Performative Arts-Based Audience Research

Investigating experiences with high modernist works for solo flute

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in The Norwegian Flute Ensemble as well as the entire Kristiansand Janitsjar and conductor Rune Hansen for providing me with a space in which I can play flute without doing science at the same time.

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And last, but definitely not least, I want to thank my mother for believing in me all the way, not only from the moment I started working on my project description for this PhD project and up until I submitted this dissertation for evaluation, but for all the other times she believed in me when I myself didn't. And also, thank you for never letting me quit doing music when I was younger – see what it led to!

Sammendrag

Musikalsk kommunikasjon har vært gjenstand for undersøkelse fra en rekke ulike felt som spenner fra studier av tegn og betydning (semiotikk), via kognisjon og psykologi, til mer overgripende sosiale og kulturelle kontekster. Denne avhandlingen søker å belyse temaet gjennom å kombinere perspektiver fra kvalitative metoder med en kunstnerisk tilgang. I prosjektet har jeg brukt tre soloverk for fløyte komponert i en etterkrigstids-modernistisk stil hvor bruk av eksperimentelle virkemidler knyttet til form og innhold står sentralt: Brian Ferneyhough – *Cassandra´s Dream Song*; Betsy Jolas – *Fusain pour une Flutiste*; Mauricio Kagel – *Atem für einen Bläser*. Disse har jeg fremført på ulike steder, og gjort fokusgruppestudier knyttet til hver fremføring. Det empiriske grunnlaget for avhandlingen er dermed basert på dokumentasjon av fremføringene, mine refleksjoner rundt verk og fortolkning, og fokusgruppedeltagernes refleksjoner rundt sine egne erfaringer som både konsertpublikum og forskningsdeltager i prosjektet. Gjennom et agential-realistisk perspektiv på vitenskapsteori søker jeg å belyse hvordan fremførelser av disse verkene produserer subjektiviteter blant publikummere, og utforske hvordan publikummernes estetiske erfaringer kan klargjøres gjennom en narrativ fremstilling av det empiriske materialet. I tillegg blir min egen navigering rundt dobbeltrollen som forsker og utøvende kunstner gjenstand for undersøkelse.

Abstract

Musical communication has been examined from multiple perspectives, ranging from semiotic analysis and cognitive approaches to social and cultural contexts. Nevertheless, an approach that combines qualitative methods with artistic perspectives is lacking. In this PhD project, three postwar modernist works for solo flute constitute a program performed in three cities in Norway: B. Ferneyhough – *Cassandra's Dream Song*; B. Jolas – *Fusain pour une Flutiste*, and M. Kagel – *Atem für einen Bläser*. After each performance, I conducted focus group studies with participants engaged primarily through the respective cities' symphonic orchestra subscription list. Guided by a general agential realist perspective on music performance and an inquiry into audience responses, I aim to investigate how live performance experiences with this music produce subjectivities among audiences, and how this can be expressed by creating narratives from the interviews and conversations. In addition, my own navigation around the double role of performer and researcher is subject to inquiry.

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1 Introduction

Professor, you are looking for a chicken in an abstract painting.

Karlheinz Stockhausen[1]

The professor that Stockhausen was addressing in his sarcastic remark during the 1951 summer course for new music in Darmstadt, Germany, was none other than Theodor W. Adorno. Adorno had recently experienced a performance of and attempted to analyze what Martin Iddon in his robust examination of the compositional practices pioneered at Darmstadt describes as "one of the most highly deterministic pieces, in terms of pre-compositional decision-making." Still, after being tutored by Stockhausen in the composition's rigid harmonic structures, Adorno seemed unable to comprehend exactly *why* the composer – who was Karel Goyvaerts – chose to do it in this specific manner. The session culminated after some frustration in Stockhausen's above mentioned infamous comparison between Adorno's apparent confusion and the general act of looking for a figurative representation in a non-figurative artistic object. This happening is at the time of writing (November 2020) almost 70 years old, but it is representative of a problem that this dissertation addresses: avant-garde music, its aesthetics, and its communication with an audience.

nyMusikk (Norway's national center for contemporary music) arranged a season of "Orning Inviterer," in which the Oslo-based contemporary musician/scholar Tanja Orning invited fellow avant-gardists to a series of performances and post-performance talks in an informal setting. The Bergen Philharmonic Orchestra hosts "Knekk Samtidsmusikk-koden!" – a series of listening workshops, in which curious audiences can acquire insight into selected pieces. However, research efforts have yet to investigate this schism between art and audience. Musical communication has been examined from multiple perspectives, ranging from semiotic analysis and cognitive approaches to social and cultural contexts. Nevertheless, an approach that combines qualitative methods with performance-centered perspectives is lacking. In my project, three postwar modernist works for solo flute constitute a program performed in three

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[1] Michael Kurtz, *Stockhausen: A Biography*, trans. Richard Toop (London: Faber and Faber, 1992 [1988]), 36. Quoted in Martin Iddon, *New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez* (Cambridge: Cambridge University Press, 2013), 57.

cities in Norway: B. Ferneyhough – *Cassandra's Dream Song*[2]; B. Jolas – *Fusain pour une Flutiste*[3], and M. Kagel – *Atem für einen Bläser*[4]. After each performance, I conducted focus group studies with participants engaged primarily through the respective cities' symphonic orchestra subscription list. Guided by a general agential realist perspective on music performance and an inquiry into audience responses, I aim to investigate how live performance experiences with this music produce subjectivities among audiences, and how this can be expressed by creating narratives from the interviews and conversations. In addition, my own navigation around the double role of performer and researcher is subject to inquiry.

1.1 Background

As a performer and educator,[5] I have had the opportunity to work with music and its reception from a wide range of perspectives. With reception, here I primarily mean two things. How as a conservatory music student (together with fellow students), I assess given works from a perspective of performing them; how as a flutist working as both a verbal and performing guide at the Edvard Grieg Museum Troldhaugen, I have shaped the reception of Grieg's music for a wide range of audiences. Combining the skills/knowledges of both performing and talking about music has been an integral part of these two perspectives and has been my primary motivation for doing this project. During my year as an ERASMUS student at Hochschule für Musik, Würzburg, I had the opportunity to work with avant-garde and contemporary music in the ensemble classes. One specific session in which we worked on a trio for flutes by Rudolf Kelterborn, with the supervision of clarinetist Reto Bieri, was a definitive shaping point. He was able to "unpack" all the phrasings and sections that to us were incomprehensible. Our confusion was related to how we wanted to shape the different sections. We wanted to *create* our own narrative development by attempting to smooth out the transitions between the sections in the piece. To us, these seemed to be very abrupt in a manner that led us to perceive it as a "bad" composition. However, Bieri made it very clear to us that this might not be the best idea for this particular composition. He clarified the different stylistic origins of the different sections – minimalist music, Webern-esque "point music," post-impressionistic sound painting, 12-tone music and jazz rhythms – and it

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[2] Brian Ferneyhough, *Cassandra's Dream Song* (London: Edition Peters, 1975 [1970]).
[3] Betsy Jolas, *Fusain Pour Un Flûtiste* (Paris: Heugel & Cie, 1972 [1971]).
[4] Mauricio Kagel, *Atem Für Einen Bläser* (London: Universal Edition, 1976 [1969/70]).
[5] In this context, educator is the preferred English term for the Norwegian title of my previous job – *formidler*. It is not a direct translation, but it indicates a position of both verbal and musical communication at the Edvard Grieg Museum Troldhaugen.

became obvious to us that it might supposed to sound abrupt and juxtaposed. The music suddenly made a whole lot more sense in a way that made the group performance more directed, and it had an impact on how we worked on shaping the sections in the piece. We knew what we were doing and were able to communicate our intentions and gestures more directly to the audience. This kind of "switch" is what I am interested in doing and has been the key aspect that generated my research questions.

1.2 Aims and research questions

The general problem that this dissertation addresses is therefore related to communication between the stage and audience in performances of postwar musical modernist pieces of music, and how this communication takes place. I mean problem here, not in the sense of a problem that needs a solution, but rather a problem that needs to be addressed and examined. As such, I have two clearly defined aims. First, I am interested in what makes this music reportedly difficult to listen to and experience, and how this can be addressed in post-performance talks. My project is thus an investigation into how a given audience makes meaning from an experience with a set of musical compositions they are not familiar with. This involves perceiving the performance as a communicative situation. Second, I want to explore the potential for using a narrative strategy to clarify how this communication is experienced. I create narratives based on the wide range of responses documented throughout a series of performances. In addition, my own engagement with multiple aspects of this project – the musical works and my interpretation and performance of them, as well as doing the post-performance interviews – is problematized and discussed.

My general interest in a post-humanist perspective on agency and knowledge production is reflected in the two central research questions operationalized in this dissertation. Within a post-humanist framework in general, and in my development of Karen Barad's *agential realism* in particular, familiar notions of subjectivity and agency are shifted. Instead of perceiving compositions, performance, performer, musical instruments, and audiences as stable predictable units that exist outside this project, they are instead perceived as dynamic entities that are decided in the moment. Hence, I ask: *How do the audiences intra-act with the materiality of these performances in ways that produce different becomings*? Furthermore, my engagement with this research question is both as a performer doing these performances and a researcher doing the conversations and interviews. The participants are having a conversation about a performance *with* the performer himself. This raises a set of issues of an ethical art that

I discuss using a second research question: *How do I as both a researcher and performer navigate this dual role?*

The first research question will be addressed primarily in Chapters 6 through 8, in which I present my work through the data material and focus on the participants. The second research question will be discussed both in Chapter 4.6.3 and Chapter 5.4, as well as Chapters 6 through 8. By using the term intra-actions for the specific performances, I am re-structuring the relationship between work, performer, performance, and audience, to produce knowledge on how these relate to- and affect each other as reported in the interviews. My use of the term "becomings" is significant because it designates the performative nature of my approach to the relationship between data and theory. In this way, I am inspired by Jackson and Mazzei since I "[reject] an interpretivist stance," while I "[embrace] the mutually constitutive nature of which Barad writes."[6] Mutually constitutive is here referring to the indeterminable identity of the materials in the performances. For instance, the sounds that I am producing on an instrument in the woodwind family is in some parts of the compositions I am performing *intended* to represent percussive sounds that dissolves the instrument's inherent categorization. The very same sounds are also *perceived* by participants as percussive sounds that iterate the notion of indeterminable identity.

When considering both watching a performance and partaking in post-performance interviews as a means of subjectivation, I am extending Eric Clarke's notion of subject position in music, whereby subjectivity is understood as the manner in which the materials in the music directly shape the listener's response. Due to the performative approach of this project, it is not only limited to specific points in the musical works, but also aspects of the performance such as my presence, the venue, and the other participants. I argue that this expansion of Clarke's position on subjectivity conflates with an agential realist account of subjectivity, and I discuss this relationship in Chapter 3.2. The import of Barad's perspective is also emerging through the term "materiality" of my performances, which I will further elaborate on in Chapter 5.

1.3 Epistemological considerations

The research questions address a certain tension between the material and discursive. In her chapter on post-humanist performativity, Karen Barad suggests a restructuring of the relationship between language and matter: "Language matters. Discourse matters.

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[6] Alecia Y. Jackson and Lisa A. Mazzei, *Thinking with Theory in Qualitative Research: Viewing Data across Multiple Perspectives* (London: Routledge, 2012), 11.

Culture matters. There is an important sense in which the only thing that does not seem to matter anymore is matter."[7] This objection is far more than a witty play on words. Barad objects to the priority that language and discourse has been granted in social studies, at the cost of matter and materiality. As Alecia Y. Jackson and Lisa A. Mazzei term it, her ambition is "to reinstall the material as equal in the material↔ discursive binary,"[8] thereby challenging the poststructuralist preoccupation with language above matter. This challenge bears some resemblance to the paradigmatic shift that the arts has seen over the past decades. The performative turn in music represented a turn away from the object character of music, the musical work, to among other things the processual nature of music performance. Nicholas Cook initiated an objection to musicology and its linguistic concern with treating performance simply as reading music as text: "[T]he basic grammar of performance is that you perform something, you give a performance 'of' something. In other words, language leads us to construct the process of performance as supplementary to the product that occasions it or in which it results […] Language, in short, marginalizes performance."[9] Although outdated (even though it was reproduced in a book chapter as late as in 2012, in which the latter sentence is removed[10]), Cook's argument indicates a prevalence of language above matter similar to the one subject to critique by Barad.

This material/discursive relationship has also been subject to scrutiny within performance studies, and studies in musical meaning in particular. Jorge Correia indicates that a similar gap between the material and the discursive characterizes knowledge production in music studies. According to Correia, this gap is one of epistemology. Situated within language and discourse, paradigmatic knowledge (propositional meaning) is separated from material thinking (embodied meaning) by an *epistemological fracture*. I will discuss the similarities and differences between Barad's material-discursive binary, as well as Correia's thoughts on the epistemological fracture, in more detail in Chapter 3.2.4.

What I am suggesting in my work is to study music performance and audience experience as a phenomenon specified by Barad in terms of a material/discursive

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[7] Karen Barad, "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter," in *A Feminist Companion to the Posthumanities*, ed. Cecilia Åsberg and Rosi Braidotti (Cham: Springer International Publishing, 2018), 223.

[8] Jackson and Mazzei, *Thinking with Theory in Qualitative Research: Viewing Data across Multiple Perspectives*, 110.

[9] Nicholas Cook, "Between Process and Product: Music and/as Performance," *Music Theory Online* 7, no. 2 (2001): 2.

[10] Nicholas Cook, "Music as Performance," in *The Cultural Study of Music: A Critical Introduction*, ed. Martin Clayton, Trevor Herbert, and Richard Middleton (New York: Routledge, 2012).

practice. The audience experience is here referring to how the participants construct meaning from the gestures I am performing as a part of the three compositions I chose for this project. These gestures are both material and discursive. They are material not because they consist of what is normally understood as musical materials, which limits their definition to given musical parameters such as pitch, rhythm, articulation, and melody to name a few. Rather, they are material because they require matter to exist through: the flute with its material compositions of silver, the performing body, the room that the performing body is in fact performing in, and ultimately bodies that are positioned in the same room and that are experiencing the gestures.

1.4 A performative methodology for arts-based audience research

Through Barad's agential realist approach to knowledge, ontology and ethics, the methodological approach to the empirical study can be described as distinctly performative. Barbara Bolt argues for an understanding of the term performativity in artistic research "in terms of the performative *force* of art, that is, its capacity to effect "movement" in thought, word and deed in the individual and social sensorium."[11] The performative nature of my inquiry consists then of studying how the audiences self-reported reactions are co-created by the specific situations in which they occur.

Contextually, it places itself in an intersection between music performance, arts talk and audience research. Arts talk refers in general to social settings, whether formal or informal, in which audiences can ask questions directly to artists. As Lynne Conner writes in the preface of her book on audience engagement and arts talk, "Arts Talk connotes not just literal talk, but also a spirit of vibrancy and engagement among and between people who share an interest in the arts."[12] The interest, then, is primarily for the audience: "Arts Talk connects us in the profoundest of human ways – as hearts and minds looking to make the world mean something."[13] Conner stresses the relational aspect of engaging in arts talk by referring to *social interpretation* – "audience produced meaning making that occurs in/through public settings and mechanisms."[14]

On the other hand, audience research in its most general understanding is concerned with what researchers can learn about the arts from audiences. This is of course a simplification, as Fay Hield and Sarah Price write in their joint article on this

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[11] Barbara Bolt, "Artistic Research: A Performative Paradigm," *PARSE*, no. 3 (2016): 130.
[12] Lynne Conner, Audience Engagement and the Role of Arts Talk in the Digital Era, (New York: Palgrave Macmillan US: Imprint: Palgrave Macmillan, 2013). 5.
[13] Ibid.
[14] Ibid., 5.

very topic: "Asking participants to articulate their arts experiences and providing them with the space to think out loud can prompt them to view the arts in new ways, simultaneously investigating and informing their engagement."[15] I have included an overview of the audience research field in Chapter 2, but I want to make the point here that my method is developed out of my concern as both a researcher and musician to learn from audiences, while at the same time providing the audience with an opportunity to experience something new and perhaps challenging.

1.5 Gestures and iterability: Model of communication in music performance

I began this project with a desire to investigate the communicative aspect of music and performance. In and of itself, the term "communication" is charged with multiple meanings and uses within several discourses. As it started, in this project I understood communication between an audience as first and foremost the production and perception of meaning. In this respect, I found Eric Clarke's approach to this very useful. He uses the term *impact* and specifies that "[it] can be traced to properties that are specified in the sounds themselves, although there's undoubtedly more than one way to hear these sounds."[16] This challenges the traditional sender-receiver approach to communication, because the question is not *whether* something specific has been communicated, but *how* this communication works. However, his use was too narrow for the scope of this study, since he is primarily concerned with music and listening, and not performance. I wanted to extend his notion of communication to also include properties of the performance situation itself: my own presence as both performer and researcher, the venues, the other audiences, and the participants. In other words, this project departed from the traditional way of looking into music exclusively through the lenses of the musical work as such.

When looking into models of communication in the performing arts, and their application as a framework for the production and perception of meaning, I discovered Willmar Sauter's model of theatrical communication. I decided to use it as both an analytical perspective and a methodological tool. This is for two specific reasons. For one, it encapsulates far more aspects of a musical performance than simply the works and the manner in which they are performed and perceived. In addition, it was developed through a series of dialogues with audiences, in which they reported on aspects of the

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[15] Fay Hield and Sarah Price, "'Old Adam Was the First Man Formed': (in)Forming and Investigating Listeners' Experiences of New Music as Audience Enrichment, Public Engagement and Research," *Participations* 14, no. 1 (2017): 285.

[16] Eric F. Clarke, *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning* (Oxford: Oxford University Press, 2005), 51.

theatrical communication important *to them*. The model thus serves both an analytical and methodological purpose in this study: (a) to provide a sensible framework for understanding how a performance may have an impact on the audiences, and (b) to inspire a meaningful approach to how this impact can be talked about in the aftermath of the performance. I will discuss my approach to use the model as an analytical tool in Chapters 2/3 and elaborate in Chapter 4 on how the model influenced the interview structure.

