VIDEO TRANSCRIPT

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

<div align="right">

[00:00]

(Nissfolk, 2022)

</div>

[00:02]

This third video presents a selection of student degree project theses which applied artistic research methods. In line with the degree projects professed aims, these projects tackled practice-based challenges through self-regulated work.

[00:20]

In their experiments, two students used presentation formats such as the lecture recital and audio paper, discussed at the end of this video.

<div align="right">

[00:30]

Playing, in the moment

then it is hard to be aware of everything.

You have a different perspective when you listen afterwards.

</div>

[00:32]

The first three projects employed the method of stimulated recall. Originally conceived by Bloom in the 1950s and adopted in music research in the 1980s, this method has gained wider usage in the field over the last decade (Östersjö, 2020). Stimulated recall involves systematically recording documentation followed by analysis through repeated listening and viewing. In the present context, this pedagogical strategy helps students examine subjective and intersubjective relations, which inform subsequent iterations. In this way, stimulated recall enables a decentering of practices. Technologies shift from being a tool of control, as detailed in the first video, to becoming gateways for renewed understanding of practice, which again affords different approaches, thereby materialising critical posthuman and post-phenomenological theory (Ihde, 1990; Braidotti, 2019)

<div align="right">

[00:41]

(Stefánsdóttir, 2023)

</div>

[01:36]

One degree project used stimulated recall to explore ways of expanding expressivity and interactivity in duo performance, while another examined the communicative aspects of live performance. First,

however, we will look at an alumnus's project that experimented with challenging his performance habits.

[01:52]

(Olsson, 2017)

[02:01]

Peter Olsson

[02:02]

Do I hear what I play?
A study of the role of inner listening in jazz improvisation

Bachelor thesis
Malmö Academy of Music
2017

[02:05]

During his undergraduate studies, Peter Olsson wished to strengthen the connection between his inner hearing and guitar performance. To do so, he developed an artistic method through discussions with his teachers, resulting in a model with three distinct exercises: improvisations with guitar alone, improvisations with voice doubling the guitar part, and improvisations with voice alone—all performed with accompaniment recorded on a loop pedal.

[02:07]

(Olsson, 2017)

[02:39]

I was a bit bothered
by my own playing

because I kept playing
the same things,

same phrases and same licks,

so, the idea was to try and

connect the listening overall.

To sing things,
and try and translate that

to the guitar.

[03:02]

Because I notice
that if I sing,

well, if I sing,

then I do not sing
the things that I play.

So it is two
separate things.

[03:17]

Through this,

then I felt I could open up
and play new things.

Refresh my playing

and play things that come
more from the inside,

rather than push at buttons
when playing the guitar.

[03:34]

(Olsson, 2017)

[03:35]

Improvising with the voice was an entirely new practice for Olsson and constituted the artistic challenge in the method. His practicing was recorded on video, and he also kept a logbook with comments on the different exercises, how he experienced specific difficulties and challenges in them.

[03:56]

Olsson's documentation has proven valuable as teaching material in the degree project seminars. It demonstrates uses of stimulated recall and iterative approaches, while showing how instrumental teachers can enhance students' experimental design. The documentation also raises important questions about data ownership and helps students distinguish between the materiality of documentation and the staged aesthetics typical of Western Art Music video recordings.

[04:06]

This feels more musical

when I sing.

It is not like I am pushing buttons.

I have a stronger intentionality
in my playing.

[04:22]

(Olsson, 2017)

[04:34]

The next example, or Ester Mellberg's master degree project was conducted in collaboration with Sofie Andersson with whom she forms the duo Hera.

[04:35]

Ester Mellberg

A partner at the piano
Expanding musical and performative
expressions in a duo with a vocalist

Master thesis
Piteå School of Music at Luleå University of Technology
2022

[04:45]

(Mellberg, 2022)

[04:52]

Mellberg and Andersson recorded and analysed the interactions and joint expressions in arrangements of three songs.

[05:04]

We like to create arrangements
of known songs

and locate a different meaning
in them,

4

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which may differ from the
creator's intentions.

We want to find
a new meaning in the text

and achieve this
through arrangement.

And see,
how we can do this together.

How can I support the singing,

how can she with her techniques
enhance emotions,

to jointly enhance the message
that we want to mediate.

