

# Book of Abstracts: GRS candidate presentations

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# PRELIMINARY VIVA VOCE EXAMINATION (HELD IN NORWEGIAN):

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JULIA LEIKVOLL

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Thursday 11/06, 16:30 – 18:15

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## LYTT, SKRIV, SPILL. HVA PÅVIRKER NOTELESINGSFERDIGHETER TIL PIANOEVER PÅ NYBEGYNNERNIVÅ?

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**Julia Katarzyna Leikvoll** er stipendiat ved Universitetet i Stavanger, Institutt for Musikk og Dans. Hun har mastergrad i utøving (klaver hovedinstrument) fra Griegakademiet/UiB, og også en mastergrad i musikkpedagogikk fra Høgskolen i Bergen. Hun har arbeidet som pianolærer for flere musikkskoler, som akkompagnatør og kammermusiker, og hun har undervist i klaverdidaktikk både ved Griegakademiet og Institutt for Musikk og Dans/UiS. Hun har også utgitt en klaverlærebok for begynnere og publisert flere artikler om notelesing.

### Abstract:

Avhandlingen har som mål å drøfte effektiviteten av noteopplæringsmetoder brukt i nybegynner-undervisning på kulturskolen ved å diskutere deres innhold i lys av lese- og skriveopplæringsmetoder brukt i grunnskolen. Språklesing og notelesing har mange fellestrekk som kognitive prosesser og blir hyppig sammenliknet med hverandre (Aiello, 1994; Blix, 2004; Patel, 2008; Sloboda, 1985; Waller, 2010; Lerdahl & Jackendoff, 1996). Sammenlikning av leseopplæringsmetodene for henholdsvis språk og musikk viser imidlertid flere grunnleggende forskjeller knyttet blant annet til vektlegging av ulike metodiske elementer, progresjon i innføring av nye skrifttegn, og valg av aktivitetene som skal brukes i opplæringen. Tilegnelse av notelesingsferdigheter skaper tilsynelatende flere problemer enn språklesing. Kan bruk av ulike prinsipper i nybegynnerundervisningen være en av grunnene til at et relativt høyt antall pianoever har problemer med notelesing?

Hovedproblemstillingen ble formulert på følgende måte:

*Hva påvirker forståelsen av musikknotasjon hos nybegynnerelever på kulturskolen?*

Delproblemstillingen er:

*Hvordan kan en noteopplæringsmetodikk basert på en lese- og skriveopplæringsmetodikk brukt i grunnskolen påvirke effektiviteten i notelesingen til pianoever på kulturskolen?*

Arbeidet med prosjekt ble fordelt på fire faser. Først ble forskning om språk og musikk som kognitive strukturer analysert. Jeg har beskrevet og sammenliknet syntaks, forventinger, notasjon, samt leseprosesser i henholdsvis språk og musikk. Avslutningsvis ble utvalgte læreverker i lese- og skriveopplæring, samt nybegynneropplæring på piano brukt i Norge, analysert og sammenliknet.

I den andre fasen var målet å utarbeide en pianometodikk for nybegynnere som kunne brukes som verktøy for å gi informasjon om faktorer som kan ha påvirkning på noteopplæring. Relevante forskningsresultater ble brukt som informasjonskilde: notelesing som kognitiv prosess, effektive lærestrategier, barns kognitive, motoriske og musikalske utvikling, effektive

lesemetoder, profesjonelle musikeres leseteknikker, anbefalinger fra anerkjente musikkpedagoger og forskere, samt kunnskap om øyebevegelsesmønstre i lesing. Den nyutviklede metodikken tok også med i betraktning den norske kulturskolens rammefaktorer.

Den tredje fasen var et eksperiment med varighet på et skoleår. Utvalgte pianolærere (n=5) og nybegynnerelever (n=25) ved Bergen, Stavanger og Trondheim kulturskole ble delt i to grupper. Kontrollgruppen ble undervist ved hjelp av tradisjonelle metoder, mens eksperimentgruppen brukte den nyutviklede metodikken. Lærerne fylte ut en logg om bruk av undervisningsaktiviteter, mens elevene hadde en leksebok der de krysset av for mengde ukentlig øving. Foresatte ble bedt om å svare på et spørreskjema knyttet til musikkunnskaper av andre familiemedlemmer. Eksperimentet ble avsluttet med en notelesingstest og samtale med deltakerne.