Finally, an approach to music as a language of gestures seems to be an appropriate way within an agential realist framework when discussing what is stable across performances. Jacques Derrida's deconstruction of writing as a stable and predictable form of communication is based upon the double etymology of the term *iterability*.[17] It is traditionally recognized as meaning "repetition", especially within mathematics, but Derrida stresses the importance of the Sanskrit word *itara,* which means "other." Derrida scholar Nicholas Royle summarizes then this understanding of repetition as a double gesture, stating that "Iterability ties repetition to alterity."[18] When something is iterated, it is always the same and different simultaneously depending on the context. It is through a series of iterations that we can begin to achieve a sense of familiarity. This is the backbone of Derrida's infamous claim that speech as a form of communication will always be more authentic than writing because speech is always situated in a context. This leaves the question of precisely *what* is being iterated. For this project, I have defined this as musical gestures meaning the specific actions that I am doing on the specific stage with a specific instrument. Gestures in studies of music has been defined in a myriad of ways, but my approach in this project has been to look at how specific actions performed on an instrument are experienced and reported by an audience. The precise definition of what a musical gesture consists of is then for this dissertation primarily dependent upon the context in which it is iterated. Consider the following chain of iterations: A specific action can be described in terms of how the composer has indicated it in the score to be performed. The action is then iterated in the notation. The same action can also verbally be described by referring to the specific corporeal motions involved in producing the sequence of sounds that the score specifies. The action is then iterated by verbal language. The same action can be rehearsed by a performer in a practice room and then be carried out on stage, resulting in a series of live iterations. Furthermore, the audience perceives the action in different ways, thereby

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[17] Jacques Derrida, "Signature Event Context," in *Margins of Philosophy*, ed. Alan Bass (Chicago: Chicago University Press, 1982).
[18] Nicholas Royle, *Jacques Derrida*, Routledge Critical Thinkers (London: Routledge, 2003).

reducing the sonic and visual complexity very much like musicologist Nina Sun Eidsheims "thick event"[19] in reference to anthropologist Clifford Geertz's "thick description."[20] This understanding of gestures in music performance problematizes previous attempts at categorizing gestures in music as stable referents of meaning, such as the review in Chapter 2 of the anthology *Musical Gestures: Sound, Movement, and Meaning*.[21]

1.6 Dissertation structure

The new materialist framework of ontology and epistemology is characterized by a strong focus on the unbounded character of the material and the discursive. I therefore find it necessary to establish some boundaries by disclosing a few remarks on the structure of this dissertation. Apart from this introductory chapter, the dissertation contains two main sections, with an interlude.

1.6.1 First part

The dissertation begins with a research overview in Chapter 2, in which I point out some relevant aspects in previous research that establishes the context for my study. The project can be seen as an intersection of three contextual domains: performance studies, audience research and 20th century music studies. The theoretical approach to my empirical investigation will be discussed in Chapter 3. I explain the relevance for a new materialist approach to this project and discuss a few of its central concepts together with some of the questions raised in Chapter 2. Chapter 4 is an overview of the methodical approach to the empirical investigation. As an interlude, before addressing the research questions by unveiling the analytic chapter, in Chapter 5 I provide an overview of the materialities of the project. Intra-action is about studying the relationships and differences between identities and objects/things. For this reason, I find it necessary to disclose what these are in this project. Throughout the four sections, I provide details on the specific works I have been performing, how I have studied them and made my interpretative decisions, the participants – the audiences – who have been involved in this study and the venues I have performed in.

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[19] Nina Sun Eidsheim, *Sensing Sound: Singing and Listening as Vibrational Practice*, Sign, Storage, Transmission (Durham: Duke University Press, 2015).
[20] Clifford Geertz and Robert Darnton, *The Interpretation of Cultures: Selected Essays*, 3rd ed. (New York: Basic Books, 2017 [1973]).
[21] Marc Leman and Rolf Inge Godøy, *Musical Gestures: Sound, Movement, and Meaning* (New York: Routledge, 2010), 12-35.

1.6.2 Second part

Intra-action is a perspective of experience, with an ambition of this project being to bring the reader closer to the experience of the participants. This dissertation then resembles a move away from, to remain with Barad's terms, "the representationalist belief in the power of words to represent preexisting things."[22] In addition to attaching footage from the performances at the end, I will therefore integrate relevant excerpts as a part of the text. For readers using a smartphone, QR codes will be available, linking to the uploaded segments on YouTube. It is not my intention to claim that sitting in a chair alone watching a short clip on a smartphone is in any way equal to the experience that any of the participants had. Nonetheless, I wish to challenge the inherent limitations of a text-based dissertation on music and experience by providing the ability to hear and see some of what was experienced, to grasp in retrospect how it was meaningful for the participants.

Chapter 6 begins the analytic section and presents my work with and through the data material. The process is similar in one way to Aksel Tjora's *stepwise-inductive-deductive* procedure as described in his book on applied methodologies for qualitative research.[23] The *becomings* described in the chapter is a selection that, to use a phrase borrowed from Jerry Lee Rosiek, "could always be otherwise."[24] They are the result of a *diffractive reading* strategy, which means that they could always be perceived and represented differently. Although an agential realist account of scientific inquiry goes against such a rigid approach to systematization in principle, my approach can nevertheless be described as similar to Tjora's. The *becomings* have emerged in an inductive manner as I have looked through the data material and were further developed in a deductive manner when viewing them through some of the theoretical perspectives from Chapter 3. However, Tjora's approach is distinctly rejective of a post-humanist idea of inquiry, in which the researcher is detached from the inductive and deductive procedures. According to Barad's agential realist account of inquiry, in which both the *knowledge* and *existential character* of the given phenomenon are perceived as mutually co-constitutive, this very separation of the researcher from the inquiry seems artificial.

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[22] Barad, "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter," 224.

[23] Aksel Hagen Tjora, *Kvalitative Forskningsmetoder I Praksis*, 3. utg. ed. (Oslo: Gyldendal akademisk, 2017).

[24] Jerry Lee Rosiek and Jimmy Snyder, "Narrative Inquiry and New Materialism: Stories as (Not Necessarily Benign) Agents," *Qualitative inquiry*, no. August 2018 (2018): 3. Although Rosiek's field of inquiry is different from mine, I find his argumentation for Barad's relevance substantially robust and inspiring. See Chapters 2.5, 2.6 and 3.2 in this dissertation for discussions on this matter.

Chapter 7 continues with a broader discussion of the *becomings* in Chapter 6, while Chapter 8 presents both the argument for- and result of my configuration of these *becomings* into neo-narratives. The neo-narratives are an attempt to explore a narrative approach to the data material by using elements from the *becomings* as characters in a fictive retelling of the post-performance discussion. This also includes a clarification of my own involvement in the project, and how I discuss my double role as both artist and researcher on audience experience.

2. Research overview

2.1 Introduction and structure

This chapter establishes a thematic and narrative overview of the previous research that relates to communication in music performance. I have grouped the relevant research into meaningful categories, with an overall narrative related to gaps or other shortcomings. The five groupings – 20th century music studies, audience research, performance studies, new materialism, and narrative inquiry – represent different research *contexts,* rather than historical research disciplines. I believe this to be a general strength of the Arts in Context research platform at the University of Agder, and this dissertation reflects this general focus on contextualization as a pivotal point, rather than institutional discipline.

My strategy for this chapter is guided by a navigation between Booth, Sutton and Papaioannou[25] and their suggestions for using themes and narrative development as a method of structuring the review on the one hand, and perspectives from non-representational research[26] on the other. The narrative indeed bears a certain resemblance to the development of this project. It starts by addressing a lack of attention given to communication with audiences in reception studies of late 20th century music, before moving on to a discussion of audience research. Broadly speaking, audience research can be divided into two methodological domains: social and cognitive. The social science approach to audience studies focuses on matters such as meaning making, experience and value, with the studies generally characterized by an instrumental thinking of arts, by which I mean a focus on exogenous goals such as, e.g., what purpose concert attending serves in the lives of the participants. Experiences with culture is sometimes also tied up with other extra-musical aspects such as a decline in audience numbers. A general focus on the intrinsic properties of the music itself is absent. The cognitive approach in general relies heavily on stimulus measuring and quantitative methods to reveal insightful details on how specific components in music affect us.

A brief overview of performance studies reveals a primary focus on expression and performance practice, with little attention given to communicative aspects, and virtually no empirical research from an audience perspective.

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[25] Andrew Booth, Anthea Sutton, and Diana Papaioannou, *Systematic Approaches to a Successful Literature Review*, 2nd ed. ed. (Los Angeles, Calif: Sage, 2016).
[26] Phillip Vannini, *Non-Representational Methodologies: Re-Envisioning Research*, vol. 12, Routledge Advances in Research Methods (New York: Routledge, 2015).

The three central categories of previous research upon which this project builds are thus 20th century music studies, audience research and performance studies. Contributions have been selected upon the basis of whether or not it discusses communication in musical performances in one of these categories, either explicit or implicit. However, the categories are not mutually exclusive. Certain performance studies do focus on 20th century music, but the focal point tends to be issues related to performance practice and notation relationship, rather than communication with audiences. The field of audience research also occasionally addresses genres of contemporary music, but without discussing issues of performance. My thematic narrative account of my research review aims to discuss how these gaps can be filled by my PhD project.

In his self-proclaimed manifesto for performative research, Brad Haseman uses the term *artistic audit* to refer to ways of expanding the traditional literature review "into a more layered and rich analysis of the contexts of practice within which the performative researcher operates."[27] By "performative researchers," here Haseman refers to artists who incorporate their own practice as an integral part of their research design, but without necessarily specifying the way in which this integration functions. It is these "contexts of practice" rather than only traditional disciplines related primarily to musicology (such as historical and systematic musicology, organology, music sociology) that my research review discusses.

Most of the items in the review were compiled and read during the first half of the scholarship period, with additional items included after working for some time with my empirical material.

2.2 Postwar musical modernism

The field of 20th century music studies is an inconceivably broad category covering a vast landscape of aesthetic approaches. My limitation here is guided by Robert Carl's umbrella term "postwar musical modernism,"[28] and its reference to the compositional practices explored in the Darmstadt milieu. I argue that, if anything, what unifies the composers and works under this headline is a further alienation of general audiences, much in line with previous modernist tendencies in music. It is also worth noting that the compositions I have used in my project are not so much reflecting current trends in

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[27] Brad Haseman, "A Manifesto for Performative Research," *Media International Australia incorporating Culture and Policy*, no. 118 (2006): 105.
[28] Robert Carl, "Six Case Studies in New American Music: A Postmodern Portrait Gallery," *College Music Symposium* 30, no. 1 (1990).

contemporary music, as much as they are historical documents. This alienation is also reflected in the research literature on this music, as I will discuss in the following paragraphs. In addition, through this research overview, I hope to indicate a teleological progression in the compositions themselves, from a rather purist self-referential instrumental music to a more expanded theatrical approach to music and performance. I will explain this progression in more detail in Chapter 5.1.

2.2.1 Between resistance and reception: Brian Ferneyhough (1943-)

Out of the three composers represented in my study, Brian Ferneyhough is surrounded by the densest body of literature. Persistently referred to as some sort of new music bogeyman,[29] research efforts on his music have tended to focus on issues of notation, interpretation, and performance, as well as his processes of composition. Since my PhD project draws attention to how *Cassandra's Dream Song* is experienced in a series of live performance settings, I will not engage in the discussion on approaches to interpretation and performance practice, but instead investigate what the literature says about audiences and communication.

The issue of virtuosity seems like a reasonable starting point, not only because it is a recurring topic in the Ferneyhough literature, but also, I argue, because it is integral to Sauter's notion of "artistic ability" as one of the defining aspects of the artistic level in his model of communication, which I have adopted for this project. In Ross Feller's short chapter in Judy Lochhead's *Postmodern music/postmodern thought*, he draws upon Lyotard's concept of *excess* as a defining feature of postmodern aesthetics to indicate a certain resistance in the works of Brian Ferneyhough and Helmut Lachenmann:

> According to Lyotard, the postmodern condition exhibits excess and complexity far beyond that found in any other period in history. Lachenmann's and Ferneyhough's music reflects this condition, demonstrating how the attributes of excess or complexity might be played out in the world of composed sound. [30]

I will not go into a discussion on postmodern aesthetics here, but it is hard to argue against these notions of resistance and excess, and their relevance for the artistic

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[29] "His name is widely known and spoken of, but too often as a token of some ill-defined and insufficiently known peripheral musical discourse. He is, for many, a bogeyman." Brian Ferneyhough et al., *Collected Writings*, vol. 10, Contemporary Music Studies (London: Routledge, 2003), iv.

[30] Ross Feller, "Resistant Strain of Postmodernism: The Music of Helmut Lachenmann and Brian Ferneyhough," in *Postmodern Music/Postmodern Thought*, ed. Judy Lochhead and Joseph Henry Auner (New York: Routledge, 2002).

communication. This also becomes evident when looking at Ferneyhough's own performance instructions for *Cassandra's Dream Song*, in which he specifies that "the audible (and visual) degree of difficulty is to be drawn as an integral structural element into the fabric of the composition itself."[31] Here, excess is then referring to both the information density in the scores, and to the consequent technical demands on the performer. In both cases, it translates into a virtuosity for the performer on two levels: one for the ability to digest and interpret the sheer amount of information in the score, and one for the ability to perform it. It is not explicitly stated in the text, but I argue that Feller's notion of resistance also extends to the audience, in the sense that it is difficult to listen to, as well as rehearse and perform. It would certainly align well with Richard Taruskin's observations regarding Pierre Boulez's *Structures,*[32] a seminal piece in the serialist style.[33] In a 1979 essay by Jonathan Harvey, Ferneyhough's artistic project is portrayed as an extension of the *total serialist* paradigm.[34] It seems, then, that a sense of alienation of a general audience is implicit in this music, at least from a strictly hermeneutical standpoint: it is not supposed to be understood. Indeed, in another article, Feller uses *defamiliarization* to articulate some aspects of the degree of difficulty in Ferneyhough's music: "difficulty, engaged through processes of delay, is used in order to combat habitual types of compositional, performance, and listening practices."[35] Although objections have been raised in recent times toward this focus in the literature on Ferneyhough on terms like *resistance*, *difficulty* and *defamiliarization*, they are nevertheless relevant for a study on how this music communicates, especially with an audience outside its target group.

Ine Vanoeveren studied Ferneyhough's complete output for flute in her 2016 dissertation, *Confined Walls of Unity: The Reciprocal Relation between Notation and*

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[31] Ferneyhough, *Cassandra's Dream Song*.

[32] "The extreme fragmentation of the texture into atomic particles insures that, paradoxically, all the meticulous 'precompositional' planning – the music's basic theoretical justification – is lost on the listener, and even on the score reader." The music yields its secrets "[…] to nobody's senses, only to the mind of a determined analyst[…]" Richard Taruskin, *The Oxford History of Western Music: The Late Twentieth Century*, vol. 5 (Oxford: Oxford University Press, 2005), 36.

[33] For readers unfamiliar with key terms in the development of compositional techniques during the 20th century, serialism, in short, is a method in which parameters such as pitch, rhythm, dynamics and timbres are organized in series.

[34] "Nevertheless, Ferneyhough did not fail to understand the implications of the crusade; it seems he lived the experience of Boulez' and Stockhausen's total serialism while starting at the next stage, the first loosening of the strait-jacket. He apparently absorbed the discoveries of total serialism to a profounder degree than almost anyone else of his generation, without actually subscribing to its orthodoxies (such as the veto on octaves) in his music." Jonathan Harvey, "Brian Ferneyhough," *The Musical Times* 120, no. 1639 (1979): 723.

[35] Ross Feller, "Strategic Defamiliarization: The Process of Difficulty in Brian Ferneyhough's Music," *The Open Space Magazine* Spring, no. 2 (2000): 197.

Methodological Analysis in Brian Ferneyhough's Oeuvre for Flute Solo.[36] Rather than a critical investigation, her approach is more practice-led and pedagogical, focusing on suggestions for interpretation and practice tips for performers who are new to some of the technical demands of the pieces. Regarding *Cassandra's Dream Song,* she discusses the two established approaches to the structural elements, together with her own interpretation. No specific reference to communication with audiences is mentioned here, but I will discuss her approach to interpretation in Chapter 5. However, Vanoeveren's pedagogic aspect makes some references to communication with the audience that are worth discussing here. Regarding Ferneyhough's *Superscriptio* for solo piccolo, she writes:

> By visually exaggerating the movement of the key clicks, the audience will receive the action better and therefore hear the key clicks louder than they actually are. This level of engagement and effort is necessary for the audience to perceive the feeble key clicks.[37]

It seems that since the excess of nuances in the notation is hardly noticeable to the audience, it should therefore be visually exaggerated during the performance in order to communicate better. Regardless of whether a performer submits to this idea or not, it reveals a potentially problematic communication. I am not simply suggesting here that the goal of a performance should be to make every single detail as perceptible as possible. Another reference to communication with the audiences seems to center around a notion of alienation, inasmuch as the music "[demands] a great willingness from the audience to bear through the complex structures of witty and deformed harmony."[38] Although none of these remarks on communication with audiences relate directly to *Cassandra's Dream Song*, I am willing to make a generalization here. Both the notion of feeble key clicks and deformed harmony are integral parts of Ferneyhough's general compositional language, and pertain to *Cassandra's Dream Song* as well, as I will discuss in Chapter 5.

A similar point about subtle nuances that escape even the most perceptive observer is made in Eric Clarke and Mark Doffman's chapter on expressiveness in contemporary concert music.[39] The above-mentioned *Superscriptio* is used as an

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[36] Ine Vanoeveren, "Confined Walls of Unity: The Reciprocal Relation between Notation and Methodological Analysis in Brian Ferneyhough's Oeuvre for Flute Solo" (University of California, 2016).

[37] Ibid., 49.

[38] Ibid., 63.

[39] Eric Clarke and Mark Doffman, "Expressive Performance in Contemporary Concert Music," in *Expressiveness in Musical Performance: Empirical Approaches across Styles and Cultures*, ed. Dorottya Fabian, Renee Timmers, and Emery Schubert (Oxford: Oxford University Press, 2014).

example of music, in which questions of expressiveness in a performance become problematic to talk about in any meaningful way. In musicology, the traditional way to understand expressiveness in research on musical performance has been to view it as "those systematic properties of a performance that are not indicated in the score, with relatively little concern for whether those differences should be attributed to widely shared conventions or performer-specific factors."[40] Conservative dogmatism regarding classical music and its note-by-note work-centered focus aside – this understanding of expressiveness is hard to maintain in a study in which the audiences are both unfamiliar with this type of music and invited to talk about their experiences of it afterwards. By quoting Daniel Leech-Wilkinson on expressive gestures, Clarke and Doffman suggest an alternative: "[expression is] how much [the notes] differ from their surroundings and from what we've come to accept over the last few moments of listening[…]. Difference from the score is not what's expressive; change is."[41] Although I find Leech-Wilkinson's focus on the notes themselves problematic, this understanding of expression in music performance is much more fruitful to use in a qualitative study on audiences. As Clarke and Doffman also elaborate, this goes against any underlying notion that a performance of *Superscriptio* would be expressive simply by virtue of attempting to render the score in a performance, because no listener would be able to detect any hypothetical deviation from the score purely by listening, thereby iterating Taruskin's above-mentioned critique of Boulez's music "yielding it's secrets to nobody's senses."

