Medal of Honor but is also to be found in other types of first-person shooter, and, in the case of audio, game developers go to great lengths to provide authentic audio samples that are then placed and processed in the game's virtual environment according to the laws of acoustics. I will challenge this belief through a close look at the role of sound in the creation of a feeling of presence.

Presence is a concept that exists in other developmental domains such as the field of virtual reality. There is, though, a large amount of philosophical conjecture about the state that makes it a difficult variable to assess in empirical research, and the neurological evidence for presence is elusive. Indeed, the term itself is subject to various definitions and interpretations and is often interchangeably used with the term immersion. Taking Slater's 2003 definition of presence as my starting point ("Presence is about form, the extent to which the unification of simulated sensory data and perceptual processing produces a coherent 'place' that you are 'in' and in which there may be the potential for you to act"), I will use the recent concept of sonic virtuality (Grimshaw & Garner, 2015) to argue against Slater's insistence of a correlation between increasing realism and increasing presence. Ideas behind the recently proposed concept of sonic virtuality suggest that ambiguity and imagination have as great a role to play in our perception of presence as the role played by what might be understood as realism. Such thinking has implications for the perception of presence not just in virtual environments but also presence in so-called real-world environments.

Recommended Reading

- Grimshaw, M., & Garner, T. A. (2015). *Sonic virtuality: Sound as emergent perception*. New York: Oxford University Press.
(A summary of the main points can be found here: http://www.danishmusicologyonline.dk/arkiv/arkiv_dmo/dmo_saer Nummer_2015...)
- Slater, M. (2003). A note on presence terminology. *Presence Connect*, 3(3).

Further Reading

- Grimshaw-Aagaard, M. (2019 forthcoming). The Necessity of Vagueness and Ambiguity to the Imagining of Sound. In Grimshaw-Aagaard, M., M. Walther-Hansen, & M. Knakkegaard (eds) *The Oxford Handbook of Sound & Imagination*. New York: Oxford University Press.
- Grimshaw-Aagaard, M. (2019 forthcoming). Presence, Environment, and Sound and the Role of Imagination. In Grimshaw-Aagaard, M., M. Walther-Hansen, & M. Knakkegaard (eds) *The Oxford Handbook of Sound & Imagination*. New York: Oxford University Press.

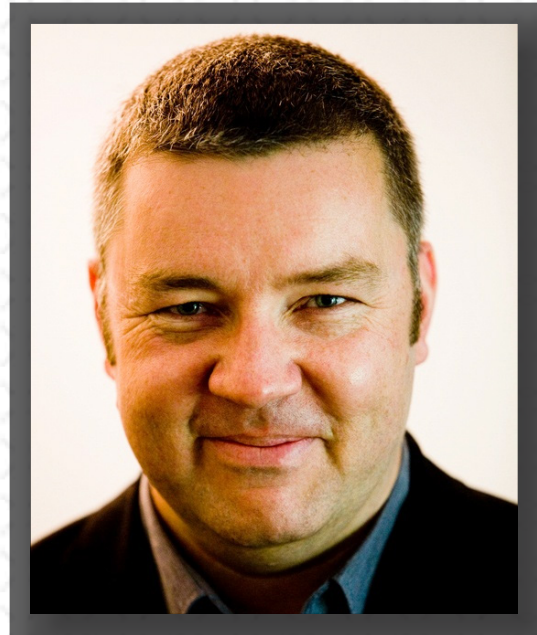
INVITED SPEAKER 2

Mark Grimshaw-Aagaard

Dokkhuset

Wednesday October 24th

09.15-10.30



Mark Grimshaw-Aagaard is the Obel Professor of Music at Aalborg University, Denmark. He has published widely across subjects as diverse as sound, biofeedback in computer games, virtuality, the Uncanny Valley, and IT systems and also writes free, open source software for virtual research environments (WIKINDEX). Mark is series editor for the Palgrave Macmillan series Studies in Sound, and his books include the anthologies Game Sound Technology & Player Interaction (IGI Global 2011) and The Oxford Handbook of Virtuality (Oxford University Press 2014), and, with co-author Tom Garner, a monograph entitled Sonic Virtuality (Oxford University Press 2015). A two-volume co-edited anthology, The Oxford Handbook of Sound & Imagination, is due in 2019 from Oxford University Press as is the co-authored The Recording, Mixing, & Mastering Reference Handbook.

Key Questions

1. What is presence?
2. What type of presence?
3. Is presence necessary?
4. What is the role of sound in presence?

Chair: Nora Bilalovic Kulset

Knowing Music, Understanding Dance and Understanding Dance, Knowing Music: Baakisimba Dance-Musicking among the Baganda Uganda

The conceptualization of dance as a separate entity from the music that accompanies it is foreign to many cultures and especially Africa. Music and dance are highly integrated that the search for knowing dance calls for the understanding of the music that accompanies it and dialogically, the pursuit for understanding dance music requires the knowing of the dance that it accompanies.

Using an example of baakisimba, a dance and music of the Baganda people in central Uganda, in this lecture, I examine the dialogical relationship between music and dance. I examine dance as music that is seen, but may not always be heard, and music as dance that is heard, but may not always be seen. I contend that dance is audible and non-audible, and music is both aural and visual and, therefore, music is dance and dance is music. I conclude that to have an in-depth analytical knowledge of dance, it is a necessity to equally examine the music that accompanies it. This lecture will be interactive and practical.

Recommended Reading

- Felfoldi, Laszlo. 2001. "Connections between dance and dance music: Summary of Hungarian Research. *Yearbook for Traditional Music* 33:159-165.
- Nannyonga-Tamusuza, Sylvia. 2015. "Music as Dance and Dance as Music: Interdependence and Dialogue in Baganda Baakisimba Performance," in the *Yearbook for Traditional Music*. 47: 82-96.
- _____ 2005. *Baakisimba: gender in music and dance of the Baganda people of Uganda*. London and New York: Routledge.

Further Preparation

- Watch this video: <https://www.youtube.com/watch?v=2FcRT-ZVMxU>

INVITED SPEAKER 3

Sylvia Nannyonga-Tamusuza

Dokkhuset

Wednesday October 24th

11.00-12.30

Dr. Sylvia Antonia Nannyonga-Tamusuza is Associate Professor of Music and Head of Performing Arts and Film Department at Makerere University. Nannyonga-Tamusuza is the Coordinator of the Ethnomusicology in Uganda Projects and the founder and Curator of the Makerere University Klaus Wachsmann Audio-visual Archive. She has published on popular music, Catholic church music, school music competitions, dance as music, sexuality in music and dance, politics and gender in music, the interface between ethnomusicology and music education, and identities in diasporic music, music repatriation and archiving. Her publications include the book *Baakisimba: Gender in Music and Dance of the Baganda People of Uganda* (Routledge, 2005), as well as many articles in journals and edited volumes. She is co-editor of *Ethnomusicology in East Africa: Perspectives from Uganda and Beyond* (Fountain 2012). Her present research is on Women's negotiation for peace and conflict resolution using expressive arts; Gendered mobile music and archival studies based on the Makerere University Klaus Wachsmann Music collections. Nannyonga-Tamusuza is a member of the Society for Ethnomusicology and is part of the Strategic Direction (2017-2021) Planning Committee.



