

Conversation 1st of March 2024

Sigrid: Should we start with the layout?

Jenny: Yes.

Sigrid: What is the word for that in Norwegian?

Nico: Design, layout.

Jenny: I think it was better form than yesterday. It was a bit clearer, and a little easier to get the kids to do what we were supposed to do and stay focused.

Sigrid: Agreed

Interruption by third party.

Sigrid: Would we say we did something outside of the plan? The only thing was that ending. I think it was a bit difficult.

Jenny: Yes, because they don't applaud by themselves, naturally.

Nico: No. I just think the ending is a bit weird. Or maybe it's not weird, but that's just how it is.

Jenny: Yes, the difficult thing is that it's kind of strange to just say thank you after we've played, and that was it. Because they probably have a lot of things they want to say, the balance is how much to open up since there will be a lot of talking.

Nico: It's probably nice to give them some space to give a response.

Jenny: Yes, I think so too.

Nico: They probably always have some thoughts about something.

Sigrid: Yes

Jenny: Maybe we should just find something or something else that sums things up at the end that's clear...

Sigrid: I thought today that it might be nice to mention that they have been a great audience, only if they are of course. It's probably something that's good to acknowledge because it's not something they know.

Jenny: Is there something we should mention at the beginning? "Now this is a bit like a concert, and it's important to be quiet."

Sigrid: That could definitely be something we should consider.

Nico: Yes, talk more about listening maybe.

Jenny: Yes, it might be better to focus on listening, since it's not certain they've learned yet, that they should be quiet.

Nico: I think it's important that we say that the focus is not on being quiet, the focus is more on respecting each other's listening and getting some peace and focus to listen. I think they need to be allowed to make some noise, we shouldn't train them to be a completely classic audience.

Sigrid: Did we feel we faced any challenges during this concert?

Jenny: It was the same thing that there was a bit of talking. And maybe what you said, that some people weren't quite finished drawing. Because there were also several when I collected the pencils that weren't finished.

Sigrid: We can come back to that. The group dynamics in the group here. What did we feel about it? It was an interesting group, because there was a bit of an age thing...already in the audience. There was a very varied participation in a way.

Nico: This was kind of a more gentle group, a more comfortable pace.

Jenny: You could tell from the moment they entered the room.

Nico: Yes, they were a bit more of a relaxed bunch.

Sigrid: But I also think that the dynamics, or rather the participation, was very much influenced by age, you could see that. But at the same time, it wasn't that the youngest didn't participate, it didn't happen either, because it could have easily happened. But even the two-year-old was there. And you saw, or it was because he was the brother, that he clearly dragged her along.

Jenny: It was cute when he did something, spun around on the floor, and she went to do the exact same thing afterwards. She was definitely a bit dependent on her brother.

I actually thought it seemed like they had a good relationship and respect for the adults. When there were two of them talking to each other, she would say to one of them, "You have to wait until he finishes talking," and it got quiet. So they did exactly that.

Nico: I felt as soon as we got in there, there was something different here... there was peace and order here in a way.

Sigrid: Yes, that's true.

Jenny: Yes, it's a bit like that when it's too homogeneous groups, or when it's too heterogeneous groups, it's often very positive. The fact that you're different genders and ages, it's often a positive force because you probably have different tendencies, culturally speaking, and you also regulate each other a bit differently.

Sigrid: That's very interesting.

Jenny: I don't remember what I read about it myself, but I remember someone who studied pedagogy before me had read about it, that they had researched that people learn better in heterogeneous groups than in homogeneous groups.

Sigrid: That's very interesting. We can look at that a little bit. What strategies would we say we used when we talked to the children? Did we do anything different than yesterday?

Nico:

No, we took a position on what we talked about yesterday (referring to the conversation on January 29, 2024). We made small moves: how we talked, form, all that.

Sigrid: Yes, I think we agreed with everything they said in a way, but we also managed to steer back into the topics more easily. There were many smooth transitions from Jenny's side.

Jenny: I can't remember.

