Musikforskning idag 2026
October 7–9, 2026

Program and abstracts

Swedish Society for Music Research
together with
The Royal College of Music

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Music Research Today 2026 - Program

Wednesday October 7

12.15-13.00	**Registration**
	Nathan Milstein
13.00-13.10	**Opening address** Stefan Östersjö
13.15-14.30	**Keynote** **Daniel Leech-Wilkinson** Feeling Performance: if music models lived experience, what follows?
14.30-15.00 *Svarta lådan*	***Coffee Break*** *Nathan Milstein*
15.00-16.30	
1a: Embodiment, Technology and Agency in Music Performance *Cair: Jan-Olof Gullö* **LR: Alejandro Olarte & Jan Schacher:** Co-Creative Electroacoustic Performance as Experiential Artistic Research **P: Rasmus Riegels-Yılmaz** Attunement as Performance **P: Fredrik Lidin** Performance aspects of a DJ-set	**1b: Interpretation in Musical Performance.** *Chair: Carl Holmgren* **LR: Ji Liu** From Repetition to Presence: Shaping Performance States through Time and Practice **LR: Henrik Järvi** Shaping Musical Form in Performance: Resonance and Embodied Time in Selim Palmgren's Skuggornas ö (1908) **LR: Peter Friis Johansson** Modulära kompletteringar av Schuberts ofullbordade pianosonater
16.45-18.15	
2a: Contemporary Piano Performance: tradition and innovation *Chair: Carl Unander-Scharin* **LR: Libero Mureddu** The Avatar and I: Affects, vulnerability, and ethics in a digitally mediated free improvisation performance **LR: Pantelis Lykoudis** Embodiment in Misura. Obliquo	**2b: Music Performance: Embodiment, health and wellbeing** *Chair: Erkki Huovinen* **P: Ingeborg Nebelung** Crossing Borders in Music Therapy: Adolescents and Performance Anxiety **P: Ioannis Theodoridis** Ideologies of performance health and skill: manipulating and disciplining bodies in higher music education **P: Ulrik Röijezon & Stefan Östersjö** Professional upper string musicians show superior wrist sensorimotor acuity of the bow hand compared to non-musicians
18.30-20.00	**Conference pub** *With possibility to buy food and join in a music quiz*

Wednesday October 7

14.30-15.00 *Svarta lådan*	***Coffee Break*** *Nathan Milstein*
15.00-16.30	
1c: Musikalisk improvisation: strategier och uttrycksformer *Chair: Susanne Rosenberg* **P: Torbjörn Gulz** Improvisationsstrategier hos svenska jazzmusiker **Panel: Guro Gravem Johansen, Christina Larsson & Sara Willén** Improvisationens mångfacetterade uttryck - pedagogiska, estetiska och konstnärliga perspektiv	**1d: Musikaliska traditioner, kunskap och kvalité.** *Chair: Anne Reese Willén* **P: Mila Thoors** Klingande gemenskap bortom liturgin: orgelmusik i Sovjetunionen **P: Karin Lagergren** Wisby Vaganter - medeltidsveckans husband **P: Annika Falthin & Joakim Anterot** Bedömning vid prov till orkester
16.45-18.15	
2c: Musikpedagogisk kunskap *Chair: Carl Holmgren* **P: Mats Uddholm** Om samband mellan musikalisk kunskapsutveckling och människans ontogenes **P: Sofia Nygren** Musikpedagogisk expertis inom instrumentalundervisning **P: Susanna Leijonhufvud, Anna Backman Bister & Annika Falthin** Skönhet, funktionalitet och enkelhet – en filosofisk studie av Ellen Keys estetik kontextualiserad i en iscensättning av musikundervisning	**2b: Music Performance: Embodiment, health and wellbeing** *Chair: Erkki Huovinen* **P: Ingeborg Nebelung** Crossing Borders in Music Therapy: Adolescents and Performance Anxiety **P: Ioannis Theodoridis** Ideologies of performance health and skill: manipulating and disciplining bodies in higher music education **P: Ulrik Röijezon & Stefan Östersjö** Professional upper string musicians show superior wrist sensorimotor acuity of the bow hand compared to non-musicians
18.30-20.00	**Conference pub** *With possibility to buy food and join in a music quiz*

Thursday October 8

1E207 9.00-10.30	*Nathan Milstein*
3a: Experimental Interpretations of Historical Practices Chair: Anthony Gritten **P: David Gorton & Stefan Östersjö** The performance practice of the uncanny: bringing together the old and the new in David Gorton's A Treatise of Melancholie **P: Iryna Gorkun-Silén** Reflections on an Interdisciplinary Collaboration and the Making of "Siimurg" for Flute, Electronics, and Visual Artist **LR: Sebastian Sillén** Interpretive Choice and Its Conditions — A Hermeneutic Perspective on Musical Performance	**3b: Rethinking popular music analysis** Chair: Mårten Nehrfors Hultén **P: Nicole Vickers** Exploring Billboard's Year-End Hot 100 Songs Through the Lens of Critical Phenomenology **P: John David Vandevert** Analyzing Perform(er/ance/ed) In/Through Theory: Post-Hermeneutics, 1990s Post-Soviet Russian Rap, And A New Application of An Old(ish) Discussion.
10.30-11.00 **11.00-12.30**	***Coffee break***
4a: Panel: OMUS 50 år *Chair: Madeleine Modin* **David Thyrén, Annika Falthin, Birgit Mathea Husatad, Eva Bojner Horwitz, Jan-Olof Gullö, Ralf Sandberg& Susanna Leijonhufvud** OMUS 50 år – panelsamtal om dåtidens, nutidens och framtidens högre musikutbildning	**4b: Tradition, Repertoire and Musical Practices in the 19th Century** Chair: Danny Zhou **LR: Mirka Malmi** Amanda Maier-Röntgen and Musical Professionalism in Marriage in the 19th Century **P: Per-Henning Olsson** A Work in Dialogue with Tradition: Valborg Aulin's Piano Sonata and Its Relationship to Gade and Grieg **P: Martin Edin** Re-thinking Leonard B. Meyer's theory of disguising conventions in nineteenth-century music
12.30-13.30 *Svarta lådan* ***13.30-15.00***	***Lunch*** *Nathan Milstein*
5a: Embodied Perspectives on Music Performance. *Chair: Jan Schacher* **LR: Mercedes Krapovickas** Augmented Practice: Composition, Performance, and Sonic Ecosystems with the Bandoneon **P: Heidi Hart** Feral Instruments: Sounding Decay and Transformation **P: Marianne Decoster-Taivalkoski** Shifting to an original experience in a reconstructed performance	**5b: Artistic Learning, Collaboration and Creative Practice.** Chair: Annika Falthin **P: Henrik Frisk och Stefan Östersjö** Artistic co-creation in PhD supervision: a shared research environment as a laboratory for collaboration **P: Susanna Leijonhufvud, David Thyrén & Jan-Olof Gullö** Revisiting the Master-Apprentice Model of Learning and Teaching within Music Production – the case of Denniz PoP, Max Martin and Shellback **P: Hannes Wikström** Dimensions of Authenticity: Theorizing Arts and Music School Students' Experiences of Project-based Learning
15.30-16.00	***Coffee break***

Thursday October 8

1D220	*1D221*
9.00-10.30	
3c: Historical Perspectives on and Mediation of Musical Interpretation *Chair: Martin Edin* **P: Joshua Neumann** Infinite Repeatability and (In-)Finite Recordability: Varied Contexts of Die Winterreise AV Documents **P: Jonas Lundblad** The Conductor's Sound: Sergiu Celibidache's Phenomenology of Musical Interpretation **P: Danny Zhou** Rethinking Performance Historiography: The Mutual Constitution of Biography and Reception in the Case of Fou Ts'ong	**3d: Musikaliska gemenskaper, lärande och identitet** *Chair: Susanna Leijonhufvud* **P: Dan Alkenäs** Autoetnografi som metod för att undersöka kollektivt musikskapande **P: Jonas Nilsson** "Vi pratar samma språk och förstår varandras yrkessituation" – Om kollegiala nätverk för musiklärare **P: Karin Bohman och Carl Holmgren** The Ensemble Turn in the Swedish Aesthetics Programme: Governance of the Artistic Core and the Future for Musical Performance
10.30-11.00	***Coffee break***
11.00-12.30	
4c: Analysis and Embodiment. *Chair: Joel Speerstra* **P: Anthony Gritten** Disciplining nature and naturalising discipline: Reading the history of performance studies, with a proposal for its future **P: Markus Tullberg** Exploring the musical niche **P: Bennett Hogg** Embodied Memory: Late Beethoven Remembered and Re-embodied in Webern's Six Bagatelles for String Quartet	
12.30-13.30	***Lunch***
1D220	*1D221*
13.30-15.00	
5c: Opera in Performance: Adaptation, Materiality and Reinterpretation. *Chair: Ingela Tägil* **P: Johanna Ethnersson Pontara** Balder and Björn Jernsida: The Materialization of the North in Early 19th-Century Swedish Opera **P: Satyanita Emma Sohlgren** Performing Swedish opera in the 1740s: singing skills and musical adaptation **P: Mersid Ramičević** On an Unheard Performance That Repeated Itself: Dwelling with Lulu in the Caesura	**5d: Låtskrivande, tolkning och produktion i populärmusiken.** *Chair: David Thyrén* **P: Mårten Nehrfors Hultén** Cat Power sjunger Dylan: Översättning av populärmusiksmytologi **P: Linus Johansson** En kaktus på marken: Owe Thörnqvists musikaliska paradoxer **P: Jan-Olof Gullö &Thomas Florén** Från misslyckande till genombrott: musikalisk performance, studioarbete och ABBA 1973–1974
15.30-16.00	***Coffee break***

Svarta lådan 16.00-18.00	*Nathan Milstein*
6a: Extended Agency: Performance and Technology. *Chair: Henrik Frisk* **LR: Marcus Wrangö** New haptic instruments for spatial live electronic music **P: Ari Kanemaki** Mediated Co-Presence in Networked Chamber Music: Effects on Ensemble Interaction **P: Tom Gabrielsson** Musical self extension - A study in unifying composition, design and improvisation **LR: Jan Schacher** Performing with Extended Musical Agencies: Between Data, Models & Simulation and Experience, Imagination & Speculation	**6b: Performing the Past: Repertoire and Historical Practice.** *Chair: Jonas Lundblad* **P: Tobias Plebuch** C.P.E. Bach's Treatise on Keyboard Playing: Biography of a Book **P: Chen Zhu** 'Vital' or 'Geometrical'? Rethinking Neoclassical Performance Practices among British Pianists, c. 1920-1950 **LR: Bart van Oort** Freedom of Speech
19.00-23.00	**Conference dinner at "Värdshuset Kräftan", Adress: Kräftriket 9b** **Drinks served from 19:00, dinner at 20:00**

Friday October 9

Lilla salen 9.00-11.00	*Nathan Milstein*
7a: AI och röst i musikskapande och undervisning *Chair: Kent Olofsson* **LR: Ann Elkjär & David Engström** 'Lördagskväll': Generative music for flute and computer **P: Magnus Bunnskog** Syntetisk röst på scen: röstidentitet, kropp och rum i komponerad teater **P: Elin Kanhov** Vilket skräp! En kartläggning av AI-musikens digitala-materiella infrastruktur och politiska ekologi **LR: Bianca Ekström** How do singers in higher education understand a formant analysis of their own voices? The science of singing voice with MADDE and APEX - Models to synthesize voices.	**7b: Beyond the Score: New Perspectives on Musical Interpretation.** *Chair: Stefan Östersjö* **P: Georg Gulyás** Mellan notbild och scen: Narrativa och dramaturgiska strategier i interpretationen av Hans Werner Henzes Royal Winter Music **Panel: Eleanor Smith-Guido, Joel Speerstra & Karin Nelson** Beyond the Score: Reconstructing Musical Knowledge in Artistic Research
11.00-11.20 12.20-12.30	**Coffee break**
Keynote Chair: Henrik Frisk **Sofia Dahl** Movement to sound - sound to movement	

1D220
16.00-18.00

6c: Playing with Tradition: composition, performance and studio production.
Chair: Madeleine Modin

P: Natalia Knutzen
Coming home-Music production through inner resonance
P: Hadrian Prett
Ström

P: Jenny Jonsson
"Spelar jag inte fiol?! – Vem är jag då?": Instrument, kropp och identitet i stråkmusikers musikaliska praktik
P: Michael Löfroth
Spelmanslag i Sverige

19.00-23.00 **Conference dinner at "Värdshuset Kräftan", Adress: Kräftriket 9b**
Drinks served from 19:00, dinner at 20:00

Friday October 9

1E207
9.00-11.00

7c: Musical Institutions, Contexts and Practices.
Chair: Anne Reese Willén

P: Veronika Muchitsch & Ann Werner
Uncertain conditions for musicians, dancers, actors and visual artists

P: Julian Söderberg
Performing the Contemporary: A Study of the Contemporary Art Music Scene in Oslo, Norway

P: John Sennett
You Can't Judge a Book by the Cover: An analysis of the constitution and locality of the Stockholm blues scene

P: Chae-Lin Kim
Singing in Sign Language – Performance by the Berlin Sign Choir

1D220

7d: Analysis, Subjectivity and Music Theory.
Chair: Erkki Huovinen

P: Rasmus Levin
Listening, Style, and Memory in Harmony Teaching: Distinguishing Stylistic Implication from Subjective Experience

P: Olof Misgeld &Torbjörn Gulz
Mellan det uppmätta och omätbara.

P: Sheng-Ying Isabella Weng
Violin intonation in expressive performance

P: Tilemachos Moussas & Anastasia Georgaki
Gesture as Living Score: Kinesthesis 2.0 as a Pedagogical Framework for Embodied Vocal Performance

11.00-11.20 **Coffee break**

Keynote
Chair: Henrik Frisk
Sofia Dahl
Movement to sound - sound to movement

12.30-13.30 **Lunch**

Lilla salen	*Nathan Milstein*
13.30-15.30	
8a: Embodied Performance: Gesture, Movement and Rhytmic Complexity *Chair: Åsa Unander-Scharin* **LR: Olof Misgeld, Andreas Berchtold, Ami Dregelid & Hadrian Prett** Dancing Dots 2.0 **LR: Ioannis Vagianos** Transcending the paradigm of hierarchical rhythmic and metric architecture	**8b: Music in Reception: Works, Practices and Instruments**. *Chair: Joshua Neumann* **LR: Jorge Castro Blondell & Edvin Hallgren** Bakom tonerna till Tjuren på taket och Robert & Adelaide. Två konstnärliga forskningsarbeten med nya arrangemang för gitarr och fagott presenterade i en konsertberättelse. **P: Vicky Mentzou** Vivaldi in Sweden. A case study. The sinfonia RV 168 **LR: Jack Adler-McKean** The solo tuba: re-evaluating instruments, timbres and performance practices
15.30-16.00	
Concluding Panel on the Possible Futures of the Study of Music Performance *Chair: Stefan Östersjö*	

In the schedule above, the abbreviation “P” denotes Paper presentation, and “LR” denotes Lecture recital.

12.30-13.30
1E207
13.30-15.30

Lunch
1D220

8c: Music in times of crisis
Chair: Karin Lagergren

P: Rastko Buljančević
Affective Incongruity in The Lobster (2015): Negotiating the Negative Dialectic between Music and the Moving Image

P: Alejandro Franco Briones
From the Lockdown to the Border Regime: Networked Music in the Face of Crises

P: Hanna Hellström
Reaching towards harmony; Ukrainian singing in Sweden in times of war and displacement

8d: Score, Gesture and Analysis
Chair: Elin Kanhov

P: Veronika Reutz Drobnic, Erkki Huovinen & Marc Bangert
Graphic Score Experiments: Empirically Exploring Stress and Interpretation Strategies

P: Mattias Sköld
Visual analysis of graphic notation for musical expression

P: Oliwer Simonson
HueGaze: The Art of Scientific Mapping

Abstracts

Keynote I:

Wednesday October 7, 13:15
Daniel Leech-Wilkinson is Emeritus Professor of Music at King's College London

Feeling Performance: if music models lived experience, what follows?
Daniel's *Challenging Performance: Classical Music Performance Norms and How to Escape Them* (2020) raised many questions about the values underlying the teaching and 'policing' of classical music today. It highlighted the many delusions supporting quasi-religious beliefs about correct performance, showed how closely the ideology mirrors the attitudes of the political far-right in forcing the exclusion of difference; but it also went on to offer solutions, as well as examples of a few of the vast array of alternative approaches that might be explored, bringing vital health benefits to musicians. Since then, his articles have considered the usefulness of attachment and religious attachment theory to understanding this ideology, the moral rights of performers, and what is essentially required of a persuasive performance. A brief summary of some of these ideas will begin this talk. We'll then look at some of the ways in which performance draws on our experience of living in our bodies in the world, first through a spectacular example of performers' use of metaphors, then considering music as an idealised model of lived experience and the value of thinking of objects as musical. In the light of all this, we'll conclude by examining the current trend towards ever more expressive performance as performers compete within the standardised musical economy to be more striking than their colleagues. What is the relationship between this emotional hyperinflation and the increasing anger between people we see in media, in politics and on the streets? Now we can see that classical performance is 'normally' highly politicised, what should it now be aiming to do in order to improve lives?

Keynote II

Friday October 9, 11:20
Movement to sound - sound to movement
Sofia Dahl, Associate Professor in Music cognition, *Aalborg University, Copenhagen*
Music performance in general requires precise control over sound producing movements, and rhythmic music even more so. The musical sounds give the listener an idea of the movement and state of the performer. The embodied coding of movement in sounds can lead to movement metaphors and imagery even for electronic music produced without sound producing movements. Indeed, modern electronic music is often produced in Digital Audio Workstations (DAWs) without acoustical instruments. Still, the sounds can allude to and create movement in the audience. In this talk I will take on these two perspectives and, on the one hand, present motion data from studies of musicians' motor and sound control, and, on the other, discuss imagery and movement responses to musical sounds.

Session 1a: Embodiment, Technology and Agency in Music Performance

Alejandro Olarte & Jan Schacher, University of the Arts Helsinki

Co-Creative Electroacoustic Performance as Experiential Artistic Research

Lecture recital

This presentation introduces an ongoing artistic research project that investigates how embodied musical attention develops and transforms in adaptive cycles of intention and response during performance with programmable electroacoustic instruments, and how aspects of this experience can be studied in situ through co-creative practice. The driving questions are: Which characteristics of first-person experience in performance can be made explicit, communicated, and artistically investigated through second-person, multimodal interaction? And which artistic, mental and methodical aspects are central to a technically mediated musical practice that aims to reshape the relationships between attention, decision making, composition and performance design?

The theoretical framework draws on concepts of implicit and tacit knowledge, corporeally inscribed action schemata and perceptual capabilities, micro-phenomenologically inspired approaches to experience explicitation, and artistic research methodology in and through performance. The project approaches musical performance as an investigative practice in which sound, gesture, bodily presence, inner states, and technological mediation co-produce communicable experiential knowledge.

The ongoing method development combines co-performance, second-person dialogue, and multimodal interaction through sound, light, touch, and felt presence. During performance, performers engage with attention tasks, evocations of inner states, poetic narratives, and physiological and cognitive constraints. Performances and dedicated experimental sessions are documented, analyzed, interpreted, reflected upon, and fed back into the development of compositional strategies, performance scores, and methodological refinements.

The results of this approach are both epistemic and artistic. The research develops methods for accessing and articulating embodied musical attention and evolving experiential states, makes insights from performative experiments explicit and communicable, and generates new electroacoustic compositions and performances that carry this knowledge into further iterative research performances.

The presentation substantiates the claim that specific electroacoustic performance practices can operate as experiential research methods in which subjective knowledge is illuminated through second-person interaction and materially embodied in artistic works.

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Rasmus Riegels-Yılmaz, Lund University, Sweden

Attunement as Performance

Paper presentation

Since its emergence, techno and related forms of electronic music have relied heavily on automation. Drum machines, sequencers, and synthesizers are designed to “play by

themselves". a condition Mark Butler has described as "playing with something that runs." For musicology, this raises a fundamental question: when a musical system continues to produce sound without continuous human intervention, what does performance mean, and who – or what – is performing?

In this presentation, I propose a conceptual framework for understanding performance in automated musical systems such as digital audio workstations, modular synthesizers, and drum machine setups. Drawing on Karen Barad's new materialist theory of agential realism, I move away from an understanding of performance as the representation or execution of a pre-existing work. Instead, performance is approached as a materially enacted event in which human and non-human agents jointly participate in producing music.

From this perspective, musical technologies are not passive tools but active constituents of performance. Sequencers, compressors, delay units, and other elements of the musical apparatus exert agency by shaping temporal structures, dynamics, and textures. Performance thus emerges through the interaction (or intra-action, in Barad's terms) between musician and machine.

This reconceptualization shifts the role of the musician. Rather than being the sole performer, the musician becomes an attentive participant who listens, adjusts, and intervenes in processes already underway. I describe this practice as attunement: a performative mode centered on calibrating parameters, responding to emergent sonic behaviors, and steering automated systems toward particular expressive outcomes.

The presentation concludes with analytical examples from techno practice, focusing on how musicians generate and manipulate sonic textures that serve as material for the system to reorganize into evolving rhythmic structures. By foregrounding attunement as a central performative activity, this paper contributes to broader discussions of performance, agency, and materiality beyond the domain of electronic music.