Anders Førisdal writes in his dissertation on the role of instrumental practice in works for guitar by Brian Ferneyhough, Richard Barrett, and Klaus Hübler that the aspect of instrumental practice as material for composition is largely ignored in the reception of this music:

> In these works, the composers have extracted the musical material directly from the instrumental practice and the concrete physical properties of the instrument and the performing body, restructuring the relationship between musical material and practice from its most minute details in what Richard Barrett terms a radically idiomatic approach to composition.[42]

This restructuring means that the traditional parameters for composition – such as harmony, melody, articulation – completely lose their relevance as identifiable components in the music, and that the music is perhaps better understood by looking at

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[40] Ibid., 98.
[41] Daniel Leech-Wilkinson, "The Changing Sound of Music: Approaches to Studying Recorded Classical Performance.," CHARM, https://charm.rhul.ac.uk/studies/chapters/chap8.html.
[42] Anders Førisdal, "Music of the Margins. Radically Idiomatic Instrumental Practice in Solo Guitar Works by Richard Barrett, Brian Ferneyhough and Klaus K. Hübler," (Norges musikkhøgskole, 2017), v.

the actions required by the performer. This is interesting precisely because it indicates a certain performativity, insofar as these actions need to be perceived by an audience. Here, I therefore mean performativity not in a traditional sense of simply performing music, but performativity in a sense in which some of the meaning is inaccessible outside a performance situation.[43] Førisdal encapsulates this sense of performativity in a phrase borrowed from Derrida:

> What I propose is to understand instrumental practice as an apparatus, perhaps even the most forceful apparatus of a classical musician. By this I mean that the acquisition of skills required to become a professional classical musician demands an enormous investigation on behalf of the individual, that the time spent learning an instrument not only results in the potential development of instrumental mastery, but is also a time spent literally grafting onto the body the cultural ideals embedded in the practice; it is a "writing of the body."[44]

The phrase "writing of the body" also surfaces later in his dissertation when discussing French dramatist and actor Antoine Artaud, and the influence he had on Ferneyhough. Førisdal's description indicates a move away from theater perceived as the realization of written text to theater as a primarily embodied act: "Artaud, after witnessing a performance of Balinese theatre, suggested a kind of hieroglyphic theatre where the performing body would supersede the traditional theatre oriented towards the representation of textual content."[45] The phrase itself – "writing of the body" – first occurred in Derrida's treatise on Artaud, in which he also argues for a similar move away from theater as representation of text:

> This time, writing not only will no longer be the transcription of speech, not only will be the writing *of* the body itself, but it will be produced, within the movements of the theater, according to the rules of hieroglyphics, a system of signs no longer controlled by the institution of the voice.[46]

This sense of performativity is relevant for my empirical study in two ways. First, I argue for an extension of composition as writing for the body to not only Ferneyhough and *Cassandra's Dream Song*, but also the two other works in my program. Førisdal's notion of instrumental practice as an *apparatus* certainly indicates an applicability outside the "radical-idiomatic" works in his study. Second, as will be discovered in the

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[43] For a more thorough discussion on performativity and how it relates to my study, see the next chapter.
[44] Førisdal, "Music of the Margins. Radically Idiomatic Instrumental Practice in Solo Guitar Works by Richard Barrett, Brian Ferneyhough and Klaus K. Hübler," 53.
[45] Ibid., 228.
[46] Jacques Derrida, *Writing and Difference*, trans. Alan Bass (London: Routledge, 1967/2001), 240.

analytical chapter, the embodied character of the performance is a recurring topic in ways that is unlikely had I used an earlier (and perhaps more classical) repertoire. One can certainly argue that an intention for the audience is not to merely *listen* to the sounds (regardless of whether the audience seeks any coherence or structure in them or not), but rather *watch* someone make them in front of them.

This sentiment is also shared by Tanja Orning in her article on Helmut Lachenmann's piece for solo cello *Pression*, although with a slightly different wording: "With *Pression*, Lachenmann introduces the concept of *instrumental musique-concrete,* shifting focus from the sounding result to the process of sound production itself."[47] The text centers on Lachenmann, but Orning makes a comparison to Ferneyhough's perspectives on notation. Differences between them aside, I argue that this focus on sound production itself is a relevant aspect for my study, because it sets some interesting premises for how it communicates with an audience, and how this communication can be understood.

The compositional orientation towards sound production itself; the sense of performativity in Førisdal's readings of (among other) Ferneyhough's music; Vanoeveren's focus on using visual cues to enhance the subtle micro-nuances; Orning's shift from sounding result to sound production: these four perspectives all point to a certain embodied aspect of Ferneyhough's music. Regarding musical meaning, I argue that this sense of embodiment resembles a language of gesture that Jorge Salgado-Correia discusses in his article, *Do performer and listener share the same musical meaning?*: "The meanings of the language of gesture are 'embodied symbolic meanings' by definition, which implies they must be enacted in order to be produced by performers and re-enacted in order to be understood by listeners."[48] Although he uses the term "listeners," his argument extends to "audiences" insofar as audiences not only aurally perceive these gestures, but also visually. I will discuss Correia's research into performance further below in the chapter on performance studies.

It seems at this point that there is a discrepancy between understanding Ferneyhough's music as it is written (that is, as closed-form postwar modernist pieces of music) and understanding it as a series of embodied symbolic meanings that has to be re-enacted in order to be understood. This raises a certain demand for an empirical inquiry into how this music communicates with an audience who, for instance, are not

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[47] Tanja Orning, "*Pression* Revised: Anatomy of Sound, Notated Energy, and Performance Practice " in *Sound & Score: Essays on Sound, Score and Notation*, ed. Paulo de Assis, William Brooks, and Kathleen Coessens (Ghent: Orpheus Institute Leuven University Press, 2013).
[48] Jorge Salgado Correia, "Do Performer and Listener Share the Same Musical Meaning?," *Estudios de Psicología* 29, no. 1 (2008).

avant-garde-aficionados, and have never heard it before. It is this demand that my study looks into.

2.2.2 Combining voices: Betsy Jolas (1926-)

In terms of research output, there is very little material that includes any music of Betsy Jolas. I pointed out in my master's thesis that even though she occupied a firm position in French postwar culture, attention to her music is reserved for people with a special interest.[49] This lack of attention is reflected in academic discourse, as well as in the artistic field. There are two substantial publications on her musical output, but they are only available in French. Alban Ramaut has assembled a collection of Jolas' own writings on her works, which provide a good insight into her own artistic references.[50] The section entitled, *Pierrot Lunaire – Épisode Second*, is a transcription of a conference paper, in which Jolas provide her own analysis of her second piece for solo flute. The reference to Schönberg's *sprechgesang* as "virtual melodies" that she has sought to "recompose"[51] in her own music. This notion firmly establishes Jolas as a composer who is preoccupied with some of the similar ideas of sonic composition discussed in the previous section on Ferneyhough. I will devote the rest of this section to a discussion on recordings of her works for flute, but first I will address the studies on her music to date.

To date, the only systematic effort on the music of Betsy Jolas that has relevance for this project is found in the work of Heidi Korhonen-Björkman. Her dissertation at the Sibelius Academy is an attempt to analyze the music from the performer's perspective of *gestalt*: "The musician's analysis is defined through the actor, as opposed to a predefined analytical method or the objects of study. 'Musician' is in this dissertation above all connected to the actual physical playing of a specific work, and not simply reduced to a principled skill of playing a certain work."[52] I will discuss this perspective, as well as details from her article[53] on Jolas' *Ô Bach* in Chapter 2.4, but her performer-centered perspective on research is interesting in a contextualization of Jolas' music. It signals an emphasis on performance as a center for musical meaning rather

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[49] Daniel Henry Øvrebø, "En Analyse Av Betsy Jolas' Épisode 1 for Fløyte Solo: En Studie Av Uakkompagnert Musikk for Fløyte Med Fokus På Interpretatoriske Utfordringer" (University of Agder, 2014).
[50] Betsy Jolas and Alban Ramaut, *Molto Espressivo*, Collection Musique Et Musicologie (Paris: L'Itinéraire: L'Harmattan, 1999).
[51] Ibid., 161.
[52] "Musikerns analys definierar sig genom aktören, inte analysmetod eller de objekt, som granskas. 'Musiker' knyts i den här avhandlingen framför allt till det faktiska, fysiska spelandet av ett verk, inte bara till en principiell färdighet att spela ett visst verk." (My transl.) Heidi Korhonen-Björkman, "Musikerröster I Betsy Jolas Musik: Dialoger Och Spelerfarenheter I Analys" (2015), 237.
[53] Heidi Korhonen-Björkman, "Bach Points and Virtuosity: A Performer's Dialogic Analysis of Betsy Jolas' Ô Bach," *Music performance research* 9 (2019).

than in the composition, and her analysis places Jolas as a composer of interest for this perspective.

This emphasis, I argue, signifies the importance of looking at gestures in Jolas' music. In *Fusain*, as I will describe more in detail in Chapter 5.1.2, Jolas combines three distinct voices by letting the performer sing short phrases while switching between two different types of flutes, namely the piccolo and the bass flute. I have only been able to find one recording of *Fusain*, recorded by Pierre Yvés-Artaud[54], who also premièred it in 1972.

2.2.3 Instrumental acting: Mauricio Kagel (1931-2008)

In contrast to Betsy Jolas, there exists some literature on the works of Mauricio Kagel. In addition to the first book published on Kagel's music,[55] Björn Heile also has a chapter in *Postmodern music/postmodern thought*.[56] In addition, a chapter by Paul Attinello focuses on subversion as a general aesthetic impulse of Kagel. No specific references to audiences and communication occur. However, they do establish some conceptual signifiers that are relevant in a study of how this music communicates with an audience, and consequently worth discussing here.

Much like Chapter 2.2.1, I will not engage in a discussion on any attempts to define musical postmodernism in any coherent manner, but I will use both Heile's and Attinello's concepts as a starting point for hypothesizing how Kagel's *Atem für einen Bläser* may (or may not) communicate with an audience. Heile focuses on instrumental theatre as a separate genre, and provides two tentative frameworks for how this piece might be perceived:

> Whether this is a theatre piece with a wind player as protagonist (like the players in *Sur scéne*), or whether the performing of the music constructs a semantic reference point so that the performer becomes a character, namely that of a tired musician brought down by the job (comparable to the athletes in *Match[57]*), is undecidable; both readings are plausible depending on the specific performance.

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[54] Pierre-Yvés Artaud and Bérengère Michot, *Recital* (France: 2e2m Collection, 1995), CD.
[55] Björn Heile, *The Music of Mauricio Kagel* (Aldershot: Ashgate, 2006).
[56] Björn Heile, "Collage Vs. Compositional Control: The Interdependency of Modernist and Postmodernist Approaches in the Work of Mauricio Kagel," in *Postmodern Music/Postmodern Thought*, ed. Judy Lochhead and Joseph Henry Auner (New York: Routledge, 2002).
[57] Described in short by Paul Griffiths as "a musical tennis game for cellists, with a percussionist umpire". Paul Griffiths, *A Concise History of Modern Music: From Debussy to Boulez*, The World of Art Library (London: Thames and Hudson, 1978), 188.

I will elaborate and discuss my own choices regarding how I have performed *Atem* in Chapter 5, but regardless of my interpretation, the issue of genre overlap between music and theatre is interesting and relevant. Heile does not elaborate in any detail on the specific differences between these two readings, but central to both of them is a sense of subversion. Framed either as a theater piece or as a musical piece written for a performing body, audiences might wonder about the circumstances for this protagonist – this tired musician. Indeed, some of the audiences in my study constructed some fairly elaborate stories around the narrative of the piece, as I will discuss later in this dissertation.

It is worth mentioning here a more recent expansion of Heile's studies on music theater to address issues of embodied cognition. His chapter in the anthology *New Music Theatre in Europe: Transformations Between 1955-1975* uses music by Mauricio Kagel to exemplify how Arnie Cox's mimetic hypothesis provides an expanded understanding of "modernist and experimental opera" and "their emphasis on new, non-hierarchical combinations of text, music and movements."[58] His analysis of Kagel's *String Quartet II* (1967) as performed by the Bozzini Quartet is a reading of the performance in terms of gestures, in which gestures are defined as "sound-producing actions." Heile makes it fairly clear that this kind of analysis is very useful due to the composition's status as akin to "postdramatic theater" and I argue that this reading is highly apt for Kagel's *Atem für Einen Bläser* as well.

2.3 Emergence of and trajectories in audience research

As theater scholar Kirsty Sedgman points out in her brief history of audience studies (albeit with a focus on performance and theater studies rather than music), the emergence of audience research has its origins in the 1930s related to an escalating curiosity regarding propaganda and its use in the novel media forms at the time. Historically, she outlines three different focal points that have shaped the initiatives for doing research on audiences:

> While the first wave of audience studies asked what culture does to audiences, and the following iterations asked what audiences do with culture, audience research has more recently arrived at a third position, by asking how culture *matters* to audiences. [59]

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[58] Björn Heile, "New Music Theatre and Theories of Embodied Cognition," in *New Music Theatre in Europe: Transformations between 1955-1975*, ed. Robert Adlington (London: Routledge, 2019), 273.
[59] Kirsty Sedgman, "Audience Experience in an Anti-Expert Age: A Survey of Theatre Audience Research," *Theatre Research International* 42, no. 3 (2017): 310.

These categories are naturally not mutually exclusive, and a fair amount of recent audience research projects do touch upon all three aspects. However, this third wave, of matter and value, is well reflected in two recent publications in the UK and in Norway, both of which share a certain preoccupation with how arts and culture matter to modern audiences, but with two very different approaches. *Understanding the Value and Impacts of Cultural Experiences* is a literature review prepared for the Arts Council of England and draws upon a range of studies to look into how participants of cultural event assess their own experiences of arts events. There is a strong sense of seeking to justify doing and making arts in general, as reflected in the preface by the commissioners:

> But do we understand what people actually value from their experience of arts and culture, and do those ideas of value agree with those of cultural organisations or of funders?
>
> This is important work for the arts and for museums. Cultural organisations want to know their audiences better and to understand why they like what they like. [...] Further, politicians require us to justify taxpayer investment, but how do we capture for them the power of culture on the individual?[60]

This somewhat instrumental way of thinking about engagement with the arts forms a stark contrast to the 2014–2018 research program initiated by the Norwegian Arts Council, in which the overarching ambition is to "provide knowledge about and contribute to reflections regarding quality, how we can understand it, and on what basis contemporary judgments on quality are carried out."[61] Essays are provided by a wide range from both artists and scholars from various fields, and I will discuss some of them in the next chapter, seeing as quality and assessment, although not an integral part of my research aims, are still relevant.

In terms of methodologies, audience research has two primary approaches. This is both the case for audience research in general, and for music audiences in particular. One approach studies audiences and their experiences by way of both qualitative and quantitative methods from social sciences. My general concern with this type of research is that it does not give any notable attention to the contents of the music itself, however one would choose to define it. Interviews and focus groups do occasionally touch upon specifics in the music, but it is never discussed together with insights from performers,

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[60] John D. Carnwath and Alan S. Brown, *Understanding the Value and Impacts of Cultural Experiences* (London: Arts Council England, 2014), 2.

[61] "Kunst, kultur og kvalitet er et forskningsprogram fra Norsk kulturråd i perioden 2014 - 2018 som skal gi kunnskap om og bidra til refleksjon rundt kvalitet, kvalitetsforståelser og det grunnlaget kvalitetsdommer felles på i samtiden." https://www.kulturradet.no/kvalitet (my transl.)

or perspectives from historical or systematic musicology. The other approach has a more cognitive orientation, looking at different ways of measuring physiological impacts. Although certainly providing insights that have shaped my research design, this approach neglects the more experiential aspect of music, which is reduced to stimulus measured as brain activity. My study in musical communication draws upon insights gained from both categories and aims to fill some gaps that will be articulated in the next two sections.

2.3.1 Perspectives from social sciences

Because I am interested in studying how postwar musical modernism communicates with regular attenders of classical music, it is necessary to review how these audiences have been studied previously. The past two decades has seen a rise in studies on classical music audiences. Two articles by Bonita M. Kolb in 2000[62] and 2001[63] both carry a strong notion of instrumental thinking regarding research aims, by which I mean that the focus is less on values and properties intrinsic to the music and more on statistics of attendance. *You call this fun? Reactions of young first-time attendees to a classical concert* was, perhaps not surprisingly, published in the Journal of the Music and Entertainment Industry Educators Association. The aim of the study was to "provide information on how [a] young potential audience, raised on popular culture, can be attracted to attend classical concerts."[64] Based on results from focus groups done both before and after a selection of classical music concerts, suggestions on how to increase attendance were posited. The topic of attendance is also the focus of Kolb's second article, this time looking at how a decline of classical concert attendance relates to generational change in the UK and US. The inability of classical music to sustain interest among younger people can be read as a failure to communicate to a modern audience. However, at no point in these two studies is the content of the music discussed to any notable degree.

Other studies on regular attenders of classical music include several dissertations from the department of music at the University of Sheffield, which also established its own audience research group in 2010, entitled *Sheffield Performer and Audience Research Centre* (SPARC). Sarah Price did her PhD on the audiences of the City of

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[62] Bonita M. Kolb, "You Call This Fun? Reactions of Young First-Time Attendees to a Classical Concert.," *Journal of the Music and Entertainment Industry Educators Association* 1, no. 1 (2000).
[63] Bonita M. Kolb, "The Effect of Generational Change on Classical Music Concert Attendance and Orchestras' Responses in the UK and US," *Cultural Trends* 11, no. 41 (2001).
[64] Kolb, "You Call This Fun? Reactions of Young First-Time Attendees to a Classical Concert.," 13.

