

*Book of
Abstracts*

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Performing
Sound and Sentiment,
Self and Society

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Keynote I

Performance in music therapy: from “ugly duckling” to (nearly) a member of the family

Trygve Aasgaard

Trygve Aasgaard, PhD (Music Therapy, Aalborg university, Denmark), Associate professor Oslo and Akershus University College of Applied Sciences and The Norwegian Academy of Music.

Forthcoming publications 2011/2012:

- O’Callaghan, C. & Aasgaard, T. (in press). Arts Therapies. In: A. Längler, P. Mansky, G. Seifert (ed.) *Integrative Pediatric Oncology*. Wien/NewYork: Springer Verlag.
- Aasgaard, T. & Edwards, M. (in press). Children Expressing Themselves. In: A. Goldman, R. Hain, S. Lieben (ed.) *Oxford Textbook of Palliative Care for Children*. 2nd edition. Oxford: OUP.

Abstract

While focus on performance is self-evident for musicians and music educators, this has not always been the case with music therapists. This paper gives an incomplete overview of the changing state and status of performance in music therapy history. It also endeavors to unveil some reasons for the explicit or implicit lack of interest for this amongst music therapists and in music therapy research, and suggests why performance slowly has moved to the forefront on some contemporary stages for music therapy.

How may musical performances in health care settings be dealt with in systematic evaluations and research? This paper presents examples and arguments for the option of applying single or multiple (instrumental) *case studies* when performative aspects are considered.

Does “performance” mean something different when professional musicians enter health institutions? To answer this question this paper presents some ongoing projects - in mental health care settings and medical hospitals - initiated by *Musique et santé* and Royal Liverpool Philharmonic Orchestra/ Mersey Care NHS Trust (*Musician in residence*). Which profession (therapists, educators, musicians) has most to offer when it comes to preserving or fostering health in institutions and other communities with disenfranchised people?

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doi:10.1136/bmj.d4163.

Keynote 2

Music(ians) and Artistic Research

Hans Knut Sveen

Hans Knut Sveen is associate professor and harpsichordist at the Grieg Academy of Univ. of Bergen. His musical field covers performance of early music based on studies of sources, performance practices and period instruments. Through the ensemble Bergen Barokk he works with the recording project "Harmonischer Gottesdienst" - 72 cantatas by Georg Ph. Telemann. Sveen is currently leader of the research group HIP-GA (Historically Informed Performance) at the Grieg Academy. For the period 2010-2013 he is appointed member of the steering committee for the Norwegian Artistic Research Programme.

Abstract

What constitutes artistic research in musical practice? How can knowledge and insight from the process of preparing musical performance be articulated and disseminated? What is this knowledge and insight good for?

In the discussion on Artistic Research there are as many perspectives and opinions as there are art disciplines, or rather, - as there are artists. The presentation will discuss how Artistic Research may come out from work with music performance and the question whether art practice itself is sufficient to convey the knowledge, insight and performers experience over time.

As research is the basis for teaching in *academic* educations, artistic research is the basis for teaching in *art* educations. In this we meet challenges within documentation as well as assessment of this. Further, if we develop an institutional language which doesn't correspond to the reality 'out there', the risk is high that artistic research becomes isolated and irrelevant (Malterud, 2011).

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Keynote 3

Performing sounds and sentiment, self and society in music education - Research questions and challenges

Tiri Bergesen Schei

Associate professor Dr. art. Tiri Bergesen Schei has since 2002 worked at Bergen University College, the Grieg Academy, where she teaches music education, mainly at the master level. During her PhD studies she was a visiting fellow for one year at Harvard University, Department of Music. Schei has worked with questions of identity formation in her dissertation. She has also worked as a performing singer, choir conductor and music teacher at different music programs at upper secondary schools. She has been chairman of the Early Childhood Music Association in Norway.

Abstract

As performers, listeners, composers or researchers searching for the right concepts to articulate musical concerns, we share a world where music is an auditive entity accessible for everybody. Thus the impact of music in human existence music is researched from numerous angles.