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Rasmus Lidin, University of Gothenburg

Performance aspects of a DJ-set

Paper presentation

There seems to be a widespread notion that DJs do not perform but rather replay the music of others. This type of remark also originates from within the DJ community. Such viewpoints spur the question: In which ways can DJ-sets be regarded a musical performance? A DJ-set can be divided into two main strands: (1) a set based on fixed media such as digital stems and mixers, and (2) a set characterised by fluid improvisation and real-time manipulation. Naturally, there are practices that overbridges these categories, for example the art of turntablism. A DJ practice includes the use of various electronic instruments – from turntables to a Digital Audio Workstation (DAW), which facilitates several intertwined real-time processes – sometimes referred to as rapid composing. This presents a challenge in distinguishing producing from performing and what the term "live" entails. Live playing could be defined as something occurring in real time. A live musical performance evokes the image of a musician playing an instrument for an audience. If the audience is removed, the same activity is usually called practice. A performance can therefore be described as a three-part

network, comprising a performer, an audience, and a relationship between the two. The "liveness" of a performance seems to be a fluid concept, largely based on the perception of the observer. A recording of a live performance might still be considered a "live performance", despite being both spatially and temporally separated from the listener.
In this paper, performance aspects of DJ practices are explored in relation to audiences and notions of a live musical event. Still in its planning stage, this small-scale study will be based on interviews with DJs and observations in a club setting, and the data analysis will employ a sociomaterial perspective rooted in Levi Bryant's geophilosophical framework of onto-cartography. The conclusions draw from literature studies and collected data, aiming to answer the overall question: How can musical agency and performance be described in a sociomaterial ecology, where humans and non-humans interact with asynchronous, automated processes as well as temporally synchronised doings?
The result and conclusions may form a bridge between research, contemporary performance practices and Swedish upper secondary music education, especially in relation to musics such as EDM, hip-hop and techno.
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Session 1b: Interpretation in Musical Performance

Ji Liu, Trinity Laban Conservatoire of Music and Dance, London
From Repetition to Presence: Shaping Performance States through Time and Practice
Lecture recital

- Why do performers, whether veteran artists or student musicians, experience fluctuating performance states even when a concert programme is fully prepared and technically secure, such as during a concert tour, or even in back-to-back rehearsal sessions?
- What exactly is this elusive state of readiness or responsiveness in live performance?
- Can it be cultivated, anticipated, or tuned into through practice?
- And what role does time play in shaping this experience?

This lecture-recital uses the genre of the étude, a musical form in which specific technical patterns are repeated to develop precision and control, as a lens to explore how musical practice functions not merely as mechanical exercise, but as a means of regulating temporal awareness and accessing optimal performance states. Drawing on selected études by Frédéric Chopin, Philip Glass, and others, it examines how slow practice and embodied rehearsal methods allow performers to experience time and their own corporeal presence as something organic and unified.
Through musical examples and pedagogical reflections, this lecture-recital examines the integration of temporal awareness and bodily engagement, showing how repetition in practice becomes a mode of being in which sound, movement, and time coalesce into a heightened state of musical and existential attentiveness.
In conclusion, this presentation demonstrates that researching musical performance constitutes both a scientific and philosophical inquiry, one that offers insight into how humans relate to time, attention, memory, and existence. Practice, far from being a dull or purely mechanical

process, emerges as a form of embodied reflection: a kind of Zen, in which musicians rehearse not only the music, but the very conditions of presence.
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Henrik Järvi, Sibelius Academy
Shaping Musical Form in Performance: A Lecture-Recital on Selim Palmgren's Skuggornas ö
Lecture recital
This lecture-recital examines how musical form and continuity are shaped in the performance of Selim Palmgren's Skuggornas ö (1908). It starts from the premise that the score does not fully determine temporal articulation, formal direction, or sonic continuity, and that these therefore emerge through performance itself. This presentation asks how musical form and temporal continuity are constituted in performance. Grounded in artistic research, the project combines performance, reflective practice, and performance-based analysis. Its theoretical framework brings together performance studies, phenomenological approaches to music, and embodied music cognition. The analysis focuses on how bodily intention, phrasing, rubato, touch, and resonance interact in the shaping of musical flow and formal coherence. This process is conceptualized through the notion of internal time, understood as the temporality that arises through the interaction of intention, sounding action, and the active reception of resonance. The lecture-recital format is central to the argument. Through live performance and comparative demonstrations of selected passages, the presentation investigates how different approaches to timing, breathing, and sorority produce different experiences of tension, continuity, and formal emergence. It shows that in Skuggornas ö, temporal continuity and formal coherence depends to a significant degree on the performer's embodied organisation of timing, phrasing, and resonance, rather than being fully prescribed by notation. The presentation further situates Palmgren within a wider pianist-composer tradition by considering his pedagogical and aesthetic connection to Ferruccio Busoni, with whom he studied. Busoni's understanding of notation as something completed in performance provides a crucial historical and conceptual framework for the analysis. The presentation thus argues for a conception of musical form as an embodied and performative process and shows how artistic research can contribute to current discussions of musical performance.
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Peter Friis-Johansson, The Royal College of Music, Stockholm
Modulära kompletteringar av Schuberts ofullbordade pianosonater
Lecture recital
Projektet använder modulära strategier för att komplettera tre av Franz Schuberts ofullbordade pianosonater: C-dursonaten D 279 med den ofullbordade finalen D 346, fiss-mollsonaten D 571 med finalen D 570 och f-mollsonaten D 625. Syftet är dels att utforska olika arbetssätt och metoder inom komplettering av ofullbordad musik, dels att låta den framförande musikern skapa sin egen version av verket och därmed öka musikerns agens i förhållande till verket och till den ursprungliga kompositören. För sonatfragmentet D 346 har elva kompletteringar skapats utifrån en relativt klassisk förväntan om form och harmonik, där kompletteringens huvudsakliga syfte är att modulera från Dess-dur tillbaka till grundtonarten C-dur.

Kompletteringarna skiljer sig framför allt åt i hur och när i återtagningen moduleringen genomförs, vilket i sin tur påverkar den harmoniska sekvensens utformning. Vissa av kompletteringarna är kompatibla med varandra, vilket skapar ytterligare möjliga kompletteringar som den framförande musikern själv kan sätta samman. I arbetet med D 625 ligger fokus istället på variationer av texturen inom en bestämd övergripande harmonisk struktur. Formen är likartad i alla kompletteringar, men pianotexturen och den klangliga gestaltningen skiljer sig åt. Kompletteringarna av de två ofullbordade satserna består vardera av fyra specifika delar, som alla föreligger i flera variationer. Detta ger upphov till omkring tusen möjliga versioner av varje sats. Kompletteringarna av fiss-mollsonaten D 571 arbetar med mindre moduler om två till åtta takter. Här utforskas i första hand tillfälliga moduleringar och det dynamiska samspelet mellan dur- och molltonaliteter som är typiskt för Schuberts tonspråk. Metoden kräver att utövaren fattar många mindre beslut och introducerar därmed en arbetsprocess som ligger nära komposition. Varje beslut kan verka obetydligt för sig självt, men satt i sammanhang skapar musikern i hög grad själv det verk hen framför.
Sammanfattningsvis visar projektet hur modulära tillvägagångssätt kan användas för att både analysera och komplettera ofullbordade verk, och utforskar hur olika metoder påverkar den konstnärliga processen och hur kompletteringarna upplevs. Samtidigt förändras den framförande musikerns roll och den etablerade relationen mellan verk, utövare och kompositör.
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Session 1c: Musikalisk improvisation: strategier och uttrycksformer

Torbjörn Gulz, Kungl. Musikhögskolan i Stockholm /Jazzinstitutionen

Improvisationsstrategier hos svenska jazzmusiker: En empirisk analys av stimulated recall-intervjuer baserade på inspelningar och transkriptioner av improvisationer

Paper presentation

I jazzimprovisation är musikaliskt beslutsfattande i realtid centralt, men de signaler och strategier som musiker förlitar sig på när framföranden tar oväntade riktningar är svåra att observera. I denna studie undersöktes improvisations- och samspelsstrategier hos åtta professionella svenska jazzmusiker, samtliga blåsmusiker, genom varsin åtta minuter lång oförberedd studioinspelning tillsammans med huvudförfattaren på piano och en förinspelad rytmsektion. Det musikaliska materialet rörde sig mellan modala rubatoavsnitt och snabbare partier med mer komplex harmonik.
Framförandena transkriberades och användes som underlag i stimulated recall-intervjuer, där solotranskriptionerna hjälpte musikerna att verbalisera upplevelser, beslut och val i stunden. Intervjuerna analyserades med tematisk analys och organiserades i nio temakluster: harmoni och tonalitet, melodik och motiv, rytm och timing, klangfärg och uttryck, form och struktur, lyssnande och samspel, handlingsprocesser, psykologiska och estetiska faktorer samt affordanser och färdighet.
Musikerna beskrev flexibla strategier formade av gehör, idiomatiska resurser och medvetna val kring inside–outside-spel. Strategierna användes för att skapa kontrast, hantera harmonisk oklarhet och upprätthålla samspelet i relation till pianisten och det förinspelade kompet. Samspelet framstod som en dubbel process: dels en intuitiv lyhördhet, dels en mer explicit teoretisk orientering som styrde turn-taking, cueing och det delade ansvaret för form och

riktning. Den begränsade förberedelsen beskrevs inte som ett hinder, utan som engagerande och kreativt frigörande, där besluten kontinuerligt anpassades till de möjligheter som uppstod i stunden.
Resultaten bidrar med en strukturerad kartläggning av jazzimprovisatörers strategier och en processinriktad förståelse av kopplingen mellan perception och handling i ensembleimprovisation. Studien visar hur musiker gemensamt och dynamiskt reglerar uppmärksamhet, estetisk intention och handlingsval i relation till en musikalisk miljö som är strukturellt förankrad men interaktivt öppen.
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Guro Gravem Johansen, Musikhögskolan Ingesund,Karlstads universitet, Christina Larsson, Musikhögskolan Ingesund, Karlstads universitet, Sara Wilén, Musikhögskolan i Malmö,
Improvisationens mångfacetterade uttryck - pedagogiska, estetiska och konstnärliga perspektiv
Panel
Improvisation har varit en central del av mänsklig kommunikation och musikaliska praktiker sedan tidernas begynnelse. Trots detta reduceras diskurser om improvisation i musik ofta till specifika musikstilar och -estetiker. För att bjuda in till diskussioner kring improvisation presenteras i denna panel en ny antologi, som ges ut under 2026 (Makadam förlag). Antologin är ett resultat av ett treårigt samarbetsprojekt mellan Karlstad Universitet och Musikhögskolan i Malmö.
Målet med antologin är att ge studenter, lärare, lärarutbildare, musiker, forskare och andra intresserade läsare nya perspektiv på improvisation i musik. Elva europeiska forskare, musiker och musikpedagoger bidrar med kapitel som bygger på såväl forskning som praktik inom olika musikaliska genrer och uttrycksformer med professionella musiker och andra musikutövare i alla åldrar.
Den övergripande frågeställningen är: Hur kan musikaliska improvisationspraktiker i olika pedagogiska, estetiska och konstnärliga rum och sammanhang bidra till och berika vår förståelse av improvisationens skapande, konstnärliga, existentiella, pedagogiska och samhälleliga möjligheter?
I boken presenteras ett flertal perspektiv på hur improvisation kan förstås och utövas. Kapitlen bygger på kvalitativa empiriska och konstnärliga studier och produktioner, där material samlats genom bland annat intervjuer, observation, aktionsforskning och etnografiska metoder. I kapitlen möter läsaren nordiska exempel från improvisation inom kyrkomusik, folkmusik, jazz i professionell kontext och i instrumentalundervisning för barn, opera, musikterapi, scenisk sång och musik i förskolan samt fri improvisation och utveckling av ny teknologi. Sammantaget ger detta en mångfacetterad bild av improvisation i olika pedagogiska, estetiska och konstnärliga kontexter, med nya insikter om hur improvisation i musik kan bidra till bildning, subjektskapande, utbildning, skapande handlingsutrymme och konstnärliga uttrycksmöjligheter.
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Session 1d: Musikaliska traditioner, kunskap och kvalité

Mila Thoors, Sibeliusakademin

Klingande gemenskap bortom liturgin: orgelmusik i Sovjetunionen

Paper presentation

Orgelns historia i Ryssland och senare i Sovjetunionen skiljer sig avsevärt från den västeuropeiska kyrkomusikaliska traditionen. I avsaknad av en etablerad koppling till den ortodoxa liturgin utvecklades orgeln i stället som ett sekulärt konsertinstrument, nära knutet till statliga utbildningsinstitutioner och konserthus. Denna presentation undersöker hur orgeln fungerade som bärare av *klingande gemenskap* i en ideologiskt reglerad kulturpolitisk kontext, där musikaliska traditioner utvecklades i sin egen riktning och takt.

Med utgångspunkt i mitt pågående doktorandprojekt vid Sibeliusakademin, *Dolda orgelskatter: Orgelmusik från Sovjetunionen – tonsättare, skolor, traditioner och influenser*, diskuteras arkivmaterial, repertoarval och institutionella nätverk mellan tonsättare, organister och statliga kulturorgan. Särskild uppmärksamhet ägnas åt hur nya former av gemenskap uppstod kring orgeln och lockade den sovjetiska publiken inte enbart genom musiken, utan även genom instrumentets konstruktion samt dess fysiska och akustiska egenskaper.

Presentationen kombinerar historisk musikvetenskap med konstnärlig forskning och reflekterar över hur dessa klingande gemenskaper kan aktualiseras i nutida framföranden av sovjetisk orgelrepertoar. Genom att betrakta orgeln som ett sekulärt och ideologiskt omförhandlat instrument bidrar studien till en fördjupad förståelse av östeuropeisk musikhistoria och orgelns utveckling i denna del av världen.

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Wisby Vaganter – Medeltidsveckans husband

Paper presentation

Wisby Vaganter är en ensemble för medeltida musik och som var aktiva från 1984 och tjugotalet år framåt. De bildades på och verkade huvudsakligen på Gotland, och hade Medeltidsveckan på Gotland som sin främsta exponeringsyta. I detta paper presenterar jag Wisby Vaganters verksamhet med fokus på vilka de var, hur och varför de bildades och beskriva det nätverk som möjliggjorde deras existens. Här ingår frågor om hur deras repertoar var utformad, hur den presenterades och i vilka sammanhang samt Wisby Vaganters ensemblepersona som viktiga delar i att förstå både Wisby Vaganter och andra medeltidsmusikensembler i Sverige. Därför kommer jag även att diskutera de ideologiska fundament som Wisby Vaganter och ytterst denna del av tidig musikrörelsen vilade på. Wisby Vaganters amatördrivna och icke-institutionaliserade verksamhet var möjlig genom den stabila struktur av institutionaliserad kunskap som de kunde bygga sin verksamhet på och är i allt väsentligt en konsekvens av ett Sverige som till stor del vilar på folkbildningsideal och en stark välfärd. Musikskola, körrörelsen, fri universitetsutbildning, studieförbund, Svenska kyrkans konsertverksamheter, ett starkt föreningssverige är alla viktiga delar i detta bygge. Materialet för studien utgörs av 13 kvalitativa intervjuer, studier av fonogram och liveinspelningar, studier i personliga klipparkiv och Wisby Vaganters arkiv på Arkivcentrum Gotland i Visby. I

förlängningen kan det metodologiska och teoretiska ramverk studien använder sig av utgöra en grund för kommande studier inom tidig musikrörelsen.
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Annika Falthin & Joakim Anterot, Kungl. Musikhögskolan i Stockholm
Bedömning vid provspelningar till orkester
Paper presentation
Forskning om hur musikframföranden bedöms, hur musikalisk konstnärlighet och skicklighet verbaliseras samt motiveras och erkänns är ringa. Detta trots att provspelningar inför jury till högre musikerutbildning och professionella orkestrar inom västerländsk konstmusik har en lång tradition. I föreliggande pågående studie är det hur slagverkares prestationer bedöms. Studiens övergripande syfte är att belysa hur kvalitetskriterier tar sig uttryck i bedömningsprocesser vid provspelningssituationer för anställning som slagverkare i professionella orkestrar, samt hur bedömningarna kommuniceras och erkänns som väsentliga för anställning. Rekrytering av musiker till symfoniorkestrar sker i flera steg. I de tidiga omgångarna är tidsfönstret för den sökanden ytterst begränsad. Musiken som presteras behöver vara effektiv och lätt att bedöma varför det vanligen är samma eller liknande repertoar oavsett var i världen rekryteringen sker. I de första stegen sker uttagningen vanligtvis genom inspelningar av de sökandes framföranden. För att efterlikna det första steget i denna process har vi för studien iscensatt en bedömningssituation. Inspelningar har samlats in av två vid provspelningar mycket vanliga musikstycken. Slagverkarna i inspelningarna är alla potentiella sökande till symfoniorkestrar. De kommer från olika länder, institutioner och är anonymiserade. Anställda slagverkare från olika orkestrar, instuderingslärare och musiker samt dirigenter har gruppvis lyssnat på inspelningarna. Varje deltagare, bedömare, har rangordnat inspelningarna och motiverat rankningen med egna beskrivningar. Därefter har de deltagit i fokusgruppssamtal om kvalitetskriterier. Materialet har analyserats med en företrädesvis multimodal diskursiv ansats. Preliminära resultat visar att mellan de professionella slagverkarna finns det en hög samstämmighet om rangordning trots högst personliga och individuella bedömningssystem. I övriga grupper skiljer sig rangordningen mer åt. När kvaliteter beskrivs och resoneras om framträder en vilja att förstå varandra och nå konsensus. Det går dock att skönja hur visst positionerande framträder mellan deltagarna och påverkar vad som uttrycks.
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Session 2a: Contemporary Piano Performance: tradition and innovation

Libero Mureddu, Sibelius Academy, University of the Arts Helsinki
The Avatar and I: Affects, vulnerability, and ethics in a digitally mediated free improvisation performance
Lecture recital
My research investigates how unconventional performative frameworks affect improvisers' embodied knowledge and the group interactions in free improvisation. I study this through 'Sonic Avatars', audiovisual virtual replicas that improvisers control or perform alongside.

These frameworks distance performers from their habitual skills, immersing them in environments that blend acoustic and digital sound with live visuals. 'The Avatars and I' was my third doctoral concert,
in which I performed at the piano alongside two avatars of myself controlled by two performers. Analysis of rehearsals and interviews revealed that while some performers found these frameworks liberating, others felt discomfort that impacted their musical identity. These responses shaped the music produced, suggesting that free improvisation functions as a network of affects and desires rather than a sequence of musical actions. This leads to key research questions: is the musical outcome a direct consequence of the affective process? Are instrumental skills central to free improvisation, or simply tools for individual expression?
Translating this practice into a conceptual framework clarifies these processes. Viewing improvisation as a Deleuzian assemblage highlights the interplay of desires across musical, technological, and affective planes. Baptiste Morizot's work provides an ethical lens to distinguish constructive and disruptive forces in improvisation. My findings emphasise the significance of the affective plane, the necessity of self-transformation when navigating challenges, and the role of ethics in improvisational practice. From this perspective, free improvisation consists of interacting forces that shape how actions are conceived. Improvisers become expert navigators of complexity: cultivating positive influences, and mitigating negative ones. In my lecture-recital, I present the Avatars framework by playing piano with a single replica controlled in real time by dancer Giorgio Convertito. By exposing the framework's complexities and our vulnerabilities, I invite the audience to witness our reactions and strategies and connect the artistic practice with the conceptual framework.
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Pantelis Lykoudis, University of Ioannina
Embodiment in *Misura. Obliquo*
Lecture recital
Understanding the composer's universe, what they want to hear and/or what they want the performer to do, is an essential part of my artistic practice. In this lecture-recital, I will perform parts of Pierluigi Billone's *Misura. Obliquo* (2021, rev. 2023) in parallel with intermediate findings of my PHD. My research methodology is associated with qualitative annotation of complex scores and the description of the relationship between gesture and sound through autoethnographic observation. Complexity can be regarded as a way to notate decoupled actions which, in saxophone playing, involve air, tongue and voicing deployment in addition to the standard haptic interaction with keys. Saxophonists practice and perform by grouping large score parts into smaller chunks and coarticulating independent gestures or actions. Additionally, they utilize ancillary movements, such as weight shifting between legs or knee bending, as assistance to sound/movement manifestation. The research goal of my annotations is to reconcile the decouplings between performative domains in complex notational structures. Eventually, my conclusions from scores and videos are going to be compared to physiological measurements derived from sensors. I aspire to contribute insights to existing knowledge which revolves around the open-ended research question: How do musicians interpret scores?
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Session 2b: Music Performance: Embodiment, health and wellbeing

Ingeborg Nebelung, The Norwegian Academy of Music

Crossing Borders in Music Therapy: Adolescents and Performance Anxiety

Paper presentation

Adolescents in vulnerable life situations often benefit from music therapy, yet many hesitate to participate. One significant barrier is performance anxiety, which can create a psychological border that prevents them from even entering the music room. Misconceptions about what music therapy entails further reinforce this hesitation. These borders—both internal and external—can limit access to a potentially transformative therapeutic space. This paper presents findings from a semi-structured group interview with three adolescents enrolled in a school program for youth with mental health challenges. It explores their expectations of music therapy before, during, and after participation. The interview is shedding light on their initial confusion about the concept of music as therapy and the emotional vulnerability they experienced, particularly in the early stages. The adolescents' reflections reveal how performance anxiety nearly paralyzed them, acting as a powerful deterrent to engagement. Their insights offer valuable guidance for overcoming these borders. They suggest beginning with listening-based group sessions rather than active music-making, allowing participants to acclimate without the pressure of performance. Additionally, they recommend a mentorship model, where more experienced participants support newcomers – helping to ease anxiety and foster a sense of safety and belonging. By listening to the voices of adolescents themselves, this study highlights the importance of recognizing and addressing the psychological and social borders that shape access to music therapy. It calls for a more inclusive and responsive approach that lowers the threshold for participation and supports young people in crossing the borders that stand between them and therapeutic engagement.