Sigrid: There was a specific one where I was like, yeah, yeah, yeah. Because then it definitely started to make sense, but you were like, "There's sound in a balloon," or that's what you said.

Jenny: Yes, right.

Sigrid: It's hard to put it into words, because I think we did a lot differently, but you do it unconsciously, or based on what we experienced yesterday.

Jenny: Yes, maybe it was just that we were more confident and when you are more confident you can often speak a little more clearly. Often you tend to mess with words and talk more when you are unsure.

Nico: Yes, and you have more energy to take in what they say too.

Jenny: Yes, you are a little more flexible in a way, verbally.

Sigrid: Yes, did the audience participate?

Nico: Yes, yes, that's never a problem.

Sigrid: Well, it turns out that it's not. Did we feel like we managed to keep...

Jenny: Focus?

Sigrid: Yes.

Jenny: For ourselves or the audience?

Sigrid: The audience.

Jenny: Yes, I think so.

Sigrid: Yes, also to a much greater extent than the last group we had yesterday. It was perhaps a bit the same, when it started to separate we managed to take it back in to a greater extent.

Nico: Yes, we also got some help from the adults. There were two of the girls who were a bit restless, who started to play around a bit, and then they were very quick to say “now you have to sit and listen”.

Jenny: Yes, right. It means a lot, the adults.

Sigrid: Yes, but it's also interesting. It's quite important that there is someone who knows the children in the room since we are strangers, So we just don't... or it could be interesting that we did a workshop without any adults that the children know present, but then maybe with a smaller group. Because I think that would be a quite different experience. Did we manage to communicate with the children? Give clear instructions and such?

Jenny: Yes, I think so. There was no ambiguity in a way.

Sigrid: Yes, except for the one who asked “How are we supposed to tell when you're playing at the same time?” And then I was like, I haven't thought about that of course, that it's not logical.

Jenny: Yes, and he didn't realize that he could draw more than one thing.

Sigrid: Yes, maybe that's something we need to think about a little more and specify.

Jenny: Yes, there are some who take things a bit literally.

Sigrid: Poor thing, the kindergarten people were also laughing when he asked. One of them was laughing the whole time, you saw that. The one who was sitting on the left. She was laughing the whole time. And I was just like, yeah. Also, from everything the children said, she was like, there's so much that's strange.

Did we make room to listen to the children?

Jenny: Yes, I think so.

Sigrid: And I felt we responded too. How did we feel before we were going to perform today? We, as individuals.

Jenny: More relaxed than yesterday.

Nico: Mmm

Jenny: I was looking forward to it too.

Sigrid: I'm writing needed a cup of coffee.

Nico: It wouldn't have hurt, but it went well anyway.

Sigrid: How did we feel the collaboration between us worked?

Jenny: I think it was great.

Nico: I think it was much better playing.

Jenny/Sigrid: Yes, I agree.

Nico: I felt we had better energy on that front compared to yesterday.

Jenny: Yes, I noticed, compared to yesterday, that I could actually hear what I was actually doing.

Sigrid: Yes, and I started to get a lot of ideas or something, and I started to think that we should talk about how we read that score. Not when we're standing in front of them, but

that we have a general plan for things.

Nico: Yes, or play a more proper score, in a way, eventually.

Jenny: Yes, because I noticed that I was starting to realize that I wasn't thinking about the score at all and that it will probably be difficult for them afterwards. As he said: "I don't understand anything". And I understand that because I don't play anything that sounds like that score.

Nico: But I think it was fun. It's nice that we asked them if they understood any of this. I think it's nice that we agree that we don't understand anything, but we're trying to figure it out together.

Sigrid: But it's also a good thing in a way, or so that we say it's okay. Same as yesterday when they were like "That wasn't such good music". Then you're like, okay.

Jenny: Did someone say that?

Sigrid: It was when you asked if the music was good and they were like "no".

Nico: That's not what I asked. I asked if they...

Sigrid: Did you like the music? Isn't that what you asked about?

Nico: Yes, I don't quite remember.