This keynote will raise questions concerning research approaches within music education and consequences for outlining methodological questions and research designs. Examples from cornerstones in the field of music education will be given as well as examples of research on performance in various forms and ages. Research is a search for adequate tools, for methods to mirror research questions, a problem area through and an investigation into a landscape where several other researchers explore similar research areas.

What are the central questions brought forward by dominating Nordic cornerstones like Frede V. Nielsen, Harald Jørgensen and Bengt Olsson? What dominate the textbooks, the curricula and the conference themes within music education and what questions are missing? What would be the interesting questions to ask for our time and for our future? What research gaps are possible to recognize and what are the missing links in the good research perspectives? Such questions are necessary to ask when preparing for a research career, and not the least when being in the middle of such a career. This keynote speaker started out with questioning performing sounds in the gap between pride and shame and constructed the concept *voice shame* to conceptualize different layers of human inhibited vocal expressions. Vocal identity formation was later studied through what demands professional singers experienced that they had to satisfy to be "real" singers within their genre.

Performing music is identity work and in this sense the performer gets a sense of self-reflection through his or her own identity work. A new concept "identitation", meaning being, having and searching for identity in a never ending lifelong process might be productive to understand that even the little one year old children in kindergarten are beginning performers, self-staging individuals with high competence on what is at stage when they are put on stage.

Most musical experiences are stored as, or strongly connected with, tacit knowledge about meaning and belonging, self-realization, self-staging, processing of emotions, identity work, and experiences of mastery (or failure), improvement and adaption to society.

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Keynote 4

“She composes in the kitchen”: Performing self, space and place in post war Britain

Jill Halstead

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

Abstract

How is the self performed in musical practice? How can real or imagined spaces be rendered through music? This paper will explore the multilayered relationship between the performance of gender as a construction of social self, and the performance of music specific to western art music praxis. The politics of how and why identity are embedded, activated and enacted through the material and temporal processes of music will be examined using the discursive lens of feminism and new musicology. The work of one musician - composer and conductor Ruth Gipps (1921-1999) - will be used to exemplify how performers and musical materials are interlinked in the embodiment of gendered meanings.

Ruth Gipps' work as a conductor will be used to highlight the cultural anxieties surrounding the performance of the musical body. Cartesian positioning of the body has made it a perpetual site of anxiety and antagonism. In western art music practice the very presence of the performer acts as a material and metaphoric disruption of the autonomy of the sound. Here, the reputation of conducting as a male bastion will be challenged, as will the persistent campaign to situate this musical role as a conspicuously 'masculine' act. It is concluded that such discourses conceal the fact that the conductor's art is actually far more precarious and contradictory – a practice that can both affirm 'femininity' and interrupt 'masculinity'.

Musical sounds and structures, and the creative acts that bring them into being, have long been interpreted as being grounded in the politics of gender and sexuality. This gendering of musical processes and materials has created a cultural space that simultaneously affords the possibility of subjection and empowerment for groups and individuals. Music's potential to provide a space where 'otherness' can emerge will be explored through an analysis of Ruth Gipps' work as a composer of symphonies. Her symphonic music exemplifies how autobiography can be deployed as a tool of compositional practice. It will be concluded that Gipps' works provide an intimate insight into how composers performed identity within the specificity of a national setting in an era defined by social, political and cultural upheaval.

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Patriotic Sound and Sentiment: Defining Nations through Music Performance in Schools

David Gabriel Hebert – Senior researcher

David G. Hebert, PhD is a Professor of Music with Bergen University College. He is a widely published and cited researcher whose background includes academic positions with universities on four continents (in Norway, Russia, the USA, Finland, Denmark, Japan, and New Zealand). He has directed – or continues to direct – music research projects on six continents (in Japan, the USA, Finland, New Zealand, Ghana, and Guyana) and is especially interested in international-comparative research. Professor Hebert has mentored several music doctoral students to completion of their degrees (at Sibelius Academy and Boston University), and has received grants from several state governments for music projects. A specialist in international-comparative arts research, sociomusicology and historical ethnomusicology, he has contributed to chapters in 10 books and authored articles in 20 different refereed journals, and his work is cited in over 90 publications by other scholars. He serves in editorial roles for several professional journals: *Journal of Music and Meaning*, *New Zealand Journal of Research in Performing Arts and Education*, *Research and Issues in Music Education*, *Musical Perspectives*, *Finnish Journal of Music Education*, and *International Journal of Education and the Arts*. He is also Chair of the Historical Ethnomusicology special interest group of the international organization Society for Ethnomusicology (2009-2011), and an active member of the Nordic music informatics research group NNIMIPA. In addition to academic research, he also works as a jazz trumpeter, instrumental conductor, and songwriter.
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Abstract