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Ioannis Theodoridis, The Norwegian Academy of Music

Ideologies of performance health and skill: manipulating and disciplining bodies in higher music education

Paper presentation

Disciplining and shaping students' bodies for artistic purposes is a well-established practice in higher music education (HME). Especially when performance and performers break down, teaching often involves expectations of troubleshooting and unpacking how the body works. Although taken-for-granted, this is an exceptionally complex challenge that also carries dangerous health risks when misjudged. Popular explanations of what constitutes 'healthy' or 'good' behavior and technique are common, both in teaching practices and in the literature, but what theoretical assumptions, origins, and logics do these explanations rest upon? Across both health education and motor learning literatures, scholars have argued that many assumptions and explanations in both praxis and research rest on thin or outdated theory. In line with these critiques, this study combined a critical review of musician health and skill acquisition literatures, a critical discourse analysis (CDA) of 9 HME institutions musicians' health statements, and interview data from 4 focus groups and 4 individual interviews, in which teachers' and students' interpretative repertoires used to explain struggle, injury, technique,

and health, were analysed. The results include identified dominant discourses and health ideologies appear to shape institutional positionings and health interventions, along with tracings of how theories of health and motor skills from wellness and pop-psychology discourses are picked up, negotiated, and reproduced in educational settings to make sense of performance struggles and health challenges in HME. Findings include how institutions individualise student health and shifting blame towards students' own lack of awareness, healthy behaviors, mental resilience, or coping skills. Parallels are made with the musicians' health literature, where influential frameworks converge on views of health as a function of risk awareness, personal choices, and psychological skills, reinforcing an individualised risk management and responsibility. Findings illustrate the importance of surfacing and critically reevaluating health and motor learning beliefs in HME.

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Professional upper string musicians show superior wrist sensorimotor acuity of the bow hand compared to non-musicians

Paper presentation

Professional musicians are exposed to substantial physical loads and psychosocial stressors, and epidemiological research consistently reports a high prevalence of playing-related musculoskeletal disorders among string players. Literature reviews indicate that string players show some of the highest rates of upper-extremity pain, affecting the shoulder, forearm, wrist, and hand, largely due to repetitive movements, prolonged static postures, and non-ergonomic joint positions inherent in bowing and fingering techniques. These disorders can directly compromise performance quality and threaten professional careers. Playing upper string instruments imposes different movement demands on the left (finger) and right (bow) hand, potentially leading to hand-specific sensorimotor adaptations. This may have implications for both performance, and prevention and rehabilitation of upper limb disorders.

Research question: Do professional upper string musicians have increased sensorimotor control of their wrists compared to non-musicians in a standardized manual tracking acuity task?

Nineteen professional upper string musicians (mean age 48) and 27 physiotherapists (mean age 38) performed a visually guided tracking acuity task. Using a handheld laser pointer, participants traced a calibrated zig-zag pattern as accurately as possible with each hand. Trials were video recorded and analyzed using custom image processing. The primary outcome was acuity—the percentage of time the laser remained on the target line. ANCOVAs were conducted with profession as fixed factor and age and sex as covariates. Dependent variables were acuity (%) and mean velocity (mm/s) for each hand. Musicians showed significantly higher acuity and close to significantly slower velocity with the bow (right) hand, but no significant differences for the finger (left) hand. Upper string musicians demonstrated superior wrist tracking acuity with the bow hand, likely reflecting long-term, task-specific sensorimotor adaptation. The reduced velocity suggests a precision-enhancing strategy, consistent with the speed-accuracy trade-off. These findings are relevant for assessment and rehabilitation of upper extremity function in musicians.

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Session 2c: Musikpedagogisk kunskap

Mats Uddholm, University College of Northern Denmark

Om samband mellan musikalisk kunskapsutveckling och människans ontogenes

Paper presentation

I Almen Musikdidaktik diskuterar Frede V. Nielsen förhållandet mellan musikdidaktik och allmän didaktik utifrån fyra ”dannelsesteoretiska positioner”. I Nielsens analys av musikdidaktik i förhållande till ”material-, formal-, kategorial-,” respektive ”kritisk orienterad dannelse”, synliggörs musikundervisningens komplexitet när den sätts in i ett mer omfattande utbildningsperspektiv. Dessa positioner kan sägas vara besläktade med olika filosofiska tankelinjer som exempelvis empirism, hermeneutik eller dialektisk materialism.

Med dannelse syftar Nielsen på människans lärande och personliga utveckling efter födseln. På svenska kan denna definition av dannelse närmast översättas till bildning i bred betydning. Även om ”dannelsesteori” inte omedelbart kan översättas till pedagogisk filosofi, finns det många beröringspunkter liksom definitionerna av respektive begrepp kan vara mycket flytande. Resultaten från den studie som presenteras i detta paper var designad utifrån en kulturhistorisk position inom pedagogisk filosofi. Med ”dannelse” syftas här på den enskilda människans ontogenes, det vill säga hennes fysiska, kognitiva, sociala och kulturella utveckling genom livet. Utifrån denna position kan musikalitet förstås som komplexa kognitiva funktioner och processer där hennes medfödda protomusikalitet efter födseln transformeras och integreras i människans kognitiva förmåga som helhet.

Studiens syfte var att begreppsligöra hur denna transformation kan komma till uttryck hos vuxna människor med omfattande kognitiva dysfunktioner. Resultaten baserades på strukturerade och ostrukturerade observationer av musikaliska interaktioner med 36 deltagare. Datainsamlingen pågick i 5 år genom musikaktiviteter där deltagarna betraktades som artister i en nycirkuskontext. Studien fokuserade på utvecklingen från musikalisk beteende till musikalisk handlingskompetens. Analyserna visade att deltagarnas förutsättningar för musikalisk utveckling skilde sig åt. Denna utveckling var mångfasetterad och nära kopplad till musikalisk agens. Medan musikalisk handlingskompetens var amodal och komplex, och musikalisk stämdhet var knuten till intentionalitet, innebar musikaliska interaktioner inte per automatik samma upplevelse av meningsfullhet. I detta paper presenteras resultatens musikpedagogiska relevans ur ett filosofiskt perspektiv med fokus på musik och pedagogik i formell och icke-formelle utbildning.

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Sofia Nygren, Royal College of Music, Stockholm

Musikpedagogisk expertis inom instrumentalundervisning

Paper presentation

Intentionen med denna studie är att undersöka hur musikpedagogisk expertis kommer till uttryck i instrumentalundervisning. Ansatsen är sprungen ur samtal med yrkesverksamma musikpedagoger och ligger i linje med det av Shulman, Schön och Tyson beskrivna behovet att samla fallbeskrivningar av särskilt framstående pedagogers undervisning i syfte att synliggöra möjligheter till ökat handlingsutrymme. ”Musikpedagogisk expertis” ska i detta sammanhang förstås som något den högt kvalificerade musikpedagogen har förvärvat genom

åratal av professionellt arbete med en bred repertoar av strategier, exempel, situationer, omständigheter, metoder, elever och elevgrupper. Definitionen öppnar upp för utforskande av såväl explicit som tyst och förkroppsligad kunskap.
Fokus för studien kommer att ligga på att studera hur musikpedagogisk expertis kommer till uttryck i den faktiska undervisningssituationen. Undervisning med instrumentalpedagoger som, utefter definierade urvalskriterier, bedöms besitta hög grad av musikpedagogisk expertis kommer att studeras multimodalt. Metoden är kvalitativ och inkluderar videoinspelning, stimulated recall-intervjuer samt andra typer av intervjuer med de medverkande pedagogerna samt deras elever. Studien är praktiknära så till vida att yrkesverksamma instrumentalpedagoger – andra än de som studeras – kommer att vara med i planeringen av projektet likväl som i genomförandet och analysfasen. Studien förväntas generera ny kunskap gällande begreppet musikpedagogisk expertis och därmed bidra till professionsutveckling inom det musikpedagogiska fältet.
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Skönhet, funktionalitet och enkelhet – en filosofisk studie av Ellen Keys estetik kontextualiserad i en iscensättning av musikundervisning
Paper presentation
Teorier och forskning om lärande och kunskapsutveckling i musik kretsar ofta kring didaktiska frågor som rör metodik eller val av undervisningsinnehåll. Till detta kan läggas ramfaktorteorin som understryker vikten av de omständigheter i vilken lärandet kan ta plats och ges form. Givet den rika flora av kunskap om dessa saker visar inte forskningen att förutsättningarna och verktyg för lärande i musik är estetiska på samma sätt som kunskapsområdet i sig – musik – framställs som estetisk. I denna presentation vill vi lyfta estetiken i det musikaliska lärandet genom att vända oss till Ellen Key och hennes tankar om skönhet. När Key beskriver skönhet, sammanför hon begreppet med funktionalitet och enkelhet. Begreppen kommer från Keys verk Skönhet för alla, 1904. Innehållet är både filosofiskt och argumenterande men även gestaltande i det att hon ger konkreta och tänkbara exempel på hur skönhet, funktionalitet och enkelhet kan skapas och iscensättas. I detta forskningsprojekt följer vi Keys fotspår genom att djupläsa hennes filosofiska texter om skönhet, bildning och pedagogik. Denna läsning ligger därefter till grund för en analys om hur hennes filosofi kan förstås i musikdidaktisk praxis. Musikundervisning och musikrummet skall här förstås i vid bemärkelse som både det faktiska rummets beskaffenhet inklusive rummets inredning men även den didaktiska inramningen och lärandets iscensättning. Utgångspunkten är att organisationen av ett lärande kan iscensättas på ett vackert och enkelt sätt för att också uppnå en funktionalitet. I detta projekt fördjupar vi, och konkretiserar estetiska dimensioner i den praktik där musikaliskt lärande tar form.
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Session 2d: Artikulation och timing: folkmusik i fonogram och transkription

Susanne Rosenberg, Dept. of Folk Music, Royal College of Music in Stockholm, Sweden

“Trallning “- using the voice as a dance music instrument in Swedish Folk Music

Paper presentation

Using the voice as an instrument for dancing is found all over the world, most commonly called lilting or diddling. In Sweden, the tradition of using the solo voice as an instrument for performing or for couple dancing is called *trallning*. The voice is used as an instrument without lyrics; instead, the language's specific syllables emphasise the tune's metrical and rhythmic structure. In this study, the questions asked are which syllables are used in relation to articulation and timing, and how diBerent syllables and syllable combinations are used on diBerent beats within a measure in the tunes. Another question is how idiomatic features in *trallning* are connected to the most common instrument in Sweden, the fiddle, how they have been translated between the diBerent instruments, the fiddle and the voice, and how this is used to communicate the musical structure. Another question is how individual the syllables are from the singer’s perspective. Five archival recordings with well-known *trallare* are selected, and diBerent methods, such as music transcription, phonetic transcription, beat tracking, and statistical analysis of typical syllables in *trallning,* both individually and generally, are used. This paper presents an original investigation into typical features used in *trallning* by individual *trallare*, as well as a map of general idiomatic features used by the voice in communication when performing or with the dancing couples. Since 2026, *trallning* has finally been accepted as an instrument for competing for the Zornmärke, (established in 1906), which confers the title of Riksspelman. The findings of this study can be useful primarily in an artistic context but also in pedagogical settings

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Berk Sirman, Högskolan Dalarna & Thomas von Wachenfeldt, Högskolan Dalarna

Mellan medialiser-ing och avmedialiser-ing: Experiment med historisk inspelningsteknik och musikaliskt framförande

Paper presentation

Inspelningstekniken har sedan sina tidigaste år påverkat inte bara hur musik sprids och konsumeras, utan även hur den skapas. De första ljudinspelningarna gjordes på vaxrullar med hjälp av fonografen – en teknik med betydande begränsningar som påverkade såväl inspelningsprocessen som ljudkvaliteten i de resulterande inspelningarna. Våra främsta dokumentationer av musikaliska uppträdanden från decenniet innan och efter förra sekelskiftet utgörs av dessa bevarade vaxrullar. Men hur lät egentligen framträdandena vid denna tid? Frågan rör inte enbart inspelningsmediets trohet – eller brist därpå – utan även hur teknikens begränsningar kan ha påverkat interpretationen hos de musiker som dokumenterades.

För att undersöka detta har vi genomfört experimentella inspelningar på vaxrullar. Genom att jämföra verklighetstrogna inspelningar, gjorda med modern teknik, med hur samma framföranden låter inspelade på vaxrullar, har vi dokumenterat hur ljudet förändras i inspelningsprocessen. Vidare har vi undersökt hur musikern anpassar sitt framförande – i detta

fall spelmansmusik för solofiol – för att optimera resultatet vid fonografinspelning. Vi diskuterar även vilka implikationer dessa anpassningar kan ha för performancestudier.
Därtill har vi genomfört motsvarande experiment med jojk och, med samma metod, dokumenterat hur inspelningsmediet påverkar ljudet. Vi diskuterar hur denna påverkan kan ha format sångstilen hos jojkare som främst känner till traditionen genom tidiga inspelningar.
Sammanfattningsvis syftar projektet till att belysa processer av medialisering (mediatization) och avmedialiser-ing (demediatization) genom experiment med historisk inspelningsteknik och musikaliskt utövande.
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da'i och dia' - artikulation i relation till puls och takt i tal och sång
Paper presentation
I projektet ”Den okvantiserade människan” studeras musikalisk artikulation i spel, sång och dans ur ett folkmusikaliskt perspektiv. I denna delstudie ligger fokus på hur artikulation relaterar till upplevelse av metrisk struktur, som puls och takt. Artikulation är ett av våra främsta uttrycksmedel som musiker och talare. Det handlar om hur vi betonar och accentuerar, hur vi med tonfall, ljudstyrka, ornamentik och rytmisering tydliggör och levandegör vår tolkning av en språklig eller musikalisk fras, liksom hur vi kommunicerar puls och takt. I relationen mellan musik och dans är artikulation av ljud och i rörelse ofta starkt kopplat. Trots att det är en så central aspekt av musikalisk gestaltning är detta ofta rudimentärt representerat i notskrift i jämförelse med tonhöjd och rytm. I notbilder inskränker sig ofta notation av artikulation till punkter, streck och hakar på tonhöjder, ofta med oklar betydelse.
Detta paper presenterar resultat från en webbaserad lyssnarstudie där artikulationstypernas betydelse för upplevelse av metrisk period och fas studerats i talade och sjungna ljudexempel med utgångspunkt från artikulationstyper definierade i tidigare arbete (Ahlbäck 1985/1995). Den centrala forskningsfrågan är vilken betydelse respektive artikulationstyp har för lyssnarnas upplevelse av puls och takt. Därutöver testades också lyssnares känslighet för rubato, förändring av puls och taktperiod i melodi och tal, relativt artikulation, samt konflikt mellan olika artikulationsindikationer.
Resultaten av studien visar en tydlig koppling mellan specifika artikulationstyper och puls och takt, men visar också på hur konflikt mellan olika artikulativa dimensioner återspeglas i variabilitet i lyssnares respons.
Sammantaget visar studien relevansen av att analysera en musikalisk dimension vid sidan av tonhöjd och tonlängd genom en utvecklad analys av artikulation liksom parallelliteten mellan musik, språk och rörelse.
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Session 3a: Experimental Interpretations of Historical Practices

David Gorton, Roycal Academy of Music, London & Stefan Östersjö, Piteå School of Music at Luleå University of Technology

The performance practice of the uncanny: bringing together the old and the new in David Gorton's *A Treatise of Melancholie*

Paper presentation

Towards the end of *All Art is Ecological*, Timothy Morton explores the idea that an active engagement with the spheres of ethics, politics, ecology, and art is *uncanny*, in which "things can appear to be oscillating between [the] familiar and strange" (2018, 94). Morton makes an argument that could be applied to much music, that appreciation (rather than tolerance) is rooted in the acceptance of such an ambiguity. It follows that an overt and deliberate attempt to bring together the old and the new, the familiar and the strange, could be thought of as an aesthetic of the uncanny. *A Treatise of Melancholie* (2023) is a large-scale, 60-minute work for tenor soloist, choir, and small ensemble. Created by David Gorton, it is part composition, part arrangement, part setting (in the sixteenth-century sense), in which songs and madrigals by Dowland, Byrd, Morley, Ward, Bennet, and Wilbye are brought together in a new framework, with a sounding result that can be experienced as both familiar and strange. Drawing on a professional recording to be released in autumn 2026, in which Stefan Östersjö played the lead accompaniment role on the modern eleven-string alto guitar, this presentation responds to the question: What are the implications for performance of a work which combines compositional practices that span different historical and contemporary aesthetics and practices? Taking a Grounded Theory approach to the recorded materials, the presentation will analyse and explore the dilemmas that emerged in performing the uncanny, arguing that the piece not only brings contemporary and historical compositional techniques together, but in performance, it similarly activates historical and contemporary performance practices.

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Sebastian Sillén, Sibelius Academy, University of the Arts Helsinki

Interpretive Choice and Its Conditions — A Hermeneutic Perspective on Musical Performance

Lecture recital

Interpretation is a central aspect of being a musician, but what is the actual goal of an interpretation? Is the goal to reproduce the work as the composer intended? Is it to perform according to current cultural expectations? Or is musical interpretation an existential act of expressing ourselves? These questions fundamentally shape the evaluative criteria of performance and listening alike. This presentation draws on my own experience of performing Fini Henriques's *Wiegenlied* in a doctoral concert in a style informed by the composer's own recording, resulting in a striking juxtaposition: enthusiastic audience response on one hand, and essentially complete rejection by an expert evaluator on the other. This tension is revealing: two seemingly objective virtues—performing with good taste according to current norms, and respecting the composer's original intentions—result in a stylistic conflict, since Henriques's own recorded realization of the work does not align with contemporary performance aesthetics. Our evaluative frameworks are rarely examined, yet they powerfully shape what we allow

ourselves to hear and do. A productive framework for approaching this tension is philosophical hermeneutics, a centuries-old tradition concerned with the conditions of understanding and meaning-making. Contemporary hermeneutics recognizes that interpretation is never truly objective, but always shaped by the interpreter's historically situated horizon. Crucially, hermeneutics has shifted away from the question: "what is the correct meaning?" to "how does this engagement with the work add to our understanding of it?" Applying hermeneutics to musical performance reveals that our way of evaluating technical skill, stylistic correctness, and fidelity to the musical text is rooted in our current aesthetic context rather than representing historically unchanging universal standards. Recognizing our evaluative frameworks as situated and contestable opens space for legitimate artistic choices that a narrower evaluative framework forecloses. These interpretive dynamics will be explored through live performance and historical recordings.

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Iryna Gorkun–Silén, Sibelius Academy, University of the Arts Helsinki

Reflections on an Interdisciplinary Collaboration and the Making of "Siimurg" for Flute, Electronics, and Visual Artist

Paper presentation

This paper offers an autoethnographic reflection on a collaborative artistic process that began with a simple question: can classical music and visual art be brought together in live performance in a way that transforms the audience's relationship to both? The project emerged from a doctoral concert focused on French chamber music and the collaborative spirit of early twentieth-century Parisian artistic culture, where composers, painters, and writers regularly worked across disciplinary boundaries and pushed each other into new territory. Drawing on this historical precedent, I introduced a live painter into the concert. Visual artist Aino Koski worked on a seven-meter canvas throughout the performances of works by Varèse, Jolivet, Debussy, and Ravel, her artistic choices responding to the music's character in real time. Audience feedback suggested that this live visual element substantially changed how many listeners experienced the music, shifting attention away from evaluative listening toward something more immediate and multisensory. This initial experiment prompted a commission: a new work for flute, piccolo, and alto flute with visual artist, by Finnish composer Elisar Riddelin, titled Siimurg. The work introduced a new set of creative constraints. Riddelin incorporated unusual instructions—rubbing chalk on canvas, tearing up painted sketches, and reading poems aloud—alongside loop pedals intended to expand the sonic landscape beyond what the solo flute alone could produce. The complexity of the desired loopings led to the practical necessity of introducing computer-assisted electronics in order to realize the composer's wishes. Each element forced both musician and visual artist to creatively solve the practical challenges it introduced. Through documentation of rehearsals and performances in Helsinki and Paris, this paper traces how collaboration became a catalyst for artistic invention. It examines what genuinely responsive interaction between a musician and a visual artist looks like in practice, and what this process reveals about performer agency, artistic presence, and the productive unpredictability of cross-disciplinary work.