Key Questions

1. What is the relationship between music and dance?
2. How does knowledge of music explain the understanding of dance?

Chair: Thomas Solomon

Choreomusical relationships: The power of music in relation to dance

This lecture will investigate the power – or non-power of music in relation to dance and dancing. So-called Choreomusical analysis is a term that encompasses many different aspects of the relationships between dance and music. The lecture will give a short introduction to this type of research, and investigate different types of relationships that can exist between dance and music. The lecture will be accompanied by several visual / aural examples.

Recommended Reading

- Hodgins, Paul. (1992) *Relationships between score and choreography in Twentieth-Century Dance: Music, Movement and Metaphor*, New York: The Edwin Mellen Press.
- Mason, P.H. (2012). "Music, dance and the total art work: choreomusicology in theory and practice". *Research in Dance Education*. 13 (1): 5–24. doi:10.1080/14647893.2011.651116.
- Jordan, Stephanie (2011). "Choreomusical Conversations: Facing a Double Challenge". *Dance Research Journal*. 43 (1): 43–64. doi:10.5406/danceresearchj.43.1.0043.

INVITED SPEAKER 4

Anne Margrete Fiskvik

Dragvoll, D5

Wednesday October 24th

16.00-17.15



Anne Margrete Fiskvik holds the position as Professor at the Department of Musicology, Program for Dance Studies, NTNU, Trondheim. She is also Chair of the same program. Previously a professional dancer and choreographer, she has pursued an academic career. She wrote her doctoral dissertation on so-called Choreomusical relations. Her main research areas are: early dance history, Norwegian theatre dance history, Choreomusical analysis and practice(s) in theatre dance, dance and philosophy and popular dance and music cultures. Fiskvik has published numerous articles and book chapters within those areas as well as being responsible for all entries and articles on lexica such as the Encyclopedia of the Bible and Its Reception (De Gruyter). Her most recent article, "Let No One Invite Me, for I Do Not Dance": Kierkegaard's Attitudes toward Dance was published in Eric Ziolkowski's (editor) Kierkegaard, Literature and the arts (Northwestern University Press 2018).

Key Questions

1. The power - or non power of music in relation to dance and dancing: What do we see and what do we hear in dance performances?

Chair: Thomas Richard Hilder

THURSDAY OCTOBER 25TH

Day-view

09.00-09.15

Coffee/tea

09.15-10.30

Torill Vist

Kammersalen, Olavskvartalet

Musical knowing in (arts-based) research

Chair: Per Dahl

(Discussion 30 mins)

10.30-11.00

Coffee Break

11.00-12.30

PANEL SESSION 2

Kammersalen, Olavskvartalet

Knowing through Creative Practice

Chair: Ronald Kibirige

12.30-14.00

Travel and Lunch

14.00-15.30

Presentations

Room D4/D5, Dragvoll

See pages 24-37 for abstracts and more information

15.30-15.45

Coffee Break

15.45-18.00

Presentations

Room D4/D5/2425, Dragvoll

See pages 24-37 for abstracts and more information

19.30-

Conference Dinner

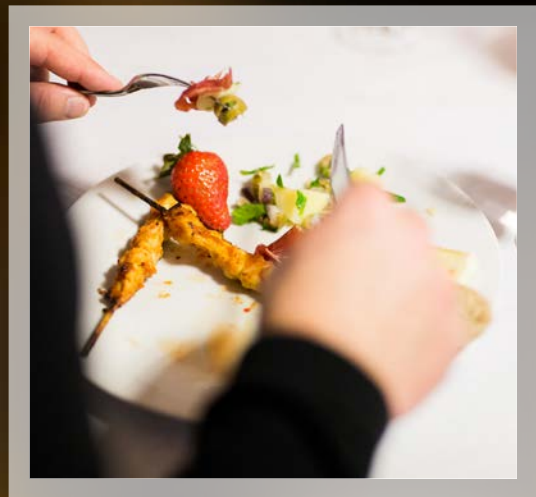
CONFERENCE DINNER

All participants of our Autumn Course are welcome to join our **Conference Dinner** at AiSuma Restaurant.

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

See pages 38-39 for City Map or use the QR-link for Google Maps.

When: Thursday at 19.30
Where: *AiSuma Restaurant*
Kjøpmannsgata 57, 7011 Trondheim



<http://link.uib.no/ntnudinner>



Musical knowing in (arts-based) research

Doing research in the field of music always involves music to some extent – not only in artistic research, but also in qualitative and quantitative projects. Yet, are we explicit about how music is involved in our research and knowledge development, for instance as to *how* our musical experiences influence and are part of the way we reflect upon our research questions? Are we transparent as to the ways in which music is one of our methodological tools, not only our topic? Elliot Eisner (2008) claims that the arts often have been regarded as ornamental and that in the last decades, their connection to epistemological issues have been weak. If music, as typically written in some curriculums, contains important potentials for knowing and knowledge, and if we agree that music plays a significant role in enlarging human understanding, why should not music and other arts-based processes be considered as important for scientific knowledge development?

When Eisner came up with the term arts-based research, it was as an umbrella, covering different methodological approaches involving the arts, whether the research question was about the arts or other issues. Knowles & Cole define arts-based research as qualitative research that draws inspiration, concepts, processes and representational forms from the arts, exploring the “alternative researching possibilities that fuse the creative and imaginative possibilities of the arts with social science research” (2008, p. xi).

Looking back upon my earlier research from an arts-based perspective, it became clear that I had used arts-based processes without knowing the term and without being explicit about the role music had in my methodologies (Vist, 2015). This keynote will present some examples of such lack of transparency. It will further introduce some important methodologies within arts-based research and discuss some examples of arts-based reflection tools (Vist, 2016), the data gathering method “the aesthetic interview” (Vist, in press), and fictional elements in writing (Vist, 2006).

References

- Eisner, E. W. (2008). Art and Knowledge. In J. G. Knowles & A. L. Cole (Eds.), *Handbook of the arts in qualitative research: Perspectives, methodologies, examples and issues* (pp. 3-12). Los Angeles: Sage Publications.
- Knowles, J. G., & Cole, A. L. (2008). *Handbook of the arts in qualitative research: Perspectives, methodologies, examples and issues*. Los Angeles: Sage Publications.
- Vist, T. (2006). Self interview: Relevance in research? In *Flerstemmige innspill 2006: en artikkelsamling* (pp. 83-91). Oslo: Norges musikkhøgskole.
- Vist, T. (2015). Arts-based research in music education: General concepts and potential cases. In E. Georgii-Hemming, S.-E. Holgersen, Ø. Varkøy, & L. Väkevä (Eds.), *Nordisk musikkpedagogisk forskning: Årbok 16 [Nordic Research in Music Education: Yearbook Vol. 16]* (pp. 259-292). Oslo: NMH.
- Vist, T. (2016). Arts-based research processes in ECEC: Examples from preparing and conducting a data collection. *Journal Of Nordic Early Childhood Education Research*, 13(1), 1-15.
- Vist, T. (in press). Toddler Encounters as Aesthetic Interviews? Discussing an Arts-based Data Gathering Qualitative Inquiry. doi:10.1177/1077800418801378

INVITED SPEAKER 5

Torill Vist

Kammersalen, Olavskvartalet

Thursday October 24th

09.15-10.30



Torill Vist is today professor in music education at OsloMet – Oslo Metropolitan University, and on leave from a similar position at The University of Stavanger, where she has been working for 23 years. She holds her bachelor and master degrees as well as her PhD in Music Education from the Academy of Music in Oslo, and has another master degree in piano performance from SMU, Dallas. Torill Vist has special research interests in early childhood music education, in music and emotion knowledge, and in arts-based methodologies. Since 2012, she has done methodological studies in arts-based research and developed the data gathering method called “The aesthetic interview” as well as explored music-based (and other arts-based) processes as reflection tools in different phases of research. She has further lectured in several PhD courses and published several articles within the field of Arts-based research.