Music is often inextricably intertwined with ideology, yet a widespread tendency to conceptualize musical expressivity almost exclusively in terms of the notion of “absolute music” – independent of social context – persists among academic musicians, philosophers, and educational/cultural policy-makers. This putative independence fails to take into account the fact that through arousal and enactment in ritualistic performance, powerful sentiments become associated with musical sounds and are thus commonly perceived as arising from, and even at one with, our very bodies, thereby actively constructing identities (Hebert, 2009a). As social agents immersed in the public sphere, music teachers are therefore often unconsciously complicit in the promotion and adoption of particular ideologies, including those associated with specific belief systems and worldviews (Hebert, 2010; Hebert, 2012). Because previous histories of music have frequently failed to take into account such ideological dimensions of musical phenomena, there is currently a demand for rigorous scholarship that adopts a more critical perspective, including interdisciplinary and transnational approaches to the historiography of global musical practices (Hebert, 2009b). In this presentation, I will highlight some arguments and findings discussed in a forthcoming book based on an ongoing stream of research into the ideological dimensions of musical experience (Hebert, 2012, forthcoming). Specifically, the focus of this presentation will be on exploration of the following interrelated questions: How do patriotic and nationalistic ideologies become associated with music and promoted in schools, what opportunities and risks are attributed to such uses of music, and what should music teachers and educational policy makers consider in their determination of how to most appropriately and effectively respond to these ideologies in their professional work during periods of war and peace?

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The Feldenkrais Method in Singing and Performance – processes in interaction

Berit Norberg – Senior lecturer in singing

Berit Norberg, senior lecturer in singing at Ingesund College of Music, University of Karlstad, Sweden, where she teaches singing, chamber music and singing didactics in the music teacher program. She is also carrying out courses in Solo singing, Vocal Ensemble and her special interest: Voice and the Feldenkrais Method. Educated singing teacher and church organist from The Royal Academy of Music she also holds a Master of Arts in music science of education from the University in Örebro, Sweden. Beside this she is engaged as vocal coach, choir pedagogue and musician through her business firm B-Singing.

The work with the study The Feldenkrais Method in Singing and Performance was supported by the Faculty of Arts and Education. This was followed by a small project on the data-program Voce Vista and the future aim is to see if the results from the study also could be measured with Voce Vista or another tool for measurement of register, breathing, resonance, formants, intensity etc.

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Abstract

Key words: awareness, movement, somatic learning process, breathing, musical expression, sensibility, singing didactics

The main purpose of this study is to investigate if and how group-lessons in the Feldenkrais Method (ATM-lessons) have a positive impact on the learning process in singing and performance. This learning method is an example of a learning process with a somatic approach. The use of the method is a well-known and established instrument to achieve elasticity, flexibility and functionality in body and mind, that is, in the skeleton and nervous system.

The study was carried out as a long term observation study with focus on four singers' observations regarding their own voices in singing. The matters to investigate were singing technique, musical interpretation and musical communication. Beside the student's own observations the investigation was based on interviews. This material was analyzed later with a phenomenological approach.

Full breath and expressive singing are two core categories extracted emerging mainly from the following subcategories: working procedure, differentiation and intention. This brings about effects in form of an increased kinesthetic awareness, deep sensibility, increased resonance and an open mind.

The impact on the learning process was both philosophical and concrete.

The non-judging way of exploring without assessment is preventing performance anxiety since you become aware of your behavioral patterns, possibilities and wishes.

A released thorax with full flexibility in ribs, clavicles, shoulder blades gives access to a full and extended singer's breath and elaboration with patterns of behavior and thinking opens the entrance to expressive singing.

Hence the conclusion is that the Feldenkrais Method can serve as a tool for singers in their learning process and to improve the art of performing and communication as well.

