

## VIDEO TRANSCRIPT

[Note: This is a transcript of video two on this page of the exposition. Onscreen text appears right justified, while spoken words appear left justified]

[00:01]

This second video begins by presenting my revision of the teaching materials for degree project preparation seminars at Malmö Academy of Music during 2018–2022. This revision, which incorporated multimedia teaching materials designed to foster an engaging educational environment, was informed by my artistic research findings on agency and the historical protocols of Western Art Music. Towards the end, I will look at artistic research method development, which helps probe pre-given protocols while providing valuable new educational approaches.

[00:47]

The degree project and its seminars are embedded in Swedish educational policy (Swedish Code of Statutes, 2009:1037), which emphasises student learning as a pathway to lifelong learning. The degree project was implemented nationwide, drawing directly on methodological developments from third-cycle artistic research. This approach not only prepares students for their future careers but also bridges the gap between the first, second, and third cycles of education.

[01:20]

(Biggs & Tang, 2011)

[01:20]

When considering teaching for quality learning, the degree project fosters what Tanja Orning calls a “polyphonic performance practice” which aims to “empower the students to think and act independently” (Orning, 2019, Conclusion section).

At the start of my teaching period, the course faced several challenges. While I address the complex institutional factors elsewhere (Stefánsdóttir, 2023b), I will briefly share how my colleague Karin Johansson and I tackled these challenges in our seminars. We focused on shifting student engagement from passive learning to problem-based, high-level participation (Biggs & Tang, 2011). Students began formulating project ideas on day one. They reviewed prior projects, participated in breakout discussions, and presented lecture summaries to peers. They practiced creative writing and audio-video recording experiments and students shared works-in-progress and received feedback thereon. By integrating digital tools into lectures, I moved away from what Biggs and Tang (ibid.) describe as teacher performance toward a model of ‘learner performance’.

[02:39]

I also turned my attention toward the seminar materials. Lectures featured diverse media formats—audio, video, digital blogs, and magazines. These choices aligned with each seminar's topic and served multiple purposes: illustrating artistic outcomes, sharing data collection and analysis methods, demonstrating data handling techniques, discussing presentation formats, and making academic

writing more accessible. The media approach showcased best practices from various sources, including student projects, senior artistic research, and the broader music and sound art field. Furthermore, it highlighted the variety of resources available beyond traditional written materials and in the process students discovered blogs, magazines, and radio stations that could be of relevance in their future professional work.

[02:46]

(Olsson, 2017)

[03:07]

So I need an audience  
to sing to.

Otherwise, it might  
become too introvert.

You need it  
to pump up the energy.

An energy that is directed outwards.

This becomes more  
of a closed space.

Where you do not have  
an audience that you address.

[03:25]

(Laws, 2018)

[03:44]

I approached teaching materials as a curator, mindful that sonic artistic processes and experimentation are inseparable from the politics of listening, as highlighted in the first video and background section. My research revealed how feminist intersectional theory explains the persistence of Western Art Music protocols. The theory suggests that masculine norms and power are so deeply institutionalised that they become invisible (Magnusdottir & Kronsell, 2015). Through this lens, curating teaching materials becomes a vital mode of interference, challenging the exclusionary and discriminatory patterns embedded in practice.

[03:52]

(Östersjö, 2016 in Östersjö and Hellsten, 2018)

[04:30]

Diversity work within Western Art Music may like other fields succumb to the trap of tokenism (Hodkinson, 2020). At worst, actions taken under the guise of diversity may merely be “*a way of appearing to address the problem*” (Ahmed, 2019, p. 156, emphasis in original). However, in this instance, my attempt at going beyond a “white racial frame” (Feagin, 2009, as cited in Ewell, 2020), and pushing at how women have been historically ignored from Western Classical Music (Eckhardt & De Graeve, 2017; Rodgers, 2010) or promoting projects that have enacted a resistance to systemic inertia inside and outside of the Western context, also enacts an invitation to the students to cultivate their curatorial contextualising abilities, a subject that is widely missing within musical education and the field at large. This is at odds with the fact that we live in times that requires us to listen, as Bhagwati (2020) describes it, with ears awake.