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Session 3b: Rethinking popular music analysis

Nicole Vickers, Stockholm University

Exploring Billboard's Year-End Hot 100 Songs Through the Lens of Critical Phenomenology

Paper presentation

The analysis of rhythm in popular music generally tends to draw on theories in traditional music analysis on meter and rhythm. It is often grounded to some extent in the work of Lerdahl & Jackendoff regarding the grouping of patterns of strong and weak beats, but also draws on Harald Krebs' ideas on layers of motion and Justin London's work on meter and rhythm perception and production (and others). The ideas and methods in this tradition are primarily grounded in the art music of the western world. Considering that Western popular music evolved as a meeting between Western art music, European and Euro-American folk musics, African-American musics, and musics of the Caribbean and Latin-American world, it would be prudent to question the nature of how we study and analyze it. In this paper, I draw on a corpus study of rhythmic layers in Billboard's Year-End Hot 100 Songs Lists from 1995-2020. I use critical phenomenology as a framework in order to answer the question of what kinds of underlying socio-political and historical structures color the analysis of rhythm in popular music. I further suggest a way forward, a kind of context-inclusive rhythmic analysis, in a case study of two songs: Justin Bieber's "Sorry" (year-end number 2, 2016) and Bruno Mars' "That's What I Like" (year-end number 3, 2017).

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John David Vandevert, Uppsala University

Analyzing Perform(er/ance/ed) In/Through Theory: Post-Hermeneutics, 1990s Post-Soviet Russian Rap, And A New Application of An Old(ish) Discussion.

Paper presentation

In this talk, I attempt an experimental form of rap analysis which focus on converging historiography, performativity, and music theory to promulgate the development of a more multi-dimensional type of popular music analysis. As my research focuses on Russian rap, I therefore ask, "How did rappers in post-Soviet 1990s Russia aesthetically corporealize their experience as members of a dissolved world (Soviet Russia), a burgeoning world (post-Soviet Russia), and an ideo-speculative world ('the West')?" To answer my question, I will use a post-hermeneutic lens to analyse the tensions within post-Soviet 1990s Russian rap between expressionary conformity, the reifications of aesthetic languaging, the institutionalization of the body ontology of Russian rap culture, and the dialethical polemics of the theoretical, performative, and collective Is therein. Through this question, I seek to contribute to the discussion on the relations of music theory and musical perform(ing/ance) in historical contexts, albeit in a different way. Extending Cook's "performative epistemology" via Friedman's second notion, "thinking with theory," I will show how dynamic forms of theory-performance convergence can continue musicking's salience through an expansion of *the performance*. This paper will analyse two albums, Bad Balance's album, *Bad B. Raiders* (1994), and DA-108's album, *Road to the East* (1999), and will use Kramer's historiography-rooted methodology dubbed, the "multitrack model." Whilst the first was considered to be the

ultimate expression of rap at the time, the second was considered equally ground-breaking, yet within the specific context of late-1990s anti-commercialist orientations. Occupying different positionalities, my analysis will show how Bad Balance and DA-108's expressionary choices were discursive acts stimulated by their decomposition of the notion of cultural belonging, yet equally stimulated by a desire to reform it. This motion, however, needed an outlet and that outlet needed tools. Yet, as post-hermeneutics shows, the conundrum is the idea of choice at all.

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Session 3c: Historical Perspectives on and Mediation of Musical Interpretation

Joshua Neumann, Akademie der Wissenschaften und der Literatur Mainz

Infinite Repeatability and (In-)Finite Recordability: Varied Contexts of *Die Winterreise* AV Documents

Paper presentation

Infinite repeatability enables listeners to replay a recording indefinitely, leveraging the transcription of acts of live music-making into finite objects available for close scrutiny, comparison, and recontextualization across time. When making studio recordings, performers enjoy infinite recordability, enabling them to reprise moments or entire movements in ways not typically available when performing onstage. Limited corpora of recordings of adequate sample size but also of enough similarity in personnel and content exist to facilitate statistically rigorous comparison of performance practices between these contexts. One such corpus, however, contains no fewer than 26 recordings of Schubert's *Die Winterreise* featuring Dietrich Fischer-Dieskau, offering unique perspectives on interpretive evolution and collaborative creative processes. Consisting in studio, recital, and broadcast recordings, and in light of discourse surrounding infinite recordability and infinite repeatability, this corpus invites examination of the differences in creative practices between stage and studio. This paper explores how these two conditions intersect in Fischer-Dieskau's *Die Winterreise* legacy, probing how the context of musical action—singing—informs and is turn evident in the aural phenomena inscribed in AV documents. Three frequently acknowledged aspects of this singer's vocal profile provide a basis for multi-modal data analysis: tempo, dynamics, and timbre. Studying them in relationship to textual declamation reveals first some of the ways in which senses of spontaneous and/or thoroughly-considered approaches to interpretation and expression emerge. Similarity and clustering analyses elucidate further how accompanist and recording context interact with performance profiles, thereby opening avenues for consideration of the influence of recording context upon musical praxis.

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Jonas Lundblad, Music and Theatre Library of Sweden, and Swedish Journal of Musicology

The Conductor's Sound: Sergiu Celibidache's Phenomenology of Musical Interpretation

Paper presentation

Very few high-profiled musicians claim to base their work on a self-articulated systematic philosophy of music. Among twentieth century orchestral conductors, Sergiu Celibidache is an exception. Although an outspoken sceptic of any attempt to define music verbally, Celibidache formulated a phenomenological approach to his art in a well-known 1985 lecture in Munich. The conductor was keen to stress Zen Buddhism as a foundation for his understanding of music making. In contrast, this paper investigates the conductor's stance against the background of what is shown to be his actual main sources, the composer Heinz Tiessen and the phenomenologist Nicolai Hartmann. A hallmark of Celibidache's art was a phenomenological reduction of multiplicity within a piece. The location of a single point of highest tension intended to discern an ideal unity, which in its turn allowed for a heightened perception of a multiplicity of undulating tension and relaxation within the work. A concomitant conviction that the art of interpretation is to lead the audience towards the ideal truth of a work made Celibidache adopt two distinguishing traits: 1) A primacy of sound over musical structure provoked idiosyncratic tempi, in order to build musical tension within the acoustic conditions of each venue. 2) The implied impossibility to transfer acoustic properties to another room made him view recordings as inferior documentation of the concert experience. Besides providing examples of how literally Celibidache followed a model from Tiessen and Hartmann in his conducting, the paper posits that the primacy of sound stressed by him can support a liberation of mediated performances from aims of reproducing a live experience. As soon as a recording is regarded as an independent sonic event, its singular means of reproducing musical time can be given full attention – not least in musical production.

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Danny Zhou, Max Weber Centre for Advanced Cultural and Social Studies, University of Erfurt

Rethinking Performance Historiography: The Mutual Constitution of Biography and Reception in the Case of Fou Ts'ong

Paper presentation

This paper re-examines the historiography of Western art music performance by foregrounding the interplay between biography and reception, particularly for racially minoritized performers. Traditional narratives have privileged European composers and marginalized non-Western artists, often overlooking how racialized perceptions shape career trajectories. Drawing on the case of Fou Ts'ong (1934–2020), the first Chinese pianist to achieve sustained international acclaim, the study addresses this lacuna by analyzing how his biography and early Western reception were mutually constitutive during the Cold War era. Fou Ts'ong's life unfolded amid geopolitical tensions: born in Shanghai, trained in Poland, and defecting to London in 1958. His career intersected with socialist cultural diplomacy, transnational migration, and evolving racial discourses. Through biographical reconstruction, the paper traces how his elite European pedagogy and political exile informed interpretive frameworks for his identity. Complementing this, a reception analysis of English-language media (1959–1963) from the UK, US, and Australia, examines concert reviews, previews, and features. It reveals how racialized visibility functioned as a structuring force: initially exoticizing him as a "Chinese pianist" to generate novelty and marketability, while imposing stereotypes of technical and emotional deficiency. Findings demonstrate that racialization served as both constraint and resource. In Britain and the US, it fostered skepticism, yet Fou's acclaimed performances (particularly the music of

Chopin and Mozart) recalibrated expectations, transforming otherness into distinction. Australian coverage, less ideological, emphasized his familial ties to Menuhin before shifting to artistic merit. Ultimately, sustained critical acclaim displaced racial and political frames, consolidating his legitimacy. By integrating biography and reception, this historically grounded account models a decolonized performance historiography. It highlights non-Western performers as agents redefining the canon, offering insights for performance studies and global musicology at large.

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Session 3d: Musikaliska gemenskaper, lärande och identitet

Dan Alkenäs, Linnaeus University

Autoetnografi som metod för att undersöka kollektivt musikskapande

Paper presentation

I presentationen beskrivs hur autoetnografisk metod används i ett avhandlingsarbete för att undersöka musikskapande. Studien utgår från ett musikklassrum, där konstnärligt och pedagogiskt arbete möts. Som kompositör och forskare undersöker jag hur musik skapas kollektivt inifrån den skapande praktiken, i samspel med andra musikskapare. Ämnet musikskapande är ofta eftersatt i skolan, och det finns behov av att synliggöra konstnärliga dimensioner i elevers arbete. Studien betonar inkluderande arbetssätt utan krav på förkunskaper. Genom semiotiska resurser såsom ljud, gester, bilder och emojis utforskas hur musikaliska idéer dokumenteras, kommuniceras och utvecklas i ett lekfullt och processinriktat klassrum. Avhandlingsarbetet behandlar val av musikaliska uppgifter, arbetsmetoder och resurser; hur mina roller som kompositör och forskare samverkar med medskaparna; samt hur musikskapandeprocesser kan förstås från konstnärliga och pedagogiska perspektiv. Forskningsfrågorna är:

1. Hur kan musikalisk improvisation och komposition designas för ett kollektivt musikskapande med hjälp av auditiva och visuella resurser?
2. Hur kan musikalisk kreativitet synliggöras och problematiseras i samband med kollektiva musikskapande processer?
3. Vilka konstnärliga och pedagogiska dimensioner går att identifiera i det kollektiva musikskapandet?

Analysen vilar på två teoretiska perspektiv: ett kreativitetsteoretiskt perspektiv där kreativitet förstås som mångfaldig och situerad i samspelet mellan individ, social kontext och kulturella system, samt ett socialsemiotiskt multimodalt perspektiv som synliggör hur auditiva och visuella resurser används för att skapa musikalisk mening. Metodologiskt utgår studien från analytisk autoetnografi med fokus på medlemskap, reflexivitet, forskarens synlighet, dialog samt analytisk agenda. Under ett läsår genomfördes tio workshops i en mellanstadieklass. Datamaterialet omfattar planer, fältanteckningar, reflektioner, ljud- och bilddokumentation, visuella partitur och egna kompositioner. Resultaten visar att auditiva och visuella resurser fungerar som kraftfulla stimuli som skapar idéer, förväntningar och interaktion mellan olika former av auktorskap. Innovation och konstnärliga dimensioner utvecklas när balans råder mellan frihet och struktur, där kroppsligt engagemang och variation bidrar till musikalisk helhet.

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Jonas Nilsson, Umeå University

”Vi pratar samma språk och förstår varandras yrkessituation” – Om kollegiala nätverk för musiklärare

Paper presentation

Musiklärare i grundskolan ingår alltid i ett arbetslag eller lärarkollegium men saknar ofta ämneskollegor på den egna skolan, vilket begränsar deras möjligheter till ämnesspecifika samtal. Historiskt sett har klassrumsundervisning också varit en relativt privat aktivitet och för att motverka detta har många länder arbetat för att uppmuntra och utforska samarbeten mellan lärare inom och mellan skolor (McLaughlin m.fl., 2007). För att sådana samarbeten ska fungera krävs dock tid, organisatoriskt stöd och att deltagarna upplever arbetet som meningsfullt (Zandén, 2010). Syftet med denna explorativa studie är att bidra med kunskap om hur kollegiala nätverk för musiklärare i Sverige arbetar och värdesätts. Studien undersöker vilka samtal, aktiviteter och relationer som framträder i musiklärares beskrivningar av dessa nätverk, samt vilka förutsättningar som skapas för dem inom grundskolans praksisarkitektur. Det empiriska materialet består av enkätsvar från 214 kommuner och 190 musiklärare. Analysen har genomförts med hjälp av reflexiv tematisk analys (Braun & Clark, 2022), med stöd i teorin om praksisarkitekturer (Kemmis m.fl., 2014) och begreppet tillhörighet (Allen, 2021). Resultaten visar att en majoritet av Sveriges kommuner organiserar nätverksträffar för lärare, och att minst var tredje kommun gör det specifikt för musiklärare. Nätverken möjliggör samtal om undervisningens likvärdighet och bidrar till utvecklingen av ett gemensamt ämnesspråk. De aktiviteter som förekommer omfattar pedagogiska diskussioner, utbyte av material och moraliskt stöd. Samtidigt framträder tidsbrist och skillnader i skolornas förutsättningar som centrala utmaningar. Relationellt kan nätverken bidra till att bryta känslor av isolering och skapa en känsla av tillhörighet. Samtidigt finns utmaningar kopplade till att skapa ett meningsfullt innehåll och att nätverksarbetet inte prioriteras. Sammantaget visar studien att kollegiala nätverk kan fungera som viktiga arenor för stöd och utveckling i musiklärares yrkesutövning, men att deras potential är beroende av organisatoriska och kontextuella villkor.

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Karin Bohman, Dalarna University

The Ensemble Turn in the Swedish Aesthetics Programme: Governance of the Artistic Core and the Future for Musical Performance

Paper presentation

This presentation explores how the Ensemble subject’s position and scope have evolved in Upper Secondary School in Sweden, through reforms from 1994 to 2025, how these shifts govern opportunities for artistic development and specialisation, and shape the conditions for musical performance. Thirty years after its introduction in 1994, the Swedish Aesthetics Programme’s Music Orientation still centres on three components — Ensemble, Instrument and Song, and Music Theory — yet their formal interconnections remain limited (Holmgren, 2025). Ensemble has been linked to a broader social turn in music education, foregrounding togetherness and an artistry discourse prioritising collaborative performance, alongside a horizontally positioned teacher role premised on pupil autonomy and authenticity (Bohman,

2024; Asp, 2015; Zandén, 2010). The methodology integrates curriculum graph analysis — mapping formal course dependencies — with Foucauldian discourse theory, drawing on power/knowledge and governmentality (1980), to explore how curricular structures participate in the regulative discourses that position Ensemble and shape conditions for musical performance, artistic development and specialisation from 1994 to 2025. The findings indicate a distinct Ensemble turn within the Music Orientation. Across reforms, Ensemble gains positional weight, scope, and curricular centrality, culminating in 2025 when artistic specialisation is only attainable through the subject. This shift forms part of a longer chain: the performance practices and artistic identities cultivated in upper secondary education shape who enters higher music education and on what terms. Understanding this link is crucial for aligning research and higher music education, as it reveals how curricular governance influences educational practice and configures the diversity of performance voices. These dynamics are vital for educators, policymakers, and researchers seeking to understand how structural decisions shape artistic trajectories and access in music education.
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Session 4a: OMUS 50 år

David Thyrén, Annika Falthin, Eva Bojner Horwitz, Jan-Olof Gullö, Ralf Sandberg, Susanna Leijonhufvud, Royal College of Music in Stockholm, and Birgit Mathea Hustad, Kulturama
OMUS 50 år – panelsamtal om dåtidens, nutidens och framtidens högre musikutbildning
Panel
Den 27 oktober 1977 föreslog Sveriges regering riksdagen att anta en reform av högre musikutbildning (Proposition 1977/78:14). Reformen som implementerades 1978 hade föregåtts av ett flerårigt förarbete. Organisationskommittén för högre musikutbildning i Sverige (OMUS) initierades 1970. Pilotverksamheten Särskild Ämnesutbildning i Musik (SÄMUS) påbörjades 1971 i Göteborg och därefter i Malmö 1973 och Piteå 1976. OMUS-reformen medförde omfattande förändringar inom svensk högre musikutbildning. Under drygt 200 år – sedan Kungl. Musikaliska Akademien instiftades av Gustav III år 1771 – hade högre musikutbildning centrerats kring västerländsk konstmusik. Nu delades musiken in i sex större repertoarområden: europeisk musik före 1750, europeisk musik 1750–1900, konstmusik efter 1900 samt afro-amerikansk tradition, nordisk folkmusik och övriga etniska gruppers folk- och konstmusik. Det öppnade upp för utbildningar i ”eftersatta genrer” som jazz, pop och improvisationsmusik. För första gången kunde elgitarrundervisning bedrivas inom högre musikutbildning i Sverige. I dagens högre musikutbildning är jazz, pop och rockensemblespel en fullständig självklarhet liksom svensk folkmusik och folkmusik från andra kulturer. Samtidigt har intresset för ”klassisk” musik minskat och man talar numera om ”instrumentdöden” och västerländsk konstmusik som en eftersatt genre. Idag har vi levt med OMUS-reformen i snart 50 år, en tidsrymd som möjliggör historisk överblick och perspektiv att utvärdera och analysera risk, nytta och konsekvenser. Vad kan vi lära av OMUS och hur kan vi använda den kunskapen för att forma framtida högre musikutbildning? Hur kan vi bidra till att berika unga människors liv med musik, välmående och hälsa? Hur kan ”klassisk musik” vara meningsfull för nästa generation? Det är en tusenårig musikskatt som våra nutida generationer av musikpedagoger ute i skolorna har en begränsad erfarenhet av. Bör vi öppna

upp för hiphop och rap liksom vi tidigare gjort för jazz, pop och rock? Kan institutionalisering av sådana genrer rent av bidra till minskad kriminalitet? När kan vi erbjuda en forskarutbildning i musikproduktion? Hur bör vi förhålla oss till artificiell intelligens? Vilka värden kan finnas i att unga musiker får uppleva den taktila känslan av akustiska analoga instrument och dynamiken i en levande orkester? Hur kan våra musikutbildningar bidra till beredskap för kris och krig? Dessa frågor lyfts och diskuteras av sakkunnig expertis i ett panelsamtal om dåtidens, nutidens och framtidens högre musikutbildning.

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Session 4b: Tradition, Repertoire and Musical Practices in the 19th Century

Mirka Malmi, Sibelius Academy, University of the Arts Helsinki

Amanda Maier-Röntgen and Musical Professionalism in Marriage in the 19th Century

Lecture recital

The lecture recital focuses on Amanda Maier's musical professionalism during her marriage with composer Julius Röntgen. Amanda Maier was a Swedish violinist and a composer who married pianist Julius Röntgen in 1880. Later, Julius Röntgen became one of the best-known composers in the Netherlands, founder of the Concertgebow and the Music Conservatory of Amsterdam whereas Amanda Maier´s music was mostly forgotten until the beginning of 21st Century. Amanda Maier´s artistic work as a musician and a composer can be studied through the couples' diaries and correspondence as well as previously written biographies. *S_c_h_w_e_d_i_s_c_h_e_ _W_e_i_s_e_n_ _u_n_d_ _T_än_z_e_ _(_1_8_8_5_)*, co-authored by the couple Amanda Maier and Julius Röntgen will be used as an example of their marital musical symbiosis. Mirka Malmi will play excerpts of this work during the lecture recital. In her research Malmi argues that one of the key reasons why music by many women composers in the late 19th Century, like Amanda Maier-Röntgen, has been largely forgotten is that they practiced their profession not in public but in private circles. Still, they worked as equal musical partners and professional composers.

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Per-Henning Olsson, Uppsala University

A Work in Dialogue with Tradition: Valborg Aulin's Piano Sonata and Its Relationship to Gade and Grieg"

Paper presentation

Valborg Aulin (1860–1928) was a composer, pianist, and teacher. Aulin's Piano Sonata in F minor (1885) is a central work in her oeuvre that has so far received little scholarly attention. This study argues that the sonata constituted a deliberate aesthetic statement through which Aulin positioned herself in relation to a Nordic piano sonata tradition represented by Niels W. Gade and Edvard Grieg. Grieg's Piano Sonata in E minor (1865) displays clear similarities to

Gade's Piano Sonata in E minor (1840), while Aulin's sonata contains both motivic and formal connections to these two earlier works. Through an analysis of these connections, the study examines the aesthetic and compositional choices Aulin made in the sonata, and how she both engages with and reshapes established models—how the work can be said to "speak with tradition." Drawing on Jeffrey Kallberg's and Carl Dahlhaus's conceptions of genre, the piano sonata is understood not merely as a formal category but as a communicative framework that establishes and challenges listeners' expectations. At the same time, the study argues that the sonata held considerable significance for Aulin herself, both at the time of its composition and much later in her life. Through an examination of its premiere and the subsequent reviews, the study demonstrates how the work came to play a role in shaping her identity as a composer, and how its reception likely influenced her subsequent activities as both composer and pianist. By bringing together analysis of the work and its reception, the study shows how the sonata can be understood as an expression of the interplay between aesthetic, genre-related, and personal positions.

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Martin Edin, Independent researcher

Re-thinking Leonard B. Meyer's theory of disguising conventions in nineteenth-century music

Paper presentation

Leonard B. Meyer har presenterat en inflytelserik teori rörande hur romantisk ideologi kom till uttryck i de kompositoriska val som tonsättare träffade under 1800-talet. Teorin förstår tidens tonsättares hantering av standardiserade harmoniska scheman som inriktade mot att dölja konventioner (disguising conventions). Detta paper diskuterar problem och tillkortakommanden med Meyers teori. Det presenterar vidare en alternativ modell för att förstå procedurer av det slag som Meyer betraktar som utslag av romantisk ideologi, och besvarar följande frågor:

- Hur ser en förståelse ut av de fenomen som Meyer strävar efter att förklara som undviker de brister som hans modell är behäftade med?
- Har en sådan alternativ modell stöd i samtida diskurser kring musik?
- Vilka konkreta, praktiska konsekvenser för vår förståelse av de tidiga 1800-talets improvisationspraxis har den alternativa modell som presenteras i detta paper?