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Artistic Research by performing Early Music

Ingrid Eriksen Hagen – Artistic research fellow

Ingrid Eriksen Hagen (1978) is currently a fellow in the Norwegian Programme for Artistic Research. She finished her Masters Degree in harpsichord and Early Music at the Grieg Academy, inst. of Music in 2004, and has worked extensively as a chamber musician with numerous ensembles, soloists and orchestras. She has also been teaching at the Grieg Academy. Her fellowship project is called “Sense and sensibility – the performance of Carl Philipp Emanuel Bach’s keyboard music”.

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Abstract

Keywords: Aesthetics, *Empfindsamkeit*, Alexander Gottlieb Baumgarten, Carl Philipp Emanuel Bach, Early Music, Artistic Research, Sensuous knowledge

An Early Music performer doing artistic research: Which are the common questions that arise in the two fields? How can they benefit from each other? How can we, as artistic researchers today, learn from history? And maybe, through this interaction of fields, generate something new?

In Artistic Research, the purpose is to obtain knowledge through artistic practice. This knowledge is in some way to be conveyed to a wider audience. A lot of work coming very close to this definition is continuously taking place in the field of Early Music. Here the purpose is to perform old music, in as close a way as possible to what it would sound like when the music was new. This is aimed at by studying written sources contemporary to the music, to find clues to the times performance practice. Theories formed are tried out and put into practice. The elements thus found fruitful are accumulated, and over time embodied into the musicians, as part of their musical/stylistic “toolbox”.

We thus have artistic research applied onto historical performance practice. What about the other way around – history applied to the brand new idea of Artistic Research? Alexander Gottlieb Baumgarten (1714-62) founded a new line of epistemology – Aesthetics – in his “*Meditationes philosophicae de nonnullis ad poema pertinentibus*”: He claims that “sensuous ideas” must be conveyed through “sensuous texts”. If we stretch his idea just a bit further, we find here a framework for art as a conveyor of a certain kind of knowledge. This was also put to the test in Baumgarten’s own time – a sounding example will be presented.

How to bridge the gap between the simple “sensuous ideas” and the pretentious “Artistic Knowledge”? How much is possible to convey through the art alone, and how much of the framework must be “pre-set” by the use of verbal intercourse (such as speaking or writing)? Practice and experiments through my project will hopefully shed some light on this. The method is set: The performance of Carl Philipp Emanuel Bach’s music.

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Restless children: who are they, how can they best be met and what could be the contribution of music therapy?

Anna Helle-Valle – PhD candidate

Anna Helle-Valle is a ph.d. candidate at the Grieg Academy's Centre for Music Therapy Research. She holds a professional degree in psychology from the University of Bergen, where she graduated in January 2010. Through her ph.d. project she aims to investigate restlessness in kindergarten children in a music therapy context.
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Abstract

Keywords: Children, restlessness, music therapy in kindergarten, ADHD, normality

ADHD is currently the most prevalent childhood mental health diagnose (Ullebø, 2010). Parent and teacher ratings of inattention, hyperactivity and impulsivity constitute the basis for the clinical ADHD diagnose, and there exists no adequate definition that can be applied in epidemiological studies (Rowland, Lesesne & Abramowitz, 2002). By viewing the dynamics of children's expressed behaviour inside the paradigm og the medical model, aspects of meaning, motivation, relation and culture may be lost. Also, with the medical model comes implicit judgements of normality (Thesen & Malterud, 2001) that should be explored.

The aim of this ph.d. project is twofold: firstly, exploring restlessness as a phenomenon that goes beyond the ADHD paradigm and the medical model is central. This will be done through participant observation in music therapy sessions in kindergarten, and through focus groups consisting of the different adults involved. Secondly, a network of music therapists will be involved in discussing and developing music therapy in kindergarten.

The project will be conducted in the context of participatory action research and hermeneutic reflection.

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Investigating musician's trajectories into school performance contexts – Music on the Move or Bildung?