Sigrid: Or if it was nice music?

Jenny: But yes, it's probably a point that the first score we show is a bit clear so that they get a difference...

Sigrid: It's a bit like we actually have a halfway-planned composition, in a way.

Jenny: Yes, maybe actually.

Sigrid: Did we experience any confusion when we gave instructions? It was really just that the kid took it too literally sometimes. But the nice thing about him was that he asked questions. But that's not a given.

Jenny: Yes, that's true.

Sigrid: Maybe there are some who sit there and think, eh, and why, but then they're in on the game, but then they don't really understand.

Jenny: But then it was a strength that we could start that game, while you were handing out those markers if there were any questions and stuff. Or that you could check that everyone was getting started in a way.

Sigrid: Yes, I was thinking that I could wait a little longer there actually. Let them play a little more too. Maybe actually draw a little with them. Maybe we can try that tomorrow when I draw a little with them.

Jenny: Yes, that's true.

Sigrid: Yes, we can think about it. Was there a point in the workshop where we didn't know what to say? Maybe it's that ending again, which is a bit strange.

Jenny: Yes, clear ending. It's nice to just say thank you so much, and thank you for making drawing for us.

Sigrid: Yes, we can talk a little about the music then. We said we felt we had a little more energy.

Nico: I think that there must be a goal eventually that you can play really good music, That it has great artistic value for us too. I imagine that it is done quickly, childishly, that the music is put a bit in the background... the thing you prioritise least in a way.

Jenny: Yes, that's what I felt a little bit about yesterday, that I was thinking more about how it should be clear to them, than listening to the music.

Sigrid: Yes

Jenny: Or maybe it's something that you get to see different textures more clearly.

Sigrid: Yes, I thought about that.

Jenny: If there is a lot of activity all the time that can't be completely pinned down in one way, then it can be difficult.

Sigrid: I was thinking about that, bigger contrasts in general.

Jenny: I think it actually worked very well today.

Nico: It could have been interesting and gone even more into such a texture thing and also started a process of listening for things that are abstract, but also seeing, imagining, or just like that with those drawings with dots or shapes. You notice that thinking abstractly is almost nonexistent. They immediately start to be like, "Yes, there are caterpillars, or there is a thing like that". They don't analyse the drawing and think there are many small parts or a big lump. It's just like that... it's probably the same with sound in a way.

Sigrid: It might have something to do with the question. That I said what is this?

Jenny: Yeah, maybe we just have to say how does this sound?

Sigrid: Yes, because it's interesting, because now we've tried to copy what are completely obvious things, but the goal is maybe, as you say, that we can actually work with the abstract better.

Jenny: I think that has potential with children, it's just that they have to learn specific things all the time, so they're probably very much in that mode.

Nico: Yes, I also think you have to know a little bit about how to proceed, and how to analyze that form.

Sigrid: Maybe we can try the same thing in the morning, with me having those sheets. I'll take two and put them against each other, and then you play a sound. And then I can ask them what sound this one is. sounds like. Because then I don't ask them to say what it is, in a way. I just ask them to pick out a visual expression, if it makes sense.

Nico: Yes, maybe.

Sigrid: Just to activate it, I don't know. Possibly like you did today, where you said you found more quality with them. That they were small, that there were many of them.

Nico: It's a bit like if someone keeps asking you how I know the signs, then it is to ignore what there is to do specifically.

Jenny: Yes, that's good. It helps them out a little, in a way.

Nico: Possibly if there are many different colours or one colour.

Sigrid: We can try it out tomorrow, then. See how it goes. Did we feel like the audience was listening? The music. It was a bit of a bad question. It was, yes, they were listening. I also think it was fun how today they could say much more afterwards what it was they had heard. And they could specifically say who had made the sound.

Jenny: It was pretty fun. "When you two played together," they heard quite a lot and thought and recorded.

Nico: "And when you played, we didn't hear the others."

Sigrid: But that's really interesting. Because it matters how much they get. Incredible observant.

Jenny: Think about how important that impression is, in a way. That someone could say that, somehow.