Jag argumenterar för att begreppet *aemulatio*, så som det förstås inom den klassiska retorikens imitationslära, i många konkreta fall utgör en mer fruktbar modell för att förstå de fenomen i 1800-talets musik som Meyer vill förklara. Diskussionen baseras på musikanalytiska och historisk-hermeneutiska resonemang. Diskussionen av Meyers teoretiska ramverk bedrivs i relation till klassisk retorisk imitationsteori och konkreta musikexempel från 1800-talskompositioner och improvisationsmodeller. Retorikens relevans för förståelse av 1800-talets musik har negligerats och ofta öppet förnekats. Detta paper vill bidra till att återställa en balanserad syn på retorikens och retorikens imitationsläras relevans för epokens musik. Resonemanget som presenteras i detta paper utgör en vidareutveckling av ett delresultat från min doktorsavhandling från 2025.

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Session 4c: Analysis and Embodiment

Anthony Gritten, Royal Academy of Music, London

Disciplining nature and naturalising discipline: Reading the history of performance studies, with a proposal for its future

Paper presentation

As the discipline of Music Performance Studies (MPS) continues to proliferate, embracing ever wider methodological regimes and diving into ever more complex discursive currents, it is appropriate to appraise its achievements, assess its situation relative to other humanities and performing arts, and speculate on its future. Its future is particularly important, given the accelerating evolution of our planetary biosphere and the growing global awareness of the urgency of managing climate change. This paper therefore undertakes two tasks: an account of the recent history of MPS; and a proposal for its future. These tasks are helped by a critique of "ecologically explicit art" (Timothy Morton 2018) based on an analysis of John Cage's *Child of Tree* (1975), which was an improvised performance piece with dead, living, and amplified plants. This experimental artwork is chosen deliberately on the basis that, while experimental music is often ignored in MPS, it offers alternative modes of engaging with the world that bear consideration in the current climate. Of particular interest is the multimodal interweaving of death and embodiment: individual plant death, botanical extinction, the end(s) of performance, ecological probity vis-à-vis climate catastrophe, and ends versus means within performativity. Critique shows how the conception of performativity characterising experimentalism affords the performer meaningful ways of confronting extinction, systemic collapse, and other natural phenomena. Following Michael Marder's philosophy of vegetal life (2013), it is argued that works like *Child of Tree*, along with more recent ecologically explicit artworks, afford important challenges to assumptions about presence, subjectivity, being, and action characterising the conventional history of MPS. Perhaps unsurprisingly, given their rootedness in the energy crisis of the 1970s (during which Performance Studies emerged with its own educational identity), such works model modes of performing that afford a future of MPS characterised by ecological and environmental sensitivity.

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Markus Tullberg, Malmö Academy of Music, Lund University

Exploring the musical nich

Paper presentation

The Musical Niche: Towards an Ecological Ontology of Music

The concept of affordances (opportunities for action arising in the relationship between a musician, their instrument, and the musical situation) has gained attention across musicology, artistic research, and music education. Its analytical appeal lies partly in its capacity to dissolve dichotomies between subject and environment, performer and instrument, individual and context. However, as the concept has been applied across disciplines and combined with other theoretical frameworks and traditions its deeper ecological underpinnings have sometimes been lost in translation. This presentation argues that a return to James J. Gibson's original ecological

framework, and specifically to his concept of the *niche*, offers a path forward. For Gibson, the niche is not merely a physical space, but an environment defined by its properties relative to a subject's capabilities, needs, and interests. Crucially, this relational definition positions the niche as constitutive of affordances themselves, not merely their backdrop. Drawing on Gibson's ecological psychology, this presentation moves towards developing the concept of the *musical niche* as a theoretically coherent analytical unit for music research. I argue that this concept has the potential to bridge what is often artificially segmented into micro, meso, and macro levels of musical experience and practice, from the intimate relationship between a performer's embodied skills and their instrument, to the broader social and institutional structures that shape musical situations. By grounding the musical niche in its original ecological logic, this presentation contributes to restoring and extending the analytical power of affordance theory in music research.

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Bennett Hogg, Newcastle University

Embodied Memory: Late Beethoven Remembered and Re-embodied in Webern's Six Bagatelles for String Quartet

Paper presentation

Webern's *Six Bagatelles* were assembled from two separate, but interconnected sets, *Vier Stücke* (Op. 9 nos. II-V) of 1911 and *Drei Stücke mit Gesang* (Op. 9 nos. I and VI) from 1913, which included a setting of Webern's own poem on the death of his mother, "Schmerz immer blick nach oben" but this was removed when from Op. 9. The song's suppression has obscured Op. 9's close connection to Beethoven's late quartets Opp. 131, 132, and 135. "Schmerz immer", and *Bagatelle* I use the exact pitch classes of the repeated trombone chords and trumpet melody of the *Marcia funebre*, also for his mother, from his *Six Pieces for Large Orchestra*. Webern knew the late quartets well as cellist, so it is suggestive these chords articulate the "Muss es sein? Es muss sein!" motifs from Op. 135 in the context of his mother's death: the motif was widely considered in the 19th-cenury as a confrontation with fate. Op. 9 is infused with two tetrachordal motifs, at identical pitch-classes to Beethoven, proposed by Deryck Cooke as unifying figures in Beethoven's Opp. 131 and 132 (G#AFE and G#B#C#A respectively). In Beethoven and Webern, the voicings of these motifs in the cello part are often identical, strongly suggesting that their appearance is a physical 'memory'. That meaning in the *Bagatelles* is concerned with the player's physical relationship with their instrument is reinforced in many places where musical figures that can only be physically played in one position on the instrument recur. This paper will explore subterranean connections between Webern's Op. 9 and the late Beethoven quartets that, I will argue, are mediated as much by Webern's experiential understanding of the Beethoven quartets, through his own body and instruments (he also played viola and violin), as they are by any more conventionally 'musicological' factors.

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Session 5a: Embodied Perspectives on Music Performance

Mercedes Krapovickas, Sibelius Academy, University of the Arts Helsinki

Augmented Practice: Composition, Performance, and Sonic Ecosystems with the Bandoneon

Lecture recital

This lecture-recital explores how composition and performance emerge through augmentation, spatialisation, and listening, and how these processes reshape the role of the composer-performer. The presentation is grounded in my ongoing doctoral research, Bandoneon Resonances: Exploring Contemporary Soundscapes, centred on the augmented bandoneon. Augmentation is not treated as an extension of control or timbre, but as a way of composing. Through microphones, amplification, machine learning, and multichannel spatialisation, the instrument unfolds into a distributed sonic field. Sound no longer belongs to a single source; it takes shape through relations: proximity, resistance, resonance, movement in space. In this context, composition shifts. It is no longer the organisation of fixed material, but the careful arrangement of conditions. I am interested in what happens when sound is allowed to emerge, to negotiate its place, to resist being fixed too early. This perspective resonates with practices in which performance is understood as a site of transformation, where instrument, body, and system continuously affect one another. The bandoneon already contains this tension: it opens and must return, it breathes through pressure, it depends on movement. With technological mediation, these dynamics are extended and made audible in new ways. The lecture-recital moves between performance and reflection. Short sonic situations are presented, interrupted, and revisited. Layers appear and recede: pitched tones, air, friction, mechanical noise. Some sounds are almost there, others insist. Together, they form a shifting sonic ecosystem, where attention moves and reorganizes what can be heard. What is at stake is not only how sound is produced, but how it is perceived and shared. Augmentation, in this sense, becomes a way of composing relations. Performance becomes a space where sound is continuously negotiated, and where listening, attentive, situated, unstable, shapes both movement and form.

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Heidi Hart, Centre for Intermedial and Multimodal Studies, Linnaeus University, Växjö

Feral Instruments: Sounding Decay and Transformation

Paper presentation

When a piano is removed from the relatively safe space of a concert hall or living room, when it is subject to the elements outdoors, how do its changed sounds affect performance and listening practices? In this paper, Heidi Hart draws on her new book with Beate Schirrmacher, *Piano Decompositions: The Ecology of Destroyed and Decaying Instruments* (U. of Minnesota Press) with a special focus on performance practices involving instruments "in the wild." Works like Annea Lockwood's Piano Transplants encourage musicians to experiment with pianos steeped in a pond or weathered in the woods. Lockwood's 1970s *Piano Burning*, which continues to inspire performances today, challenges the pianist to play until the keyboard becomes too hot to touch. Physical and material changes force improvisational risk.

Adding to the book's theoretical framework in elemental media and intermedial studies, this paper explores "rewilded" instruments from an environmentally grounded performance

perspective, with the aid of Lisa Woynarski's 2020 study *Ecodramaturgies*. Woynarski's idea of "biopperformativity" helps to illuminate artistic research with one of Lockwood's Piano *Transplants*, with a decaying harp once subject to a hurricane in the southeastern U.S., and with an upcoming installation of defunct organ pipes in a forest in Sweden. These instruments are not just objects to study in the process of weathering outdoors but are transformed into co-performative entities when sounded by human hands, plants, wind, insects, or other animals. Their acoustic lives do not depend on written scores but rather on momentary responses to changing climate conditions and processes of material decay. Ultimately, performance with these "feral" instruments becomes improvisation in a larger sense of adaptation to the pressures and pleasures of the more-than-human world.

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Marianne Decoster-Taivalkoski, University of the Arts Helsinki

Shifting to an original experience in a reconstructed performance

Papaer presentation

The presentation is structured around the question of re-enactment and re-performing as a method of achieving specific insights and posits the performance act as an artistic research approach.

The use-case is a collective musical improvisation serving as studio reconstruction of a specific listening and live composing situation in a Cameroonian forest. This experiment was designed to study the decision-taking process within the act of field-recording in motion.

The carefully planned experiment frames the performance as a collaborative research act, and involves the co-performers as co-researchers by familiarizing them with the main characteristics of the original experience and by clarifying the research questions.

A special emphasis is given to the ability to remain open to as many dimensions of the experience as possible – with the help of a co-shaping co-performer – to focus on what is felt at precise moments.

The complex process of shifting awareness back to the original embodied experience appears clearly in the post-hoc analysis done on carefully collected documentation materials (multiview video). At several moments in the performance, the shift is observed at diOerent degrees of intensity. The performer experiments with various bodily, musical and listening techniques to connect, re-live, and dwell in the original performance experience. At the heart of these techniques stands a dynamic imagination based on associations triggered by auditive impressions and kinesthesia. A deeper dive into the experience happens when tension is released by the occurrence of anticipated musical gestures or by sonorities in relation to the original performance.

The process of carefully planned and documented re-enactment of a performance allowed the in-depth study of complex experiential dimensions of an original performance and showed how the resonance between original and reconstructed performances provides insights to the researching performer.

This is conveyed in textual reflection based on media materials with annotations and situating narrative elements that carry the insights gained in the experiment.

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Session 5b: Artistic Learning, Collaboration and Creative Practice

Henrik Frisk & Stefan Östersjö, Royal College of Music in Stockholm and Piteå School of Music at Luleå University of Technology

Artistic co-creation in PhD supervision: a shared research environment as a laboratory for collaboration

Paper presentation

This paper builds on the two authors' experience of individual supervision in artistic PhD education. It addresses the following research question: What are the different ways in which artistic collaboration may function as a means for supervision, for artistic development, and for research in an artistic doctoral program?

By describing a few cases in which collaborative artistic practices have formed an integral part of the projects of a few PhD candidates, we explore how particular forms of collaboration, and the availability of nodes of co-creation, may strengthen the individual research projects as well as the shared research environment. One of these contexts that we will describe is the TCP/IP quartet, and the other is the Interface Research Lab (IRL). These contexts function as node catalysts that both initiate collaborative practices and generate potential for new collaborations. At Piteå School of Music, the GEMM (Gesture Embodiment and Machines in Music) cluster has formed a research environment for PhD education. As a part of this work, in 2020, the TCP/IP quartet was formed. The Interface Research Lab (IRL) has been the central platform for PhD students in the shared research environment of the Royal College of Music in Stockholm and the Piteå School of Music. We have previously discussed the notion of the artistic research laboratory and refer further to our long-term experience of organizing such labs since 2006, but the main source in our analysis will be based on interviews with alumni from both KMH and Piteå. We argue that artistic collaboration constitutes a central factor in supervision, and consequently that our research environments need to be more firmly grounded in co-operative structures.

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Susanna Leijonhufvud, David Thyrén & Jan-Olof Gullö, Royal College of Music in Stockholm

Revisiting the Master-Apprentice Model of Learning and Teaching within Music Production – the case of Denniz PoP, Max Martin and Shellback

Paper presentation

In music education, one-to-one tuition has traditionally been the primary method of teaching and learning, especially in higher education, with the aim of developing professionals and, sometimes globally renowned experts in their fields. This approach originates in the historical master-apprentice model, particularly for acquiring skills in crafts and the arts. However, when employed within music institutions as one-to-one tuition, the master-apprentice model has been criticised for being far too teacher-centred and for reinforcing hierarchical structures that work against learning. In this presentation, we analyse today's use of the master-apprentice model in successful Swedish and international music production settings and revisit the original descriptions of the master-apprentice culture, in which learning is the outcome of a much wider activity than the one-to-one music lesson. The master-apprentice model has, for centuries, been

part of the European guild system, integrating apprentices' learning into the master craftsman's whole life and into society at large. This constitution aligns with Lave & Wenger's theory of situated knowledge and community of practice. The material that forms the empirical basis of the study is drawn from three previous archive, document and interview studies covering three generations of Swedish world-leading music producers: Denniz PoP (Dag Volle, 1963–1998), Max Martin (Martin Sandberg, *1971) and Shellback (Karl Johan Schuster, *1985). Their individual stories of learning and becoming as music producers are then examined through the lens of community of practice learning theories and the old master-apprentice traditions. This analysis sets the master-apprentice model in a new light and thereby uncovers and deepens understanding of learning towards mastery within the field of music.

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Hannes Wikström, Malmö Academy of Music, Lund University

Dimensions of Authenticity: Theorizing Arts and Music School Students' Experiences of Project-based Learning

Paper presentation

Advocating a more nuanced understanding of *authenticity* in *project-based learning* (PBL), this paper theorizes authenticity as an experience unfolding across several, sometimes overlapping, dimensions. The concept is grounded in an analysis of experiences articulated by students who participated in a multi-artistic performance project at a Swedish municipal art and music school (Kulturskola), where participation was oriented towards public and shared performance outcomes.

Based on an analysis of participation, as described in students' own words, the paper suggests that authenticity should be understood as a processual and contextually dependent experience rather than a static characteristic of project-based educational design. Students' accounts indicate that different dimensions of experience within a project may be perceived as more or less authentic, and that such perceptions vary between participants.

This contrasts with common conceptions of authenticity in PBL discourse, where it is treated as a fixed quality of tasks or learning environments, a view that risks undermining the Deweyan idea that learners are more willing to engage when participation is perceived as meaningful and connected to the world around them.

I suggest that for project-based learning to be experienced as engaging and meaningful, this requires attention to the multiple dimensions inherent in experiences of authenticity—and that we ask a key question: who experiences what as authentic, and why?

To engage more closely with this question, the article proposes a model for understanding students' multidimensional experiences of authenticity in an arts-educational performance context. The model conceptualizes authenticity as emerging within different dimensions of experience, specifically as *artistic*, *performative*, and *social authenticity*, shaped by aspects such as task relevance, alignment with artistic norms, and participation within a shared social context. Together, these dimensions contribute to a differentiated understanding of authenticity in project-based performance contexts.

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Session 5c: Opera in Performance: Adaptation, Materiality and Reinterpretation.

Johanna Ethnersson Pontara, Stockholm University

Balder and Björn Jernsida: The Materialization of the North in Early 19th-Century Swedish Opera

Paper presentation

Scholarship on early 19th-century opera has often explored the various ways in which these works relate to the political and social discourses surrounding their creation and performance. Yet it is equally important to consider how opera from this period also extends beyond such frameworks, the capacity to transcend the surrounding reality being built into the very ontology of the genre. This presentation examines how a multidimensional relationship to external contexts emerges through the rendering of the geographical North in two operas composed for the 1819 birthday festivities dedicated to the newly crowned Swedish king, Charles XIV John. The occasion gave rise to two fundamentally different works, each portraying the monarch in distinct ways. Moreover, both operas offer multifaceted materializations of the North, at once affirming and transcending conventional representations of the new ruler and the newly established Swedish dynasty. Drawing on Michel Foucault's concept of "heterotopia"—a place that both interacts with and exceeds its surroundings—this presentation discusses the materialization of the North in these works as created through the interplay of music, text, and image, and considers how Foucault's concept may help shed new light on opera from this period.

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Satyanita Emma Sohlgren, Uppsala University

Performing Swedish opera in the 1740s: singing skills and musical adaptation

Paper presentation

The first professional Swedish theatre troupe, Swenska Comedien, was active in Stockholm between 1737 and 1753. Their repertoire consisted mainly of spoken drama, but musical entertainment gradually became a significant part of their activities. Most of this music is now lost, and in many cases only printed libretti and a few isolated arias remain.

Syrinx, eller den uti waß förwandlade wattu-nymphen (1747) is an exception. It was the first opera to be sung throughout in Swedish. Syrinx was a pasticcio that combined newly composed pieces with arias borrowed from Italian and German operas, all set to a new Swedish libretto. In this case, two manuscript scores survive, offering a rare opportunity to study how opera was performed in Sweden decades before the establishment of Kungliga Operan. This paper presents my ongoing research on Syrinx and examines what the music reveals about the singers, their vocal abilities, and the changes made to suit them, including how borrowed arias were adapted to accommodate the Swedish text and local performance conditions.

This work is part of my project for the Bernadotte programme, "The first Swedish comic operas 1738–1753: reconstruction of a lost repertoire." As an outcome of the project, I am preparing a critical edition of *Syrinx*. The paper discusses this editorial process and the considerations involved in making a modern edition of the opera both practical and historically informed, and

reflects on what this reconstruction can contribute to our understanding of early Swedish operatic practices.

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Mersid Ramičević, Academy of Music and Drama, University of Gothenburg

On an Unheard Performance That Repeated Itself: Dwelling with Lulu in the Caesura

Paper presentation

This paper engages with underexamined and rarely consulted documentary sources relating to the world premiere of Alban Berg's opera *Lulu* in Zurich in 1937 and its first reprise at the Venice Biennale in 1949. The Zurich performance unfolds under conditions in which inscription privileges notation, writing, and optical documentation, while sonic events largely evade storage. The postwar reprise emerges within an incipient media regime oriented toward electroacoustic recording and broadcast, yet still marked by uneven access to recording infrastructures. In both operatic instances, the performances remain unheard media events in the literal sense—presumed unrecorded, unevenly preserved, and accessible only through derived inscriptional registers such as reviews, production documents, photographs, critical commentary, and lacunae shaped by systemic omissions. What survives is not performance as an acoustic signal, but as a dispersed inscriptional field shaped by the technical constraints of registration, storage, and retrieval. Across this media-historical caesura, continuity is produced without transmission, and repetition occurs without audition.

Rather than forming a linear continuity, these two moments constitute a recursive documentary ensemble articulated through their interval. The interval between the two performances is thus approached as a function of media time, not narrative time, and as an operative site in which imagining becomes compositional inquiry. Absence here does not register as loss, but as a threshold through which technical latency and deferred storage function as operative temporalities rather than epistemic gaps.

By foregrounding what persists without sounding, the paper reconsiders the status of operatic performance beyond sonic documentation and proposes an alternative historiography attentive to mediation, temporal discontinuity, and the aftereffects of performance. The unheard *Lulu* performances emerge not as deficiencies to be remedied, but as suspended media events through which operatic knowledge, memory, and subjectivity are constituted by the differential logic of storage and transmission, while speculative staging functions as an inscriptional interface that exposes the conditions under which sound becomes historically inaudible.