Recommended Reading

- Bresler, Liora. (2006). Toward Connectedness: Aesthetically Based Research. *Studies in Art Education*, 48(1), 52-69.
- Rasmussen, Bjørn. (2014). The art of researching with art: Towards an ecological epistemology. *Applied Theatre Researcher*, 2(1), 21-32.

Key Questions

1. Are we explicit about how music is involved in our research and knowledge development, for instance about how our music experience influence – and is part of – the way we reflect upon our research questions?
2. Are we transparent about music being one of our methodological tools, not only our topic?
3. Which arts-based processes do you use in different phases of your research?

Chair: Per Dahl

FRIDAY OCTOBER 26TH

Day-view

09.00-09.15

Coffee/tea

09.15-10.30

Melania Bucciarelli

Dokkhuset

Dismantling the Demands of Performing

Chair: John Howland (Discussion 30 mins)

10.30-11.00

Coffee Break

11.00-12.30

PANEL SESSION 3

Dokkhuset

Equality, Diversity, Gender

Chair: Thomas Richard Hilder

12.30-13.30

Lunch

13.30-14.30

Summary session

Dokkhuset

Chairs: Thomas Richard Hilder and Jill Halstead

14.30

Autumn Course is closed!



Knowing Voices We Cannot Hear

Unlike art and literary historians, music historians have to come to terms with the fact that no matter how rich documentation about past musical practice might be, we will never be able to possess the object of our interest. This is certainly true for the singing voice of all singers from the pre-recording era and especially so for the surgically constructed voice of the castrato. The material, physical quality of the voice of the castrato contributed in no small measure to the fascination that these singers exercised over their audiences in the 18th century (the golden age of the castrato), and the lack of tangible material evidence, which makes the task of recovering the voice of the castrato an impossible one, may seem to pose an insurmountable obstacle to historical investigation.

And yet, research on the 18th century opera singer and their voice, especially that of the castrato, is thriving within and outside the field of historical musicology. The voice of the 18th century singer can in fact be studied from a variety of perspectives that uncover the physical, musical, philosophical and metaphorical voice: from physical aspects of voice and body; singers' techniques and training; the voice as a vehicle for words and drama; the singing voice as an expression of truth, deceit and emotions, the voice as signifier of singer's agency and identity. Drawing on my research on the 18th century singer Senesino, I will explore these different conceptualizations of the voice and provide examples of current approaches to the historical study of singers' voice and agency in eighteenth-century opera.

Recommended Reading

- Wendy Heller, 'Varieties of Masculinity: Trajectories of the Castrato from the Seventeenth Century', *British Journal for Eighteenth-Century Studies* 28/3 (2005), 307-321
- Anne Desler, 'The little that I have done is already gone and forgotten': Farinelli and Burney Write Music History', *Cambridge Opera Journal* 27/3 (2015), 215-238

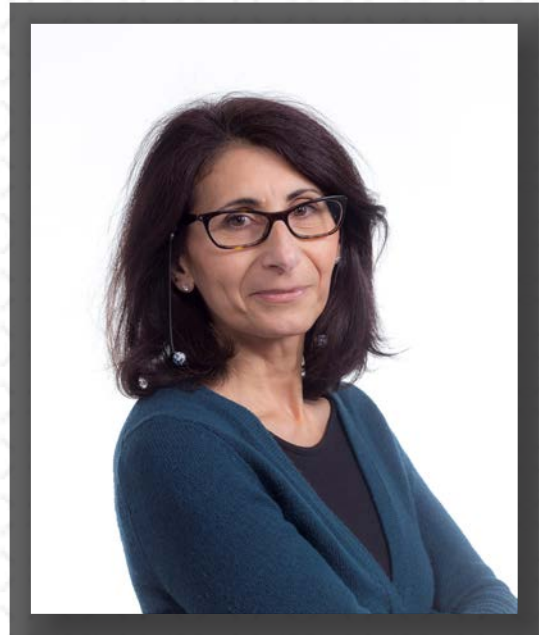
INVITED SPEAKER 6

Melania Bucciarelli

Dokkhuset

Friday October 24th

09.15-10.30



Melania Bucciarelli is Professor of Music History at the Norwegian University of Science and Technology (NTNU). Her research focuses on Italian opera, theatre and literature from a variety of musicological and interdisciplinary perspectives, from studies on genre, literature and dramaturgy, to explorations of baroque opera as a medium of cultural exchange and a mediator of public perceptions of power in seventeenth and eighteenth-century Europe. She is the author of *Italian Opera and European Theatre, 1680-1720: Plots, Performers, Dramaturgies* (Brepols, 2000), co-editor of *Italian Opera in Central Europe: Institutions and Ceremonies* (BWV, 2006), and co-editor of *Music as Social and Cultural Practice: Essays in Honour of Reinhard Strohm* (Boydell, 2007). Recent publications explore singers' agency and modes of shaping distinct artistic identities in eighteenth century opera, with focus on the castrato Francesco Bernardi, 'Il Senesino', (COJ 27/3; ECM 14/1). Current projects include a collaborative volume on *Opera in Venice at the time of Antonio Vivaldi* commissioned by the Istituto Antonio Vivaldi at the Fondazione Giorgio Cini (Venice).

Key Questions

1. Which conceptualisations of the voice are relevant to the study of singers of the past?
2. How can they be explored?

Chair: John Howland

ABSTRACTS

Overview

WEDNESDAY OCTOBER 24TH.....26

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Benjamin Toscher..... 28

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THURSDAY OCTOBER 25TH.....30

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Juan Felipe Miranda Medina 34

SESSION F - 15.45-16.30 (Room D4)

Sumedha Bhattacharyya..... 35

SESSION G - 16.30-18.00 (Room 2425)

Kesia Decote 36

Marianne Baudouin Lie 37



Nurturing preteens' interest in early music: a mixed pedagogical approach

Keywords: early music, middle school, museum, music education, pedagogical approach

Giovanna Carugno
Room D5
14.00-15.30



This paper aims at illustrating the results of a research carried out in an Italian middle school, determining whether the museum experience can bring about a degree of enjoyment able to increase the interest of the students in early music.

If some research underlined the importance of the museum experience as a rewarding activity and a source of enjoyment, others did not compare the outcomes of an informal methodological tool grounded on educational visits to the ones of school lessons.