I den siste fasen ble resultatene analysert og diskutert. Notelesingsferdigheter på nybegynnernivå synes å henge sammen med: hastighet i gjenkjenning av enkeltnoter, evnen til å verbalisere kunnskapen, samt ferdigheten til å kunne notere ned enkle melodier. Bruk av ulike undervisningsaktiviteter hadde ikke signifikant påvirkning på deltakernes notelesingsferdigheter, med unntak av noteskriving. Skriveferdigheter synes å ha betydelig innflytelse på notelesingsferdigheter. Multipel regresjonsanalyse viste at hastighet i gjenkjenning av enkeltnoter, samt antall spilletimer med elevens faste lærer forklarte 54% av variasjonen mellom resultatene.

**Opponent ved prøvedisputas: Professor Inger Elise Reitan, Norges Musikkhøgskole**

## CANDIDATE PRESENTATIONS:

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### ELIZABETH OLTEDAL

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Friday 12/06, 09:00 – 09:45

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#### ASSESSMENT OF MUSICAL PERFORMANCE: A STUDY OF TEACHERS' ASSESSMENT DIALOGUE

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

#### **Abstract:**

In the paradigm of assessment for learning, there is a strong focus on measurement of learning outcomes and accountability (Stobart, 2008; Tveit, 2013). Documentation of students' learning in a formative process does not make summative assessment situations redundant, but rather increases the pressure on teachers to make assessment procedures comprehensive and transparent, so that students more readily can use them as a tool for further learning. This may be particularly difficult in the case of assessment of music performance, which is often seen as a highly subjective enterprise. In Norway, whilst the national curriculum (LK06) for Music in upper secondary school stipulates certain learning outcomes that apply to principle instrument, schools are expected to define more detailed learning objectives in their local curricula (Møller, Ottesen, & Herzberg, 2010). But the potentially broad range of instruments, genre and repertoire may make it difficult to define criteria and to construct assessment procedures that are experienced as valid and reliable. The purpose of the current project is to investigate how teachers perceive and practice assessment in principle instrument in a Norwegian upper secondary school, with an overarching research question: *What happens when teachers meet to assess different types of music performance?* This is further qualified by a second question: *What characterizes assessment of musical performance in the context of teacher teams in upper secondary school?*

The project is situated in the field of educational research with a perspective of social constructivism, where knowledge is perceived as a construction of meaning and understanding between individuals. The project design is an instrumental case study, composed of observation of assessment meetings, followed by focus group interviews using stimulated recall, the dialogues from the meetings and interviews being analysed using open coding. Four articles are planned for the PhD thesis.

Pilot interviews at two upper secondary schools were undertaken spring 2014 in order to generate issues to guide the main study. The first data collection was undertaken Dec. 2014, and the second is scheduled in May – June 2015.

In this presentation I will discuss the selection of criteria for individual performance, and what knowledge perspectives and ideologies these may be based on, referring to some preliminary results from the first data collection.

## References:

- Læreplanverket for Kunnskapsløftet (LK06). (2006). Oslo: Kunnskapsdepartementet.
- Møller, J., Ottesen, E., & Herzberg, F. (2010). Møtet mellom skolens profesjonsforståelse og Kunnskapsløftet som styringsreform. *Acta Didactica Norge*, 4(1, (Art. 15)), 1-23.
- Stobart, G. (2008). *Testing times: the uses and abuses of assessment*. London: Routledge.
- Tveit, S. (2013). Educational Assessment in Norway. *Assessment in Education: Principles, Policy & Practice*, 21(2), 221-237. doi: 10.1080/0969594X.2013.830079