Sigrid: It's about whether we put any *restraint* on our musicality? But that's kind of what we're talking about with the surplus and...

Jenny: To a much lesser extent today. There's maybe still that thing of trusting that you can just go completely into the music without losing them completely. We're probably

just finding that out more and more. But it's maybe a bit like what you said. Remembering that, actually when we talk about it with Amund's album before. Remember not to let the audience dictate the music. Because it's very easy to do that, I think anyway.

Sigrid: When I read about these people who have done a little bit of the stuff. Then they said that the more they see that you are invested in it, the quieter it becomes. Because I also feel that I am like that. communicate a little with them at the same time as I... or I feel like I can't keep my head in one place. And then it becomes a bit of chaos. So maybe there's something if we can clearly play together and communicate, they will most likely understand it.

Nico: I think that's very clear, yes.

Jenny: It helped a little...because now we managed to be a little quiet before we started a couple of times. And I was a bit like, is it going to work? But it actually worked. It's a move like that.

Nico: It's fun to see how long you can stretch it. Can we have 10 seconds of total silence before we start,?

Sigrid: But also when we finished too. Because you finished... I didn't notice that you weren't finished even at the very end where it once was. But it was still quiet...

Nico: Yes, but then I continued because I noticed that the focus was still there. Then we can try to push it a little and see if it's really following the tiny sound that you didn't even hear.

Sigrid: Yes. No, interesting. But I definitely think it's in a way... not to stray from the abstract. That's kind of the goal too.

Jenny: I would think that we have to think about not making it too trivial in a way. They Surely more resistant...

Sigrid: I think it's because they can tolerate more than adults really do.

Nico: I think it's just good that some people come and show you lots of strange things that they don't understand. And then it just has to be something they have to figure out with their imagination. Or something like Pompel and Pilt, sort of. Anti-child TV. Things aren't supposed to make sense.

Sigrid: What was interesting was that they didn't sing in the same way, I felt like those groups yesterday. They made more noise when we asked. Or they did it a little here too.

Nico: What do you mean? Didn't sing?

Sigrid: Yesterday we asked a little bit about what sounds the mouse made. Then everyone started beeping if you understand. Here, there were some who started with that engine sound, but I didn't feel that it was to the same extent as those groups yesterday.

Jenny: We approached it a little differently since we weren't as specific as we were talking about.

Sigrid: Maybe that's the thing. When clear images such as the "siv" came everyone said zzzzz.

Nico: It was fun. There were clear references that everyone had. You didn't quite understand what it was...

Sigrid: Yes, I've played it once. It's a story like that with a movement. Then you go tiger. I don't remember what it's like. You have lots of movements and songs, I wonder.

Nico: A story, sort of. I thought they had a big installation they were going through. or something else.

Sigrid: No, it's just a story I think with movement and sound that all the kids are involved in making sound....Yes, if they made something. They drew today too. To what extent did we control what they were going to make? Because I felt in a way that we maybe did more today. If it gives meaning. Or what I had in mind when I said that they have to draw sounds. Then we already control.

Nico: At the same time, we're doing it less since we weren't that specific. Yesterday, there were just mice and cats everywhere.

Jenny: There were things that we hadn't talked about yesterday and then. That tornado and the monster. It was something we dealt with afterwards. So it's interesting that the boat came without it being mentioned before today too

Sigrid: And multiple people also made the wind.

Jenny: That was it.

Sigrid: And farts. I think it's really fascinating what he said...it was the blonde guy who said you have to draw the arms that make the fart sound. It was he who was very literal. It wasn't enough to just draw the fart, but also the sound. How the sound was created. We kind of gave more guidance, but at the same time not.

Jenny: There was perhaps a little guidance in the task itself, but all the talking beforehand was much more open and undirected.

Nico: It was a clearer task, with less affected results.

Sigrid: Yes, it was just so well formulated. Did we give them room to explore?

Jenny: Yes, I think so.