Kari Holdhus – PhD candidate

Kari Holdhus is a ph.d-student at HSH and DPU. Supervisors are Sven-Erik Holgersen at DPU and Magne Espeland from HSH. Kari has been working as a music journalist and concert producer for many years. Her Ph.D-project is a study on how quality is constructed in school performances, with didactic, aesthetic and sociological approaches.

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Abstract

Key words: Performativity, Art as "Bildung", Contextuality

The presentation will investigate musician's rationale and actions when producing school performances. Why is the particular music chosen, what can be said about musician's rationale and attitudes concerning their audience, and what characterizes the way musicians prepare to communicate the chosen music within a school context? What possible approaches to the task remain unconsidered?

My theoretical frame is phenomenological, because I am looking into life-worlds and intentionality (Husserl 1913, van Manen 2001). For a further investigation of the practice I lean on constructivism and culture sociology (Bourdieu 1995). Musician's intentions can be connected to culturally constructed life-worlds, and this means that they may share doxa according to production and performance.

My empirical examples are taken from a case study of school concert production processes. This study forms the empirical material of my ongoing PhD-work. My data in this presentation consist of field notes and interviews focusing producers and musicians. The material has been collected with an ethnographical approach, and has undergone a process of categorization and analysis.

Preliminary findings suggest that many musicians are on a mission for their special kind of music, and that many emphasize communication tools, performance skills and musical adaptation to strengthen the impact of the music on the audience. To some extent musicians consider school concerts as "Bildung", and this is an important motivation for them to produce and perform concerts in schools. An underlying premise is that this work is socially accepted as artistic by other musicians, and therefore attractive.

A preliminary conclusion is that these concerts mostly are constructed according to the musician's context and conceived as a form of experience based on "Bildung". The musician's doxa as well as contextual aesthetic and performative patterns of the artworld are, however, at stake and on the move here. Motivations can be the nature of the audience, but also because this special context to a certain degree welcomes musicians to investigate different tools of communication.

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Locating “meaning” in the music therapy sessions with a child who has profound developmental delay – Its multi-layered value aspects and the potentiality for research

Rika Ikuno – PhD candidate

Rika Ikuno, Ed.M, MT-BC, holds B.A. in German literature from Yokohama City University, B.M. in piano performance from West Chester University, M.A. and Ed.M. from Teacher’s College, Columbia University. She studied music therapy in Immaculata College and Graduate School of Temple University, and has been certified by American Music Therapy Association and Japanese Association for Music Therapy.

Rika has been practicing music therapy in Japan for 18 years, mainly for children and the elderly. She has also been teaching music therapy in Tokyo University for Arts, Nihon University, Toho Gakuen School of Music, and Tokai University. She translated several important music therapy literature into Japanese, such as “Defining Music Therapy” (Bruscia, K.), “A Journey Into Creative Music Therapy” (Robbins, C.), “On Wings of Song – Music Therapy at the End of Life” (Salmon, D.), co-translated “Improvisational Models of Music Therapy” (Bruscia, K.) She is presently enrolled in Ph.D program of Ochanomizu University (Department of Arts and Representational Studies, Comparative Studies of Societies and Cultures). Her research theme is “the therapeutic meaning of relationship mediated by music.” The participation in the Grieg Research School is funded by her university’s international study fund for the future female leaders.

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Abstract

Key words: music therapy, a child with profound developmental delay, interrelatedness, co-lived field, polyphonic meaning

This is an essay on “meaning” of the music therapy sessions with a child who has profound developmental delay, which the author has been implementing for 5 and half years. This case is characterized by 1) extremely limited verbal communication, 2) the client’s strong and unique enthusiasm for music, 3) co-initiating procedure between the therapist and the client. It is the process that both Th. and Cl. being actively involved and transformed in music. The significance of this kind of therapy cannot be grasped merely through the “effect” set off by the therapeutic intervention, but also through “meaning” that emerges within the co-lived field. However, in our everyday clinical settings, “meaning” of music therapy sessions seems to be often referred as a subtle consensus or in an idealistic tone among therapists, not as something we can logically rely on or convince others. How can the “meaning” of music therapy sessions be located in order for more interdisciplinary as well as practical discussion, and in what methodological ways can it be investigated?