**Feedback respondents: David Hebert, Anna Helle-Valle**

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## EEVA SILJAMÄKI

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Friday 09:45 – 10:30

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### THE INTERFACE OF IMPROVISATIONAL THEATRE AND MUSIC IN COLLABORATIVE FREE VOCAL IMPROVISATION: EXPLORING THE PEDAGOGICAL IMPLICATIONS

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**Eeva Siljamäki** (MMus) is a Doctoral Candidate and Research Assistant at the University of the Arts Helsinki, Finland. Her research interests are in the field of musical improvisation, improvisation pedagogy, improvisational theatre, interdisciplinary improvisation, choral participation, and artistic intervention. Siljamäki also has an established career in the field of non-classical music as a freelance singer, vocal improviser, choral conductor, and arranger of choral works.

#### Abstract:

This presentation outlines the core aspects of an ethnographic study examining the unique phenomenon of choral improvisation combining and applying practices from two traditions: improvisational theatre (Johnstone 1997; Sawyer 2003) and free musical improvisation. The empirical data for the study is gathered through participant observation, interviews, field notes, video recordings and other media relating to the practices of two vocal groups whose members are both amateurs and professionals in music, theatre and/or improvisation. The groups produce un-conducted, non-genre-specific, collaborative, free vocal improvisations where collaboration, a sense of belonging, and positive, pedagogical attitude in the improvisation activity are emphasised. This interface of music and theatre in free vocal improvisation creates opportunities for reflection on practices in choral singing, improvisation pedagogy, music-making and music education. This study aids in recasting understandings of collective musical improvisation, its meanings and potentials for music-making and music education. In this presentation the phenomenon is viewed through the preliminary results of a critical review of the scholarly music education research in the last 30 years on the role of improvisation in various music education settings.

**Keywords:** Improvisation, improvisation pedagogy, improvisational theatre

## References:

Hickey, Maud. (2009). Can improvisation be 'taught'? a call for free improvisation in our schools, *International Journal of Music Education*, 27(4), 285–299.

Sawyer, R. Keith. (2003). *Group creativity: Music, theater, collaboration*. Mahwah, NJ: Lawrence Erlbaum Associates, Publishers

Johnstone, K. (1981) *Impro: Improvisation and the theatre*. London: Methuen Drama.

**Feedback respondents: Magne Espeland, Elizabeth Oltedal**

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## ANNA HELLE-VALLE

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Friday 10:45 – 11:30

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### THE CHILD AS PROBLEM, VICTIM AND AGENT – THE AFFORDANCES AND CHALLENGES OF IMPROVISATION

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**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.

#### Abstract:

*Introduction:* ADHD is currently the most widely used psychiatric diagnosis for children, and frames the child as behaviourally and neurologically abnormal. Within this frame, the child is described as the cause of treatable behavioural pathology. In contrast, community music therapy provides a focus on resources, diversity, participation and social change. An improvisational approach invites and gives space to the participants' initiatives.

*Method:* A music therapist and a psychologist facilitated a cooperative inquiry group consisting of ten adults from different ecological settings within one local community in Bergen. The music therapist and psychologist also supervised a community music therapy project in a local kindergarten, which informed group discussions. The empirical material was analysed using a reflexive hermeneutical approach.

*Results:* In group discussions, children were talked about as victims, problems and agents. Discussions revolved around the individual and the dyad of child/parent, child/teacher and child/clinician. The group described a steep increase in restlessness in the child population, and parents were portrayed as being insecure. This development was related to expectations of, and possibilities for, increased child participation in society at large.

*Discussion:* The improvisational aspects of community music therapy were seen as beneficial for the children, as it gave space to children's agency. At the same time, children's increased expectations to be seen and heard were understood to be challenging and problematic for adults and peers. The kindergarten teachers acknowledged the benefits of improvisation, but shared their feelings of being disempowered and overwhelmed during the community music therapy project.

**Keywords:** Improvisation, restlessness, children's agency, community music therapy

**References:**

Alvesson, M., & Sköldböck, K. (2000). *Reflexive Methodology*. London: SAGE Publications.