The research involved 20 students attending class I of a middle school in Rome. The participants acquired some knowledge about early music over four lessons given by the music teacher. This was followed by a visit to the National Museum of Musical Instruments, where the students had the opportunity to view the instruments, to listen to some compositions played by professional musicians and to try themselves to play the instruments. The students were given two questionnaires to measure their enjoyment for the activities and their interest in early music, before and after the visit at the museum.

After the visit, there was a 15 percent increase of the participants that were being enthusiastic for the activities and had very appreciate them. Regarding the interest, the visit at the museum was considered interesting by 80 percent of the students. After the whole educational experience half of the students was more interested in studying early music, seven students were more interested in listening to early music and five students were more interested in playing a historical instrument.

Considering the results, it is possible to state that after the museum experience increased both the enjoyment and the interest in early music shown by the students, and this was more evident comparing the data with the ones collected after the school lessons.

The research results demonstrate that the use of a mixed teaching method, which combined classroom lessons and museum visit, had a positive impact on the interest and involvement of the students, showing the opportunity to replicate this pedagogical approach with other repertoires and musical contexts.

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Music in primary school and social inclusion of immigrant pupils

Keywords: inclusion, inclusive music education, cultural diversity, intercultural education

Felicity Katharine Burbridge Rinde

Room D5
14.00-15.30



The object of my PhD project is to explore in what ways music might contribute to or impede the social inclusion of immigrant pupils in Norwegian primary schools. The national curriculum states that music plays a central role in adapted teaching in an inclusive school and that, in a multicultural society, music as a school subject has the potential to contribute to positive identity formation through encouraging a sense of belonging to one's own culture and cultural heritage, tolerance and respect for other people's culture.

The focus of my project springs from a perceived need for investigation of expectations implicit in the curriculum and for a critical investigation of the concept of inclusion. My research question is: **How might music in school contribute to or impede social inclusion of immigrant pupils in Norwegian primary schools?** I build on Biesta's perspectives on socialisation into educational settings that affords 'newcomers' the chance to be active subjects in their surroundings, and Burnard et al's notion of 'inclusion' as an interplay between policies, structures, culture and values specific to schools (Burnard et al, 2008, p. 109).

There are two complementary research strands to the project. The first strand consists of an investigation of the concept of inclusion through a critical reading of the music curriculum as it refers to inclusion, seen against literature on intercultural education and Biesta's notion of democratic inclusion. The second strand is an ethnographic case study of a music programme in a primary school where one of the explicit aims of the programme is to promote social inclusion across the entire school community, viewed from pupil, teacher and headteacher perspectives.

In this presentation I will outline my theoretical framework and present my provisional research questions and plans for empirical data collection.

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Music Students' Definitions, Evaluations, and Rationalizations of Entrepreneurship

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

Benjamin Toscher
Room D106
14.00-15.30

B

The integration of entrepreneurship education into the music curriculum is a recent and underexplored change in higher music education (HME) (Beckman, 2005; Roberts, 2013). Entrepreneurship has been integrated into the curriculum largely for the purposes of professional development and management of career uncertainty. Research examining this new development from the perspective of students is lacking compared to research which explores the teacher and administrator perspectives. Before educators approach music students with the study of entrepreneurship, it might be helpful to know how music students themselves approach the topic. To understand how academically influential theories of entrepreneurship are relevant for the practical concerns of music students, a survey is distributed to bachelors and masters music students (n=114) at five institutions of HME in Norway. They were asked to define entrepreneurship, whether entrepreneurship is important for their future careers (Lent et al., 2002), and if so, why. To analyze their responses, their definitions of entrepreneurship are mapped to the most influential definitions within the entrepreneurship and arts entrepreneurship research fields. Further, the students' own definitions of entrepreneurship are reconciled with their evaluations and rationalizations to determine the strength and consistency of their reasoning, which may have implications on whether the students want to distance themselves from the term itself. The findings show that students most commonly define entrepreneurship in the self-employment sense operationalized by McClelland (1961), with a Schumpeterian (1934) sense of innovation and a standard dictionary definition of new business creation following behind. Fifty-two percent of respondents believe entrepreneurial skills are important for their future careers and forty-three percent do not know. The study is consistent with previous research arguing for the importance of career preview for students, and that students believe entrepreneurial skills are needed to help them stand out in a crowded market, manage their careers, and create opportunities for themselves. Weak rationalizations for those who define entrepreneurship as business creation, organization creation (Gartner, 1988), or profit driven alertness (Kirzner, 1973) suggest many students seek to distance themselves from the concept of entrepreneurship. In addition to pedagogical implications for educators, the study points to promising areas for future research.

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Science Camp: Music Technology Didactics in Praxis

Keywords: music didactics, music education, music technology, authentic learning

Øyvind Johan Eiksund & Egil Reistadbakk
Room D106
14.00-15.30

B

Music technology in didactic praxis is an under researched field (Gullö, 2010). At the same time, music technology's role in music education and the society in general becomes more significant, which means there is an increasing demand for specific and usable «tools» music teachers can turn to (Crawford & Southcott, 2017).

The research project Science Camp: Musikkteknologisk didaktikk i praksis (MusTed) positions itself in this territory. We have followed workshops held during a summer school in Trondheim, from June 25th-29th 2018. Here, ten music technology students from NTNU instructed pupils from age 11-16 in subjects such as song writing and production with music technology.

Our preliminary research questions are: What perspectives do the research subjects bring into this specific learning situation? How do the research subjects portray «music technology» to the pupils? What values, attitudes and methods are visible in the workshops?

MusTed gives an opportunity to examine how music technology students, as we consider to be “experts in the field”, try to create authentic learning situations, through recreating their own notion of authentic work with music technology. One aim of this project is to give some examples, or “archetypes” (e.g. the producer, the beatmaker, the topliner, the artist), that can help us understand what these situations may look like in the classroom. This way of approaching music didactics resonates with the understanding that learning benefits from authentic learning situations (Snape & Fox-Turnbull, 2013).

The project's data material is derived from observations and video recordings of workshops, supplemented by VSR-interviews conducted 2-3 months after the workshops. Preliminary findings indicate that the workshops created by the research subjects, in spite of their structural similarities, became very different. These differences show themselves, among other factors, through language, focus, the role of music technology, and the efficacy and agency of the pupils.

As we are still in the process of conducting interviews, transcribing and analysing, there are no concrete conclusions to be drawn from our material yet. Still, it seems that we will be able to pinpoint aspects of work with music technology that can inspire good praxis in primary and lower secondary school.