“Meaning” here is outlined as follows: “(The interpretation of) the events experienced and inscribed indelibly by the clients, the therapist, the assistant and the mother who observed most of the sessions.” In this essay, its five value aspects are located through therapist’s reflection on the session notes and her tacit clinical knowledge: 1) value aspect of what commonly shared with the majority of the society, 2) value aspect that is developmentally desired (aimed), 3) value aspect of what intrinsic to the client’s Self, 4) value aspect of dialogical interrelationship, and 5) value aspect of co-existing contraposition.

Each of them is discussed from an idiographic perspective and their interrelatedness is depicted by exemplifying an episode that was significant to this child’s therapeutic change. It leads to the polyphonic nature and the synchronic/diachronic structures of the “meaning.” Lastly, the possible research methods for these values are suggested.

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Art, truth, and videotape

Tom Eide Osa – PhD candidate

Tom Eide Osa is associate professor (førstelektor) in music education at The Grieg Academy. Research interests: Genre knowledge in musical performance, aesthetics, epistemology, Ludwig Wittgenstein, music education. Member of Research group for Wittgenstein-related studies and Research group for philosophy, language and art. Major publication, book, 2005, 229 p.: *Kunnskap i musikkutøving* (Knowledge in musical performance). Education: Studies in performance, music education and philosophy of art. Part-time PhD-student at The Faculty of Arts, University of Bergen, 2010-2015.
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Abstract

Keywords: Music, knowledge, performance, Wittgenstein, art, science, video analysis

Researching genre knowledge in musical performance by analysing videotapes of musical experts teaching and performing, I discuss scientific and artistic gains and losses in using videotapes in scientifically collecting, analysing and presenting genre knowledge in musical performance.

Science is supposed to identify and describe truths concerning reality. Art is something else. It is not uncommon to juxtapose art and science for the purpose of identifying inequalities. Words as 'logical', 'universal', 'intellectual' and 'concepts' are associated with science, and words as 'intuitive', 'individual', 'aesthetic' and 'percepts' are used concerning art (Osa 2005, Swanwick 1994). A scientific approach to art can easily seem like a paradoxical project that necessarily must fall short in relation to art when it comes to being art.

Kjell S. Johannessen (1994) discusses respectively a logical-philosophical and an aesthetic-philosophical approach to Wittgenstein's philosophy, where the former is in line with the mentioned concept of science and the latter is akin to art.

I discuss both the logical-philosophical and the aesthetic-philosophical approach as theoretical frameworks for analyzing videotapes. Expected findings will be scientific results; such as the musicians relating to the constant of the overtone series and, in some genres, the use of sheet music as a logical-mathematical system of representation; on the other side art findings, such as unique and personal interpretations and expressions. Such findings, which maintains prevailing demarcations between science and art, is not what I first and foremost are searching for.

My central hypothesis is that there in the realms of art, as a musical genre, are implicit knowledge and cultural intersubjective truths in the forms of unnumbered and unworded special ways of listening and playing, governing the musical performance as intransitive understanding and the practising of rules (Osa 2011). This I will try to show by using videotape.

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Between advance and feasibility: Brazilian music for violin and viola pomposa

Zoltan Paulinyi – PhD candidate

Zoltan Paulinyi (Belo Horizonte, Brazil) is violinist, composer and teacher. He was awarded the prize "Bento de Jesus Caraça 2011/2012 Program" for his doctor research in composition at the University of Évora (2010-) sponsored by the State National Theatre Symphonic Orchestra (Brasília), where he is violinist since 2000, principal of violas in 2009, principal of first violins in 2007 and part of 2010. Bachelor in Physics (University of Minas Gerais State, 1999), Paulinyi has a master degree in Music (Musicology) at University of Brasília (2010) after an original research on French-Belgian violin school influences on Brazilian solo violin music.

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Abstract

Keywords: violin, viola pomposa, Brazilian music, sotto le corde

Although the most famous Brazilian contribution to the violin is the wood for its bow (STOWELL 1992), this research aims to point out Brazilian advances on international composition for violin and viola pomposa since the beginning of the 20th century.