Stige, B., & Aarø, L. E. (2012). *Invitation to community music therapy*. New York: Routledge.

Ullebø, A. K. (2010). *Epidemiology of ADHD. Screening, prevalence and phenomenology of the Attention deficit/Hyperactivity Disorder phenotype*. (PhD), University of Bergen, Bergen.

**Feedback respondents: Colin Lee, Elizabeth Oltedal**

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## TINE GRIEG VIIG

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Friday 11.30 – 12.15

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### COLLABORATION AND LEADERSHIP IN THREE CREATIVE MUSIC-MAKING PROJECTS

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**Tine Grieg Viig** is a PhD student at Bergen University College, Centre of arts, culture and communication. Her project is called "Creating processes in art and art didactics". Her background is from the field of music pedagogy, and she also works as a choir conductor and composes music mainly for voices. The PhD project is, however, interdisciplinary, and springs from a curiosity of the creating process as a phenomenon across the domains, based on descriptions of lived experiences, texts and artwork from composers, visual artists and authors.

**Abstract:**

Composition has become an important part of the music education curriculum in Norway. More research is needed concerning the aims of creative music-making activities, what pupils learn, and how teachers and project leaders can supervise and facilitate these practices. The PhD-study *Composition Processes in Music Education* focuses on three different projects involving professional artists and pupils, collaborating to create music. Through a case study approach (Stake, 1995), the empirical material consists of observations of the process and focus group interviews with participants and the project leader(s) from each case.

This presentation focuses on themes emerging from the material in all three cases. These themes include for example the role of the professional artist in creative music-making. How do the different artists lead the collaborative processes? The findings show that their roles can be described as supervising, facilitating and scaffolding (Sawyer, 2008; Wood, Bruner, & Ross, 1976). The implementation of these strategies is different in each case: for example, the professional composer uses a more standing back strategy (Cremin, Burnard, & Craft, 2006), trying to provide the pupils with tools to work with the musical material in the case where the pupils are at high school level. In the case involving pupils from *kulturskoler* (municipal schools of culture and performing arts) the leader took a more directly supportive role through musical and verbal interactions. In the third case, with ten-year-old fifth grade pupils, the two musician project leaders were more directly involved with the musical material, supervising the pupils at all levels in the process from discovering potential musical material to performing. The concept of scaffolding applies to these different approaches, and also to an understanding of how collaboration takes shape in these processes. As a collective practice (Sawyer, 2006), the

creative music-making involves a manifold of activities, such as listening, improvising, performing and composing, as well as verbal, non-verbal and musical interactions. Through the process, these pupils engage with making artistic, aesthetic and structural decisions to varying degree. The presentation discusses the dynamic interrelations in a scaffolding creative process, between the individual contributions, group interactions and musical material under development.

Collaborative learning and leadership in this study is elaborated through a sociocultural perspective (Folkestad, 2012). Implications of this research can be applied to an extensive field of music education covering projects of composition in culture schools, high schools and primary school: describing and understanding collaborative creative processes as dynamic, interactive and emergent projects where all participants contribute with important knowledge and competence.

**Keywords:** Creative music-making, leader role, collaborative learning, scaffolding

## References

Cremin, T., Burnard, P., & Craft, A. (2006). Pedagogy and possibility thinking in the early years. *Thinking skills and creativity*, 1(2), 108-119.

Folkestad, G. (2012). Digital tools and discourse in music: The ecology of composition. In D. Hargreaves, D. Miell, & R. MacDonald (Eds.), *Musical imaginations: Multidisciplinary perspectives on creativity, performance and perception* (Vol. 193, pp. 205).

Sawyer, R. K. (2006). Group creativity: Musical performance and collaboration. *Psychology of Music*, 34(2), 148-165.

Sawyer, R. K. (2008). Learning music from collaboration. *International Journal of Educational Research*, 47(1), 50-59.

Stake, R. E. (1995). *The art of case study research*. Thousand Oaks, Calif: Sage.