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Session 5d: Låtskrivande, tolkning och produktion i populärmusiken

Mårten Nehrfors Hultén, University of Gothenburg

Cat Power sjunger Dylan: Översättning av populärmusiksmytologi

Paper presentation

Den 17 maj 1966 uppträdde Bob Dylan på Free Trade Hall i Manchester. Konserten kom senare att dyka upp på ett stort antal piratutgåvor under namnet "The Royal Albert Hall Concert" och visar Dylan på höjden av sin berömmelse när han mitt under konserten övergår till elgitarr inför

en upprörd brittisk publik. Femtiofem år senare återskapades denna legendariska konsert låt för låt av Cat Power, denna gång i själva Royal Albert Hall.
Det är inte ovanligt att artister inspireras av och ägnar konserter och album åt en viss låtskrivare. Att ägna en hel konsert åt en annan artist, som Cat Power gör, är mer sällsynt. Det faktum att hon framför Dylans konsert i sin helhet, kombinerat med dess legendariska status, tyder på att det kanske är mer som händer här än bara låtarnas framförande. Frågan är vad?
Med hjälp av en metodologi grundad i översättningsvetenskap försöker jag bredda perspektivet och få grepp om aspekter bortom musiken. I presentationen tittar jag på Cat Powers Dylan-konsert och visar hur hon översätter, inte bara låtarna, utan också 1966 års Dylan, den faktiska mytiska konserten liksom legenden. Med sin konsert utför Cat Power en översättning och omvandling, både av sig själv och av Dylan. Cat Power kommer ut som hängiven Dylan-tolkare och samtidigt omtolkas och omvandlas 1966 års Dylan till en poetisk romantiker; en roll som vid den tiden gömdes bakom en hård och nedlåtande fasad. Framförandet fungerar som en översättning, inte bara av låtarna, utan också av en mytisk och förstenad del av populärmusikens historia.
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Linus Johansson, Linnaeus University, Växjö
En kaktus på marken: Owe Thörnqvists musikaliska paradoxer
Paper presentation
Uppsalasonen Owe Thörnqvist skivdebuterade för drygt 70 år sedan och blev känd för sina komiska referenser till lokala platser och personligheter. Textskrivandet kan relateras till hans bakgrund som revyartist, men de musikaliska sammanhangen gör bilden mer komplex då de ofta har en mer internationell prägel. Presentationen resonerar kring en paradox i kombinationen av texter med lokala referenser och musik från andra delar av världen. Exemplen hämtas från de tidigaste singlarna, med titlarna ”Rumba i engelska parken” (1955), ”På festplatsen” (1956), ”Dagny” (1958), samt ”Svartbäckens ros”, ”Gun från Dragarbrunn” och ”Varmkorv boogie” (samtliga 1959). Analyserna har utgått ifrån följande frågeställningar: Vilka berättelser förmedlas i låttexterna? Vilka genrereferenser används? Hur samspelar berättelserna med de musikaliska sammanhangen? Och vilka omgivande faktorer påverkade musiken?
Resultaten visar att låttexternas ämnesteman och berättelser sällan har en tydlig koppling till de musikaliska referenserna i det enskilda fallet. Det är lättare att se en röd tråd i låttexterna, men samtidigt finns en karakteristisk lekfullhet gentemot musiken som Thörnqvist hämtade inspiration ifrån. Även detta kan kopplas till hans bakgrund som revyartist. De musikaliska referenserna behöver dessutom relateras till erfarenheter från andra sammanhang. Thörnqvist hade några år tidigare rest bland de miljöer som musiken förknippas med och där han själv kommit i kontakt med den. Det gäller framför allt USA, men inte uteslutande och inte med fokus på rock’n’roll. I stället kombineras boogie-woogie med gospel och country och så vidare. Sociala relationer spelade också in, då Thörnqvist hämtade inspiration från artister han samarbetade med i andra sammanhang. Det användes jazzmusiker i studion, vilket öppnade för improvisation kring diverse stildrag och genrer. Berättelserna är således mångsidiga och har också kommit till i ett samspel mellan många olika faktorer. Det kanske finns en paradox

mellan lokala referenser och internationella influenser, men mellan de humoristiska berättelserna och den musikaliska lekfullheten finns inga motsättningar.

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Jan-Olof Gullö & Thomas Florén, Royal College of Music in Stockholm and Dalarna University

Från misslyckande till genombrott: musikalisk performance, studioarbete och ABBA 1973–1974

Paper presentation

ABBA:s seger med *Waterloo* i Eurovision Song Contest 1974 utgör en avgörande vändpunkt I gruppens karriär. Detta paper analyserar perioden mellan det relativa misslyckandet med *Ring Ring* i den svenska uttagningen 1973 och det internationella genombrottet året därpå, med fokus på hur musikalisk performance, studioarbete och scenisk gestaltning omförhandlades som ett svar på denna motgång. Med utgångspunkt i historiska studier, musiksociologi och performativt orienterad populärmusikforskning betraktas misslyckanden i studiens övergripande hypotes inte enbart som ett yttre villkor, utan som en potentiellt produktiv drivkraft i den konstnärliga processen. Studiens centrala frågeställningar rör hur musikaliska och performativa förändringar genomfördes efter 1973 och misslyckandet med *Ring Ring*, hur inspelningsteknik och produktionsestetik fungerade som performativa resurser samt hur dessa aspekter bidrog till ABBA:s ompositionering som musikalisk aktör. Metodologiskt bygger studien på kvalitativ analys av samtida medierapportering, arkivmaterial samt intervjuer och retrospektiva utsagor från nyckelaktörer, inklusive medlemmar i ABBA. Särskild vikt läggs vid analysen av samarbetet mellan textförfattaren Stikkan Andersson, låtskrivarna och producenterna Björn Ulvaeus och Benny Andersson samt ljudteknikern Michael B. Tretow. Inspirerad av Phil Spectors ”Wall of Sound” använde Tretow tekniker som overdubbning och bandhastighetsmanipulation för att skapa ett tätare och mer orkestralt ljudlandskap. Dessa musikproduktionsmetoder analyseras som performativa handlingar som formade både fonogrammet och gruppens musikaliska identitet. Ett centralt resultat i studien är att nederlaget 1973 fungerade som en katalysator för ett mer integrerat arbete med låtskrivande, ljudproduktion och scenisk presentation. *Waterloo* förstås därmed som resultatet av en sammansatt performativ strategi som omfattar studio, scen och medial iscensättning. Studien bidrar till forskning om musikalisk performance och inspelningspraktik genom att synliggöra hur motgångar kan generera konstnärlig innovation inom populärmusikens institutionella ramar.

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Session 6a: Extended Agency: Performance and Technology

Marcus Wrangö, Luleå University of Technology

New haptic instruments for spatial live electronic music

Lecture recital

In my PhD project at Luleå University of Technology, I explore what it entails to become an electro-acoustic musical cyborg—a performer whose musical expressivity emerges through hybrid human–machine embodiment. The research is organised around three interconnected strands. First, I explore experimental electronic composition materials intrinsic to cyborgian live electronics. This contains raw waveforms, otoacoustic emissions and performance space resonant acoustics.

Second, I develop spatial audio practices that allow both performer and audience to inhabit an immersive sonic field. This involves a system enabling a spatially performance environment producing what could be described as a form of spectral diffusion, where spatial properties participate directly in shaping the sonic outcome.

The third strand concerns the design of new electronic instruments focusing on haptic feedback. While electroacoustic and digital instruments offer vast sonic possibilities, they often lack the tactile responsiveness central to acoustic instrument performance.

I investigate vibrotactile and force-feedback systems, muscle and nerve-stimulation interfaces, and biohaptic approaches—including the use of magnetic implants —to prototype instruments that restore or reimagine touch in electronic performance. These technologies form the basis of what I call the "cyborgian connection": a multisensory loop between body, instrument, space, and sound. To evaluate and conclude which type of haptic technique cooperate best with the sonic elements and aid the cyborgian connection I map sonic parameters to the haptic systems, and map sensory data from the instruments back to the synthesis of sound and the haptics—creating feedback loops that could performed as instruments.

This presentation will outline the current state of my haptic research, demonstrate selected techniques, and discuss their musical application within spatial live electronics. I will also consider how haptic– cyborgian instrument design might influence future developments in electronic music performance and contribute to the broader field of instrument innovation.

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Ari Kanemaki, Technische Universität Berlin

Mediated Co-Presence in Networked Chamber Music: Effects on Ensemble Interaction

Paper presentation

Performance theory posits that live performances are shaped by the interpersonal dynamics between performers and audience members through embodied co-presence. However, the role of embodied co-presence in shaping musical performance remains difficult to determine, as it is usually intertwined with acoustic and environmental factors.

This study examines how musical performance is shaped under reduced and mediated forms of co-presence in a networked chamber music setting, serving as an experimental configuration to separate interpersonal aspects from acoustic and spatial conditions. A case study was conducted with a professional string trio in which musicians performed via real-time audiovisual transmission using the low-latency software SoundJack under two conditions: (1)

without an audience presence and (2) with a mediated audience providing real-time feedback via the platform FeedBeat. The study combines computational analysis of audio recordings using Sonic Visualiser with qualitative data from musician interviews.
Interviews revealed that reduced embodied co-presence among musicians constrains multimodal ensemble communication, shifting interaction to more sound-based, technically focused coordination. Additionally, the lack of a shared acoustic environment was perceived as limiting ensemble coherence and creative flexibility. At the same time, the presence of a mediated audience increased communicative intent and creative engagement, partly compensating for these limitations.
Preliminary performance analysis shows comparable base tempo and overall variability across conditions, suggesting that the interpretation is maintained. However, continuous passages exhibit greater local variability under mediated-audience conditions, while metrically structured repertoire shows a narrower tempo range alongside stable tempo control and a more flowing tempo than in the no-audience condition. The findings suggest that mediated-audience conditions may accentuate musical expressivity. These results indicate that different forms of co-presence shape musical interaction, with consequences for musical expressivity. The study sheds light on musical practice in digital contexts and invites reconsideration of the defining features of live musical performance.
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Tom Gabrielsson, Royal College of Music in Stockholm
Musical self extension - A study in unifying composition, design and improvisation
Paper presentation
In this artistic master thesis, the author is exploring and discovering different methods to unify music technology, improvisation and design through methods of composing, performing and recording three different pieces composed, arranged and designed for solo saxophone and live electronics. This thesis gives the performing artists perspective on design and interaction between music technology and the performer.
The author is using an iterative process to design, build and adapt digital software and hardware tools for the interaction between the performer, computer and hardware devices. This process also included, with external help from a MAX/MSP developer, designing and building a software sequencer in Max for live (Max programming through Ableton Live) with independent free relation to the master clocks tempo through four different voices.
The author have also built instruments and designed patches within Ableton Live through combining different Ableton devices and with the use of self recorded saxophone samples for the solo compositions designed and created compositional sound enverionments suitable for the compositions and improvisations. The independent thesis is documented through consistent journaling throughout the process and an annotated portfolio consisting of different “prototypes” of compostions and patches in Ableton Live and Max/MSP to showcase the development and the authors thoughts and ideas throughout the process.
The final result consists of a live recording and filming of the performance of three solo compositions from different angles of the performance to show the interaction and interplay between the producer and the technological setup.
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Jan Schacher, University of the Arts Helsinki, Sibelius Academy, Center for Music & Technology

Performing with Extended Musical Agencies: Between Data, Models & Simulation and Experience, Imagination & Speculation

Lecture recital

In this lecture, I will explore a music performance practice that integrates augmented instruments with algorithmic or ecological embedding.

I want to address the fundamental question: What happens to authorship and musical decision when we get entangled with instruments and systems that have autonomy in decision-making, opacity in agency, and whose affordances, morphologies, and implicit value-systems dominate our shaping of aesthetic experience?

Based on the notion of a shifting paradigm (Kuhn, Stengers) in the understanding of music technological practices as Transposition of Agency through the use of Data, Models, and Simulations (Rheinberger), this inquiry identifies points of equilibrium between the Technical (Suchman) and Experience (Bergson).

The methodology used for this artist research research spans the performative act, varying instrument configuration, (hyper-)reflectivity (Kozel), technical observation and trace-work using media captures (SR a.o.). This leads to interpretations based on identified key-aspects or -moments as crystallisation points explicitly showing issues of autonomy and extended agency.

Outcomes of this inquiry have different scopes: to explicitly describe experiential structures of performing in entwined situations; to show processes of performative co-agency and to identify the conditions for this to happen; and finally, to understand how and which choices of composing, configuring and performing extended instruments foster/enforce specific modes of interdependence or shared agency.

Based on these processes and insights, the challenge may be to develop an acute awareness of distributed agency, particularly when the algorithms and technical arrangements become increasingly opaque. This applies in particular to processes of crafting interdependent assemblages in symbiotic relations, where modes of imagination and speculation in artistic practice are affected. We need to develop ways to avoid being trapped in a feedback with algorithms where expression and aesthetic forms merge with re-presentation, prosthetic or symbiotic dependency, and where decision-making as distributed intention and volition enhances our ability to critically shape music.

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Session 6b: Performing the Past: Repertoire and Historical Practice

Tobias Plebuch, Uppsala University

C.P.E. Bach's Treatise on Keyboard Playing: Biography of a Book

Paper Presentation

C.P.E.Bach's Essay on the True Manner of Playing the Clavier is one of the most important sources of 18th-century performance practice. Based on its numerous editions, this paper argues that the afterlife of Bach's text reflects the predicaments of historicism in general and the chequered history of early music reception in particular. This includes a redacted version

in 1852, several abridged editions of the original text in the early 20th century and facsimile reprints in 1957 and 1994. Two scholarly projects by the presenter will be shown: the critical edition (ed. T. Plebuch, 2011) and a new English translation (T. Plebuch and D. Remeš, 2026), now available online as bilingual text in parallel layout that makes Bach's treatise particularly useful for international musicians and scholars alike. The focus of the paper lies on the mid-19th-century shift in reception history illustrated by a rather peculiar edition "in the fashion and according to the needs of our time" (1852) and anthologies of selected keyboard works by Bach in 1862 and 1863. The editor of the 1852 edition praised the book as "the school of all schools" and republished even the rather old-fashioned second volume on figured bass. Yet, he omitted the six sonatas Bach had added to illustrate his teaching, and he altered the text so heavily as if Bach had written it for mid-19th-century pianists. This editorial liberty is also apparent in Hans von Bülow's "translation" of Bach's compositions "from Clavichordian to Pianofortian" in 1862 which turned out to be very popular. A rather faithful edition of six keyboard collections in 1863 was less successful. The long and winding journey that Bach's essay took from 1752 to this year shall be reviewed in the light of Nietzsche's critique and typology of historicism.

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Chen Zhu, University of Birmingham

'Vital' or 'Geometrical'? Rethinking Neoclassical Performance Practices among British Pianists, c. 1920-1950

Paper presentation

In his essay 'The Pastness of the Present and the Presence of the Past,' Richard Taruskin introduces two opposing ideals—vitalist and geometrical—in the interpretation of Baroque repertoire by continental musicians such as Wanda Landowska and Wilhelm Furtwängler. He further presents Igor Stravinsky as a paradigmatic embodiment of the geometrical ideal, particularly in relation to his twentieth-century neoclassical works. To some extent, Stravinsky can indeed be seen as a leading figure in the mainstream development of neoclassical composition. This raises a central question: if composers adopt a neoclassical idiom, should their music necessarily be performed in a Stravinskian, geometrical style? Or, more broadly, should neoclassical repertoire be interpreted through such a geometrically oriented approach? In this essay, drawing on theoretical frameworks proposed by Taruskin and Neal Peres Da Costa—particularly the latter's four Romantic performance devices (dislocation, unnotated arpeggiation, metrical rubato, and tempo modification)—I situate British pianism between the opposing ideals of vitalism and geometrical control, while extending these models to a national context that has received relatively little scholarly attention.

Compared with continental modernist figures, British pianists performing the neoclassical repertoire of the 1930s—by composers such as Lennox Berkeley, Michael Tippett, Alan Rawsthorne, and Benjamin Britten—adopt a markedly different interpretative approach. While they may be considered 'modern' performers, they are not 'modernist' in the sense articulated by Taruskin. Pianists such as Phyllis Sellick, Paul Crossley, and Denis Matthews—all prominent within the twentieth-century British mainstream—do not consistently adopt a fully 'geometrical' style. Their performances avoid the extremes often associated with modernism: they are neither deliberately austere nor overtly disruptive in character. Rather, their playing

reflects a more gradual stylistic shift away from Romanticism, moving toward a restrained and moderated idiom without fully embracing the radical aesthetic implied by a strictly 'geometrical' approach.
Certainly, British pianists draw on performance traditions traceable to the Baroque. But what is most striking is the way British pianists cultivate distinct interpretative voices, each reinforcing the neoclassical idiom articulated by British composers.
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Bart van Oort, Royal Conservatory in The Hague and Norwegian Academy of Music in Oslo.
Freedom of Speech
Lecture recital
Flexibility in performance is inherent to the classical style - indeed, to all musical styles. While about 'freedom', this lecture is not about tempo rubato, i.e. tempo fluctuation, but about the subtle gesturing of musical figures, akin to pronunciation of words in speech: together with dynamics this is the most important tool for shaping a musical figure. This 'freedom of speech', exercised independently of the rhythmical pulse, is supported by the historical sources. The dominating performance style of the 20th century was the 'Strict Style' - the antithesis of flexibility in performance, which manifested itself from the 1950s in all performance, including early music. Alongside the Strict Style, the highly expressive late 19th century romantic piano technique of dislocation became important again during the last decade of the 20th century. Today it has become the norm. How historical and how effective is this expressive performance tool, when used almost continuously?
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Session 6c: Playing with Tradition: composition, performance and studio production

Natalia Knutzen, Royal College of Music in Stockholm
Coming home-Music production through inner resonance
Paper presentation
In Coming Home: Music Production Through Inner Emotional Resonance, the author explores how inner emotional resonance can guide music production. Rather than maintaining a strict distinction between the roles of producer and sound engineer, the study examines how these roles have increasingly merged, encouraging more intuitive and personal creative processes. Using a first-person, practice-based methodology, the research investigates how emotions, sensory perception, and mental imagery influence decision-making in music production.
The project is based on the creation of seven original folk-electronic compositions developed between January 2025 and April 2026. These works function both as artistic outputs and as the primary research material. Reflective journaling and video documentation are used to capture and analyze the creative process.
Drawing on phenomenology, autoethnography, and practice-based research frameworks, the study explores how internal experiences are translated into musical form, sound design, and

production choices. Particular attention is given to the relationship between emotional states and musical elements.
The findings suggest that inner emotional resonance acts as a unifying force through which emotion, perception, and imagination are shaped into music. Music production is therefore understood not only as a technical activity but also as a reflective and personal practice, closely connected to the creator's identity and lived experience. The research contributes to making intuitive creative processes more explicit and accessible within an academic context.
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Hadrian Prett, *Royal College of Music in Stockholm*
STRÖM
Paper presentation
This master's thesis in the subject of music is about exploring qualities in traditional Swedish fiddle music in an electroacoustic musical musical context.
It takes its starting point in my own performance style in playing instrumental folk music (termed 'spelmansmusik' in Swedish) from northeastern Dalarna but also the interaction between me and another fiddler in traditional two-part fiddling . The focus has been on rhythm, timing and gestures and on concretely measuring beat lengths, including data about physical gestures with motion sensors.
I have then analyzed the collected data and used it as a basis for composition in an electroacoustic abstract context. Specifically, analog synths has been used, since for me there are inspiring idiomatic similarities in analog synths and the fiddle.
In addition to the concrete measurements of timing, I have also discussed other artistic values and asked questions about what is tradition and practice in spelmansmusik including the contribution of the fiddler as an artist.
The purpose of my research has been to identify and research some for me central qualities in Spelmansmusik and see if these qualities can be used in other stylistic musical contexts, specifically electroacoustic music, and what happens with these stylistic qualities and the expression when separated from their original, stylistic context.
My hope is that my work can contribute to exploring what traditional music can be and how to relate to diNerent stylistic contexts in music.
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Jenny Jonsson, Göteborgs universitet
"Spelar jag inte fiol?! – Vem är jag då?": Instrument, kropp och identitet i stråkmusikers musikaliska praktik
Paper presentation
Vad betyder instrumentet för musikern? Med utgångspunkt i en symbolisk interaktionistisk syn på meningsskapande undersöker denna studie hur musiker förhåller sig till sina instrument, vilka värden och roller instrumenten tillskrivs samt hur detta påverkar musikern – både på och utanför scenen. Studien bygger på semistrukturerade intervjuer med åtta stråkmusikstudenter från svenska musikhögskolor och kompletterar den tidigare forskningens mer teoretiska och praktiknära perspektiv med ett mer uttalat fokus på identitet. Med ett teoretiskt ramverk som belyser kroppsliga, materiella och identitetsmässiga dimensioner analyseras hur relationen till

det egna instrumentet formas och utvecklas över tid samt hur den påverkar musikerns självbild.Resultatet visar att instrumentet i många fall tillskrivs betydelser som sträcker sig bortom dess funktion som ljudalstrande verktyg. I musikernas utsagor framträder det som en kroppslig och uttrycksmässig förlängning, en emotionell och trygghetsskapande resurs samt ett objekt genom vilket musikern förstår sig själv. Samtidigt framstår relationen som föränderlig och i takt med att instrumentet blir allt mer förknippat med en framtida karriär kan relationen också rymma krav och prestationsångest. Ett centralt resultat är att dessa betydelser i stor utsträckning kopplas till det egna, specifika instrumentet, snarare än till instrumentkategorin som sådan. Parallellt med att det fysiska samspelet fördjupas utvecklas också ett starkt emotionellt band, vilket förstärker upplevelsen av det egna instrumentet som oersättligt. Studien visar även hur instrumentets materiella egenskaper och förväntade livslängd påverkar relationens dynamik, samt hur instrumentet med tiden tenderar att bli en integrerad del av musikern själv – nära förbunden med den professionella identiteten.
Studien bidrar därmed med ett empiriskt perspektiv på hur materiella, kroppsliga och emotionella dimensioner samverkar i musikalisk praktik. Den synliggör också relationens situerade och dynamiska karaktär och pekar på behovet av vidare forskning om hur denna relation formas och förändras inom högre musikutbildning, men också i andra sammanhang och skeden av musikerns liv.
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Michael Löfroth, Linnéuniversitetet och Stockholms universitet
Spelmanslag i Sverige.
Paper presentation
Folkmusik har i snart 100 år spelats av grupper som kallas spelmanslag. Ämnet folkmusik är beforskat i varierande utsträckning både i Sverige och i andra länder. Spelmanslag som företeelse tas upp i denna forskning i begränsad omfattning och undantaget ett avsnitt i publikationen ”Folkmusikvågen” från 1985 har ingen mer omfattande undersökning av landets spelmanslag genomförts. Detta är bakgrunden till att jag under 2024–2026 valde att studera dem närmare. Min undersökning har redovisats i en magisteruppsats 2025 och avses att publiceras i en masteruppsats före sommaren 2026 på Linnéuniversitetet.
Undersökningen baseras på en enkätundersökning som jag genomförde under 2024/2025 riktad till 218 spelmanslag, vilket bedöms utgöra >90% av landets spelmanslag.
Forskningsfrågan var att undersöka på vilket i sätt spelmanslagen förändrats under 40 års tid samt vilken status (livskraft) de har och hur vitala de är i dag kopplat till deltagande- respektive presentativt musicerande samt till kunskapscirkulation mätt med ett antal variabler som medlemsutveckling, könsbalans, repetitioner, spelningar, repertoar, arrangemang, instrumentering, spelledning, samarbete med andra aktörer med mera.
Teorin bygger på antagandet att förändringarna för spelmanslagen bl.a. kopplar till interna och externa variabler, kreativa förflyttningar samt vad gäller vitalitet och status, på deltagande respektiv presentativt musicerande samt kunskapscirkulation.
Olika metoder för analys av materialet har använts; geografisk-, deskriptiv- och tematisk analys samt multivariat logistisk regressionsanalys.