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Lamokowang Dancing and Dance-Musicking: An Ethnochoreomusicological form of Coexistence and Interaction in Post-war communities of Northern Uganda

Keywords: body, dancing, dance-musicking, ethnochoreomusicological, interdependence, coexistence, reconciliation, re/integration

Ronald Kibirige
Room D5
14.00-15.30



In his book, *The Meaning of Performing and Listening* (1998), Christopher Small, who introduced into scholarly the term musicking, presents it as a 'process' of making music in opposition to looking at it as a 'product' or an 'object'. Whereas one listens and observes better through "musicking" and "dancing" respectively, in the Lamokowang tradition, like it is in many other dance and music traditions in East Africa, one can also listen through dancing. Recent research on European theatre dance presents a growing understanding of the interrelation between dance and music (Damsholt 1999). This relationship is also articulated by some African music and dance scholars (Kuwor 2017; Nketia 1974). However, less attention is paid to the sounds the body makes in the process of dancing. Yet, in many music and dance cultures in Africa, this body-sonic relation and process of interaction formulates the essence of dancing and dance-musicking. It is on this interactive "sound of dancing" that unconscious rhythmic multiplications of movement patterns and (or) dance-melodic patterns that both dancers and dance-musicians depend. In my doctoral research and in indigenous dance-music research in general, I use the term "dance-musicking" as a free and non-prescriptive engagement with the music for dancing before and during the enactment of Lamokowang, and other similar traditions in East Africa. The term stretches further to describe the "process" of making music through the enactment of dance movements – a phenomenon that presents an interdependence and a form of coexistence. In the Lamokowang dancing and dance-musicking therefore, one has to multi-task and think not to separate, but rather merge the two. While drawing on Lamokowang practitioners' knowledge and experiences, I discuss *how* this interactive ethnochoreomusicological interplay of sonic and motivic gesticulations foments the build-up of the energy and vibration that effects reconciliation and re/integration in the Acholi post-war communities of Northern Uganda.

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Visualization of the structure of Odaidai dance (Japan)

Keywords: kagura, dance, ritual music, shinto

Akiko Hirai
Room D5
14.00-15.30



In this presentation, I'd like to explore the choreo-musical aspects and the religious connotations of the Odaidai, which is one of the many examples of kagura dance. Being performed during Shinto ceremony, the kagura dance works not only as a ritual but it also serves as an entertainment. Nowadays, more often we see kagura as an entertainment. However, its ritual characteristic still remains in its performance. Even though the shamanic origin of its choreography is totally forgotten in the transmission, does the ritual still have its effect?

Until now, when we look at the kagura, we often treat the choreography and the music separately. But kagura practitioners generally do not play their music without the dance. It shows that these two are closely related. That is why I propose to combine both music and choreography in the analysis to see their functions and to determine the hierarchy between them.

For our analysis, we have chosen three dance pieces from the Odaidai repertory. All three pieces are musically very similar. They are all for the purification. Here we apply the Alia Toumi's analyzing method for Lebanese ritual dance. By using a software audacity, we first segment the music and then draw a graph with Microsoft excel to see its progression. We then do the same for the choreography and compare them.

Our analysis shows that the Odaidai dance uses magical steps to purify the stage. The dancer(s) repeats the same choreographic sequence while facing four or five different directions. It is called the Shihōgatame technique, literary four-direction-consolidation. This is also used in other types of kagura.

Until recent years, the Odaidai dance is considered hidden because the people of the region are very reluctant to make it public for their politico-religious reason. However, in 2013, the customs around Mt. Fuji (including the Odaidai dance) has finally registered as the Unesco's world heritage and uncover its veil. But it does not mean that the Odaidai is no longer sacred. Thus, the ethnomusicologist's mission is to encode its religious behaviors to keep its sacredness as the keepers wish.

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When songs, the youngest children and pedagogues in kindergarten intra-act

Keywords: agential realism, intra-action, diffraction, performative agent, communicative musicality, body subject, the present now.

Ingrid Bjørkøy
Room D4
14.00-15.30



The purpose of this Ph.d research project is to explore what happens in intra-actions in kindergarten (ECEC) where songs, pedagogues and children under the age of three years old participate.

The research project is ongoing and I am in the middle of analyzing the empirical material, which is based on video observations of spontaneous intra-actions in the everyday life in kindergarten. I am looking at performative agents and diffractions that seem to matter in the intra-action where different ways of relating to songs are central.

My analytical approach is bodily diffractive and the main research question is: What is created in intra- actions where songs, the youngest children and pedagogues intra-act? Preliminary findings are:

- A common pulse
- A flexible and joyful participation
- An absence of words and talk

The conceptual framework is interdisciplinary consisting of 1) the post-modernism scientific theoretical perspective agential realism by Barad (2007), the theoretical concept communicative musicality by Malloch and Trevarthen (2009), phenomenology of body by Merleau-Ponty (1945/1994) and finally the present now by Stern (2004). This framework is both central in the theoretical framework and in the methodology especially regarding knowledge creation, as in analytical approach and the understanding of the position of the researcher.

Norwegian Social Science Data Services have approved the study. Informed consent, confidentiality and anonymity are secured in all phases of the research project.

Results are relevant to the ECEC-sector and undergraduate/graduate students as well as music education and interdisciplinary music studies.

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Playing in the manner of Ricardo Viñes

Keywords: artistic research, performance practice, imitation, embodied knowledge, piano

Håkon Magnar Skogstad

Room D4

14.00-15.30

D

Can copying and recreating historical music recordings transpire into embodied knowledge? And can this knowledge be applied to conduct new and personalized interpretations?

All artists learn their skills through some kind of imitation and in classical music the learning from a teacher-process centers around imitation, especially when focusing on acquiring technique. In other kinds of music such as folk music there is, however, a more extreme form of imitation where not only the traditions and the technique, but also the music itself is passed down and learned through imitation. In jazz music it is widely accepted to transcribe and copy recordings as a method for developing a personal expression. In classical music however, the artistic outcome of transcribing and recreating historical recordings is much more disputed. Classically trained, but coming from a diverse background, I believe that the method of extreme imitation through the process of reconstructing historical recordings could serve as a powerful tool in artistic selfdevelopment

In my artistic research project I want to investigate and study the recordings of Spanish born pianist Ricardo Viñes to shed light on a forgotten playing style that deeply influenced the so-called impressionistic period of the early 1900s. The research is divided into three steps:

1. **Learning Viñes** - studying recordings/other sources about Viñes and contemporary pianist and their playing style.
2. **Becoming Viñes** - recreating recordings and by doing so embodying the playing style of Viñes through real-time playing in perfect synchronization with the original soundtrack and documenting/reflecting on the results through customized reports.
3. **Conducting new performances** - performing new and revised interpretations through conscious as well as unconscious artistic choices made possible through the embodied knowledge - a «*neohistorical performance practice*» - blending traditions and playing styles from the past with the present to create a new way of performing.

The artistic result of my research will consist of live performances in different formats as well as a written journal including reflection, performance/practice guides and a number of video-recorded performances and technical examples.

Semiotics as An Epistemological Framework for Music and Dance Research

Keywords: semiotics, epistemology, greimas, signs, interdisciplinarity, afro-peruvian, zapateo

Juan Felipe Miranda Medina
Room D5
15.45-16.30 

A new epistemological foundation is needed if one is to study the unique forms of knowledge embodied through musical practice and the ways humans create and impart knowledge about music. Bringing the body to the front in our scholarly inquiry implies questioning the division between music and dance, and between disciplines that study music from disciplines that study dance. The problem is aggravated if, in the spirit of interdisciplinarity, we ask: what epistemological role can engineering and other sciences play in the study of music and dance?