Wood, D., Bruner, J. S., & Ross, G. (1976). The role of tutoring in problem solving. *Journal of child psychology and psychiatry*, 17(2), 89-100.

**Feedback respondents: Per Dahl, Oded Ben-Horin**

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## UNA MACGLONE

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Friday 13:00 – 13:45

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### INVESTIGATING A NEW MODEL OF DELIVERING MUSIC EDUCATION TO PRESCHOOL CHILDREN THROUGH FREE IMPROVISATION

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**Una MacGlone** is an active double-bassist in many musical areas working with musicians as diverse as David Byrne, Gino Robair and Keith Tippett. She also has played with Scottish Opera and BBC Scottish Symphony Orchestra. As an improvising musician, she is a founder member of Glasgow Improvisers Orchestra (GIO). As GIO's education manager, she devises and delivers projects using improvising in many contexts including working with preschool children and

adults with an additional support need. She also teaches free improvisation at the Royal Conservatoire of Scotland and Dartington International Summer School.

A chapter based on her MPhil research will be published this year in OUP's Creativity, Improvisation and Collaboration book.

**Abstract:**

Improvisation in music is found in a diverse range of genres (e.g. organ music; jazz; contemporary classical; Indian music etc) and creative contexts yet offers a distinct function in each situation, MacDonald et al (2011). Each combination of genre and context involves manipulating a particular configuration of musical parameters including melody, harmony, rhythm, timbre and volume away from a notated or composed piece. In free improvisation all the parameters can be experimented with, and are dependent on the particular group of musicians and the creative choices they make.

Utilizing the creative possibilities of free improvisation in a music educational context has been investigated, but arguably not fully realized Hickey (2009). The researcher proposes a new method of delivering music education to preschool children based on authentic improvisational processes used by professional improvising musicians. Three techniques, which are commonly used by improvising groups, will be used, namely 1. Conduction; 2. Graphic Score; 3. Free playing.

The first key issue, is to evaluate this model and whether it is possible to achieve a situation where the aesthetic and educational outcomes are equal. This is a crucial part of the researcher's philosophy which is, in every improvisational setting from professional gig to childrens' workshop, all participants are co-players and co-composers.

Since these techniques are untested in a preschool context, it will be crucial to employ robust methods to evaluate the effectiveness and impact of the study. The second key issue is how best to capture and improvisatory context on children's confidence, musical skills, social skills and creativity. An outline of the proposed methodology for this PhD research will be presented.

**Keywords:** Music, improvisation, techniques, education, preschool children.

**References:**

Hickey, M. (2009). "Can Improvisation Be "Taught"?: A Call for Free Improvisation in Our Schools." *International Journal of Music Education* 27(4): 285-299.

MacDonald, R. A., G. B. Wilson and D. Miell (2012). 'Improvisation as a creative process within contemporary music'. *Musical Imaginations: Multidisciplinary Perspectives on Creativity, Performance and Perception*. D. J. Hargreaves, D. Miell and R. A. R. Macdonald. Oxford, Oxford Univ Pr: 242-255.

**Feedback respondents: David Hebert, Anna Helle-Valle**

## ODED BEN-HORIN

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Friday 13:45 – 14:30

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### IMPROVISING THE BRIDGE: A STUDY OF IMPROVISATIONAL TEACHING SKILLS AND EDUCATIONAL DESIGN IN AN ARTS-INFUSED INQUIRY-BASED SCIENCE TEACHING CONTEXT

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**Oded Ben-Horin** is Associate Professor of Music at Stord\Haugesund University College. He leads the EU project “Implementing Creative Strategies into Science Teaching (CREAT-IT)” in Italy, UK, Greece, Serbia, Belgium, and Norway, as well as the “SkyLight: a Global Science Opera” project (International Year of Light 2015/UNESCO). He is a composer/vocalist in the European Economic Area project “Write a Science Opera (WASO)”. Oded is a PhD candidate within the “Improvisation in Teacher Education” project. His focus of musical activity is the meeting points of inquiry within science and art. He teaches vocal improvisation, ear training, and music theory at the University of Bergen.