Resultatet visar att idag är ca 4000 personer engagerade i spelmanslag. Antalet spelmanslag har minskat på 40 år med uppskattningsvis 20 % medan antalet medlemmar, andel kvinnor och ungdomar ökar. Demografiska förändringar har påverkat över tid.
Musiken som spelas är för vissa lag en lokal tradition medan andra alltmer vidgar repertoaren och ökar arrangemang som resultat av kunskapscirkulation. Deltagarna musicerar oftast genom både deltagande och presentativt musicerande.
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Session 7a: AI och röst i musikskapande och undervisning

Ann Elkjär & David Engström, Luleå University of Technology
'Lördagskväll': Generative music for flute and computer
Lecture recital
This lecture-recital presents an ongoing collaborative artistic research project, situated at the intersection of generative music, poetry, and musical performance. The project explores how a reading of a poem can function as a basis for composition. Further, how such a composition can reshape improvisation, interpretation, and performer agency.
The point of departure for this live performance is the poem *Lördagskväll* by Swedish poet Bengt Berg. Berg's own reading of the poem was translated into a generative score: recorded phrases were analysed, transcribed into musical notation, and each phrase was assigned its own soundscape and musical identity. In performance, the order and number of phrases are randomised, resulting in a continuously changing form that is unique to each iteration.
In this duo for flute and computer, the fixed presence of the spoken voice contrasts with the instability of the generative processes. The work raises questions about what is retained, transformed, or lost when literary and oral material is translated into musical structures, and how improvisation enables the interpretation of a generative score in a shifting and unpredictable sonic environment.
The project builds on a series of laboratory-based collaborative sessions and reflective discussions between the two researchers, documented through recordings. Within Ann Elkjär's doctoral research the project investigates how storytelling elements and spoken language can inform musical interpretation and performance. From David Engström's perspective, the work addresses artistic possibilities and challenges in producing generative music, particularly concerning musician-machine interaction, control, and performative decision-making.
Through performance and analytical discussion, the lecture-recital reflects on the creative process itself: how musical choices emerge, how improvisation responds to generative systems, and how meaning is negotiated when sound is in constant flux.
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Magnus Bunnskog, Luleå University of Technology
Syntetisk röst på scen: röstidentitet, kropp och rum i komponerad teater
Lecture recital
Hur omformar artificiell röstsyntes relationen mellan text, röst och scen i komponerad teater? Rösten i sceniska och musikaliska praktiker har traditionellt kunnat förstås som nära förbunden

med en kropp, person(-lighet), gestik och närvaro i flera hänseenden. När rösten i stället genereras syntetiskt förskjuts denna relation och etablerade föreställningar om röstidentitet, autenticitet och originalitet sätts i rörelse.
Hur påverkar syntetiska röster uppfattningen av röstidentitet i performativa sammanhang? Vilken kris uppstår när gränsen mellan mänsklig och syntetisk röst löses upp? Hur utmanas sambanden mellan röst, kropp och subjekt när rösten inte längre förutsätter en entydig fysisk källa?
Metodiskt bygger projektet på praktikbaserad, konstnärlig forskning där syntetiska, inspelade och levande röster prövas i sceniska situationer.
Den syntetiska rösten fungerar inte enbart som ett tekniskt verktyg, utan som ett performativt material som destabiliserar invanda relationer mellan röst och kropp. Därigenom öppnas nya sätt att förstå gest, spatialitet, scenens hermeneutik och scenisk agens. Artificiell röstsyntes skapar en produktiv begreppslig och konstnärlig friktion, där själva föreställningen om den talande eller sjungande kroppen måste omförhandlas.
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Elin Kanhov, KTH Royal Institute of Technology
Vilket skräp! En kartläggning av AI-musikens digitala-materiella infrastruktur och politiska ekologi
Paper Presentation
I detta paper kartlägger jag den digitala-materiella infrastruktur som har möjliggjort de senaste årens överflöd av musik genererad med hjälp av artificiell intelligens (AI). Utifrån teorier om musikens politiska ekologi, eller ”skräplogik”, analyserar jag sedan några AI-låtar som fått många strömningar på strömningstjänster och de framväxande kulturella diskurser som beskriver denna musik som ”skräp”. Sedan den kommersiella AI-musikplattformen Suno slog igenom sent 2023 har musikskapande aldrig varit lättare. Genom att skriva ”promptar”, och lägga till taggar för genre, instrumentation, röster och låttextinnehåll, kan användare enkelt generera musik efter deras tycke och smak. AI-musikplattformen har vuxit enormt i popularitet, och i februari 2026 rapporterade Suno att de har över 2 miljoner betalande användare och mer än 100 miljoner användare totalt. Varje dag genereras runt 7 miljoner låtar på deras plattform, vilket under loppet av två veckor motsvarar Spotifys totala låtkatalog på 100 miljoner låtar. Sunos framgångar, tillsammans med andra kommersiella AI-musikplattformar, har vänt upp och ner på musikindustrin. Upphovsrättsskyddad musik har olovligen använts som träningsdata för dessa modeller. Artister trängs med AI-musik på strömningstjänster och kämpar i en redan mättad ”uppmärksamhetsekonomi”. Lyssnare kommer ovetandes över AI-musik och många förfäras när de sedan förstår musikens ursprung. Strömningstjänsterna utvecklar teknologier för att känna igen och sortera bort AI-musik, medan AI-musikföretagen förbättrar sina modeller för att skapa musik oigenkännlig som AI. Jag undrar därför: 1) Vilken digitala infrastruktur har möjliggjort överflödet av AI-musik? 2) Vilka samband finns det mellan denna infrastruktur och de kulturella diskurser som värderar AI-musik som skräp? Jag argumenterar att tjänster för digital musikproduktion och distribution, informationsteknologier (hårdvara, serverhallar, molntjänster), och musik som data undangömmer för användare och konsumenter de materiella

och miljömässiga kostnaderna av AI-musik. Samtidigt bidrar denna infrastruktur till den ”skräplogik” som genomsyrar både AI-musikens produktion och reception.
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Bianca Ekström, Royal College of Music in Stockholm
How do singers in higher education understand a formant analysis of their own voices? The science of singing voice with MADDE and APEX - Models to synthesize voices.
Lecture recital
Singing is a very complex activity because the voice is the only instrument located within the human body. The vocal folds are situated inside the larynx, and they are responsible for the vibration that produces the initial sound as air passes from the lungs. Because the voice is located inside the body, any daily changes caused by life events directly affect it.
The singing formant is the product of different articulatory shapes. Although the acoustic concept of formants has been well-known within the phoniatric field for many decades, it has not yet been applied on a large scale within singing pedagogy.
The purpose of this project is to offer a more concrete method for working with singing technique by utilizing models that can synthesize voices. Both MADDE and APEX are tools designed to synthesize human voices using mathematical measurements, thereby facilitating an acoustic scientific understanding of how the voice works.
The theoretical and methodological framework used in this study is developed in two progressive stages. The initial section conceptualizes the term "formant" within acoustic science, establishing its role in the current investigation alongside its interrelated underlying concepts. Subsequently, the research design is articulated using a phenomenographic approach involving singing students from higher education.
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Session 7b: Beyond the Score: New Perspectives on Musical Interpretation

Georg Gulyás, Luleå University of Technology
Mellan notbild och scen: Narrativa och dramaturgiska strategier i interpretationen av Hans Werner Henzes Royal Winter Music
Paper Presentation
Detta bidrag presenterar en konstnärlig delstudie som undersöker hur dramatisk text, narrativ struktur och sceniskt samarbete kan fungera som aktiva verktyg i interpretationsprocessen av notbunden musik inom den västerländska konstmusiktraditionen. Studien tar sin utgångspunkt i flera satser ur Hans Werner Henzes *Royal Winter Music* (1976) för sologitarr – ett verk inspirerat av Shakespeares gestalter Ariel, Ophelia, Romeo och Julia, Lady Macbeth samt Gloucester och söker besvara frågan hur dramatisk text kan erbjuda konstnärliga utmaningar genom vilka musiker kan utforska gestiska, narrativa och performativa ansatser till musikalisk interpretation. Studien har utvecklats genom ett konkret samarbete med teaterregissör och skådespelare. Arbetet har fokuserat på hur dessa gestalter kan förstås som dramaturgiska

funktioner som aktiveras genom musikalisk handling snarare än genom psykologisk representation. Gestalterna fungerar därmed inte som karaktärs- porträtt, utan som strukturerande krafter i det musikaliska förloppet.
Metodologiskt kombinerar studien praktikbaserad konstnärlig forskning med hermeneutiska principer och det som här benämns *performativ narrativ analys*. Genom att arbeta parallellt med musikalisk struktur, dramatisk text och scenisk praktik – utan krav på temporal eller uttrycksmässig synkronisering – har ett tredje interpretativt rum kunnat identifieras, där musikalisk gest, kroppslig handling och tid samverkar.
Resultaten visar hur musikalisk interpretation kan förstås mindre som ett färdigställt konstnärligt objekt och mer som ett situerat och förkroppsligat beslutsfattande i tid. Studien pekar mot alternativa sätt att praktisera och undervisa i musikalisk interpretation, där närvaro, handling och kontext ges företräde framför korrekthet och stilistisk slutenhet.
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Eleanor Smith-Guido, Joel Speerstra & Karin Nelson, Academy of Music and Drama, University of Gothenburg
Beyond the Score: Reconstructing Musical Knowledge in Artistic Research, *Academy of Music and Drama, University of Gothenburg*
Panel
This panel brings together three artistic research projects at the Academy of Music and Drama, University of Gothenburg, that approach music as a form of knowledge extending beyond notation. Through complementary perspectives, the projects demonstrate how musical meaning emerges through acts of reconstruction—engaging with incomplete scores, hidden symbolic structures, and lost instruments and performance practices.
Joel Speerstra's Hidden Pantheon explores how Baroque composers may have encoded names, narratives, and symbolic references into their music using musical alphabets. By decoding these structures and reactivating their use in performance, the project reframes musical works as layered texts that invite interpretative participation.
Karin Nelson's Unlocking the Art of Composition examines early keyboard repertoire, demonstrating how compositions, alongside deliberately incomplete keyboard notations, can reflect improvisatory practices. Through "reverse engineering" fully notated works into open forms, the project highlights how historical practices invite active and generative engagement.
The ERC-funded REM@KE project (Eleanor Smith-Guido, Joel Speerstra) reconstructs the sound and function of historical instruments by combining organology, cognitive science, and artistic practice. Through the reconstruction of neglected instruments and their performance contexts, the project explores how musical knowledge is embodied in material, gesture, and interaction.
Together, the projects address a shared question: how can music be understood when it exists between notation, practice, and interpretation? The session argues for a shift from viewing musical works as fixed objects on a page to understanding them as open systems activated through artistic research.
The panel is structured as three short presentations followed by a moderated discussion and audience interaction, emphasising dialogue across methodologies and perspectives.
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Session 7c: Musical Institutions, Contexts and Practices

Veronika Muchitsch & Ann Werner, Uppsala University

Uncertain conditions for musicians, dancers, actors and visual artists

Paper Presentation

This paper examines the work environments of artists, drawing on a scoping review and an in-depth thematic analysis of previous research on organizational and social work environments (OSA) in artistic professions. The paper presents the results of a literature review of scientific studies of work environment in the artistic domains music, stage/film, dance/performance and visual arts. The selection was further limited to scientific articles addressing work environments in the Western world and published in peer-reviewed scientific journals since 2000, to ensure comparability with Swedish work environments today.

The literature search resulted in 902 articles, which were then screened to 78 articles with relevance for OSA in the studied artistic professions. This paper initially presents the implementation and results of the quantitative part of the scoping review and subsequently elaborates on the qualitative thematic analysis of the 78 articles. We will discuss three key findings of the thematic analysis stage of our literature review: (1) Physical injuries increased when there were risks in OSA – especially for musicians and dancers; (2) Freelancers had more risk factors in their OSA then employees at cultural institutions; and (3) The risks in OSA were higher for artists with a low career age and/or those who were exposed to sexism or racism.

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Julian Söderberg, The Norwegian Academy of Music

Performing the Contemporary: A Study of the Contemporary Art Music Scene in Oslo, Norway

Paper Presentation

In the doctoral project Performing the Contemporary, I study social practice in the contemporary art music field in Oslo, Norway. Through explorations of the institutional space for action and the social rules of the game that shape the socio-musical practices of performers, composers, conductors, curators, and administrators in this practice field, the research seeks to explicate how practitioners negotiate contemporary art music authenticities and navigate its boundaries in and through social performance.

Investigating social practice within a distinctly institutionalized and subsidized – yet diverse and oftentimes precarious – "high-art" practice field, the study opens up a range of questions concerning socio-musical practice, diversity and elitism, and cultural policy: What is (contemporary) art (music) today? How can one "open up" cultural spaces and practices historically protected behind strict thresholds of access? In what ways do institutional ecologies and funding schemes affect artistic practice – and vice versa?

The project draws on performance practice and musicological research traditions, but its theoretical framework is ultimately derived from the sociology of music and cultural sociology.

By combining analyses of social performances with examinations of the structural frameworks that shape and constrain them, the project seeks to address the internal tension within the concept of practice—a concept that can be understood both as action and as the contextual or epistemic framework for that action.
The study is based on a three-part empirical design, consisting of an initial mapping of the field, followed by ethnographic fieldwork comprising participant observation and semi-structured interviews.
The paper will present findings from ongoing fieldwork and discuss how these might illuminate the complex nature of socio-musical practices and underscore some of the methodological challenges in studying them.
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John Sennett, Åbo Akademi University
You Can't Judge a Book by the Cover: An analysis of the constitution and locality of the Stockholm blues scene
Paper Presentation
On a superficial level, the blues scene in Stockholm appears to be structured around established jam sessions and live music events in the city centre, attracting a regular cohort of musicians and audiences, and complemented by annual festivals and other localised events. Such activities, when considered collectively, may give the impression of a predominantly local scene, in which participation and interaction are contingent upon physical co-presence. In spite of the prominence of these local events, the aim of this paper is to demonstrate how the Stockholm blues scene is constructed in relation to the theoretical model of local, trans local and virtual scenes from Bennett & Peterson (2004:7-11), and how it relates to the established definitions of music scenes by Will Straw (1991) and Mark Olson (1998), reconceptualising the scene as a complex cultural formation and establishing it as a site of musicological inquiry. This study utilizes ethnographic fieldwork based on my personal experiences as a participant-observer of the blues scene in Stockholm for the last 8 years. The methods used include participant observation, netnology and a discourse analysis of previously published interviews and journalistic sources to resolve the main research question "How is the Stockholm blues scene constructed in relation to the theoretical model of local, trans local and virtual scenes from Bennett & Peterson (2004:7-11), and how does it relate to the established definitions of music scenes by Will Straw (1991) and Mark Olson (1998)?" The empirical material consists of field notes derived from participant observation, interviews with members of the scene, netnographic research material about venues and online communities, as well as an analysis of previously published interviews and journalistic sources.
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Chae-Lin Kim, University of Music and Performing Arts Vienna, Music and Minorities Research Center
Singing in Sign Language – Performance by the Berlin Sign Choir
Paper Presentation
Sign language is a performative language because it consists of manual components, such as the arms and hands, as well as non-manual components, such as facial expressions, and the

movement of the shoulders and upper arms. The poetic use of sign language, which has been developing since the 1970s in the United States and the United Kingdom, enhances and deliberately manipulates these components. But is sign language also 'singable'? How do deaf people sing together? What does their singing voice look like?
Founded in 1999, the Berlin Sign Choir is part of the Protestant Deaf Church in Berlin. The choir performs signed pieces called either 'songs' or 'poetry', which are executed only visually and independently of sounding music. Most of these pieces are adaptations of lyrics from hearing culture, which the choir members develop and compose together during their weekly meeting. This composition process involves first translating from written German to German Sign Language (DGS), which has its own grammar, syntax, and vocabulary, and then translating from DGS to poetic language. As the choir members put it: "the signs must flow and blend well into each other." In my presentation, I would like to share my first-hand experience of being a member of the Berlin Sign Choir for almost 10 years, from the composition process and rehearsals to the performance itself. My ethnographic research involves interviewing deaf choir members about their motivations for joining the sign choir, the poetic features of the sign language, and their visual understanding of singing. The case study of the Berlin Sign Choir will challenge and contribute to music research today, which is usually based on a hearing-centered understanding of music.
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Session 7d: Analysis, Subjectivity and Music Theory

Rasmus Levin, Uppsala University & Ram Reuven,Norwegian Academy of Music
Listening, Style, and Memory in Harmony Teaching: Distinguishing Stylistic Implication from Subjective Experience
Paper Presentation
This paper argues that expectation in harmony textbooks used in Scandinavian higher education, including Anglo-American textbooks, is underspecified, framing expectation in terms of stylistic implications rather than as the subjective experience identified by contemporary music-cognitive research. This framing obscures the distinction between descriptions of style and listeners' experience, yielding ambiguity that undermines clarity, empirical validity, and engagement with contemporary music-cognitive research. This ambiguity encourages teachers and students to treat stylistically conditioned listening as "natural," downplaying its basis in long-term stylistic exposure. The argument unfolds in four stages, supported by a new database of 810 concepts across 37 music-theoretical and music-cognitive sources. First, a survey of 30 harmony textbooks from 1933–2025 shows that they conflate stylistic implications with listeners' experiences, inadvertently treat expectation as a single type, and rarely reflect empirical research on expectation. Second, examination of advanced analytical literature and studies linking music cognition and music theory shows that even empirically informed work has related limitations: continued reliance on outdated findings, confinement of expectation to stylistic implications, limited coverage of expectation types, and frequent conflation of style structures, schemas, and expectation. Third, a review of music-cognitive research on predictive coding and expectation demonstrates conceptual overlap, due in part to imprecise terminology, weak engagement with contemporary memory

models, and underdeveloped treatment of working-memory-based expectation. Fourth, the paper develops a memory-based taxonomy of principal expectation types empirically grounded in cognitive and neuroscientific models. This memory-based framework, rather than schema-based models, better explains distinct expectation types and their mediation across learning, knowledge, listening experience, and harmonic syntax while bridging lexical and subjective conceptualizations of style. The paper concludes by outlining how this framework resolves ambiguities between stylistic implications and subjective experiences, offers terminology that clarifies relations between lexical and subjective perspectives, and suggests applications to curriculum design, analytical writing, and listening pedagogy.

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Olof Misgeld & Torbjörn Gulz, Royal College of Music in Stockholm

Mellan det uppmätta och omätbara

Paper Presentation

Hur kan mätbarhet vara relevant i konstnärliga frågeställningar? I denna presentation diskuteras kvantitativa tillvägagångssätt som metodologiska verktyg inom konstnärlig forskning: vad de kan bidra med, och var deras räckvidd tar slut.

Med utgångspunkt i två doktorandprojekt – inom jazzimprovisation respektive spel till dans inom folkmusik – undersöker vi hur kvantitativa metoder kan stödja analys och reflektion, men också fungera generativt i kreativa processer. Tillämpningarna innefattar studier av timing och tempovariation i spel- och samspelssituationer, rytmiska och metriska uttryck, notation och transkription, samt förmedlade rörelsedata och matematiska förhållanden som inspiration för komposition och gestaltning.

Centralt i presentationen är spänningen mellan det mätbara som något definierande och avgränsande, och behovet av att tolka och kontextualisera utövande musikalisk förståelse. Vi argumenterar för att det mätbara och det praxisorienterade inte utesluter varandra, men att deras relation kräver metodologisk medvetenhet. Presentationen erbjuder en kritisk diskussion av hur kvantitativa metoder kan stödja en praxisorienterad musikalisk teoribildning utan att reducera det konstnärliga till det mätbara.