In what follows I will detail how the revised materials served as pedagogical tools that created multiple pathways for learning.

[05:41]

(Nguyễn, 2019)

[05:41]

Sharing Nguyễn Thanh Thủy’s documentary *Culture Soldiers* (2019) served multiple purposes. First, it demonstrated the importance of situating and contextualising one’s work. Additionally, the documentary led to discussions about her project, *The Choreography of Gender in Traditional Vietnamese Music* (Nguyễn, 2019), which explores intercultural, interdisciplinary work and the socialisation of a musician’s body. This, in turn, invited students to consider how their own bodies are socialised and disciplined.

[06:19]

(WQXR, 2018)

[06:37]

(Native Instruments, 2019)

[06:19]

The interviews with interdisciplinary artist Meredith Monk and hip-hop producer, rapper, and educator 9th Wonder were included to bring “alternative frequencies” into the classroom that go beyond the white male canon. In addition, the interview with 9th Wonder, produced for the 10th anniversary of Maschine, highlighted female achievements in technology, as engineer Steinunn Arnardottir played a key role in its creation. This choice is significant, as it enabled me share with the students that women have not only been historically ignored and erased from Western Classical Music, electronic music, and sound art, but also from music technology innovation (Rodgers 2010).

Both videos provided material for exercises that encouraged students to engage with instructional charts and consider the distributed nature of musical creativity.

[07:18]

Senior research and student degree projects reveal that Higher Music Education, with its canonical outlook may leave little space for exploration in relation to subjectivity or identity (Orning 2019; Scherwin, 2019). This insight prompted me to share a video from the *Player Piano* (Laws, 2018) project, led by artist-researcher and pianist Catherine Laws.

The project was part of a wider investigation into embodied subjectivities in music (Laws et al., 2019) and united Catherine Laws with four composers, a theatre-maker and a filmmaker. The collaboration demonstrates the rise of interdisciplinarity in art making and shows how reflective writing can become a part of artistic output, while opening discussions about subjectivities that emerge during artistic processes.

[07:34]

(Laws, 2018)

[08:42]

I shared my audio papers to highlight this emerging format (Groth and Samson, 2016) but also to introduce students to my research into ecological sound art and experimentation within the studio environment.

[08:56]

These media selections, which link to artistic autobiographies and autoethnographic artistic research outputs, reveal how curation—driven by research into agency and historical protocols—can transform teaching through careful material choices. This approach challenges what Dernikos, Ferguson and Siegel (2020) call “the hauntings of practice”. The teaching material importantly aligns both posthuman and postcolonial perspectives, asking what other ethics might emerge if we take our more-than-human relations seriously, while acknowledging also how protocols and world order reduces some bodies to objects, as Ahmed (2006) notes. By making pedagogical approaches in the preparation seminars porous to my artistic research findings, it becomes a method that connects directly to the politics of listening and how teachers in Higher Music Education can address these from the ground up.

[10:03]

To conclude, preparing students for active engagement rather than mere theoretical contemplation (Dernikos et al., 2020) required sharing challenges from my work—particularly how initial experimentation decentered my practice, making familiar analytical tools and coding methods ineffective. It also meant introducing new methods, such as stimulated recall, which is coming into wide use in music research. As we will see in the following video, this method offers students new insights and altered phenomenological perspectives while opening their inquiries to other voices, whether human or more-than-human.

[10:23]

when you work as an actor,  
you act.

Normally, when you read poetry....

then you need to 'bring forth the text',  
If you know what I mean.

Here it is more of an enquiry

into what happens.

[10:53]

Research documentation included in the video:

Stimulated recall with Sofia Härdig  
Performance of 'an Urban Archive as an English Garden' (Franzson, 2019)  
at the SPOR festival, Aarhus, Denmark  
Onsite work with Stefan Östersjö in Bohuslän, Sweden  
Stimulated recall with Felicia Konrad