Birmingham Symphony Orchestra (CBSO) and the divide between core and populist classical programs.[65] As a collaboration project between the University of Sheffield and the CBSO, she seeks to combine perspectives from both academic and commercial research. There is certainly a sense of instrumental thinking in her research, about which she also writes in a short article in the journal *Participations*:

> Collaboration is undeniably looked upon favourably at the moment, yet there is very little acknowledgement of the difficulties of such partnerships. While, at its best, collaboration can provide access to untapped knowledge and new ways of understanding the field, all too often this is prevented by insurmountable differences in research philosophy.[66]

However, the research philosophy representing the academic approach to doing research on audiences is still marginally preoccupied with the musical content itself. Price does have a chapter in her dissertation on the different qualities of listening as it relates to her study, but it avoids any closer discussion on the musical material and how this communicates with the audiences. I am not claiming that every audience study should include a detailed account of how every aspect of a given performance was perceived by each audience. It is merely an issue of lost potential in these studies, especially since the gap between performers/composers and scholars in recent times seem to be shrinking.

Melissa C. Dobson demonstrates a move towards the quality of the experience itself in her 2010 PhD study on both regular attenders as well as non-attenders, looking at which factors made attending a series of concerts with classical music a good experience for the participants.[67] The relationship between knowledge and appreciation is discussed, but there is no further focus on any specific parts of the musical material. The chapter on live experience as an underlying motive for attendance is interesting, because of the insight into how the audiences evaluate the performances they have seen. Aspects such as "enjoyment from visually apprehending performers' expertise"[68] and

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[65] Sarah Price, "Risk and Reward in Classical Music Concert Attendance: Investigating the Engagement of 'Art' and 'Entertainment' Audiences with a Regional Symphony Orchestra in the UK" (The University of Sheffield, 2017).

[66] Sarah Price, "Academic and Commercial Research: Bridging the Gap," *Participations* 12, no. 2 (2015): 169.

[67] Melissa Dobson, "Between Stalls, Stage and Score: An Investigation of Audience Experience and Enjoyment in Classical Music Performance" (University of Sheffield, 2010). Material from Chapter 4 in her dissertation is published as a separate article. See Melissa C. Dobson, "New Audiences for Classical Music: The Experiences of Non-Attenders at Live Orchestral Concerts," *Journal of New Music Research* 39, no. 2 (2010); Dobson, "Between Stalls, Stage and Score: An Investigation of Audience Experience and Enjoyment in Classical Music Performance."

[68] Dobson, "Between Stalls, Stage and Score: An Investigation of Audience Experience and Enjoyment in Classical Music Performance," 152.

"being engaged by watching the gestures of one particular violinist within a section"[69] reveal a sense of communication that is not so much based on the specific work being performed. Inquiring more deeply into audience experiences is further expanded upon in several publications in recent years. *Coughing and clapping: Investigating audience experience*, which also contains a chapter co-written by Dobson together with John Sloboda on post-performance talks, came out in 2014.[70] This chapter reports on a study in which post-performance focus groups with audiences were carried out to let the musicians and composers ask the audience questions. In contrast to ordinary post-performance, Q&A sessions in audiences can satisfy their own curiosity regarding the performance, the aim here being to have the audience give answers that would "provide information of genuine artistic interest and relevance to those concerned."[71] Across five performances of different works in different settings, questions to the audience were formulated by the composers and musicians involved. The report on the study is very short and includes only case studies of two of the performances, whereby the second case study focuses on the discussion between three members of the creative team and two of the singers, with no reference to what the audience specifically said. In the first case study, however, specific comments and reflections from audience members, and how they relate to the composer's intentions, are discussed. The question to the audiences from the composer as formulated in the questionnaire was whether the "programme note which described the event which inspired this piece" was helpful in appreciating and enjoying the piece, whereby the dominating answer was "somewhat useful but not essential."[72] The elaborative discussion around this question, revealed that "the piece 'stood by itself' as an aesthetic entity," but it is not directly specified what this means for the audiences. Methodologically speaking, using post-performance focus groups as a resource overlaps with my project. Although I have not used results from my conversations to change my interpretations of the pieces to any notable degree, I have developed the structure of the conversations in ways I will discuss in Chapter 4 on methodology.

Another study that both discusses and problematizes post-performance discussions in music is, as I briefly mentioned in Chapter 1, Sarah Price and Fay Hield's

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[69] Ibid.

[70] Karen Burland, Stephanie Pitts, and Lucy Bennett, Coughing and Clapping: Investigating Audience Experience, (Surrey, England: Ashgate, 2014).

[71] Melissa C. Dobson and John A. Sloboda, "Staying Behind: Explorations in Post-Performance Musician-Audience Dialogue.," in *Coughing and Clapping: Investigating Audience Experience*, ed. Karen Burland, Stephanie Pitts, and Lucy Bennett (Surrey, England: Ashgate, 2014), 159.

[72] Ibid.

co-written article.[73] They report on a project in which audiences were invited to participate in a longitudinal study. Both of them are researchers, but Hield is also a singer and songwriter, and the study included post-performance talks and interviews associated with the release of Hield's at the time new album. I was interested in their decision to leave Hield out of the post-performance talks, and decided for myself to do this for the final performance in my own study.

2.3.2 Perspectives from the psychology of music

In many ways, my survey of the cognitive approach to doing audience research began with Eric Clarke's book *Ways of Listening*, in which he, at least as far as classical music goes, departs from the strict semiotic approach to content and meaning. The signifiers used to describe the contents of classical works are not the same as those of modern audiences, because "the impact of [a] performance can be traced to properties that are specified in the sounds themselves, although there's undoubtedly more than one way to hear these sounds."[74] Clarke's point is highly valid, because it acknowledges that audiences makes sense of their experiences in very different ways, which was an unusual approach for musicology. Clarke does not open up for a case of total relativism regarding meaning making. By this, I mean that I am not doing this study to see how wildly different interpretations my participants can make of specific parts of my performances. I am more interested in looking at how they can be different but also similar at the same time. Clarke's shortcoming as far as my study is concerned, is that he, along with most of the body of literature in the cognitive approach to audience experiences, speaks exclusively in terms of music and listening. For instance, his notions of subject position and movement are all derived from a listening practice. I would argue that attending a performance and sharing this space with a number of other participants opens up this dimension, especially considering (a) the nature of Ferneyhough's music and its "writing of the body," (b) the performance details of Betsy Jolas' piece that I am using, and (c) Mauricio Kagel's artistic project to develop instrumental theater within a postwar modernist paradigm.

In extending the reference to Clarke's development of Gibson's ecological theory of perception, it is worth mentioning Clarke's work on the distribution of creativity. The article, co-written by him together with Mark Doffman and composer Liza Lim, discusses some references to audiences and their perception of certain signifiers in the

[73] Hield and Price, "'Old Adam Was the First Man Formed': (in)Forming and Investigating Listeners' Experiences of New Music as Audience Enrichment, Public Engagement and Research."
[74] Clarke, *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning*, 51.

composition.[75] It builds on a longer project around the distribution of creativity in music performance that also resulted in an anthology in the series on musical performance as creative practice.[76]

As mentioned in the introduction, this study acknowledges that expectations shape how the performance impacts upon the audience. In other words: musical communication is not only specified by the intrinsic properties of the performance, the performer, the room in which the performance takes place or the presence of other audiences, it is also shaped on an individual level by the expectations of each audience member. This problem is far from new, as subjectivity has been discussed in a range of ways throughout a vast number of different fields. Nevertheless, cognitive musicologist David Huron has developed a model for viewing how this subjective shaping works in his book *Sweet Anticipation*.[77] Based on a detailed survey on a range of listening experiments, he concentrates expectations into five temporally distinguished cognitive categories: *imagination, tension, prediction, reaction,* and *appraisal*. These will be discussed in more detail in the next chapter, but it is worth mentioning here because of the limitations implied in this way of thinking about musical communication. As mentioned above, along with Clarke, Huron looks at music by focusing on certain musical works and how certain parts of these works manipulate the patterns of expectation in the listener, thus excluding a range of other impactful factors relevant to my study. In addition, as mentioned in the introduction chapter, communication can also be viewed as a process in a way that Huron's model does not quite embrace. He is primarily concerned with specific events in specific pieces of music, and how they communicate with the listeners by way of the above-mentioned five cognitive categories. Yes, the first three of these categories – *imagination, tension, prediction* – are all concerned with what occurs before this event, and that they have a certain extension backwards in time. Even so, the process of long-term culturation takes place on a scale that exceeds Huron's framework, and shapes the experience of a performance in ways not discussed in his book. Because I use participants in my study that are primarily enculturated within Western classical music in a manner that excludes postwar musical modernism for the most part, and because it is precisely within this gap that I want to investigate musical communication, I am using expectation and anticipation

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[75] Eric Clarke, Mark Doffman, and Liza Lim, "Distributed Creativity and Ecological Dynamics: A Case Study of Liza Lim's 'Tongue of the Invisible'," *Music & Letters* 94, no. 4 (2013).
[76] Eric F. Clarke and Mark Doffman, *Distributed Creativity: Collaboration and Improvisation in Contemporary Music*, vol. 2, Studies in Musical Performance as Creative Practice (New York: Oxford University Press, 2017).
[77] David Huron, *Sweet Anticipation: Music and the Psychology of Expectation*, Bradford Books (United States: Mit Press, 2008).

with a dual purpose. First, I am using it on a micro level as a framework for understanding how specific parts in the pieces trigger certain reactions in the audiences. In addition to this, it forms a central conversation topic in the post-performance discussions, in which the participants can share and discuss how they expected this performance to be based on the very little information they had.

2.4 Performative research vs performance studies

Like the topic of Chapter 2.1, the field of *performance studies* covers a range of topics, methodologies, and fields too broad to be summarized here. Narrowing it down to musical communication, I wish to focus on some of the epistemological reflections related to how performances, such as the ones pertaining to my study, communicate with audiences. That is, what type of knowledge can a performance be said to produce? And what kind of knowledge is produced in my post-performance talks about these performances? These questions are distinctly performative in their nature. Barbara Bolt argues for understanding a performative paradigm for research as distinct from qualitative and quantitative paradigms of research.[78] Also as in Chapter 2.1, most of the previous work here is done from a theoretical and/or philosophical standpoint, with little effort given to empirical studies.

A sensible starting point would be to pick up the thread on embodiment from both Chapters 2.2.1 and 2.3.2. Tanja Orning draws attention to the embodied aspect of music performance in her PhD study on four postwar modernist solo works for cello, focusing on how it demands new skills from the performer.[79] The notion of this composition as a writing for the body is iterated here: "In the last decades, however, we have seen a "turn towards the body" in musicology. The body has become a focus of attention in studies of performance, learning, and practice, drawing on a broad field of theoretical perspectives."[80] In this respect, Orning's project touches thematically upon my field of study. However, she is primarily interested in aspects of composition, notation, and performance practice. An empirical inquiry into the experiential dimension of audiences is therefore outside the scope of her study. Nonetheless, her concluding remarks on the bodily aspects of the works in question are very interesting, though they

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[78] Bolt, "Artistic Research: A Performative Paradigm," 130.
[79] Tanja Orning, "The Polyphonic Performer: A Study of Performance Practice in Music for Solo Cello by Morton Feldman, Helmut Lachenmann, Klaus K. Hübler and Simon Steen-Andersen" (Norwegian Academy of Music, 2014).
[80] Ibid., 39.

seem somewhat subjective, and she does not discuss the epistemological consequences of this perspective.

Heidi Korhonen-Björkman, whose dissertation I mentioned in Chapter 2.2.2, underscores this embodied dimension of music performance in the music of Jolas in particular. It makes sense, therefore, to finish this section by elaborating on Correia's notion of the embodied aspect of musical meaning. It is worth mentioning here that when Correia refers to performance, he implicitly speaks of solo performance, which has certain limitations. Still, I am not so much concerned with how musical communication functions among musicians in an ensemble. His dissertation discusses a model of musical communication founded upon musical performance being a socio-embodied meaning construction. The point of departure for this perspective is what he calls an *epistemological fracture* between propositional and material thinking:

> [T]he inclusion of the arts in Academia implies a process of knowledge construction and correspondent evaluation/validation (appreciation) that is not compatible with existing models emanating from the natural sciences or even from the social and human sciences. What is at stake here is the growing awareness that the narrative mode of thought is an alternative way of producing and communicating meaning, which escapes the conventional academic propositional verbal- language-based methodologies, and which is somehow claiming to be recognised within the Academia.[81]

Contextualization, *(e)motionally exploring content*, *coactivation* and *becoming* make the four points in his model, which primarily focuses on the process of developing interpretations to be performed. The first three points all concern the process that takes place before the performance, while *becoming* refers to the act of performing itself. His argument is that musical meaning for a performer has a strong embodied aspect: We can think of the body as the *symbolic matrix of the work*:[82]

> It seems thus that the subjective, *symbolically charged* embryonic amalgam of the performer consists essentially of symbolic meanings. But symbolic meanings in musical communication are revealed at the level of their embodiment, as it has been argued in this thesis, and because of that they will be referred here as *embodied* symbolic meanings.[83]

I argue that this also extends to audiences and their perception of a musical performance; audience perception of the meaning in a performance is necessarily embodied. In

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[81] Jorge Salgado Correia and Gilvano Dalagna, *Cahiers of Artistic Research 2: Premises for Artistic Research* (Aveiro: UA Editora, 2019), 21-22.

[82] This specific phrase was uttered in a lecture on artistic research that Correia gave at the University of Agder 20.01.2020 but is not contained as such in his research output.

[83] Jorge Salgado Correia, "Musical Performance as Embodied Socio-Emotional Meaning Construction: Finding an Effective Methodology for Interpretation" (University of Sheffield, 2003), 163. (Original italics)

Correia's article on the question of a shared musical meaning between the performer and listener, he concludes:

> I am hypothesising that musical experiences involve the temporal, processional, dynamic revelation of what was postulated by my two premises: the existence of a body-based stock of knowledge (first premise) that corresponds to a body-based stock of affections (second premise). As argued above, all meaning and understanding is rooted in this emotional bodily ground, but music especially seems to make us aware of that fact. Music seems to be capable of provoking introspective processes (although temporarily), in which the unconscious work of the imagination and its narrative processes are disclosed.
> The significant difference between the performers' intimate processes of self-disclosure and those of the audience is that the former are publicly and intentionally manifested, while the latter are private and introspective.[84]

Correia's first premise – the body-based stock of knowledge – refers to how we as humans structure our experience through mental categories as proposed by Johnson and uses the metaphorical relationship between quantity and verticality – *more = up* – as an example. In terms of musical communication, the last sentence on the difference between the performer's and the audience's "intimate process of self-disclosure" does not perhaps reveal something about subjectivity and perception that is not self-evident. Instead, it seems to iterate Eric Clarke's point that I mentioned earlier, but it is now expanded to include aspects of a musical performance, rather than reducing it to only listening.

2.5 Perspectives from new materialisms in approaches to research in music performance

This section is dedicated to a survey of other studies on music performance, in which a posthumanist or new materialist perspective is applied. Before I discuss the relevant studies, I want to clarify my approach to new materialism. In 2019, Christopher N. Gamble, Joshua S. Hanan and Thomas Nail published an overview of the term and outlined three useful distinctions in the myriad of applications that have surfaced during the past decades. In short, they argue, through Karen Barad's agential realism and Vicky Kirby's "substance of the corporeal,"[85] for what they call *performative new materialism*.[86] This is distinct from their other two categories – *vital new materialism* and *negative new materialism* – in the sense that the performative approach regards ontology and epistemology as mutually constituting:

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[84] Correia, "Do Performer and Listener Share the Same Musical Meaning?," 67.
[85] Vicki Kirby, *Telling Flesh: The Substance of the Corporeal* (New York: Routledge, 1997).
[86] Christopher N. Gamble, Joshua S. Hanan, and Thomas Nail, "What Is New Materialism?," *Angelaki* 24, no. 6 (2019).

> In distinct ways, as we have seen, all new materialisms embrace a shift from epistemology to ontology. Nevertheless, all non-performative theories continue to take ontology and epistemology to exist independently of one another. In a performative approach, in contrast, ontology and epistemology are inherently co-implicated and mutually constituting. That mutual constitution, moreover, neither requires nor is in any sense restricted to humans.[87]

I perceive this sense of performativity to be a useful framework for an inquiry into how audiences make meaning based on their self-reports from a performance as a communicative situation. In addition, it makes for a solid ground from which to explore the potential for using a narrative strategy to clarify how the communication is experienced.

Samuel Wilson's article on the relationship between Theodor Adorno's ideas on musical material and new materialist thinking is interesting in this regard, especially taking into consideration the role Adorno had in the early formative years of the Darmstadt Summer School of Music. For Adorno, musical materials are "all that faces the composer in the present as inherited from the past: formal schemes, instrumental forces, harmonic and melodic formulae and expectations, and so on."[88] In other words, we are talking about:

> not only the, naïvely taken, physical dimensions of music—instruments, performance practices, and so on—but the allegedly abstract, immaterial categories that these material practices reinscribe yet exceed (tonality, theories of form, etc.)[89]

Wilson further argues for a new materialist understanding of (implicitly postwar modernist) musical practice by suggesting that composers such as:

> Berio, Lachenmann, and others, for example, have sought to examine instrumental objects as sounding technologies with which musicians have embodied relationships. Indeed, crucially it is not only in these emphatically physical relationships that materiality is present: a new musical materialism as navigated here transverses the corporeal and the incorporeal.[90]

This transversion highlights what I discussed in section 2.2 on music as a language of gestures and argues for an agential realist approach to a study of this music and its relationship to audience reception. If an agential realist account is a robust explanatory model for the relationship between musical matter, performance, and musical meaning,

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[87] Ibid., 122.

[88] Samuel Wilson, "Notes on Adorno's 'Musical Material' During the New Materialisms," *Music and Letters* 99, no. 2 (2018): 262.

[89] Ibid., 274.

[90] Ibid., 272.

then it should be appropriate to serve as a theoretical and methodological framework for a project that involves both audiences and performer as participants.