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Sheng-Ying Isabella Weng, Royal College of Music in Stockholm

Violin intonation in expressive performance

Paper Presentation

For string instruments, intonation has been generally considered an expressive tool in performance of Western classical music. However, the role of musical context in musicians' artistic practice seems to have been underprioritized in music psychology research. In two of my doctoral studies, we used research methods that are traditionally applied in psychology of music, to examine violinists' intonation preferences of the leading tones. The first quantitative study focused on higher-education violin students' perceptual preferences of melodic intonation, whereas the ensuing mixed-methods study with six professional concertmasters was interested in highly skilled violinists, their artistic preferences of intonation as expert listeners and as performers (perception vs production).

The results revealed an expertise-related connection between intonation and meter in both studies. And, in contrast to the few previous studies conducted with college-level instrumentalists, our data with concertmasters showed that skilled musicians do perform intonation in accordance with the general picture of their perceptual preferences. These violinists generally preferred a semitone intonation that was sharper than both the equal tempered and the Pythagorean intonations. However, despite the seemingly consensus on such common practice, the intonational variations shown within and between the participants, indeed, suggests individual varieties in musicians' performance practice. In my dissertation, I thus argued that it is from within the tension between standardized norms and individual preferences that personal expression emerges.

Moreover, we found that much of the temporal influences in concertmasters' expressive intonation were embodied. Such tacit knowledge is, evidently, hard to convey in words. More articulated insights on highly skilled musicians' unconsciously practiced intonation would therefore benefit both performers and instrumental teachers, contributing to methodological developments of instrumental music education.

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Tilemachos Moussas & Anastasia Georgaki, Laboratory of Music Acoustics and Technology (LabMAT), Department of Music Studies, National and Kapodistrian University of Athens

Gesture as Living Score: Kinesthesis 2.0 as a Pedagogical Framework for Embodied Vocal Performance

Paper Presentation

This paper presents Kinesthesis 2.0, a real-time gesture-controlled vocal augmentation system, as both a performance tool and a pedagogical framework for embodied musical expression. Built on MediaPipe, OpenCV, Python, and Max/MSP, the system maps the performer's body movement to vocal processing parameters, creating a feedback loop in which gesture simultaneously shapes sound and deepens the performer's kinesthetic self-awareness. The framework is grounded in embodied cognition theory — particularly the understanding that musical knowledge is not abstract but somatically inscribed, enacted through the body in real time. In this sense, Kinesthesis 2.0 can be understood as a twenty-first century Guidonian Hand: just as Guido of Arezzo's medieval mnemonic mapped the musical scale onto the joints and fingertips of the hand to teach sight-singing through touch and gesture, Kinesthesis 2.0 maps the moving body onto sonic space, transforming physical gesture into a real-time pedagogical interface. Gesture ceases to be merely expressive and becomes constitutive — a living score that models and transmits lived performative experience. This engages directly with the question raised by this year's keynote: if music models lived experience, what pedagogical structures follow? In educational contexts — including music-theatre workshops and university vocal performance seminars — the system has functioned as a mirror of kinesthetic intentionality, rendering invisible habits of tension, breath, and gesture visible and malleable. Students working with the system report heightened somatic awareness and a transformed understanding of the player-instrument-algorithm relationship. With a deployment history spanning over 75 theatrical and dance productions, Kinesthesis 2.0 offers a tested site for examining how AI co-creative systems can serve not only artistic but also pedagogical ends

— transforming live performance into a space of embodied learning.
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Session 8a: Embodied Performance: Gesture, Movement and Rhythmic Complexity

Olof Misgeld, Andreas Berchtold, Ami Dregelid & Hadrian Prett, Royal College of Music in Stockholm

Dancing Dots 2.0

Lecture-recital

Folk fiddler Olof Misgeld and dancers Ami Dregelid and Andreas Berchtold have long explored the interplay between folk dance and music through pedagogy, performance, and artistic research. Their work seeks to articulate embodied knowledge, explore modes of perception and interaction, and develop concepts and terminology that arise from within their practice. As part of this work, they investigate how mediated, motion-captured dance movements can function as generative tools for exploring music–dance interaction.

This lecture-recital presents live folk music and dance with sonified movement data. Building on Misgeld's doctoral research (2025), the researcher-performers explore movement materials and sonification designs through interactive music–dance co-performance, combining pre-recorded and live-captured movement data. Performative examples include playing and dancing with sonifications of recorded movements and capturing movement from the dancers to reintroduce as looped, sonified data into the ongoing performance. The practice-based approach draws on experiences of listening, playing, dancing, and interacting with mediated movement data. Performative examples are interwoven with concepts and perspectives relating the practice to broader questions of embodiment, timing, balance, and meaning-making. The presentation asks: How can mediations and translations between sound and movement modalities inform, reshape, or disrupt the reciprocal dynamics of music–dance interaction?

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Transcending the paradigm of hierarchical rhythmic and metric architecture

Lecture recital

Are hierarchical metrical structures necessary to achieve satisfying grooves? In the western world, our understanding of rhythm and meter has mainly been influenced by the theory of rhythmic and metric hierarchy (Cooper et al., 1963) built on a systematic study on the rhythm of European music of the 17th and 18th century. Following its establishment as the dominant conceptualization of rhythm, this theory has informed the methodology and the priorities of research in the fields of rhythm and music theory as well as rhythm perception (Jones et al., 2010; Toussaint, 2020; Møller et al., 2021).

However, contemporary artistic practice prompts questions that can hardly be situated in a metrically or rhythmically hierarchical context. Artists from a wide range of genres (jazz, metal, art music, zen funk etc..) push towards an ever more complex polyrhythmic and

polycyclic ecology, one that cannot help but call for novel inquiry on rhythm theory and practice.
Situated in this ecology, my research uses different composition and improvisation tools with the stated goal of exploring the space outside metric hierarchy. Those tools include but are not limited to:

- Polyrhythms and polymeters
- Irrational time signatures
- Nested tuplets
- Time morphing

In this presentation I am going to musically demonstrate how these tools can create ambiguity in the perception of the tactus and the meter, in the context of groove- based music. Following the music performance, I will analyze the music theory behind the composition and its phenomenological implications. I will also discuss the concept of a "satisfying groove" and its possible definitions.
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Session 8b: Music in Reception: Works, Practices and Instruments

Jorge Castro Blondell & Edvin Hallgren
Bakom tonerna till Tjuren på taket och Robert & Adelaide. Två konstnärliga forskningsarbeten med nya arrangemang för gitarr och fagott presenterade i en konsertberättelse.
Lecture recital
I föreläsningskonserten presenterar vi två konstnärliga forskningsprojekt för gitarr och fagott duo, en kombination med begränsad repertoar. Projekten utgår från befintliga verk och undersöker, genom historiska och gestalningsmässiga studium, deras musikaliska ursprung samt hur de utvecklas och tolkas genom arrangemang för gitarr och fagott. Det första projektet, *Robert & Adelaide*, undersöker *Potpourri Concertante nr. 3*, ett verk som innan vår undersökning tillskrivits Luigi Legnani. En källkritisk analys visar att identiska arrangemang av hela sektioner ur potpourrit finns bevarade hos andra samtida kompositörer. Detta kan tyda på att någon annan än Legnani har sammanställt potpourrit utifrån flera källor. Genom historiska partitur- och källstudier spårar vi vilka originalverk temana hämtats från och analyserar de texter kompositionerna förmedlar. Partiturstudium, kombinerat med ett gestaltningsbaserat arbete, har lett fram till en ny transkription av cellostämman för fagott med utgångspunkt i fagottens vokala och operatiska klang samt ett musikdramatiskt potpourri där berättelsen speglar originaltemanas dramatiska innehåll, presenterat som en instrumental opera. Det andra projektet, *Tjuren på taket*, utgår från Darius Milhauds *Le bœuf sur le toit*. En källanalys visar att verket bygger på 27 brasilianska originalkompositioner som Milhaud aldrig erkände som källor. Vi har arrangerat samtliga teman för fagott och gitarr och vävt in dem i en karnevalsberättelse hämtad ur samtida brasiliansk poesi, litteratur och bildkonst, som Milhaud mötte i Rio de Janeiro. Teoretiskt relaterar vi arbetet till Harold Blooms *Anxiety of Influence* och Gérard Genettes intertextualitetsbegrepp, överförda till musikalisk kontext, för att belysa hur inflytande och lån verkar i kompositionsprocessen: Har vi skapat ett nytt verk, eller återfört Milhauds verk till sitt ursprungliga sammanhang? Genom detta undersöker vi hur arrangering

förändrar verkens historiska och konstnärliga betydelse. Tillsammans visar projekten hur konstnärlig forskning kan förena källstudier, arrangemang och scenisk gestaltning och öppna nya forskningsvägar för utövare och musikvetare. Föreläsningskonserten diskuterar vad fallen säger om musikerns och arrangörens roll i att tolka, bearbeta och representera musikhistorien.

Vicky Mentzou, Uppsala University

Vivaldi in Sweden. A case study of the Sinfonia RV 168.

Paper Presentation

In Sweden, there are a considerable number of sources with Vivaldi works, which are included in the eighteenth-century Swedish music collections. Despite this unexpected presence of Vivaldi's music in 18th-century Swedish music collections, musicological research has left the examination of these sources almost untouched. This study discusses the circulation of Vivaldi's music in 18th-century Sweden, focusing mainly on the case of the sinfonia RV 168, which is preserved in four manuscript sources, all of them copied in Sweden. The research questions of my study are: What can be said about the attribution, the dating and the original use of the sinfonia RV 168? How did the manuscript sources of the sinfonia end up being included in the Swedish music collections? What can be said about the use of the manuscript sources of the sinfonia RV 168 in Sweden?

The study builds upon a theoretical integration of the concepts of music translation and creative reception. The method that I employed was to examine and retrieve information from the manuscript sources, in close connection to their contextual background.

The examination of the manuscript sources of the sinfonia reveals an active circulation of Vivaldi's music across Sweden; these works were selected, copied and transferred to Sweden with a view to being added to the Swedish music repertoire of the time. Moreover, the study reveals Johan Helmich Roman (1694-1758), chapel master of the royal court, as the likely person who acquired and transferred a copy of the sinfonia to Sweden, possibly along with more compositions of Vivaldi, during his second European trip. A subsequent finding reveals that the sinfonia has also been used by Roman as an inspirational model for his own compositions.

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Jack Adler-McKean, independent researcher

The solo tuba: re-evaluating instruments, timbres and performance practices

Lecture recital

The tuba has a commonly-accepted history as a solo instrument dating back to the mid-twentieth century, with every nation having their founding father: Zoltán Gárdonyi (Hungary), Paul Hindemith (Germany), Alexey Lebedev (Russia), Ralph Vaughan Williams (UK), and so on. Opportunities for band tuba sections to play solos can be found a generation or two earlier, although the tubist Mary Rasmussen writing in 1954 argued that "the published literature for tuba is insufficient at all levels from beginning to virtuoso." Such turn-of-the-century works date from an era when bands featured basses which, at the time, would have likely been described as bombardons or saxhorns rather than tubas, instruments which are remarkably similar to those in common international usage today.

In order to critically assess this narrative, it is necessary to look into the history of the bass tuba itself, assessing the earliest extant instruments, recently-uncovered repertoire, and performance traditions in the lands where it first found common usage, most notably in Sweden. Given the widespread lack of recognition of this history by musicians today, the tuba forms a case study in demonstrating how the history and development of a musical instrument can shape its positioning in contemporary performance and pedagogical practices, thereby more broadly exploring the creative agency of the instrumentalist in a post-industrial cultural landscape.
This lecture-recital asks how organological analysis can help stimulate creative, performative perspectives on historical musicology while also promoting a diversity of timbre that is often lost amidst the hegemonic propagation of homogenised, normalised modern musical instruments. This will be demonstrated through excerpts of works including a *Concertino* from the co-inventor of the tuba, Wilhelm Wieprecht, a work uncovered recently at the Music and Theater Library in Stockholm, which, despite being performed frequently in Sweden throughout the mid-nineteenth century, has not been heard since the 1870s.
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Session 8c: Music in times of crisis

Rastko Buljančević, University of Gothenburg
Affective Incongruity in The Lobster (2015): Negotiating the Negative Dialectic between Music and the Moving Image
Paper Presentation
The Lobster is Yorgos Lanthimos' highly acclaimed dystopian, absurdist drama about social conformity and biopolitical control taken to the extreme. The minimalist aesthetics and deadpan acting stand in stark contrast to the affectively and emotionally charged musical references, whose cinematic blend I analyse through a negative audiovisual dialectic of affect. This specifically Adornian kind of dialectic maintains the tension between contradictory elements rather than hierarchically subsuming one of them under a forced reconciliation. In *The Lobster*, the music, dialogue and the moving image are often paired with each other but not synthesised into a homogeneous whole. Their distinctive artistic and aesthetic choices persist throughout the narrative, each reinforcing different tensions and antagonisms that remain unresolvable. Since one of the main functions of the soundtrack in this film is to compensate for the inherent lack of humanity and affectlessness in the images, it fits dialectically into the bizarre world of absolutist surveillance, violence and control. The aim of this presentation is to show that the pre-existing tunes in *The Lobster*, especially classical music, not only play a sensory and emotional role, but that their main negative dialectical role is to amplify and observe the cracks and contradictions of the totalitarian dystopian society. Such a resilient musical potential that defies the status quo should be sought in the actual potential of musical form, analogous to Adorno's dialectical aesthetic theory, rather than relying on music's immediate political engagement or reducing its emancipatory potential to prosaic socio-cultural commentary.

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From the Lockdown to the Border Regime: Networked Music in the Face of Crises

Paper Presentation

This article rethinks Networked Music's role in the face of crises, taking the COVID-19 lockdown's practices and literature – including Pirarán, the authors' networked ensemble – as a starting point, and moving them with particular attention towards border regimes. Utilising decolonial theory and critical border studies, the article recontextualises the global lockdown as part of the Global North's retreat from democratic institutionality and globalisation to observe how post-pandemic border regimes may impede Networked Music projects from the Global South. The key research question is: does Networked Music risk becoming a 'fix' (a superficial relief of an underlying structural issue) for new forms of isolationism?

By considering formative moments in earlier literature of the field and pandemic-era literature, it can be observed that Networked Music developed as a two-sided practice: one foregrounding cybernetic integration with computers, and telematic music expressing a desire for distant connections. With this survey in mind the analysis of Pirarán – a transnational ensemble attempting to cross the north/south divide between Canada and Mexico – sheds light on this 'fix' issue. The ensemble created software, web audio workflows, composition strategies responding to network aUordances, and collective music habits. Crucially, they introduced cycles between in-person and telematic presence – a music method suited for people 'on-the-move'.

Pirarán reconceptualises the polarity between networked and telematic music as a strategic spectrum, oUering new aUordances for music-making in times of crises. The ensemble's experience signals tensions between Networked Music and border regimes, allowing discussions of cultural limits separating the Global North from the Global South.

The paper argues that Networked Music – rather than a 'fix' – can become a practice capable of maintaining, reinvigorating, and deepening social relations in the face of lockdowns, draconian migration systems, and even artificial scarcity and imagination deficits derived from them without abandoning the crises.

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Hanna Hellström, Stockholm University

Reaching towards harmony; Ukrainian singing in Sweden in times of war and displacement

Paper Presentation

This paper explores Ukrainian singing practices in Sweden following Russia's full-scale invasion of Ukraine in 2022. Following the increase of Ukrainian refugees in Sweden, expressions of Ukrainian song have become increasingly visible. This manifests itself through various choirs, singing groups and activities for Ukrainians, but also at concerts, manifestations and demonstrations for the Ukrainian cause. Ukrainian song and music are closely intertwined with Ukrainian culture and have throughout history been an expression of independence and resilience. The history of the oppression of the Ukrainian language, culture, song and music is re-actualized in today's context. As an ethnomusicological work situated in the field of music

and migration, my PhD study investigates the function of Ukrainian singing on an individual, collective and political level. My study includes a multi-sited fieldwork and for this paper I focus on exploring the sites where Ukrainian music is performed in Sweden such as at protests, manifestations and various concerts. A broader aim is to widen our understanding of migrants' and minorities' musical activities, mobility and experiences when facing war and migration. The study also shares goals of applied ethnomusicology in advocating and sharing the story of a specific community and musical life. Research on music and migration continues to be of high relevance as refugee numbers keep rising, conflicts increase, global democracy weakens and harsher attitudes toward minorities and refugees spread across the world. This also applies to the importance of culture in a world with increasing militarization.
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Session 8d: Score, Gesture and Analysis

Veronika Reutz Drobnic, Erkki Huovinen & Marc Bangert, Hochschule für Musik Karlsruhe
Graphic Score Experiments: Empirically Exploring Stress and Interpretation Strategies
Paper Presentation
While the reading and interpretation of conventional musical notation has been thoroughly researched, there is still a lack of empirical research on the use of alternative forms of notation in contemporary music. This paper examines how the performance of graphic notation emerges from performers' perception and interpretation of visual information.
Building on research in sight-reading and theories of graphic notation performance, it reports results from a mixed-methods study investigating the performance of graphic scores. We asked two research questions: *How do visual parameters in graphic scores influence performers' stress responses?* and *What strategies do participants employ to interpret graphic scores during performance?*
Twelve 40-second animated graphic scores were designed to systematically vary shape type, visual density, spatial overlap, and rotation. Biometric data (heart rate) were recorded alongside post-performance questionnaires and semi-structured interviews with piano, clarinet, and recorder players. The quantitative data were analysed using linear mixed models, while the qualitative data were subjected to thematic analysis.
Results show a general decrease in heart rate across the session, alongside density-related increases in both heart rate and self-reported stress. Higher visual density, temporal overlap, and shape complexity were associated with elevated perceived difficulty. Qualitative findings demonstrate how performers develop and adaptively refine individual "translation systems" that map visual features to sound. These systems become difficult to apply under conditions of increased graphical complexity.
Based on these findings, the paper proposes a feedback loop model of graphic score performance that accounts for the dynamic interplay between visual structure, cognitive load, and embodied response.
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Mattias Sköld, Royal College of Music in Stockholm
Visual analysis of graphic notation for musical expression

Paper Presentation

In experimental art music, graphic notation has increasingly been used as a tool for guided improvisation, not least within electronic music. Yet there is a lack of sufficiently developed theoretical concepts to describe how symbols, images, and text instruct and inspire music making in this context.

This paper examines graphic notation as an artistic tool that functions simultaneously as instruction and visual inspiration for performative musical expression. Unlike traditional music notation, graphic notation can itself be regarded as a form of visual artistic expression. Consequently, the analysis of graphic scores must extend beyond traditional music-analytical approaches and consider the score both as symbolic notation for musical interpretation and as a visual artefact intended to stimulate musical activity.

The paper builds on the author's previous research on sound notation and, later, graphic notation, which aimed to develop a holistic ontology of graphic notation. It forms part of an ongoing research project investigating different aspects of the symbolic language of graphic notation, including theories of interpretation in relation to contemporary practice as well as a classic repertoire of scores by Feldman, Haubenstock-Ramati, Cardew, and Berberian.

The focus here is on the visual dimensions of graphic notation. The methodological framework draws on Panofsky's iconography and iconology, combined with the grammar of visual design, to analyse how graphic notation is expressed through its visual display.

By integrating these theoretical perspectives, the paper proposes an analytical framework that explains how visual elements in graphic notation mediate between compositional intention and performative interpretation. The findings show how iconographic and formal visual structures operate both as instructions and as sources of inspiration for musical practice. In doing so, the study contributes to a deeper understanding of graphic notation as a flexible musical tool that connects images, symbols, and sound.

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HueGaze: The Art of Scientific Mapping

Paper Presentation

This master's thesis explores the relationship between vision and hearing by investigating how cross-modal correspondences can serve as a framework for musical composition through sonification. Within modern media production, sound and image operate in constant symbiosis, yet methods bridging objective image data and subjective artistic experience remain underdeveloped. Central to this investigation is the question of how the mapping process is shaped by the interplay between artistic and technical decision-making within a sonification framework. The project designed and evaluated an algorithm, titled HueGaze, which translates visual attributes from digital images into musical parameters grounded in human perception. A sequential pipeline was developed in Python, utilizing the CIELAB colour space and K-means clustering to extract dominant colour fields, lightness and entropy from selected visual material. This data was subsequently mapped to acoustic parameters such as pitch, amplitude and spectral brightness in SuperCollider, in accordance with established cross-modal research. Research through Design was applied as the overarching methodology, enabling theory, technical implementation and artistic reflection to interact iteratively throughout the process.

The results demonstrated that the algorithm successfully transformed static images into dynamic musical compositions, realizing the project's concept of the image as a visual score. In doing so, a central tension surfaced between the scientific objectivity traditionally required by sonification and the artistic judgment inherent in compositional decision-making, reflecting a broader methodological challenge within cross-modal research where neither strict empirical nor purely artistic approaches alone can adequately address questions rooted in shared subjective experience. The primary contribution of this work lies in demonstrating that this boundary is not a limitation to be overcome, but a productive tension to be navigated. The findings underscore the value of integrating technical innovation with artistic research, opening avenues for future exploration in adaptive and data-driven sound art.

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