This paper presents, in the first part of 20 minutes, a comprehensive list of works for viola pomposa, a 5-stringed instrument tuned in c-g-D-A-E' with a timbre similar to the traditional orchestral viola. The first Brazilian viola pomposa is shown in a modern set up made by Carlos Martins Del Picchia (2006) after Guadagnini's "La Parmigiana" (1765). While the repertoire for this instrument grows quickly in Europe and USA, Brazil outstands on the number of works and recordings for this instrument.

On the violin technique, the rare 'sotto le corde' command is tracked back to Flausino Vale (1894-1954). In such stroke, the player must draw the bow under the strings in order to play the first and the last strings simultaneously. Flausino Vale was an important Brazilian violinist, who systematically composed original works, transcriptions and arrangements for violin alone. Recently found new scores support his fame as a creative and virtuoso violinist, one of the first to compose for solo violin in Brazil (PAULINYI, 2010). In his "Variations upon Franz Lehár's song 'Paganini' " (ca.1930s), there is a surprising instruction "sotto le corde" in the last eight bars, which anticipates a technique explored by contemporary experimentalist composers (ANTUNES, 2005). In order to conclude this paper explaining this technique and comparing the sound of both instruments, a live performance of about 20 minutes by the lecturers shows Paulinyi's Toada for viola pomposa, Vale's Variations for violin, Paulinyi's Offering for viola pomposa and bassoon, Pixinguinha's Descendo a Serra for violin and bassoon. This set of pieces exemplifies that Brazilian music looks for a balance between technical advances and feasibility.

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Why research on teachers' thinking can be of relevance for understanding learning practices in a sociocultural learning perspective

Steinar Sætre – PhD candidate

Associate Professor Steinar Sætre works at University of Bergen, The Grieg Academy in the areas of music education and jazz studies. He is currently working on a PhD at University of Bergen, Department of Education. This project is primarily linked up to NATED (Norwegian national graduate school in educational research) at track 4 (Higher Education and Professional Learning).
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Abstract

Keywords: Constructivism, institutionalization, socio-cultural learning theory, teachers' thinking, theory-practice relationship

This paper discusses some theoretical perspectives related to an ongoing PhD-project on institutionalized learning practices. It uses the theory of among others Jerome Bruner, Lave/Wenger, Säljö and Handal/Lauvås to map out some tensions related to what kind of data and angles that qualifies as relevant for the study of learning practices in a socio-cultural learning perspective. The presentation has a special focus on the role of interview data on teachers' thinking as entrance point to the field, and discusses benefits and limitations in this kind of data. Some questions raised are: What is constructivism? How has the constructivist perspective changed over time? What is socio-cultural learning theory? What is the theory-practice relationship? How can teachers' practical theory be of relevance for researching institutionalized learning practices?

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ME AND THE BANDit`s as a performance group

Lars Tuastad – PhD candidate

Lars Tuastad, music therapist, has been practicing as a music therapist in Bergen prison for ten years, and has been involved in the Norwegian project “Music in Custody and Liberty”. Tuastad is part of GAMUT as PhD student at the Grieg Academy, Dept. of Music, University of Bergen.

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Abstract

Keywords: Rock culture, resource, participatory action research, performance

The theme for the presentation will introduce you to the paradox of how a criminal past can be turned into a resource. In a rock culture perspective, two of the main values you set high is being authentic and to have integrity. “You got to walk it as you talk it” is a popular standardisation of this attitude. There is also a strong passion and identification with the dregs in society. The rock scenario is full of an almost romantic picture of the archetypical outsider rock figure: the vagabond, the drunkard, the misfit, the original and the lawless. The past of the criminals in such a perspective is strength. Paradoxically the stigma of being marked as an outsider of society is what keeps them inside and gives high credibility in a rock culture setting. You are included because you are excluded.

An aim for the participatory action research with the band “Me and The Bandit`s” is to make a performance out of songs and stories from the band members own life experience. The band members are well aware of their authenticity and integrity as former criminals who now have something to say, sing and play to the world. The purpose for the performances is therefore to show and declare that music can make a change.

The presentation will describe and discuss the process leading to the performances. Video clips will be used to scrutinize the theme. The theoretical approach will be within community music therapy, narrative theories, musicology, popular culture studies and the field of criminology and sociology.

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