Nico: They get space to explore listening and explore...reflect on things and discuss sounds. The fact that today they were actually sitting and listening and trying to figure out what they were going to draw now. There was a guy who had almost forgotten to draw because he couldn't get started because he had been listening so much...

Jenny: Did someone do it?

Nico: He was one of the first people to say something right after we were... he was like, I almost didn't finish because it took so long to get started.

Sigrid: He was the one with the train. He was the one who had his sister there. He was the one who had drawn a small train because he hadn't had time to draw the rest of the train. But he was the one who also said to me "he could draw more than one thing?" Because I think he had probably sat and drawn that one thing, and then he had started on the train and then suddenly you weren't playing trains anymore. Then I couldn't draw a new thing.

Jenny: Probably the literal type. It was good that he was challenged a bit on that.

Sigrid: Yes, but there was a bit where I felt that we... yes, that we had to find a smoother way to end the drawing process. Because I felt that now we just said that now you are not allowed anything more. And then we kind of shut it down that it was right up there. She even gave back a drawing bow so she could colour while you cleaned up because she was almost crying. She was the one who sat at the very end and didn't talk much. She was nearly crying.

Jenny: Oh, was she?

Sigrid: I saw it in her eyes and then I looked at me and said "I wasn't finished." And then I did not hear what she said too, she said "I wasn't finished." Then I saw that she hadn't coloured all the petals of the flower.

Jenny: What if you stop playing a little before us, and then you go and whisper. "Now you can start getting ready." Even though it breaks the listening thing a little...I get that it's tough because they have no idea how long we're going to play. So it's hard.

Sigrid: Yes, we can. Nice. How did we respond to the children's ideas and questions and song?

Jenny: I think we were a little surprised. Because they said some things that we were not expecting us. Since we didn't lay down the same guidelines as yesterday. There were some that I thought were sharp observations. I don't remember what they were. No, I don't remember.

Sigrid: It was very interesting. They have some crazy associations in a way.

Jenny: Yeah, what did they say? Because when I made the high sounds... it was something those they called it. No, the same, we have it on tape. It was also interesting that... both on cello and bass when we made the deep sounds, I understand what they mean by noise, because it's not a very specific sound. It has something like that under... noise in the background of the sound. It was very interesting, because that's what they said it was noisy. It's a pretty deep observation of the tone when they heard it.

Jenny: Yes, right. There might be something about a little something like that...Sound? Because sound is in a way the absence of silence. So it might be that they think that when a sound is mentioned, that there is a noise. It's not certain that they think it wasn't that loud.

Sigrid: But it's a bit like I mentioned on the bus, that they may not have heard it live. Even if you don't believe it, you feel the vibrations. Or I think the sound touches you in a different way. So it could be that it is. Also that we are not one hundred percent sure how much they hear...or maybe they hear frequency spectrums that we don't hear.

Jenny: And then I think about children's TV and stuff. That's maybe where they hear the most music. But it's often soft instruments that are used for that kind of thing...

Sigrid: Maybe we should make children's TV?

Jenny: So it's just about hearing a little more directly, not so many sounds that you can perceive as noise.

Sigrid: That's true.

Nico: The idea of noise comes from parents and adults in kindergarten who yell at them for making noise and then call it noise.

Jenny: When they're just talking and laughing, right?

Nico: Yeah, it's just after or something. Lots of noise.

Sigrid: Okay, what...No, I just read what we answered yesterday to this question. Do we have any moments? Yes, moments today that we have felt stood out from the rest.

Nico: Maybe a little more generally that I feel like they really understood the tasks. Just in the way they responded. Asked them questions...How can we tell what we hear when you play or what it was like?

Sigrid: Yes.

Jenny: I'm not really sure what it was today. I feel like there's something about when you introduced yourself and played some nice stuff. After playing the deep noise. That they became a little blissful for a little second. I'm not quite sure what it was today.

Sigrid: I can't write.

Nico: Wasn't it when she said it was almost music?

Sigrid: Yes, that was when I presented it.

Jenny: Yes, maybe that was it? I just think it felt like there was an extra focus.