In the 2017 volume, *Musical Instruments in the 21st Century*, flutist and contemporary music scholar Bjørnar Habbestad discusses subjectivity and agency in the performance of contemporary music, but avoids "for the sake of brevity" to understand "performance within the framework of new materiality."[91] His application of James Gibson's concept of *affordance* and Anthony Giddens' concept of *agency* as extremes in the subject/object distinction is a useful starting point for examining a hypothetical point; as he puts it, "where the instrument-object ends and instrumentalist-subject begins."[92] However, Habbestad's *dilemma of instrumentality* stems from a temporal notion:

> Both Gibson's ecological and Giddens' systemic models offer holistic views on our topic, with an emphasis on the reciprocal relationship between instrument and performer, a fundamental understanding of their interdependence. Still, the proximity to the chicken/egg-dilemma seems inevitable: What came first, the flute or the flutist? The impossibility of answering this question holds the key to understanding the degree of ontological interconnectedness between the two.[93]

I argue that this "ontological interconnectedness" taps into the very nature of Barad's agential realist account of agency and subjectivity and is the central premise for this dissertation.

A deeper investigation into an agential realist account of musical matter, performance and musical meaning was recently completed by artistic researcher Kevin Toksöz Fairbairn as a part of the docARTES program at the Orpehus Institute. His investigation acknowledges the use of importing Barad's perspective when studying music performance when his dissertation's preamble states that "musical discourse is susceptible to compartmentalizing stages of agency." My research prospects can be seen as an extension of this line of thought to include what Fairbairn rather insistently calls "the audience enraptured in their plush seats just beyond the fourth wall." His point of departure is in many ways similar to mine, inasmuch as he is concerned with "extremely complex notation, which serves as a barrier of entry not merely to casual listeners, but even to highly trained classical musicians."[94] His methods are strictly artistic, and

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[91] Bjørnar Habbestad, "No Flute Is an Island, Entire of Itself. Transgressing Performers, Instruments and Instrumentality in Contemporary Music," in *Musical Instruments in the 21st Century: Identities, Configurations, Practices*, ed. Till Bovermann, et al. (Singapore: Springer Singapore, 2017), 321.
[92] Ibid., 316.
[93] Ibid., 320.
[94] Kevin Toksöz Fairbairn, "Poiesis and the Performance Practice of Physically Polyphonic Notations" (University of Leiden, 2020), 1. The page number is referring to the PDF version of his dissertation, which is

focuses more on how the learning process for musicians when working with this repertoire can benefit from viewing "intellectual composition" and "virtuosic performance" as entangled agents co-constituting each other, rather than pre-defined entities. My dissertation seeks to address how an audience can be perceived as entangled in this respect as well.

2.6 Narrative inquiry

Narrative inquiry in qualitative research is far from new, and the term "narrative" itself has served a multitude of purposes. Donald Polkinghorne traces a useful distinction between two overarching ways to use narrative configurations, based on which perspective on the data material is guiding the inquiry:

> Although both types of narrative inquiry are concerned with stories, they have significant differences. The paradigmatic type collects storied accounts for its data; the narrative type collects descriptions of events, happenings, and actions. The paradigmatic type uses an analytic process that identifies aspects of the data as instances of categories; the narrative type uses an analytic process that produces storied accounts.[95]

Polkinghorne makes a useful distinction between using already existing narratives as material for a study on the one hand and presenting the collected material through stories that are configured on the other. It is the latter of these two that forms the starting point of Chapter 8 in this dissertation. This paradigmatic-narrative dichotomy mimics Correia's perspective on artistic research. A paradigmatic approach analyses stories that are told and abstracts them into concepts presented as explicit knowledge. The narrative type collects descriptions of "events, happenings, and actions" that tap into our "unconscious levels of meaning," and that we can understand as implicit knowledge because of our empathetic abilities. This supports my idea of clarifying an audience's self-reported process of meaning-making by presenting a story based on the analysis from Chapter 7.

Yet, I wish to develop the idea of narrative configuration in a direction similar to Robyn Stewart's conceptualization of neo-narratives. Stewart started her development of this approach to narrative inquiry in her dissertation, in which she constructed stories

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stored in researchcatalogue.net's online resource together with his exposition: https://www.researchcatalogue.net/view/827474/827475

[95] Donald E. Polkinghorne, "Narrative Configuration in Qualitative Analysis," *International Journal of Qualitative Studies in Education* 8, no. 1 (1995): 21.

of encounters with visual art.[96] She later published a model for doing this kind of research in an article centered around *pluralism* in research in order to "satisfy calls for rigour" on the one hand and offer "contemporary views of the issues under investigation" on the other.[97]

2.7 Summary

Beginning with the three contexts that this project intersects – 20th century music reception studies, audience research and performance studies – I have identified a number of topics I wish to further theorize in the next chapter. A lack of concern for audiences and communication in studies of 20th century music necessitates some form of empirical investigation. By contrast, audience research seems to be reluctant to include modernist music, as well as musical performance in their approaches. Performance studies have also avoided focusing on audiences. In addition, I have sketched out approaches to use a new materialist perspective to frame these three aspects.

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[96] Robyn Stewart, "Neonarratives of Visuality: Contemporary Aesthetic Constructs About Artistic Learning" (University of Queensland, 1994).
[97] Robyn Stewart, "Constructing Neonarratives: A Pluralistic Approach to Research," *Journal of Art & Design Education* 16, no. 3 (1997): 223.

3. Theoretical framework

3.1 Introduction

This chapter aims at establishing a theoretical context for my investigation into performance and audience research as intra-actions. As already established in the previous chapter, I want to inquire into how the performances and the interviews in my project produce different subjectivities, and how they can be expressed in a narrative format. The following chapter seeks to shed light on these premises. I start by discussing some essential terms from agential realism as primarily conceptualized by Karen Barad, and how they relate to the topics from the research overview in the previous chapter. Next, I discuss two relevant terms – habit and quality – before summing up the central theoretical components that form the basis for my empirical study.

3.2 Thinking with agential realism and its concepts

This section is dedicated to four components integral to agential realism as conceptualized by Karen Barad, and a discussion of their different roles in this dissertation. During the development of this project, I have seen an increasing similarity in ways of thinking between an agential realist approach to phenomena and music performance as experienced by the participants in my study in ways that the following sections aim to clarify. However, this section begins with a short summary of how Barad developed her insights, how they fit in with the overarching posthumanist perspective and what the consequences of adopting this perspective are. Barad's thoughts are outlined extensively in her 2007 book, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning,*[98] although her general idea of agential realism was published in both 2003 in the article, *Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter,*[99] and in a shortened version in 2018 as a book chapter in *A Feminist Companion to the Posthumanities*.[100]

3.2.1 Barad's approach and development

As Malou Juelskjær indicates in her summary of agential realism, Barad's development of her thoughts is wide-ranging, eclectic, and complex:

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[98] Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham: Duke University Press, 2007).
[99] Karen Barad, "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter," *Signs: Journal of Women in Culture and Society* 28, no. 3 (2003).
[100] Barad, "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter."

Barad develops her thinking in a reading of and through (what I later, in line with this thought, call a *diffractive reading*) and quantum physics and especially the Danish quantum physicist Niels Bohrs philosophy of physics, as well as poststructuralist, feminist, and queer-theoretical thinking, feminist science and technology studies (STS) and postcolonial thinking among others.[101]

By extension, Juelskjær includes Jacques Derrida, Michel Foucault, and Bruno Latour among many others whose work has influenced Barad's thinking. Broadly simplified, it seems that Barad attempts to combine insights from physics, which implies a strong emphasis on and concern with materials and objects traditionally perceived as non-human entities, with perspectives from social studies, which represent a focus on human entities. Indeed, Barad's own remark on diffraction and productions of difference seems to capture this: "Diffraction owes as much to a thick legacy of feminist theorizing about difference as it does to physics."[102]

I want to focus on these two sources among the influences on Barad here, in addition to the implications they carry for this dissertation study. Niels Bohr developed his philosophy of physics based on the series of experiments that were carried out in the quest to settle the paradigmatic discussion in physics on whether light was in fact a wave or a particle. The two-slit experiments, in which light is diffracted through two narrow openings so that the resulting patterning can be studied, seemed to indicate that the result of the inquiry (which was one of ontology: "Is light a particle or a wave?") could not be separated from the apparatus used for the inquiry: It showed both particles and wave patterns depending on how the apparatus was configured. Bohr's conclusion indicated "an essential failure of the pictures in space and time on which the description of natural phenomena has hitherto been based."[103] For Barad, this implied challenging the Cartesian dualism, in which mind and body are considered separate entities:

For Bohr, things do not have inherently determinate boundaries or properties, and words do not have inherently determinate meanings. Bohr also calls into question the related Cartesian belief in the inherent distinction between subject and object, and knower and known. Indeed, Bohr's philosophy-physics poses a radical challenge not only to Newtonian physics but also to Cartesian epistemology and its representationalist triadic structure of words, knowers, and things.[104]

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[101] Malou Juelskjær, *At Tænke Med Agential Realisme* (Frederiksberg: Samfundslitteratur/ Nyt fra Samfundsvidenskaberne, 2019), 12.

[102] Karen Barad, "Diffracting Diffraction: Cutting Together-Apart," *Parallax* 20, no. 3 (2014): 168.

[103] Niels Bohr, *Atomic Theory and the Description of Nature*, vol. 1, The Philosophical Writings of Niels Bohr. (Woodbridge, Conn.: Ox Bow Press, 1963), 34-35. Quoted in Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*, 124.

[104] Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*, 138.

Barad's argument is that these strictly material insights carry implications for how they perceive of social inquiries as well. Alecia Y. Jackson and Lisa A. Mazzei begin their preface to Barad's approach by saying that "[it] is in the work of Foucault, and by extension Barad, that we come to be reminded that 'theories, discourses, have material consequences.'"[105] For Barad, it does not make sense to study something either as discursive or as a material phenomenon.

3.2.2 Agency and intra-action

Agency has seen several different meanings depending on which paradigmatic perspective that is guiding the inquiry. In order to distinguish a posthumanist understanding of agency from others, Alecia Jackson and Lisa Mazzei make a useful comparison between humanist, poststructuralist and posthumanist understandings and the usage of agency that I will iterate and further elaborate here. "From a humanist perspective, agency is something possessed by humans, and is seen as the ability to act on or act in the world. To ascribe 'agency' to someone is to imply that one is a voluntary actor, making choices that are willed rather than determined."[106] For the study in this dissertation, a humanist perspective on agency would lead to a strong focus on each participant, and how they as individuals make sense of the experience of attending the concert and the post-performance talk and interview.

Moreover, regarding a poststructural perspective on agency, Jackson and Mazzei quote Elizabeth Adams St Pierre, saying that agency "seems to lie in the subject's ability to decode and recode its identity within discursive formations and cultural practices."[107] Here, agency is not so much the possession of an ability to make willed choices, as much as it is an ability to navigate certain discursive practices. In a poststructural paradigm, the discursive formations produce a certain subjectivity, so that to the extent individuals make choices, they are in reality much less determined by will.

In a posthuman paradigm, agency "is an enactment, not something that an individual possesses."[108] It is, then, also not strictly an ability. Karen Barad specifies

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[105] Jackson and Mazzei, *Thinking with Theory in Qualitative Research: Viewing Data across Multiple Perspectives*, 110. The quote on material consequences is from Susan Hekman, *The Material of Knowledge: Feminist Disclosures* (Bloomington: Indiana University Press, 2010), 90.

[106] Jackson and Mazzei, *Thinking with Theory in Qualitative Research: Viewing Data across Multiple Perspectives*, 113.

[107] Elizabeth Adams St. Pierre, "Poststructural Feminism in Education: An Overview," *International Journal of Qualitative Studies in Education* 13, no. 5 (2000): 504. Quoted in Jackson and Mazzei, *Thinking with Theory in Qualitative Research: Viewing Data across Multiple Perspectives*, 113.

[108] Jackson and Mazzei, *Thinking with Theory in Qualitative Research: Viewing Data across Multiple Perspectives*, 114.

that "[i]t is through specific agential intra-actions that the boundaries and properties of the components of phenomena become determinate, and that particular concepts (that is, particular material articulations of the world) become meaningful."[109] Agency as an ability, then, has a potential to it that, from an agential realist perspective, lies outside the intra-actions, and is thus undecided until it becomes an enactment. I struggled for a while with this perspective because this sense of entanglement seemed self-evident to a certain degree. While attending Jerry Lee Rosiek's presentation on Barad's work, and especially how diffraction is something far more than a simple metaphor, I took note of the following formulation: "'Entanglement' isn't just any relation, or a fancy way to say we are all connected. It is a specific kind of connection born of both being part of a shared system governed by some rules, and an indeterminacy about exactly how those rules play out prior to being measured."

3.2.3 Diffraction vs. reflection

Diffraction is introduced by Barad precisely as a contrast to reflection. Juelskjær extends this thought by explaining it as a specific reading strategy, in which:

> An either-or-thinking is rejected for the sake of a thinking about differences from within. In an agential realist shading of the term diffraction, this thinking of *within* is based, among other things, on the ontological indeterminacy; "the other" (meaning: every other possible version) is contained within that which is realized, and thereby this co-exists with what is realized, which is realized in a specific intra-action – that is to say, in the specific enacted cut which is cutting-together-apart time and space, discourse and matter. The specificities of differences are built into the very activity, and outside this activity it is un-decided what something is. Therefore, there is no absolute gap between differences. Differences are relationally produced and internally entangled.[110]

For Juelskjær, a reflective reading strategy assumes a distinct separation between the reader and what is read. By way of the optical metaphor, reflection requires this stable separation in order to bounce light off a surface. Extending this way of thinking about data material and analysis would imply a firm reliance upon coding of the interview transcripts to provide a basis for addressing the questions at stake. This is a stance I reject in this dissertation.

In contrast to a reflective reading strategy, a diffractive reading strategy moves beyond this separation of reader (me as a researcher) from what is being read. What, then, does this exactly entail when applied as basis for an analysis of how an audience self-report on their own experience? The immediate consequence for this line of

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[109] Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*, 139.
[110] Juelskjær, *At Tænke Med Agential Realisme*, 66. (My transl.)

thinking about working with the data material is an attempt to abandon any pre-conceived notions about what the analysis should be about. Let us remember here that, as Chapter 5 will show, the data material is not only restricted to what the participants are saying, and which words they are using. However, I have started the analysis by going over the interview transcripts and paying attention to what seemed to stick out for me. Chapter 6, the analytical chapter, starts with one of the participants from the last performance I did. His comparison between different ways of listening prompted me to look through the material – the compositions, the instruments, the venues – and ask "Well, how *have* they been listening?" Thus, Chapter 6 starts with how this specific participant (Henrik, see Chapter 5.2.4) tries to say something about how he was listening to the music, and continues with quotes from the other participants being read *through* it.

3.2.4 Music performance understood as material-discursive phenomenon

As mentioned in Chapter 1, Barad sought to "to reinstall the material as equal in the material↔discursive binary,"[111] thereby challenging the general poststructuralist perspective on meaning as being exclusively socially constructed. The double-arrow is intended to substitute the more common dash (/) or hyphen (-) in order to illustrate clearly the mutually constitutive nature. My approach to a performative understanding of an audience study is also similar to Nina Sun Eidsheim's conception of materiality in voice studies. Building on her work with music as a vibrational practice in *Sensing Sound*, she develops an approach to what she calls "the acousmatic question" in her recent book *The Race of Sound*: "[T]he foundational question asked in the act of listening to a human voice is *Who is this? Who is speaking?* Regardless of whether the vocalizer is visible or invisible to the listener, we are called into positing this most basic question—a question of an acousmatic nature."[112] In voice studies, Eidsheim identifies "two general camps" of research based on their perspectives on "ontology, epistemology and methodology." In other words, two distinct paradigms of research whereby one is concerned with how the voice can be measured, and the other perceives the voice through its symbolic qualities. Eidsheim proposes a third position to this in claiming that the measurable and the symbolic "always already work in tandem with the *material* dimension."[113]

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[111] Jackson and Mazzei, *Thinking with Theory in Qualitative Research: Viewing Data across Multiple Perspectives*, 110.
[112] Nina Sun Eidsheim, *The Race of Sound* (Durham: Duke University Press, 2019), 1. (Original italics)
[113] Ibid., 15-16.

This perception on the two different modes of thinking about the voice and how they are linked by a notion of materiality bears a strong resemblance to Barad's argument. In Eidsheim's research, the voice as a phenomenon has a strong sense of materiality, exemplified in her positioning of singing and listening as vibrational practices between bodies. The voice is however also simultaneously discursively produced in the sense that it becomes an object of terminology.

3.3 Habit and quality

For my study, I am inviting participants who either carry a subscription to their local symphony orchestra's regular concerts, or, such as the students from the pilot study, engage with classical music on a regular basis. I believe that their engagement with classical music indicates a habitual behavior worth discussing here. Frederik Tygstrup's article on the relationship between quality and human time illustrates some vital points about habit that are relevant. It was first published in Danish[114] in the Norwegian Arts Council's essay collection on quality in the arts.[115] Cultural and artistic experiences are not only about meaning and interpreting, as audiences and artists also assess their experiences. In this section, I argue that habit is a central component in this assessment.

According to Tygstrup, the future is either considered an optimized version of the present (reproductive), or a potential for something completely different (transformative). His argument rests upon the challenging of the two predominant social infrastructures of culture and quality:

> Modern cultural policy has manoeuvred between two ways of recognising quality: the recognition of the market and the recognition of peers. Two very different social infrastructures correspond to these modes of recognition. The first is a fundamentally an industrial infrastructure – analysed in abundance from Adorno to Scott Lash – that is designed for producing for a market. The second is based on institutions producing communities of taste: academies, universities, publishers, media, etc., that is to say institutions that codify the distinctions defining cultural capital, still described by Pierre Bourdieu in an authoritative manner. Today, however, both of these infrastructures are changing.[116]

The relationship between the production of culture and the market that interacts with it has changed drastically in recent time. Our immediate interaction with a product establishes the terms on which it is reviewed and improved. We are not contributing

[114] Frederik Tygstrup, "Kultur, Kvalitet Og Menneskelig Tid," in *Kvalitetsforståelser: Kvalitetsbegrepet I Samtidens Kunst Og Kultur* (Oslo: Norsk Kulturråd, 2016), 23.
[115] Knut Ove Eliassen, Øyvind Prytz, and kulturråd Norsk, Kvalitetsforståelser: Kvalitetsbegrepet I Samtidens Kunst Og Kultur, (Oslo: Norsk Kulturråd, 2016).
[116] Frederik Tygstrup, "Culture, Quality, and Human Time," in *Contested Qualities*, ed. Knut Ove Eliassen (Bergen: Fagbokforlaget, 2018), 93.

feedback through reflection, but rather through spontaneous interaction on a micro-level:

> The consistent exploitation of user data entails that the consumer contributes to the product, not by having an opinion about it, but rather by doing something with it: emphasising, sharing, turning off, skipping, and whatever else may be registered. Instead of a reflective reaction, an affective reaction is recorded, an unspoken judgement implicit in the intimate handling of a product.[117]

Hence, the recipient is not reduced to some sort of passive consumer (in Adorno's sense of the term) but is an active co-creator in the developing process itself. This is not to be confused with an essentialist vs. constructionist approach to meaning in the arts. Although assessment and the perception of quality is not entirely detached from meaning – whether meaning is broadly speaking perceived as something intrinsic to the arts, or something socially constructed by the audience, or any middle ground between the two.