In this presentation, I propose that semiotics can provide music and dance scholarship with the required epistemological foundation. Semiotics is concerned with the production, interpretation and circulation of signs as units with meaning, affect, and aesthetics (Newell 2018); units that are inherently interrelational (shared) and embodied (Contreras 2012). Contrasting the notion of a semiotic system as an ensemble of signs with Foucault's concept of discourse (1972), which is inherently disembodied, I argue that:

1. The sign can function as an epistemological bridge between the sciences and the humanities.
2. Understanding traditions and expressions as ensembles of signs allows semiotics to deal systematically with multisensory phenomena---for example with the different kinds of material collected during fieldwork.

I will illustrate the potential of semiotics in music and dance scholarship taking as a case study an Afro-Peruvian step dance, the contrapunto de zapateo. I will explain how Greimas's semiotics (1993) was deployed to characterize actions, processes, and the interrelation between the dancers, the guitarist and the audience taking part in the event. Zapateo is particularly interesting as a case study because of the direct link between movement and sound, and because of the gestural knowledge embodied by zapateo performers which is not explicitly transmitted in zapateo lessons.

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Lahti Khela

Keywords: lathi khela, martial arts dance, play, rhythm, transmission, continuity, inclusion

Sumedha Bhattacharyya
Room D4
15.45-16.30

F

Lathi Khela is a waning martial arts dance tradition of Bangladesh, but still marks its' continuity from the time of colonial undivided Bengal, until today, living as a 'popular' yet frozen martial arts dance in the rural community of Bangladesh. This paper is built on the context of a particular district Narail in Bangladesh, which has managed to continue and survive this practice through its' innovative methods of transmission, as compared to other districts where there is little or no transmission, now.

Each of these Lathi Khela performances cannot be performed without an accompanying music. Each realization of Lathi Khela has a different music for each district. The accompaniment of music is what makes the practitioners 'dance' with the stick & create choreographies as if they are 'playing' with it and hence Lathi-Khela identifies with the 'Play of Sticks'.

The overall 'continuity' of Narail's Lathi Khela's transmission, rests in their technique of using 'Taal' or Rhythm . A 'sense' of Rhythm determines the 'inclusion' or exclusion in the group of practitioners, the factor for further transmission. Lathi Khela's oral knowledge of transmission lies in the 'in-body transmission of performance knowledge'. The process of formal instruction is complemented by informal ways of understanding the Rhythm : through seeing, imbibing and evaluating. This paper focuses on how the knowing of Rhythm becomes reminiscent of transmission of a practice which breathes tradition in it's being, but contemporary in its existence.

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myths & visions – a piano (& body) performance: music performance informing dance, dance informing musical performance

Keywords: interdisciplinary arts, music performance, piano extended techniques, musical gestures

Kesia Decote
Room 2425
16.30-18.00



myths & visions is an interdisciplinary piano recital/performance, which interweaves music performance with choreography. This project was originally developed as a practice-based PhD investigation on interdisciplinary strategies applied to classical piano recitals. Stemming from questions concerning the conventions of the concert hall, this research enquires: (1) how can one offer alternative ways to the experience of live classical music? (2) what strategies can be explored in order to re-shape a piano recital/performance into a more comprehensive and immersive artistic experience? In order to examine those questions, the project *myths & visions* was developed, specifically exploring the choreographic potential inherent to the physicality of a piano performance.

The music programme of this project presents a selection of pieces for piano extended techniques. The creative process started with the music informing the physical movements, where the gestures of the piano performance were explored in order to generate a choreography. Subsequently, the choreographic gestures started to inform the musical expression, as in a feedback dynamic. The body movements of the pianist were also explored to create a choreography during the transitions between the musical pieces, which allowed the whole concert to flow as a single performance piece, with the dramaturgy (i.e. 'the seamlessly weaving of the elements of the work'. Barba 1985), being embodied by the pianist herself. Findings were drawn from a triangulation of reflections on the author-performer's experience, audience feedback and literature review. This project has generated insights regarding embodiment: firstly, regarding embodiment of musical performance, and how it can convey musical interpretation and generate structure for the dramaturgy of a performance. Secondly, it raised reflections on whether a more embodied piano performance may effect a similarly more embodied experience on the spectator, building on the concept of kinaesthetic empathy (which is the body empathy that occurs when spectators watch dance. Wöllner and Honagen, in Wöllner, ed. 2017, 238.4/895).

This lecture recital will discuss these questions, illustrated by live performance of the first part of the programme for *myths & visions*, featuring the works: *The voice of Lir*, *Aeolian Harp*, *The Banshee* (Henry Cowell) and *Bacchanale* (John Cage).

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Making Sense: The performer's perspective: being, interpreting and developing as a performer

Keywords: presence, artistic research, performer's perspective, contemporary music, practice, embodied

Marianne Baudouin Lie
Room 2425
16.30-18.00



In my project, I have performed contemporary works and reflected upon my artistic practice in order to make the processes and insights accessible to a wider audience. An important focus in my project is the inner work or world of the performer, of creating presence in the moment within and around the performer. "How can I perform contemporary classical music to communicate more directly with the listener, by working with presence as a performer, and using prosody (the melody and rhythm of the language) as an inspiration for performance?" (Lie, 2018) My main research aims have been:

- to explore different methods for reaching an intensified presence in performing.
- to describe the process of learning and performing a musical work – both physically and mentally thus using and documenting a reflective practitioner approach to musical experience.
- to create new understandings about practice with particular attention to contemporary music.

The title *Making Sense* refers to my intention to create an embodied feeling of sense through my performances both for performer and listener, without a logocentric meaning (Deleuze, 1990). My reflections have been developed from a performer's perspective (Goehr, 1998; Dahl, 2016); I have worked with both embodied knowing with my instrument and cognitively with interpretation and the performer's development. In my project, I studied these questions through one performer, myself, and give a reflective account of the lived experience of developing as a performer while broadening my knowledge through artistic research. With this in mind, I could say that I have attempted to explore the world of musical performance rather than explain it.

I have used several methodologies, amongst others the perspective of the performative inquiry (Fels, 2012). This does not provide one method nor steps to follow but offers a way of inquiring into what matters as we engage in any creative process or activity that is an action site of inquiry. Performative inquiry embodies mindful attention, creative and improvisational interactions, and reflection as a way of being in inquiry.

I propose to do a lecture recital where I combine visual media, words and performing to present my project.

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- 1 Dokkhuset
 - 2 Scandic Solsiden
 - 3 Royal Garden
 - 4 Olavskvartalet / Side Entrance
 - 5 Bus Stop / Bus no. 4 and 9
 - 6 AiSuma Restaurant
 - 7 Dragvoll Campus (Outside of City Centre)



1

2

5

7

TRANSPORTATION

Trondheim city offers convenient public transportation, and short distances make it easy to get around by walking or biking. All activity at the course are in walking distance of the town centre, except Ringve Museum Tour and Wednesday/Thursday afternoon at Dragvoll.

Public transport

All public transport in Trondheim are part of the same ticket and price system, operated by **AtB**. Tickets sold are valid for local buses. Ringve Museum and Dragvoll campus are all in Sone A.

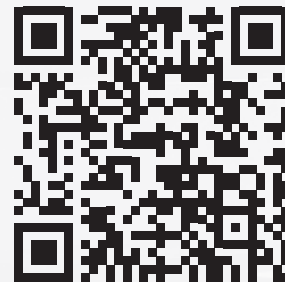
A ticket costs NOK 37 and is valid for 90 minutes. We recommend you to download the AtB-app or to buy the ticket in advance. Bus stop is marked in map.