Sigrid: Yes, because then we had only heard the bass at one point. And my deep sounds. I had a two-year- old today, I think. The one who sat in the front. She was there. But in her own way.

Nico: She was standing by the window when we arrived. She had already decided that she would join. When she came later and asked, "Can she join? She really wants to join."

Sigrid: Yes, because she was...She did her own thing. Her name was Sigrid too. Wait a minute.

Jenny: Yeah, just a moment, you mean. I think that was when I said it with flower. If only one could think of a sound that suited the flower. Not the one the flower made. Because I think they felt like they were like... "Oh yeah, can you think like that too?" I also think it was fun with the guy who drew the boat that ran up on a head.

Sigrid: And then I think maybe it was his head too. And then now we asked what sound it was our.

Jenny: Yes, because I regretted that a little because I was like, I have no idea.

Sigrid: But it was a really fun sound. But that was...In a way, I liked it. Yes, it was a bit of a mess. But it was interesting. Because we were already talking about quite abstract things there. Actually. Or it's concrete things in abstract situations. And it was fun. Because then they responded right away. Because the thing with the flowers was a little more difficult.

Jenny: But it was a bit like that, I asked if it was like...the noise and stuff.

It was like, no, no. They took it right away. But they couldn't quite describe what it was..so they might have had a little help finding it..But it's so cool that you can get a hold of it. Does it sound like that? And then you also play quite far from what you think the association is. And then they say no.

Sigrid: Yes, that's what we were talking about, that you have to have a bit of a provocative statement. In a way that you know is wrong. So that they can get started and also put things into words for sure. General feeling after the workshop?

Jenny: It was very nice. It seemed like they were positive and that they thought it was fun to because they're filming and stuff. I don't know if it's just what they do to document, but they kind of seem like they think it's fun.

Sigrid: Yes, or they see the value in the children, or they are involved in the children responding as well. Or they think it's so nice to see that they... I don't feel like they really give a damn about "it's not right". They don't do that either.

Jenny: No, I think it seems quite like that.

Sigrid: They're just playing along...

Jenny: Yes, except for those men yesterday, it was a bit like that..

Sigrid: Yes. You, what are your feelings?

Nico: I think it was a more overall good arrangement, I feel like we did something better today. But there was more excitement yesterday when they wanted a louder sound. They were like, no, it has to be more.

Jenny: You seem a bit upbeat afterwards.

Nico: Hey?

Jenny: You seem a little excited, after all, I think

Nico: Yes.

Sigrid: There was a bit of a mallow mood right before that.

Nico: Yes. No, I think it worked out better.

Jenny: Yes.

Sigrid: But I also think that the sound has a bit more to do with the space. It was a very small room.

Jenny: Absolutely.

Sigrid: So there are also things we have to think about, that we can't make that much sound. But then there's even more that we, that we should maybe try to focus on, even more, the very soft sound, that can be very exciting. Because they listen, we've heard that too.

Jenny: Yes. If we dear, take it down.

Sigrid: Yes, and that we don't land in a way because we land a little bit in that we drive out... it's like that midrange all the way if you understand. And then maybe they'll start doing this too, I feel. If our midrange is maxed out, then we only have to dare go to very soft.

Jenny: Yes, like that.

Nico: Yes, just bigger dynamic differences.

Sigrid: But I think it's like, yes, that's what's cool, that I think we're going to kind of do it a lot more naturally... And then it's also that we haven't played together that much either, so there's a lot of things that will solve itself... But it's nice to put words to it then.

Jenny: Absolutely, yes.

Sigrid: And in a way remember it. What did you want to say?

Nico: No, the only reason it was so much fun yesterday was because children's music is supposed to always be so kind in a way.

Sigrid: Yes.

Nico: And it shouldn't be that drastic. But it just shows that it's completely irrelevant. They get just as much kick out of big, noisy things as they do small, quiet things.

Sigrid: Yes, I think it is generally...

Nico: Nice to have the whole spectrum in a way.

Sigrid: No, nice, let's put it that way.