In his article, Tygstrup further connects the two forms of temporality to Félix Ravaisson's two ways of understanding the term habit: "Extending this idea, we may link two different forms of temporality to the habit: one to the habit as repetition which reproduces the same, and one to the habit as a transformative resumption and incorporation of something new."[118] Referring to both René Descartes and Immanuel Kant, Tygstrup argues that this duality goes against older notions of the habit as a kind of "state of sluggishness and mindless automatism," before he ultimately concludes that "[h]abit, thus, cannot be simply discarded as a poor property (habit as blindness) or elevated as something good (habit as intelligent handling). The evaluation of habit depends on the quality of the temporality it enacts."[119]

I will argue that the changes in the relationship between production and market carry some relevant implications for how classical music is maintained within its institutions, and further that this institutional maintenance affects the habitual temporality of the participants in this study. Kilden Teater- og Konserthus in Kristiansand use the slogan, "Welcome out of the everyday," as a selling point for their regular Thursday night symphony concerts.[120] In the Edvard Grieg concert hall in Bergen, the orchestra concerts are prefaced with a speaker announcement, reminding everyone to grant themselves "a few hours of cell-phone free luxury time." Among other

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[117] Ibid., 95.
[118] Ibid., 101.
[119] Ibid., 101-02.
[120] "Velkommen ut av hverdagen." The slogan was for a period used on advertising posters in the city, but is now reduced to appearing inside the printed season program.

things, the value seems to be placed in the opportunity to escape the daily noise generated by the culture producers and, more important, their increasing demand for constant review and feedback. The classical concert houses in Norway have still been a target for criticism regarding the lack of new music on their programs. Lasse Thoresen, professor of composition at the Norwegian Academy of Music, and arguably one of Norway's most successful contemporary composers, reflects upon this in a recent interview:

> I want to quit composing orchestral music. [The orchestra] is a fantastic instrument to work with, and there are plenty of commissions. But the new music is always appearing as a fun supplement. Mahler, Brahms and Beethoven remain in charge, while the new music floats by. It is rarely performed more than once. It becomes an exercise of use-and-discard.[121]

When considering the manner in which classical concerts are organized, it might seem that the classical audience and their preferences collate with Tygstrup's notions of an industrial infrastructure and, consequentially, a reproductive manner of establishing a habit. The broad part of the regular Thursday night symphony concerts in Oslo, Bergen, Kristiansand, Stavanger and Trondheim consist of works from the 18th, 19th and early 20th centuries, while newer music remains an occasional exception. Should *avant garde* music after 1945 appear, whether it is a premiere performance or not, is without exception sandwiched between unquestionably canonic works, a gesture that can be interpreted as a rhetorical apology to the audience for exposing them to contemporary music. This gesture is not even limited to music after 1945 – Tony Valberg's prefacing autobiographical remark in his article on quality in relational artistic projects is symptomatic of a prevalent dismissal of music considered "challenging": "Can this be the contemporary part of the concert? 100 years has passed since Schönberg wrote it!"[122] When combining this with pre-concert talks of an enlightening and informative nature, the classical concert house appears as an institution that promotes the confirmation of taste and habit, rather than providing opportunities to challenge the taste and break with the habit.

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[121] "Jeg har lyst til å slutte å skrive orkestermusikk. Det er et fantastisk instrument å jobbe med, og det er nok av bestillinger. Men den nye musikken kommer alltid som et artig tillegg. Mahler, Brahms og Beethoven holder fortet, mens den nye musikken bare svever forbi. Den blir sjelden spilt mer enn én gang. Det blir en slags bruk-og-kast-øvelse." Maren Ørstavik, "Lasse Thoresen: – Uroppførelser Er Blitt En Bruk Og Kast-Øvelse," *Ballade*, 12.12. 2017.

[122] Tony Valberg, "There Must Be Other Ways to Make a Change," in *Kvalitetsforhandlinger: Kvalitetsbegrepet I Samtidens Kunst Og Kultur*, ed. Jan Fredrik Hovden and Øyvind Prytz (Bergen: Fagbokforlaget, 2018), 181. The explicit reference either to which concert this was, or to which work by Arnold Schönberg was performed in this anecdote is unclear, but the central issue is the use of Schönberg as a manifestation of "contemporary music," even though it is over a century old.

It would seem, then, as an even greater task for the classical concert houses to break with these habits. The debate between the defenders of tradition and proponents of renewal is of course far from new, not within a musical discourse, nor in other fields. Arguments could be made, claiming that it should perhaps not be the primary task of these concert houses – there are other institutions concerned with commissioning, producing and curating contemporary music, all of them with audience groups that largely overlap among themselves. We have therefore established two distinguishable communities of taste, to borrow a second key term from Tygstrup: one for classical music and one for contemporary music. It is not my intention here to enforce any rigid categorization between classical music aficionados and contemporary music fans by insisting upon any dogmatic tendencies of the former to reject the latter and vice versa. Instead, I find the term "community of taste" flexible enough to indicate a certain preference for some aesthetic categories while eschewing others.

3.4 Quality and complexity

Since aesthetic experiences are not only limited simply to the generation of meaning, but also includes notions of quality, I will draw upon Tygstrup and his terms of habit and communities of taste to explain how my project address these issues. In fact, it seems somewhat odd that the body of literature concerned with topics of meaning and emotion in music, seem reluctant, at least in an explicit manner, to include quality as a factor. It should be noted, however, that The Norwegian Arts Council (Kulturrådet) conducted a research program in the period from 2014-2018, with the overall ambition to "provide knowledge about and contribute to reflection around quality, understandings of quality and on which terms judgments of quality are made in contemporary society."[123] Some of the articles address specific works of art, while others, such as Tygstrup, discuss quality in a more general manner.

In Western classical music, the quality of musical works seems to be tied to the complexity of their composition, as well as the technical demands they place on the performer. In the previous section, I mentioned Førisdal's thesis on instrumental practice in Ferneyhough's music. Brian Ferneyhough is associated with the catchy label *new complexity*, a label that enforces the notion that complexity equals quality. Richard Taruskin makes the following description in his comprehensive outline of some of the historical developments in postwar music:

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[123] "[…]gi kunnskap om og bidra til refleksjon rundt kvalitet, kvalitetsforståelser og det grunnlaget kvalitetsdommer felles på i samtiden." Kulturrådet, "Kunst, Kultur Og Kvalitet," Retrieved 09.12.2018 from https://www.kulturradet.no/kvalitet.

> [C]omposers associated with the New Complexity put much of their effort into finding notations for virtually impalpable microtones, ever-changing rhythmic divisions and tiny gradations of timbre and loudness in an effort to realize their ideal of infinite musical evolution under infinitely fine control and presented with infinite precision, with absolutely no concession to "cognitive constraints."[124]

Although the term *new complexity* has been ridiculed, it is nevertheless symptomatic for a certain attitude towards quality in a piece of music.[125] Whether this attitude is shared with an audience is a different matter. This also touches upon a question of whether it matters or not for the audience when they know anything about *new complexity,* or any other labels associated with contemporary music. In the case of *new complexity*, I argue that it is a marginal term to such a degree that it is quite unlikely that my participants will have any associations with it. This is also not something I will address explicitly in the interviews unless the informants reveal a pressing desire to know more about the music. If that is the case, I will try to limit this.

The issue of complexity and quality leads to a question of whether this complexity is perceptible for an audience that presumably knows little of its composition. In particular, since I am performing on a monodic instrument, it does not necessarily follow that a complex composition will *sound* complex. As with the question of composer intentions discussed above, Ferneyhough and Kagel form two extremes here, while Jolas occupies some sort of middle ground. The score of Kagel's piece is arguably less complex than the score of Ferneyhough's piece, although both demand time and patience in terms of interpretation for the performer. In Ferneyhough's case, an intrinsic aspect of the composition is to convey an illusion of multiple things happening together on an instrument that is only able to produce one sound at a time. This illusion is carried out in two ways. One is the horizontal/temporal compression of some of the gestures in a way that makes it sound like they are performed on top of each other. The other is certain techniques that enable the performer to produce multiple sonorities, either by altering the fingerings, or by singing and playing at the same time. As opposed to this, Kagel writes the gestures and motifs are quite separated from each other. It is clear that he does not want the kind of constant flow of gestures that Ferneyhough seeks to convey. Even though Kagel uses two separate lines to indicate use of the voice together with playing the instrument, it is not done to enhance the complexity of the expression. In terms of complexity, Jolas lies somewhere in-between Ferneyhough and

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[124] Taruskin, *The Oxford History of Western Music: The Late Twentieth Century*, 5, 475-76.

[125] Not only does Taruskin's headline for this section – Terminal Complexity – indicate the label's self-destructing contradiction, but he also quotes the founder of the label David Toop, admitting that it should be called "Still Complex,", "[…]but who uses labels like that?: they don't sell well!" Ibid.

Kagel. The gestures and sonorities do appear in a constant flow, further enhanced by her use of spatial notation.[126] However, the flow is of a far more organic art, and the overall expression is of considerably less complexity than in the case of Ferneyhough. For a more in-depth description and comparison of the works, see Chapter 5.2.

Differences in compositional aesthetics set apart, the central issue here is if and how this complexity is perceived by an audience. Does it translate to a sense of perceived difficulty? Will the participants respond to this difficulty?

3.5 Performance as situated communication

This section discusses the relationship between Sauter's model of theatrical communication and Correia's premises for musical communication. The discursive basis for Sauter's model complements the material embodied processes integral to Correia's model. I argue that these two perspectives share some central ideas that my empirical study is based upon.

The research cluster IMPAR,[127] associated with the University of Aveiro and led by flutist and professor Jorge Correia, outlines a useful model for artistic research, in which a main premise for any arts-based inquiry is to somehow articulate two distinct modes of knowledge in order to produce what they call *material thinking*.[128] On the one hand, we have a knowledge based on scientific inquiry, using language to describe a set of objective statements about the world. The abstraction of observable facts into concepts allows logic and reason to produce *explicit* knowledge. On the other hand, we have a knowledge intrinsic to the arts as a praxis: narrative thinking by way of gestures leads to a set of skills referred to as artistic know-how, and this produces *implicit* knowledge. Jorge Correia argues that these two modes of knowledge are separated by a firm epistemological gap, and that any artistic research project should have as its primary aim to combine these two modes of knowledge. This resonates particularly well with Henk Borgdorff's argument for artistic research that I alluded to in the prelude: "Through its focus on the singular, the aesthetic-affective, the transgressive, the unforeseen, artistic research should exemplify an alternative culture of knowledge."[129]

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[126] This refers to a notation that uses the horizontal placement of the individual notes to indicate when they are supposed to occur, instead of using the traditional system of fixed values, such as quarter notes and eighth notes (crotchets and quavers in British English).

[127] Initiatives, Meetings and Publications on Artistic Research, an interdisciplinary forum for artistic research across disciplines: http://artisticresearch.web.ua.pt/

[128] Jorge Salgado Correia and Gilvano Dalagna, *Cahiers of Artistic Research 3: A Model for Artistic Research* (Aveiro: UA Editoria, 2020).

[129] Henk Borgdorff, *The Conflict of the Faculties. Perspectives on Artistic Research and Academia* (Leiden University Press, 2012), 5.

Furthermore, a notion of artistic research as an articulation of both implicit and explicit knowledge bears a striking resemblance to Wittgenstein's conundrum from §78 in his *Philosophical Investigations* on the difference between "*knowing* and *saying* […] how a clarinet sounds."[130] My project's participants have tried in various ways to make meaning of a program of music that is quite far removed from their preferential live music attendance. How can their own accounts of this meaning making be understood by someone else?

This problem is far from new, but the IMPAR series of *Cahiers on Artistic Research* demonstrates quite clearly through referencing, among others, Keith Lehrer's theory of *exemplarization* in how meaning production among arts audiences in general takes place. When experiencing a work of art, we enter into a process of *exemplarization* that "yields a representation of content in terms of an experienced particular that stands for other particulars. *Exemplarization* involves generalization of a particular."[131] This generalization is, Correia argues, not reductive:

> Exemplarization is not abstraction; i.e., one can only recognize blue color if it fits her exemplar, and not from verbal explanations given by others. Obviously, we are not suggesting that all experiences result in exemplars, because the latter require conscious engagement, as it happens in empathetic communication. This is a fundamental pillar for understanding the difference between aesthetic experience and ordinary perceptions.[132]

Lehrer makes distinct references to visual works of art in *Art, Self and Knowledge*, but this also has applications outside visual arts. Correia argues that music performance is an "embodied socio-emotional meaning construction"[133] that is able to communicate because of an audience's ability to "react mimetically to performers' ritualised actions, thereupon fictionally enacting their personal (e)motional narratives and thereby playing games of make-believe in a process of continuous, creative introspection."[134] Here, the bracketed letter *e* in "(e)motion" is referring to Antonio Damasio's theorizing of the relationship between perception and motor adjustments:

> The records we hold of the objects and events that we once perceived include the motor adjustments we made to obtain the perception in the first place, and also include the emotional reactions we had then. They are all co-registered in memory, albeit in separate systems. Consequently, even when we merely think about an object, we tend to reconstruct memories not just of a shape or colour, but also of the

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[130] Ludwig Wittgenstein, *Philosophische Untersuchungen*, trans. G. E. M. Anscombe, P. M. S. Hacker, and Joachim Schulte, Rev. 4th ed., Philosophical Investigations (Malden, Mass: Wiley-Blackwell, 2009 [1953]), 42.

[131] Keith Lehrer, *Art, Self and Knowledge* (Oxford: Oxford University Press, 2012).

[132] Correia and Dalagna, *Cahiers of Artistic Research 3: A Model for Artistic Research*, 42.

[133] Correia, "Musical Performance as Embodied Socio-Emotional Meaning Construction: Finding an Effective Methodology for Interpretation."

[134] Correia, "Do Performer and Listener Share the Same Musical Meaning?," 68.

perceptual engagement the object required, and of the accompanying emotional reactions, regardless how slight.[135]

Correia concludes that "that there is neurological evidence to argue that the close relation between motion and emotion is not only etymological (e-motion) but bodily-based." This is an alternative and, I argue, complementary approach to music performance and meaning. It complements the standard musicological model of deriving meaning from the materials of the musical compositions (either the scores or the recordings), as well as from the critical musicological model in which musical analysis is developed from purely social meaning. Correia's argument is further substantiated by a body of neuroscientific literature supporting the idea of *mimesis* as an explanatory model for how art in general communicates with an audience.[136] These "unconscious levels of meaning"[137] are deeply embodied, and are akin to "disguised allegories or metaphors that have lost their original label, but gain new significance by being used in multiple semantic combinations."[138] Much like Lehrer's *exemplars*, we create fictional meaning for ourselves by way of non-reductive generalization from works of art. This perspective also lets us separate aesthetic experience from ordinary perceptions. It also provides a more solid ground for a theory of subject-positions in music performance. Eric Clarke makes use of imports from ecological theory in *Ways of Listening* to explain how listeners make meaning from what they hear as "an attempt to steer a middle course between the unconstrained relativism of reader-response theory […] and the determinism of rigid structuralism"[139] Clarke's approach is a valuable perspective on meaning-making, but he makes only minor references to music as a performance art, most notably in the section on subjectivity and motion. His discussions on perceptual effects in a range of musical examples are interesting and valid, but only insofar as they regard, as the title indicates, listening. Being spatio-temporally present and engaged in a live music performance benefits from *mimesis* as an explanatory model for how the audiences make fictional meaning by way of non-reductive generalization. In general, artworks let us articulate this fiction, as the following two examples from literature studies and contemporary art philosophy demonstrate.

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[135] Antonio R. Damasio, *The Feeling of What Happens: Body, Emotion and the Making of Consciousness* (London: Vintage, 2000), 147.

[136] Arnie Cox, "Embodying Music: Principles of the Mimetic Hypothesis," *Music theory online* 17, no. 2 (2011). Damasio, *The Feeling of What Happens: Body, Emotion and the Making of Consciousness*.

[137] Correia, "Do Performer and Listener Share the Same Musical Meaning?," 54.

[138] Ibid., 55.

[139] Clarke, *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning*, 93.

In *Realizing Capital,* Anna Kornbluh analyses how Victorian literature articulates capital as a distinct kind of fiction with very real psychic effects:

> In the sentence from Dickens with which we began, contemplating the difficulties of realizing capital prompts a gesture of inward retreat: "I put my hands into my pockets." I find this gesture emblematic of Victorian thought's struggle with fictitious capital and retreat to interiority.[140]

The reference to Charles Dickens' *Great Expectations* – in which the narrator "glumly appraises the dim financial prospects of his naïve enterprising friend" as he attempts to "realize Capital"[141] – becomes a stable point of reference for discussing capital as fiction. Although Kornbluh is problematizing this "fictitious capital" within a specific historical era, the very notion of capital itself is inherently fictive. Fictive, not as in non-existent, but as existing first and foremost as an idea in our consciousness, as Yuval Harari points out in his outline of intersubjective phenomena:

> The inter-subjective is something that exists within the communication network linking the subjective consciousness of many individuals. If a single individual changes his or her beliefs, or even dies, it is of little importance. However, if most individuals in the network die or change their beliefs, the intersubjective phenomenon will mutate or disappear. Inter-subjective phenomena are neither malevolent frauds nor insignificant charades. They exist in a different way from physical phenomena such as radioactivity, but their impact on the world may still be enormous. Many of history's most important drivers are intersubjective: law, money, gods, nations.[142]

Harari's perspectives on intersubjective phenomena bear some resemblance to the arts as a fiction. Although the ontological status of art has been continually subject to debate, and the characteristics of artistic objects have varied wildly throughout history, it is clear that artistic communication nevertheless functions as an alternative culture of knowledge premised on an intersubjective agreement that we perceive as art.