#### **Abstract:**

This presentation will detail examples of field-work related to the educational intervention Write a Science Opera (WASO) as a basis for discussion of how creative meeting points between science, math and arts in schools must balance pre-conceived structures and improvisation. Examples of research “on” this inter-disciplinary educational intervention (studying its design) and research “through” it (studying in-training teachers’ pedagogical improvisation during practicum) will be provided.

Specific jazz education techniques provide ideas for pedagogical improvisation in data collection: Recorded data is structured in one of five categories, each of which corresponds to a specific jazz improvisation approach. This framework enables in-training teachers to prepare for, and researchers to systematically collect impressions of, various types of pedagogical improvisation realized by in-training teachers. These types are: improvisation simulated by the researcher or pupil; improvisation simulated by the in-training teacher himself; intentionally limited preparation; reactionary improvisation to unplanned situations; purely pre-planned and non-improvisational occurrences.

A set of specific pedagogical improvisation exercises inspired by jazz music and other arts disciplines will be presented as a work-in-progress. These are aimed at teaching in-training teachers the art and science of both discipline-specific and various arts-inspired methodological approaches to classroom improvisation, and will be collected into a pedagogical improvisation toolkit following more extensive experimentation and data analysis.

The question of what it might mean to be a professional improvising teacher will be presented, and, consequently, the possibility of various professional improvisers belonging to various typologies\genres and even developing their own personal style, in the same way that professional music improvisers who have their own personal styles may be associated with various genres such as “free improvisation” or “bebop”.

**Keywords:** Science, design, improvisation, risk, jazz, in-training teachers

#### **References:**

Alterhaug, B. (2004). Improvisation on a triple theme: Creativity, Jazz Improvisation and Communication, in *Studia Musicologica Norvegica*, vol. 30.

Biesta, G. J. J. (2013). *The beautiful risk of education*. Boulder and London: Paradigm Publishers.

DeZutter, S. (2011). Professional improvisation and teacher education: Opening the conversation. In R. K. Sawyer (Ed.), *Structure and improvisation in creative teaching* (pp. 27-50). New York: Cambridge University Press.

McKenney, S. & Reeves, T. (2012). *Conducting Educational Design Research*. London: Routledge.

**Feedback respondents: Tiri B. Schei, Tine Grieg Viig**

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## PAUL HESSION

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Friday 14:45 – 15:30

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### IMPROVISED MUSIC LEEDS: A CASE STUDY IN ADULT EDUCATION

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**Paul Hession** is currently studying for a PhD at the University of Leeds, where he gained an M.Mus degree in 2012. He has been a professional drummer for over forty years and, in that capacity, has played in Europe, Scandinavia and North, Central and South America with musicians such as Marshall Allen, Joe McPhee, Otomo Yoshihide and Squarepusher. As a soloist he was recorded in 1983 for The National Sound Archive at The British Library, London. He has organised music workshops since 1985 and he founded and led Improvised Music Leeds (IML) from 1996 to 2000.

#### **Abstract:**

My research is predicated on my position as an improvising drummer looking into ways of augmenting acoustic percussion with a combination of digital and analogue electronics. As a jazz musician in the nineteen-seventies, I discovered that the improvised parts of the music could constitute a complete music in and of themselves, so I temporarily abandoned playing compositions at the end of that decade to devote myself entirely to free improvised music.

My present study has caused me to question some of my, by now, entrenched beliefs about free improvisation, to the point where I now believe it to be just one other way of organising music. It is not actually 'free', as certain musical tropes have to be avoided, such as, discernible rhythm. Despite my questioning of improvisation, it is still my chosen way of working and it lends itself particularly well to small to medium sized ensembles, where improvising within agreed parameters can give positive results.