[05:43]

(Mellberg, 2022)

(Mellberg, 2022)

</div>

[05:43]

Throughout the iterative process, they used stimulated recall both as an artistic method to develop arrangements and as an analytical tool to understand the creative process. In that instance, Ester's focus evolved also around how she, as a pianist, could further enhance her expressiveness and interactivity.

This stimulated recall approach was documented in a chart and accompanied by the following description:

> When we listen we shift from listening in 1st person perspective, or the performers perspective as it is called, and 3rd person perspective. We noticed that the 1st person perspective gave us details about the performance, such as techniques we've used, frasings, movements in the melodies, pitch, register, etc. We listened-through-our instruments. While listening in 3rd person perspective we listened to the overall version and interpretation. It could be about the mood, how the lyrics and musical and expressive choices relate, the interactions between vocals and piano etc. Wehave used both audio/videorecordingsbutalso just audio recordings. As we discussed the outcome of our listening we had an intersubjective 2nd person perspective towards each other. What could be changed to reach the interpretation we want to achieve? How does each of us apprehend the interpretation and what needs to be done in order

to achieve that? The discussion was both verbal and non verbal. The second comes with bodily movements, gestures, faces and sounds in an attempt to describe what we needed or felt. (Mellberg, 2022, p. 13)

[07:35]

Of interest is that the analysis unpacked both instances of verbal and non-verbal interaction, an example of what a non-verbal communication may entail, as a search for performative expression, may be heard in the following clip, recorded by Mellberg in a lesson with her teacher:

[07:56]

(Mellberg, 2022)

[08:03]

"But that's what I mean, I could play the exact same but like this"

"If I just play:"

"Then it is something different than this"

"And what did you do Differently?"

"Well, dynamics and the attack"

[08:18]

(Mellberg, 2022)

[08:21]

Although Mellberg does not currently use stimulated recall in her professional work, she highlighted in the interview how the experiences acquired through the degree project are invaluable to her current work, as organist and pianist within the Swedish church. Her duties include regularly working with new singers during various ceremonies. Drawing on her expertise she feels confident in creating a framework, through her piano playing, where the singers can focus on the narrative they are communicating there and then through music (Mellberg, personal communication, 22 November, 2024).

[09:00]

The third example comes from a master's degree project studying a classical pianist's audience communication. This resulted in stimulated recall sessions, conducted by Fredrik Schützer with selected audience members after a concert.

[09:01]

Fredrik Schützer

"Now you are performing!"
- a study in audience communication
during two classical piano recitals

Master thesis
Malmö Academy of Music
2016

[09:17]

I asked them about my performance,
how they experienced the music.

This is affected
by various aspects,

and I wanted to
trigger the response:

"What do you experience,
not just music wise,

but what do you experience
when 'I' play?"

Then there is body language

for which I also had some
leading questions,

in part how I dress,

how I present the music,
as I presented it orally,

at both concerts.

How I wrote about music

in the program notes,
and,

how I moved on stage.

All I did that can be seen
to produce a response.

Audience member:
I found it quite important that you....

...that you talked
and explained the pieces.

Because it has at other concerts

not been explained.

When you read
such a leaflet,

just there, like....

when I am to pronounce
those Italian words.

Audience member:
The "F major", "op 78"

Like, what is a 'variation'?
What is a 'bagatelle'?

You know,

so you step down
and explain it

on a...

good level.

It was different people,
some were interested in music

but a couple of them
were musicians,

and one who was

entirely from the outside.

I got varying response from them,

so it was hard to categorise it.

For example the one that was
not on the inside

was happy that I talked
a lot about the music.

That I provided
a lot of information.

There were other more
'in the know',

that thought it was a bit 'blah',

or that they could have done
without it,

focused on the music
so to speak.

[11:10]

(Schützer, 2016)

[11:10]

The feedback informed the next round of performance, wherein Schützer experimented with different aspects of performance—from talk length to dress code and personal presence and gestures, including facial expressions. Overall, the project produced valuable material and consequent analysis which Schutzer incorporated into his ongoing development of artistic aims and intentions.

Today, in his role as a piano teacher, he uses stimulated recall to help students reflect on performance aspects like gestures and stage presence.