In his chapter on a notion of fiction in contemporary art, Peter Osborne outlines two fundamental pillars of contemporary art, namely "the fictionalization of artistic authority and the collectivization of artistic fictions."[143] Through the work of Walid Raad's fictional art collective The Atlas Group,[144] he indicates a pivot point for

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[140] Anna Kornbluh, *Realizing Capital: Financial and Psychic Economies in Victorian Form* (New York, NY: Fordham University Press, 2014), 3.

[141] Ibid., 1. The highly emblematic capitalization of the C in Capital is Dickens' own.

[142] Yuval Noah Harari, John Purcell, and Haim Watzman, *Sapiens: A Brief History of Humankind* (London: Vintage Books, 2015), 111.

[143] Peter Osborne, *Anywhere or Not at All: Philosophy of Contemporary Art* (London: Verso Books, 2013), 15.

[144] "As a method of questioning the authority of documented experience and the role of memory in this documentation, Raad constructed alternative narratives of Lebanese history, and introduced them in the format of an archive. The Atlas Group became a widely exhibited artist project of material collected, produced, and presented by Raad." From the Guggenheim Museum's online exhibition, retrieved at https://www.guggenheim.org/artwork/artist/walid-raad-the-atlas-group (15.09.2020)

contemporary art, which is, as indicated in the opening quote "to articulate the fiction of our incipiently global contemporaneity to its fullest extent."[145] Lebanon and its status as a site of ongoing conflicts since the First Arab-Israeli War (1948-49) serves as the backdrop for Raad's invention of the character Fakhouri as a distinguished Lebanese historian in the work *Missing Lebanese Wars*, in which "the major historians of the Lebanese War"[146] seemingly bet upon winning horses in weekly races:

> In the presentation of *Missing Lebanese Wars*, Fakhouri is claimed to have been "the most renowned historian of Lebanon," to have died in 1993, and "to everyone's surprise" to have "bequeathed hundreds of documents to The Atlas Group for preservation and display." This surprise was perhaps not least occasioned by the fact that he died some six years ago prior to the formation of the Group. Systematically aberrant chronologies are a distinctive feature of all of the narratives presented in The Atlas Group's work, and the main sign of their fictional status.[147]

Osborne's use of the term "fiction" is quite literal. The undetermined status of authorship, with its reference to Foucault's essay *What Is An Author?*, as well as the whole-scale elaborate staging of an invented artist collective blurs the distinction between real and fake. Osborne's general idea of art as having a potential for articulating a fiction that is our very own existence (as citizens in an increasingly globalized condition) is, I argue, not only pertinent for contemporary art. Indeed, its artistic communication is premised upon a real-fake dichotomy. It forces the audience to shift back and forth between real materials and feigned authorship. They enter a similar game of, to retrieve Correia's way of putting it, make-believe, in which they explore their own (e)motional narratives.

As I have hitherto shown, fiction in the arts, by way of inter-subjectivity as an alternative culture of knowledge, seems to lend itself particularly well to a presentation in a narrative form that communicates because of the reader's presumed ability to mimetically re-enact the content of the narrative. How, then, can this presentation be configured?

3.5.1 Sauter's model for theatrical communication

Willmar Sauter's perspective on theatrical communication was first published in a book chapter entitled, *Theatrical Actions and Reactions*. His background for the model is based on an audience research project, in which audiences were questioned about their

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[145] Osborne, *Anywhere or Not at All: Philosophy of Contemporary Art*, 15.
[146] This phrase occurs in quotation marks in Osborne's text, indicating that the formulation is from The Atlas Group itself.
[147] Osborne, *Anywhere or Not at All: Philosophy of Contemporary Art*, 31.

experience: "In *The Eye of the Theatre*, we point to the fact that the audience evaluates the entire performance according to their esteem of the principal actors. We were also able to show that a spectator, who dislikes the acting, will not engage in the fiction presented on stage."[148] This illustrates two vital points that I will address here. First, questions of meaning and understanding do not seem to be the most important aspects for theater audiences experiencing live performances. There is an important sense in which assessment shapes a major part of the experience. Second, the assessment further conditions the emotional investment into the narrative taking place on the stage. It is important to note here that Sauter's empirical studies were done using comparatively traditional theatrical performances, which presuppose at least a clear distinction between stage and audience. Nevertheless, he argues that "[s]ome theatre forms, such as modern dance pieces or avant garde opera, renounce from telling 'stories' altogether and, yet, they communicate with at least some of their audiences." I will discuss these points further below, but first I want to present the model and explain my strategy for using the model as an analytical tool.

Sauter identifies three levels in which the communication takes place. As illustrated below, the communication occurs between actions presented on stage (left) and reactions perceived in the spectators (right). Although we can make a certain theoretical distinction between the three layers and their three domains, they are "tightly interwoven and activated parallel to each other."[149] The timeline on the far left indicates that the communication unfolds in both time and space. Even though the communication might vary between the different levels, it is always present throughout the entire performance:

[148] Jacqueline Martin and Willmar Sauter, *Understanding Theatre: Performance Analysis in Theory and Practice*, vol. 3, Stockholm Theatre Studies (Stockholm: Almqvist & Wiksell International, 1995), 78.
[149] Ibid., 79.

Presentation
(Actions)

Perception
(Reactions)

Time

Exhibitory ← **Sensory** → Affection
Expectation
Recognition

Encoded ← **Artistic** → Pleasure
Evaluation
Normation

Performative ← **Fictional** → Identification
Interpretation
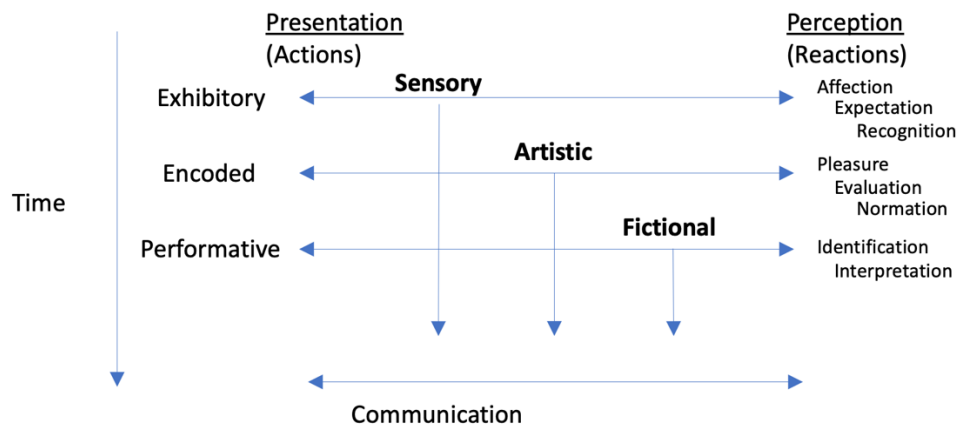
Communication

Fig. 3.1: Willmar Sauter's model of theatrical communication (my rendition)

It is worth mentioning here Sauter's terminological distinction between "reactions" (without a middle dash) and "re-actions." I interpret the middle dash in "re-actions" as a way to emphasize a sense of agency among the audiences. Sauter uses "reactions" when referring in a general manner to the different categories of reactions as listed on the right. In contrast, he uses "re-actions" specifically when talking about theater audiences (spectators). This is highly consistent in Sauter's original text and indicates a notion of mimesis on behalf of the spectators. By this I mean the sense in which the spectators take part in and understand the narrative by mimetically reproducing the actions of the performers. This sense of mimesis was also suggested for musical meaning by Arnie Cox in 2001, six years after Sauter's text.[150] I support this way of thinking about audience and agency, even though I expand my conception of agency to include re-actions to other aspects of the performance than simply the compositions I am performing.

The first level in Sauter's model, then, "describes simply how people become aware of each other with their senses. This type of communication is the basis of the theatrical situation and extremely important for the establishment of any contact between stage and auditorium."[151] The sensory level indicates the awareness of both performer and audience sharing the same room with each other. The performer is characterized by a certain appearance, vocal qualities, body movement and smells, and these have a potential for shaping the experience for the spectator. I argue that this type of communication also takes place in musical performances.

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[150] Arnie Cox, "The Mimetic Hypothesis and Embodied Musical Meaning," *Musicae Scientiae* 5, no. 2 (2001).
[151] Martin and Sauter, *Understanding Theatre: Performance Analysis in Theory and Practice*, 3, 79.

The second level, the artistic level, "depicts the professional knowledge and the artistic ability of the performer. On the side of the spectator, the artistic level marks a system of references, which can be called artistic competence."[152] The embodied presence of the performer is now perceived as an actor performing a role, and the artistic level indicates every specific action that produces the image of this role.

The third level describes the communication that takes place on the level of the fictitious narrative in the performance. Everything that the actor, now perceived as a character in a story, does as a part of this character falls into this category.

Before I explain my translation of these levels into a musical performance, I want to detail some shortcomings of this model. Sauter's corresponding re-actions on the right presuppose some watertight divide between emotion and cognition. I believe this to be a false premise. Although he describes this as a "double manner," he fails to explain or elaborate their influence upon each other. The work of neuroscientist Antonio Damasio on somatic markers, and how emotions directly influence behavior typically thought to be "rational," indicates that "emotion is integral to the process of reasoning."[153] It is therefore not entirely valid to insist upon a separation of emotion and cognition like Sauter indicates in his model, and because this dissertation is not an in-depth study of perception, emotion and cognition, I am only taking Sauter's conceptual levels of communication into consideration.

How can the levels of theatrical communication be translated into a musical performance of high modernist works for solo flute? When taken into consideration how the three works and their set of performance techniques (see Chapter 5) blur the distinction between sound, noise and musical parameters in different ways, communication might seem to resist easy categorization. Beginning from the top again, the sensory level indicates that the participants will respond in some way to my own, as well as their own, presence in the room. They might hear me produce sounds on the instrument that raise questions as to whether it is a part of the intentional composition or a mistake. They will observe my body language, and maybe experience how this shapes their concentration. It might even divert from what I am playing. I am bringing this up because in contrast to an ordinary concert performance, in which a classical musician performs a set of pieces within a familiar style, the clear distinction between tone production and "other sounds" is eradicated. The participants may have an idea

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[152] Ibid., 80.
[153] Antonio R. Damasio, "Descartes' Error and the Future of Human Life," *Scientific American* 271, no. 4 (1994). See also Antonio R. Damasio, *Descartes' Error: Emotion, Reason, and the Human Brain* (New York: Grosset/Putnam, 1994).

about what to expect regarding the general aesthetic expressions. However, the level of sonic exploration as the basis of these compositions, combined with the degree of intimacy they will experience, is bound to influence their perception.

The artistic level – my *artistic competence* – will then refer to the complete set of techniques and gestures performed on the instruments.

The fictional level refers to the fact that although I produce a series of abstract sounds (sensory level) on an instrument using certain specific techniques (artistic level), in the end I am performing compositions that have a certain structure, with a beginning, a development and an end. As I will explain in Chapter 5, the works themselves have a certain narrative to them, and the program from start to finish can be interpreted as a development. The participants may perceive and react to this narrative or be confused when they do not find it.

3.5.2 An alternative approach

Sauter's levels of theatrical communication, as well as my translations of them into a musical communication, presuppose a certain conscious reflection around what is perceived. However, there is an unconscious dimension to this that recent developments in cognitive science are beginning to understand in ways that were inexplicable at the time when Sauter developed his model. I already indicated Damasio's challenge to the traditional Cartesian understanding of the mind and the body as separate entities, and the implications for this in how we understand the relationship between emotion and rational cognition. In this section, I will discuss how Jorge Correia's model of musical communication complements the unconscious embodied dimension of communication. His 2008 article *Do Performer and Listener Share the Same Musical Meaning?*[154] builds on his work from his dissertation[155] on interpretation and embodiment. Supported by a reference to Arnie Cox's mimetic hypothesis[156], Correia argues that these "embodied symbolic meanings" imply that "they must be enacted in order to be produced by performers and re-enacted in order to be understood by listeners."[157]

In the introduction to her book on a theory of music as a vibrational practice, Nina Sun Eidsheim indicates a relationship between describing music through cultural

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[154] Correia, "Do Performer and Listener Share the Same Musical Meaning?."
[155] Correia, "Musical Performance as Embodied Socio-Emotional Meaning Construction: Finding an Effective Methodology for Interpretation."
[156] Cox, "Embodying Music: Principles of the Mimetic Hypothesis."
[157] Correia, "Do Performer and Listener Share the Same Musical Meaning?," 68.

terms and studying them as cognitive processes. She poses the following either/or-distinction:

> [D]oes any music exist prior to and independent of that which a culturally structured and informed sensory complex gives rise to, delivers, and verifies? Or – as the question of the falling tree's sound suggests – is the music we can sense in any given cultural moment merely a reflection (or indeed a confirmation) of our limited ability to perceive that moment?[158]

I interpret this as a new take on the discussion between essentialist and constructionist viewpoints on music. An essentialist would indeed claim that there is a specific quality of music that exist independent of our cultural and sensory domains, while a constructionist would argue that what we perceive as music is entirely dependent upon our "limited ability to perceive." What is interesting here is Eidsheim's belief, as she states explicitly in the footnote to her above questions, in arguing for the "embodied and material dimensions of music" without "deferring to knowledge within the neurosciences. Thus, I take a different path (to the same end)."[159] This bears some striking resemblance to Correia's epistemological gap between explicit knowledge (similar to what Eidsheim refers to as "knowledge within the neurosciences") and implicit/artistic knowledge (which resembles what Eidsheim refers to as "embodied and material dimensions of music.") By relying on a figure of gestures as primary communication device, I am subscribing to this approach of meaning in music communication. In dealing with the issue of how these gestures communicate out of their original context (since I am investigating an audience that does not familiarize itself with this specific kind of aesthetic expression), I wish to turn to Jacques Derrida and his conception of iterability.

In his deconstruction of John Langshaw Austin's speech act theory, Derrida reminds us of the double etymology of "iterate" that I posed already in Chapter 1.5. He extends this thought into acknowledging how the meaning varies within different contexts:

> Eventually, one may recognize other such possibilities in it by inscribing or *grafting* it into other chains. No context can enclose it. Nor can any code, the being here both the possibility and impossibility of writing, of its essential iterability (repetition/alterity).[160]

This line of thinking has contributed to a range of different conceptions of "performativity", but I am in this chapter more concerned with how gestures performed

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[158] Eidsheim, *Sensing Sound: Singing and Listening as Vibrational Practice*, 11.
[159] Ibid., 291-92n32.
[160] Derrida, "Signature Event Context," 317.

on a musical instruments can and will carry different meanings. In the essay *White Mythology* from the same volume as *Signature Event Context*, he gives a similar treatment to the usage of metaphor in philosophical texts, a treatment that is very useful for addressing how a series of gestures can be re-interpreted outside what can be said to be their genuine context. By analogy of economy in terms of coinage, he plays upon the double meaning of the French word *usure* that according to translator Alan Bass means both acquisition and deterioration.[161] My central point here is that instead of assuming a stable pre-defined understanding of what constitutes a musical gesture, I want rather extract the meaning of the gestures based on how they were perceived across different contexts.

3.6 Summary

Based on the five sections in the research overview (20th century music studies, audience research, performance studies, new materialism in music studies, narrative inquiry) and the three overarching theoretical perspectives in the previous chapter (Barad's agential realism, the relationship between meaning and quality, performance as communication), I have made the case for a (performative) arts-based audience research methodology that I will discuss in the next chapter. Barad's agential realism, with its focus on knowledge and existence as mutually co-constitutive, seems like a good framework for a reception study on postwar musical modernism, and a logical extension of Björkman-Korhonen's *performer analysis* (see Chapter 2.4). Tygstrup's Bourdieu-ish idea of habit as a precursor for assessment has support in the neuroscientific literature, which confirms that the separation of meaning and quality is artificial. Finally, I have suggested a communication model that builds more closely on the mimetic hypothesis than Sauter's model for theatrical communication.

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[161] Jacques Derrida, "White Mythology," in *Margins of Philosophy*, ed. Alan Bass (Chicago: Chicago University Press, 1982).

4. Towards a performative methodology

4.1 Introduction

In this chapter, I will discuss several approaches that have shaped the design of the both the interviews in particular and the project in general, as well as the arguments for why I have chosen to do it this way. The ordering of this chapter – beginning with my thoughts on how I wanted to design the interviews and ending with the selection of the venues – is not intended to suggest a chronologic account. This is in part because the interview design kept developing throughout the project. In addition, the processes of recruiting the participants and settling the venues took longer than expected and happened sometimes simultaneously. It should however be clear which parts took place when during the period of this project.

4.2 Establishing and developing a performative methodology

My inspiration to do an empirical audience research study came from both a lack of concern for audiences within performance studies, and a general neglect of modernist music in audience research. In addition, I had prior to this project developed a particular preoccupation with a phenomenological basis for musical interpretation, as conceptualized the conductor Sergiu Celibidache.[162] Celibidache's idea was to use Husserl's terms of *protention*, *retention*, and *bracketing* as an attempt to establish an objective and almost scientific approach to shape an interpretation of a specific musical work. As such, he ignored many of the traditional underlying conceptions of historical style I was therefore intrigued by the idea of framing my project around audience experience.

4.2.1 Designing the conversations

In my design and preparation for the interviews, there are two primary sources that has influenced me and guided my behavior. In this section I will discuss both of them, before detailing how the interviews have developed across the four iterations. Although they are two widely different texts, they share a common feature, namely that of conversation around topics that for various reasons are not always easy to talk about. I researched into Interpretative Phenomenological Analysis (IPA) before expanding it as the basis for my research design. I have therefore imported some of its guiding principles for doing

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[162] Sergiu Celibidache and Gundolf Lehmhaus, *Über Musikalische Phänomenologie: Ein Vortrag Und Weitere Bislang Unveröffentlichte Materialien* (München: Triptychon, 2001).

interviews, as I have seen them helpful for my purpose. IPA favors semi-structured interviews with a small number of core interview questions as well as some probing questions for each, all of which are open. The goal is to encourage the participants to talk as freely as they feel comfortable with about the subject in question:

> The aim of developing a schedule is to facilitate a comfortable interaction with the participants which will, in turn, enable them to provide a detailed account of the experience under investigation. Questions should be prepared so that they are open and expansive; the participant should be encouraged to talk at length. Verbal input from the interviewer can be minimal.[163]

In many IPA studies, participants are disclosing intimate descriptions and narratives about their private life.