Bus to Ringve:	Bus no. 4	15.57, 16.07, 16.17
Bus to Dragvoll:	Bus no. 9	12.30, 12.45, 13.00

[Download the app *AtB Mobillett* for up-to-date travel info and suggested travel routes.](#)



AtB Mobillett for Android



AtB Mobillett for iOS

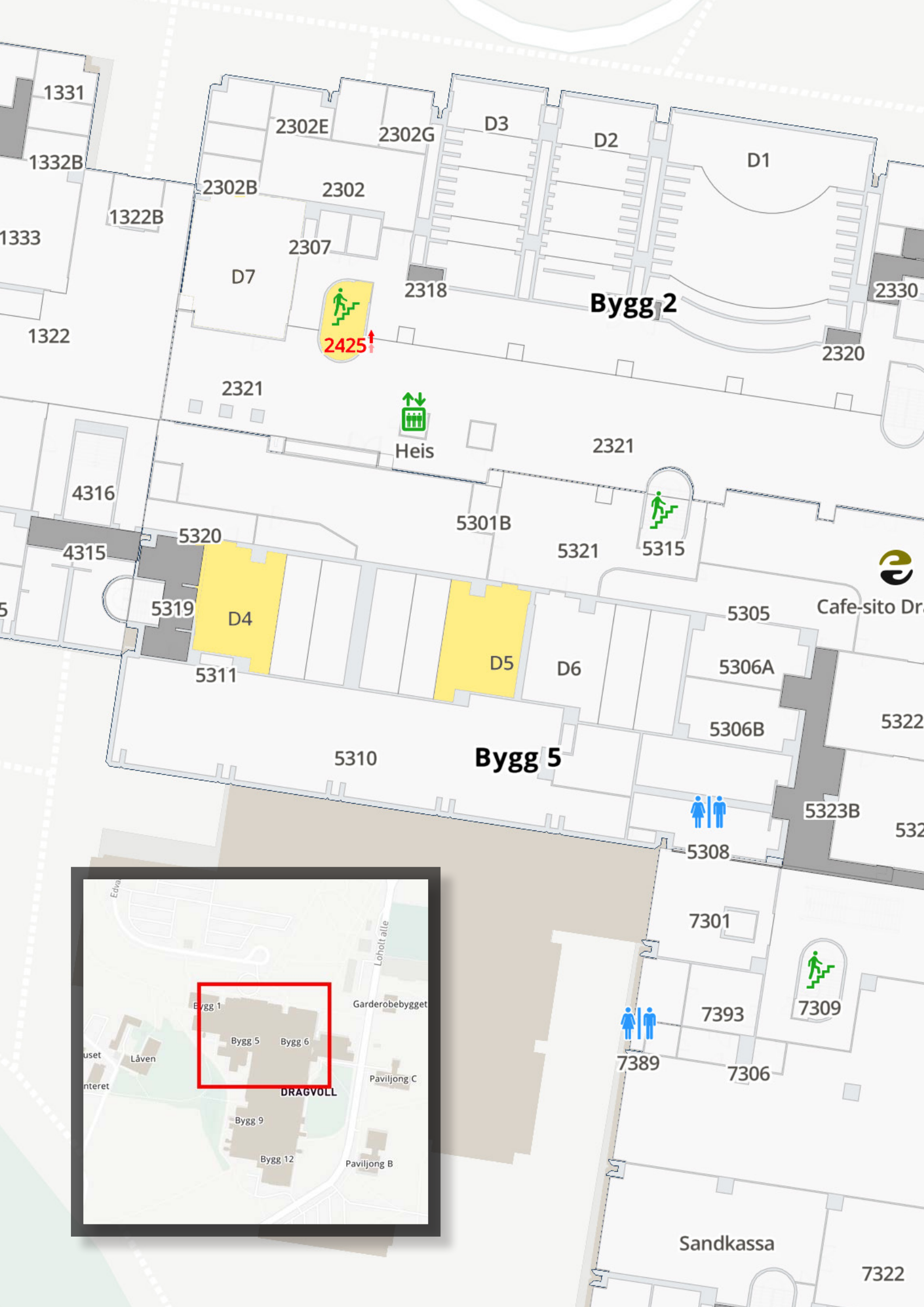
FOOD

GRS covers the following for all participants:

- Coffee/tea and fruit all days.
- Free lunch during our registration (served from 11.00).
- Evening Reception on Tuesday at 18.30. Drinks and nibbles.
- Please confirm Conference Dinner attendance during course registration.

For lunch on Friday, please order in advance or during course registration. You can also bring your own lunch if you wish to do so.



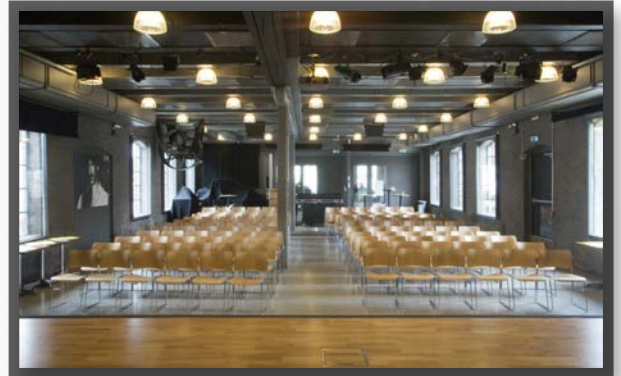


COURSE VENUES

Dokkhuset

Building: Dokkhuset

Address: Dokkparken 4, 7042 Trondheim



Kammersalen

Building: Olavskvartalet

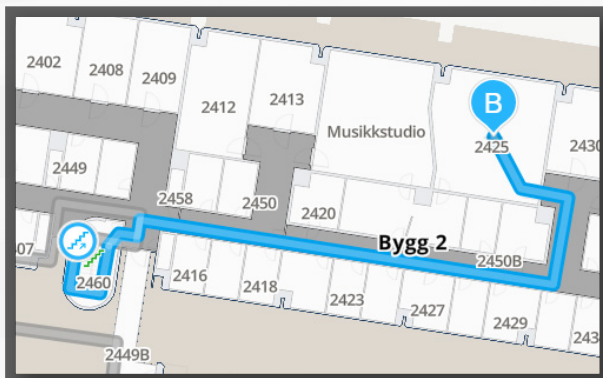
Address: Kjøpmannsgata 48, 7010 Trondheim



Room D4, D5 and D106

Building: Dragvoll, Level 3

Address: NTNU Dragvoll



Room 2425

Building: Dragvoll, Level 4

Address: NTNU Dragvoll

Use elevator or staircase marked in yellow on Dragvoll Campus map (previous page).