[11:49]

These degree projects were presented through a written thesis and supporting media output. Within music research, experimenting with formats has been a way to try to allow inquiries to stay within the domain of sound. An example of this is the lecture recital, which combines spoken word and performance. Dating back to the 18th century, this format manifests today in both artistic and scholarly settings and has been a requirement within Doctoral Music Majors in the US (Fujita &

Kohki, 2023). In Sweden, the lecture recital has found its way into artistic research and, consequently, the first and second levels of Higher Music Education.

[12:33]

At Malmö Academy of Music, Moa Bågesund Nissfolk was the first to undertake such a presentation as part of the degree project.

[12:33]

Moa Nissfolk

"Who are you?"
– artistic identity and entrepreneurship

Master thesis
Malmö Academy of Music
2022

[12:43]

(Nissfolk, 2022)

[12:44]

In short, it does not suffice

to only formulate
an artistic identity.

You also have to pose the question:

If one, with one's artistic identity as
prime motivation and starting point,

is also willing to take on
all the other work

required to make it in
today's music industry?

[13:07]

Her degree project focused on artistic identity in relation to entrepreneurship, an apt focus given that most music majors are destined for a career as portfolio artists (Orning, 2019). The lecture recital's structure was inspired by her previous artistic project, which traced a musical journey from the Sollentuna Municipality to Stockholm city. She incorporated this journey concept into her presentation format through PowerPoint slides and staging. Each section represented a new station on

a journey towards an artistic identity and the formulation of work goals for the freelance musician. Through this, Nissfolk explored themes such as goal-setting based on a certain model and sales strategies, with both scientific and personal perspectives being accounted for.

[14:04]

The next example centres on unearthing teaching and learning approaches through a pilot project focused on enhancing students' digital literacy in their degree work. Master's students were consequently invited to work at the Inter Arts Center—the home of senior artistic research at Lund University—where they accessed the centre's staff and facilities.

As an example of the project's outcome, trombonist Lukas Nordanskog created a multi-channel composition under the supervision of Kent Olofsson and myself. This work marked a radical shift in his role from performer to performer-composer. Using his own field recordings as source material, he later improvised within the composition at a concert. These newly acquired skills enabled him to share the project through the format of audio paper.

[14:31]

Lukas Nordanskog

A Soundescape:
a work on artistic development
through the process of creating calm music
with the trombone in the center

Master thesis
Malmö Academy of Music
2021

[14:39]

(Hilner, n.d.)

[15:02]

Nordanskog's inspiration came from observing that relaxation music played at the end of his Physical Education lessons almost always featured strings or singing. He took this as a challenge to explore whether his instrument, the trombone, could work in a relaxation music format.

[15:24]

(Nordanskog, 2021)

[15:24]

To create this,
and with my aims in mind

have I employed
normal trombone sounds

in the shape
of long sounds,

sounds that grow
and descend in amplitude.

Forte piano effects

alongside glissando.

I have also explored other sounds
with the help of the trombone,

which can be used
to create a soundscape.

For example blowing
through the trombone

and multiphonics.

A large part of the soundscape
comes from a resonance in the piano.

I created this by pushing down
the pedals of the piano,

which allows
the strings to vibrate....

[16:10]

Through his degree project, Nordanskog developed novel skills in composition and installation work.
As a result, he became further interested in exploring the curatorial aspects of music-making,
particularly how staging and lighting could enhance audience communication.

[16:22]

Maybe the different,
albeit interconnected improvisations

are a proof

that through

my improvisation

I have understood, listened
and reacted to the space-time.

That, which Oliveros referred to
as 'space and time continuum'.

[16:43]

As a result, he became further interested in exploring the curatorial aspects of music-making, particularly how staging and lighting could enhance audience communication.

In conclusion, these examples demonstrate how the degree project engages students in problem-based learning. Of importance for the present article, is that students employ artistic research methods and experimentation, which enhances their creative agency and offers new insights into performance ecologies and subjectivity—all while building their capacity for lifelong learning. Through this and the preceding videos, I have demonstrated how knowledge-making approaches, developed through the laboratory model, offer diverse pathways for reimagining both artistic and pedagogical practices.

[17:45]

Thanks to all participating musicians

for generously sharing

their work and materials