In 1996 I founded Improvised Music Leeds (IML) to develop and encourage a mixed-ability group of adults, with ages ranging from mid-twenties to mid-sixties, to develop the skills required to play this music, which has been described as European Free Improvisation, to differentiate it from American Free Jazz. This is a music that is, at best, playful and focused and requires the players to have a willingness to give themselves to the group dynamic, to be in-the-moment and to trust the process of creating a group music with minimal pre-planning. I devised strategies to develop the group's confidence and have audio recordings of concerts and comments by the participants which are integral to this case study.

**Keywords:** Improvisation, free improvised music, adult education, music workshop

## References:

Bailey, Derek. *Improvisation: Its Nature and Practice in Music*. Da Capo Press, 1993

Desjardins, R. & Warnke, A. J. *Ageing and Skills: A Review and Analysis of Skill Gain and Skill Loss Over the Lifespan and Over Time*. OECD Education Working Papers 72. (March 22, 2012)

**Feedback respondents: Jill Halstead, Åsmund Espeland**

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## ALICE BARRON

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Friday 15:30 – 16:15

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### THE BOND BETWEEN: AN INVESTIGATION OF IMPROVISATION IN CROSS-CULTURAL COLLABORATION

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**Alice Barron** is a violinist, collaborator and researcher, working for a PhD on cross-cultural collaborations at the University of Oxford, supervised by Eric Clarke. As a violinist, Alice performs with folk singer Sam Lee, London Sinfonietta, Dr K Sextet, and her own group, Iyatra Quartet, who compose original experimental folk-inspired music. Focusing on contemporary and world music, performances in the last year have been in Bergen, Rotterdam, Hong Kong and at WOMAD in Australia and New Zealand. Alice studied at the University of Nottingham and with Richard Deakin at the Royal Academy of Music, where her master's degree culminated in a research project on 'Carnatic Violin Techniques and Gamakas in Cross-Cultural Collaboration'.

#### Abstract:

Studies of musical collaborations have tended to focus on two main models of creative practice: composer-performer and co-authored compositions. This paper challenges the polarization of these two categories and suggests that improvisation is a crucial factor in creating multiple layers of distributed creativity within collaborative practice, especially in non-Western cultures. A number of writers have considered the process of improvisation in different settings: Bruno Nettl's research provides the perspective of an ethnomusicologist; Jeff Pressing highlights a psychological viewpoint; and articles by Clarke et al. and Fitch and Heyde illustrate improvisation and composer-performer collaborations in practice.

From an auto-ethnographic perspective, I will discuss the creative processes involved in my own collaboration as a violinist with composer Robert Szymanek in a piece for solo violin and three loop pedals, called the bond between (2010- 2013). Spanning three years, the collaboration was inspired by Carnatic violin techniques and gamakas, and the roles of the composer and performer are modelled on those present in Indian classical music. Three versions of the bond between are discussed, each demonstrating a different distribution of authorship among the participants and drawing upon the involvement and improvisations of additional musicians, such as my Carnatic violin teacher, who might conventionally be regarded as 'outside' the primary creative process. In considering these and other perspectives, the paper addresses some of the varying degrees of authorial involvement through improvisation in a practical context, and highlights the fact that while creative collaboration has become a prominent topic in recent research, cross-cultural collaborations are still relatively unexplored.

**Keywords:** Improvisation, collaboration, creativity, authorship, psychological, auto-ethnographic.

**References:**

Clarke, Eric; Doffman, Mark and Lim, Liza, 2013: 'Distributed creativity and ecological dynamics: a case study of Liza Lim's "Tongue of the Invisible" music&letters, 94/4 pp628-663

Fitch, Fabrice and Heyde, Neil, 2007: "'Recercar": The Collaborative Process As Invention', *Twentieth--Century Music*, 4/1, pp. 71-95

Nettl, Bruno, 1974: 'Thoughts on Improvisation: A Comparative Approach', *The Musical Quarterly*, 60/1, pp1-19

Pressing, Jeff, 2000: 'Improvisation: methods and models' in John Sloboda, *Generative Processes in Music: The Psychology of Performance, Improvisation and Composition* [Oxford: Clarendon Press] pp129-168

**Feedback respondents: Thomas Solomon, Paul Hession**