LIST OF PARTICIPANTS

Elin Angelo	Researcher	Norwegian University of Science and Technology (NTNU)
Reidar Bakke	Researcher	Norwegian University of Science and Technology (NTNU)
Andreas Bergsland	Researcher	Norwegian University of Science and Technology (NTNU)
Ingrid Bjørkøy	Candidate	Norwegian University of Science and Technology (NTNU)
Isobel Bloomfield	Master Student	Norwegian University of Science and Technology (NTNU)
Øyvind Brandtsegg	Researcher	Norwegian University of Science and Technology (NTNU)
Melania Bucciarelli	Invited Speaker	Norwegian University of Science and Technology (NTNU)
Liv Christensen	Administrative / Other	Norwegian University of Science and Technology (NTNU)
Per Dahl	GRS Board Member	University of Stavanger
Kesia Decote Rodrigues	Researcher	Oxford Brookes University
Andreas Dundas Helgheim	Master Student	Norwegian University of Science and Technology (NTNU)
Øyvind Johan Eiksund	Researcher	Norwegian University of Science and Technology (NTNU)
Magne Espeland	GRS Board Member	Western Norway University of Applied Sciences (HVL)
Eirik Fagerslett	Administrative / Other	Norwegian University of Science and Technology (NTNU)
Knut Finsaas	Master Student	Norwegian University of Science and Technology (NTNU)
Anne Margrete Fiskvik	Invited Speaker	Norwegian University of Science and Technology (NTNU)
Daniel Formo	Candidate	Norwegian University of Science and Technology (NTNU)
Celina Gallo	Master Student	Norwegian University of Science and Technology (NTNU)
Fadi Giha	Master Student	Norwegian University of Science and Technology (NTNU)
Simon Gilbertson	GRS Board Member	University of Bergen
Paola Gonzalez	Master Student	Norwegian University of Science and Technology (NTNU)
Olabanke Oyinkansola Goriola	Master Student	Norwegian University of Science and Technology (NTNU)
Lisbeth Grande	Administrative / Other	Norwegian University of Science and Technology (NTNU)

Mark Grimshaw-Aagaard	Invited Speaker	Aalborg University
Simon Grønås	Master Student	Norwegian University of Science and Technology (NTNU)
Fredrik Haga	Master Student	Norwegian University of Science and Technology (NTNU)
Jill Halstead	GRS Leader	University of Bergen
Tijs Ham	Candidate	University of Bergen
Thomas Hilder	Researcher	Norwegian University of Science and Technology (NTNU)
Sunniva Hovde	Researcher	Norwegian University of Science and Technology (NTNU)
John Howland	Researcher	Norwegian University of Science and Technology (NTNU)
Kirsti Huke	Researcher	Norwegian University of Science and Technology (NTNU)
Joel Hynsjö	Administrative / Other	Norwegian University of Science and Technology (NTNU)
Lars Henrik Johansen	Candidate	Norwegian University of Science and Technology (NTNU)
Elnaz Kafshkanan	Master Student	Norwegian University of Science and Technology (NTNU)
Mariia Kardash	Master Student	Norwegian University of Science and Technology (NTNU)
Ronald Kibirige	Candidate	Norwegian University of Science and Technology (NTNU)
Nora Bilalovic Kulset	Researcher	Norwegian University of Science and Technology (NTNU)
Håkon Kvam	Master Student	Norwegian University of Science and Technology (NTNU)
Mathieu Lacroix	Candidate	Norwegian University of Science and Technology (NTNU)
Vivian Lagesen	Researcher	Norwegian University of Science and Technology (NTNU)
Jørgen Langdalen	Administrative / Other	Norwegian University of Science and Technology (NTNU)
Mark Lenini	Master Student	Norwegian University of Science and Technology (NTNU)
Zhenhai Li	Master Student	Norwegian University of Science and Technology (NTNU)
Marianne Baudouin Lie	Researcher	Norwegian University of Science and Technology (NTNU)
Solveig Lone	Administrative / Other	Norwegian University of Science and Technology (NTNU)
Juan Felipe Miranda Medina	Administrative / Other	Norwegian University of Science and Technology (NTNU)
Naiara Müssnich Rotta Gomes de Assunção	Master Student	Norwegian University of Science and Technology (NTNU)
John Henrik Møllerhagen	Master Student	Norwegian University of Science and Technology (NTNU)

Sylvia Nannyonga-Tamusuza	Invited Speaker	Makerere University, Uganda
Morten Norheim	GRS Administrator	University of Bergen
Sofie Retterstøl Olaisen	Researcher	Norwegian University of Science and Technology (NTNU)
Egil Reistadbakk	Candidate	Norwegian University of Science and Technology (NTNU)
Felicity Burbridge Rinde	Candidate	Western Norway University of Applied Sciences (HVL)
Solveig Rønning	Administrative / Other	Norwegian University of Science and Technology (NTNU)
Tiri B. Schei	GRS Board Member	Western Norway University of Applied Sciences (HVL)
Håkon Skogstad	Candidate	Norwegian University of Science and Technology (NTNU)
Susanne Odijk Solbakken	Master Student	Norwegian University of Science and Technology (NTNU)
Thomas Solomon	GRS Board Member	University of Bergen
Brynjulf Stige	GRS Board Member	University of Bergen
Hilmar Thordarson	Researcher	Norwegian University of Science and Technology (NTNU)
Benjamin Toscher	Candidate	Norwegian University of Science and Technology (NTNU)
Kim Arvid Leon Tran	Master Student	Norwegian University of Science and Technology (NTNU)
Torill Vist	Invited Speaker	OsloMet
Stuart Wood	Invited Speaker	Guildhall School of Music and Drama
Sondre Aksnes Yggeseth	Master Student	Norwegian University of Science and Technology (NTNU)
Jan Viggo Moksnes Øwre	Master Student	Norwegian University of Science and Technology (NTNU)
Tone Åse	Researcher	Norwegian University of Science and Technology (NTNU)



We want your feedback!

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

<http://link.uib.no/grsform>

Knowing Music -

Cross disciplinary dialogues



GRIEG RESEARCH
INTERDISCIPLINARY

UiB UiS

Musical Knowing

Dialogue on epistemologies

TNU

RESEARCH SCHOOL
CONTEMPORARY MUSIC STUDIES

HVL · HVO

GRIEG RESEARCH SCHOOL

INTERDISCIPLINARY MUSIC STUDIES

UiB

UiS

HVL

HVO

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

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

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

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

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

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

Scientific Advisory Board

- Jill Halstead, University of Bergen
- Magne Espeland, Western Norway University of Applied Sciences
- Tiri B. Schei, Western Norway University of Applied Sciences
- Per Dahl, University of Stavanger
- Brynjulf Stige, University of Bergen
- Simon Gilbertson, University of Bergen
- Thomas Solomon, University of Bergen
- Kjetil Møster, University of Bergen (candidate representative)

WELCOME TO THE FJORD SUMMER SCHOOL

Education, Therapy and the Socially Engaged Artist: Exploring interdisciplinary knowledges, responsible research and innovation

Dates: June 17th – 20th, 2019

Locations: KMD in Bergen, and HVL in Stord

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

Invited Speakers will be announced shortly

Credits awarded

3 ECTS Active participation*

5 ECTS Active participation and an additional approved written assignment

Important Dates

- Abstract submission deadline: May 5th
- Registration opens: February 1st (closes June 1st)

**full attendance and approved presentation*

 NTNU

GRIEG RESEARCH SCHOOL
INTERDISCIPLINARY MUSIC STUDIES

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