Furthermore, I found Lynne Conner's *Audience Engagement and the Role of Arts Talk in the Digital Era* stimulating, especially the second half titled *Facilitating Arts Talk*. As I mentioned in chapter 1.4, Conner characterized first and foremost arts events by their particular ethnic dimension. It brings people together: "What do we want from our audiences? […] For many arts workers, the answer is simple: We want to connect. We want our audiences to respond both emotionally and intellectually to our work."[164] Arts talk is a way to enhance this connection, and Conner provides ten key values for facilitating conversations that aim to connect audiences by way of social interpretation. Although not private in the same sense as IPA participants, disclosing one's own experience can for many feel intimate. I am not going to list all of Conner's key values here, but I find it worthwhile to bring up a few that have had a greater impact than others upon me when attempting to navigate from the role of performer to a facilitator. In my attempt to "create a hospitable talk environment where everyone, including the facilitator, is interested in what other people have to say"[165], I decided to start with a round in which everyone says their name and occupation, followed by an encouragement to share some of their expectations to this performance.

4.2.2 Adopting and developing Sauter's model of theatrical communication as an "artist talk" device

After deciding to use a post-performance talk as well as individual interviews to make an inquiry into how these performances are experienced, a process of designing the

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[163] Jonathan A. Smith, Michael Larkin, and Paul Flowers, *Interpretative Phenomenological Analysis: Theory, Method and Research* (Los Angeles: SAGE, 2009), 59.
[164] Conner, *Audience Engagement and the Role of Arts Talk in the Digital Era*. 97.
[165] Ibid., 125.

conversations started. Here I come back to Willmar Sauter and his model of theatrical communication.[166] I was already aware of an abundance of communication models, some of which were specific to music performances as well. However, Sauter's model afforded a categorization that seemed sensible to use to talk about a music performance. Indeed, the model is the result of a series of interviews with audiences, in which they talked about what was important for them in a performance, or what had the greatest input on their experience. At this point it is important to make it clear that I do not believe categories of any kind to be absolute, bounded, or otherwise mutually exclusive, for reasons I have explained in the previous chapter. This was also not Sauter's aim when developing the model. However, I have found it a useful point of departure for shaping a series of interviews, in ways that I will explain in this section building on the visual representation I provided in Chapter 3.5.1.

The indicated chronological process in Sauter's model provided the main frame for how I developed the topics of conversation in the post-performance talks. Sauter places the sensory level first and the symbolic level last, with the artistic level in the middle. I read this as a development from a focus on smaller details in the compositions themselves to bigger questions such as narratives in the compositions, and decided to use this as a frame for the conversation. In addition, based on Huron's work on expectation as a way of shaping music listening, I wanted to see if the participants were willing to share any thoughts they had on what they expected in advance. I also wanted to ask the participants directly about if and how they felt that they understood what happened in the performance, because I wanted to see what kind of responses this wound generate. Finally, I added room for the participants if they wanted to discuss what they did or did not like in the performance. As such, the topics can be listed in the table below:

Topic	Open questions	Possible probing questions
Expectations	Did you have any expectations to this?	Did anything sound familiar? Had you heard any of these compositions before?
Like/dislike	Was there anything here in particular you liked, or didn't like?	
Understanding	Do you understand music like this?	Is it important to understand music?
Intimate setting (Sensory level)	How was it to experience music in an intimate setting like this?	Did you think about the movements I did?
Flute sounds (Artistic level)	What do you think about the different sounds from the flute?	Did the sounds give you any associations?
Narrative (Symbolic level)	Did you perceive any narrative or story in this?	

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[166] Many thanks to Siemke Böhnisch for suggesting that I look into this model.

| Questions? | Are you curious about anything in the music? | Would it be different if you had known this in advance? |

Table 4.1: List of proposed topics and questions

I call this a list of "proposed" questions in hindsight, because the conversation itself turned out to be quite different with regards to the structure and order of the topics. For comparison, the structure of the post-performance talk I did for the pilot study looks like this:

Topic	**Open questions**	**Probing questions**
Expectations	Did you have any expectations to this?	Did anything sound familiar?
Like/dislike	Was there anything here you did not like at all?	
	Do you understand music like this?	Did the title mean anything to you? Is it important to understand music? (Regarding *Cassandra's Dream Song*) Did any of you think about the difference between what was on the two stands? Did any of the other titles mean anything to you?
Narrative (Symbolic level)	Did you experience any kind of narrative here?	What did you imagine?
Understanding	Is it important to understand music?	Is it more interesting if it makes sense?
Flute sounds (Artistic level)	Can sounds like these be music?	So music is more than what we simply hear or put down in scores?
Intimate setting (Sensory level)	Did any of you think of the format here, music with only one person?	Was it easier? Is it a good thing that it requires something from you?
Questions?	Is there anything else you are curious about?	Would it be different if you had known this in advance?

Table 4.2: List of topics from the pilot study post-performance talk

As we see here, the order of the questions changed a bit. It was not my intention to enforce any rigid reliance upon a set interview schedule. I was more interested in keeping a few overarching topics, and let the conversation develop according to what the participants were concerned with. The question of narrative occurred as a natural extension of the discussion of what the titles may have meant. Also, to my surprise, it was difficult to avoid talking about what they had written. When I asked them about understanding, they made continuous references to the associations and things they had written. The topic of what the titles of the compositions meant is an example of something that I did not plan to ask directly about, but it felt like a very natural thing to discuss because I provided both the names of the composers and the compositions as well as the individual dates of each composition on the paper I handed out.

The post-performance talk in Kristiansand Kunsthall (see table 4.3 below) was characterized by a different group dynamic than the pilot study. All of the six participants in the Kristiansand group were acquainted which each other, in the sense

that it was easier to get the conversation flowing. I will discuss this more in detail in Chapter 5.2.2, but an example of how this shaped my own follow-up questions is under the topic "Understanding."

Topic	Open questions	Probing questions
Expectations	Let's do a round on which expectations you had to this.	In what way was it entertaining? Should I perhaps have warned you about sudden high-pitched sounds?
Like/dislike	Was there anything you liked in particular? Was there anything you did not like at all?	So, the musical elements you mentioned are absent here? What makes it different when you can see the performer? How would it be different to have heard it in advance?
Understanding	How do you understand what happened on stage here?	Which framework did I give you? He dies in the end? I did want to ask you about the titles, but I don't know if you had them? You said the music didn't give you anything, it didn't make sense to you? Can that be a good thing in and of itself? Dramatic in which sense? What made it sound like a horror movie?
Intimate setting (Sensory level)	How did you experience this intimate setting? Was it very unusual?	Did anyone else think about the volume being very high?
Narrative (Symbolic level)	Did you experience any kind of narrative here?	No form? There was a kind of development?
Venue	What happens to the experience when it is situated in an art gallery, rather than in a regular concert venue?	Did you mean the little box we were in? How do you listen differently when you are in Kilden?
Questions?	Is there anything else you are curious about?	Would it be different if you had known this in advance?

Table 4.3: List of topics from the Kristiansand Kunsthall post-performance talk

I felt at liberty to ask in detail about how the music didn't make sense, and even assumed a kind of Devil's Advocate by asking if it could be a good thing sometimes. I did this because I did not feel that I was pushing them to say something they did not want to say.

I also left out the question about the flute techniques and different sound production. In the pilot study it did not feel like a natural transition from talking about narrative and understanding. Regarding the titles of the compositions, I decided spontaneously to open up for a discussion. The titles were not provided explicitly to the participants, but the names of the composers were announced as a part of the welcome introduction by Andreas Røst.

For the post-performance talk in Bergen, I decided to start by asking about the concert from which I had recruited three of the participants.[167] In addition to that, the discussion on the intimate setting also took into account the room itself.

Topic	Open questions	Probing questions
	What did you think of the concert earlier this week?	
Expectations	What I would like now is for you to talk a little bit about what expectations you might have had for this event.	In what way was it entertaining? Should I perhaps have warned you about sudden high-pitched sounds?
Like/dislike	Was there anything you liked in particular? Or didn't like?	
Understanding	Do you understand this music?	Why might a composition sound like it does? What makes it "heavy" or overwhelming?
Narrative (Symbolic level)	Did you experience any kind of narrative here?	
Intimate setting (Sensory level)	How was this intimate setting for you?	Did any of you think about the pictures that are here?
Questions?	Is there anything else you are curious about?	Would it be different if you had known this in advance?

Table 4.4: List of topics from the Bergen post-performance talk

The table below, that shows the topics for the Oslo post-performance talk, is even further different from the one in Bergen. I wanted to explore how the responses differed when the participants were talking to someone else (albeit probably still knowing that I would listen to the conversation on a later point in time.) I was fortunate to have my colleague Mali Hauen join the project and take part as additional research, as well as audience member.

Topic	Open questions	Probing questions
Expectations	What expectations did you have for this experience?	In what way did it satisfy your curiosity? Can you say more about what you mean by "original"?
Understanding	How do you understand new music?	
Narrative (Symbolic level)	What do you think around the concept of "form"?	
Like/dislike	Was there anything you liked in particular? Or didn't like?	What happens when he uses his body like that?
	Can you say more about what you understand in classical music that you don't understand here?	
Narrative (Symbolic level)	Did you perceive any form of narrative in the compositions? Or through the titles?	Did that become a form of association?

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[167] I am here referring to how I had to use the opportunity of a performance by the Bergen Philharmonic Orchestra to invite audiences to participate, because the initial email invitation only provided me with one participant. See Chapter 5.2.3 for a list of all participants.

		Are stories important when you listen to music? Does music have stories?
Intimate setting (Sensory level)	How was this intimate setting for you?	Can you say a bit more? How does it get more interesting when you sit right at the very front?
	What did you feel about the soundwalk?	Have you done anything similar? Did you manage to remain in an open mode of listening? Did you experience listening in a different manner here because of the soundwalk?
Questions?	Is there anything else you are curious about?	Would it be different if you had known this in advance?

Table 4.5: List of topics from the Oslo post-performance talk

I only joined the conversation right at the end, and steered the conversation towards the soundwalk and how they experienced it.

4.2.3 Take notes! On giving the participants a task

As much as I have attempted to provide an authentic performance setting for the participants to attend, I am still shaping the way they listen to the music in ways that are different from ordinary concert behavior. This section is a discussion around the implications of this shaping, using Mihaly Csikszentmihalyi's flow theory as a navigational tool. Jeanne Nakamura and Csikszentmihalyi write the following in the section of the 2014 book that provides a collective overview of Csikszentmihalyi's research on attention, flow and positive psychology: "Viewed through the experiential lens of flow, *a good life is one that* is *characterized by complete absorption in what one does.*"[168] Simply put, the flow theory claims that complete absorption can be attained when the challenge of a given task matches the skill level of the person doing the task. Together with six characteristics, Nakamura and Csikszentmihalyi outline two conditions that can provide a sustainable definition for how a state of flow occurs. The following conditions have to be met: "a sense that one is engaging challenges at a level appropriate to one's capacities" and "clear proximal goals and immediate feedback about the progress that is being made."[169] On the basis of these conditions, the subjective state has the following six characteristics:

• Intense and focused concentration on what one is doing in the present moment

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[168] Jeanne Nakamura and Mihaly Csikszentmihalyi, "The Concept of Flow," in *Flow and the Foundations of Positive Psychology*, ed. Mihaly Csikszentmihalyi (Dordrecht: Springer, 2014), 239. (Original italics)
[169] Ibid., 240.

- Merging of action and awareness
- Loss of reflective self-consciousness (i.e. loss of awareness of oneself as a social actor)
- A sense that one can control one's actions; that is, a sense that one can in principle deal with the situation because one knows how to respond to whatever happens next
- Distortion of temporal experience (typically, a sense that time has passed faster than normal)
- Experience of the activity as intrinsically rewarding, such that often the end goal is just an excuse for the process.[170]

However, although the concept of flow has seen a wide range of applications, perspectives on audience participation are relatively scarce. A 2013 study by artists and scholars associated with the Austrian center for electronic arts, *Ars Electronica Futurelab*, "proposes principles for participatory stage pieces that incorporate practice-based experience as well as findings from (social) flow theory."[171] The genre and overall design is substantially different from the project in my dissertation, though their principles for participatory performances provide value for this discussion. They argue on the basis of Charles Walker's 2010 study, showing that "recalled social flow experiences were rated more enjoyable than solitary flow experiences."[172]

In order to establish some solid ground on which to start our conversations about the specific things that occurred in the music, I encouraged the participants to write something down during the concert. For the pilot study, the text that was handed out read as follows: "Write down some keywords or draw something that relates to what you see and hear – anything." My intention was to use these keywords to facilitate their recollection of what they had heard. I imagined it would be difficult for them to remember the music. In fact, after reviewing the post-performance talk and interviews for the pilot study, I was struck by how the participants were able to talk at length about what they associated with the music, and the series of thoughts that occurred during the performance. Consequently, it seemed hard for them to talk about any specific details in the music, which is why I later decided to include viewing the video footage from the performance as a part of the interview (see Chapter 4.2.1 above on how the interviews developed across the four performances.)

As early as during the pilot study, a consequence of asking the participants to focus their attention on setting words to what they hear and see emerged. In the post-performance talk, Nora, Olivia and Emma were discussing how their overall

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[170] Ibid.
[171] Christopher Lindinger et al., "The (St)Age of Participation: Audience Involvement in Interactive Performances," *Digital Creativity: Performance Art and Digital Media* 24, no. 2 (2013): 119.
[172] Charles J. Walker, "Experiencing Flow: Is Doing It Together Better Than Doing It Alone?," *The journal of positive psychology* 5, no. 1 (2010): 3.

concentration was during the performance. Nora and Olivia then had the following exchange (see Chapter 6.1 for notes on how I format the excerpts):

> Nora: Is your brain then spinning further on the associations that the music induces, or is it more like "Hmm, what am I getting for breakfast tomorrow?"
> Olivia: No, it was more like, it was- I didn't think about banal everyday stuff, but more like- Yeah, suddenly I was having a chain of thoughts where I kind of ended up thinking about something completely different from the original association I had to the music.
> Nora: Right.
> *Right.*
> Nora: Yeah, because that happens to me as well, but, it's like- If there are interesting thoughts that you might not have had without those associations-
> Olivia: Yeah, I do have that **(laughter)** But then you come back again and think "Oh, right, I was supposed to sit here and listen to this music, and it was kind of- These thoughts are not quite connected to what I'm listen now after tuning back."

It is clear that Olivia's attention to the task (so to speak) of coming up with associations caused her to reflect upon the association itself, which further caused her to shift her attention from what was happening on the stage to what was happening inside her mind. As mentioned above, the chain of thoughts reported by Olivia touches upon some of the characteristics of the flow state. Referring back to the list of requirements for achieving a state of flow, it can be argued that she loses "awareness of herself as a social actor," with social actor here referring to concert attendance as a social event. In addition, her "temporal experience" seems distorted when she discovers that her current train of thought does not resemble what the music had developed into. As Nora points out, this is not in itself very unusual in ordinary concert behavior, but it is worth noting that it was directly triggered by the encouragement to write down what she associated with the music.

Another consequence of encouraging the participants to note their associations is that it may move their concentration away from certain elements in the music that I actually wanted to talk about, such as overall structure. Early on, Olivia was already telling us about how she thought that this performance required a different kind of concentration in order to "pick up the mood of the music," as she puts it. Emma then asks her if it was the case that she missed out on the development of the music. By asking this, she is also indicating a significant relationship between details and context: By focusing on associations, the attention is taken away from any structural elements in favor of other details in the music.

Some of the participants also reported some topics that would not otherwise have surfaced had I not asked them to write notes or draw on something. I decided to stick with the phrases "moods" and "associations" for the subsequent performances.

4.3 Which audiences, and how to reach them?

In trying to decide what kind of audiences I wanted to base my study on, I developed a few criteria. I was interested in finding a middle ground between people who never attended concerts, or who were otherwise not engaging in live music, and audiences who frequently attended concerts with experimental or avant garde music. Because I had decided to do interviews, I also wanted to invite people who to a certain degree were both interested in and used to talking about music and their experience.

4.3.1 Pilot study

Because I initially wanted to use the pilot study to try out my method in practice, I decided it did not matter whether I applied a different method of invitation. I used Facebook Messenger to make contact with music students whom I was not acquainted with, and who presumably did not know any details of my project. I managed to get four students, of which three were undergraduates and one was on the graduate level. To the best of my knowledge, none of them had any particular prior engagement with contemporary music of any genre or style, so it was safe to think of them as predisposed to enjoying classical music.

4.3.2 Kristiansand Kunsthall

For the performance at the Kristiansand Kunsthall, I went a different way to initiate contact with audiences with a predisposition for classical concerts. I contacted the market administration of the Kristiansand Symphony Orchestra, asking if they could forward my project information and invitation letter to their subscribers.[173] They replied, saying that this would be no problem, and adding that it would be even better if I made the same request to the patron society, because their membership count was approximately 500. Not long after, I had six participants who all carried subscriptions to the Thursday evening concerts.

Establishing a conversational atmosphere during the post-performance talk turned out to be easier than I would expect, since it became clear that all of them knew each other from the patron society. In this group of six participants, there were two married couples. In addition, everyone in the group had also previously been on holidays together with the society.

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[173] Many thanks to my PhD colleague Helen Eriksen for this suggestion during one of our seminars.

4.3.3 Bergen Atelier 333

In Bergen, I adopted the same strategy as in Kristiansand, and initiated contact with the market administration. Their reply, although with some delay because of the summer holidays, was as enthusiastic as in Kristiansand, and they promised to forward the information and invitation letter. For reasons not entirely clear, this resulted in only one participant. Because of the time it took to get a definitive reply informing me of how many participants I could expect, I decided to seize the opportunity to recruit people through my own acquaintances. Upon learning about my project, a friend of mine exclaimed that her sister would be perfect for this. She played in a wind band, and for that matter was also engaged with classical music, but first and foremost it was her aversion for contemporary music that apparently made her such a good fit. After thinking about this, I decided to invite her. When she replied and expressed her interest, she also suggested one of her friends from the wind band. I thought it would be interesting to include two friends in this group, so I invited her as well.

Regarding the other participants, I decided to use my backup strategy and consult attending audiences during one of the Bergen Philharmonic Orchestra's concerts. It was a risky moment filled with uncertainty for two primary reasons. First, it was only three days prior to my performance, and I had already rescheduled it once, so I did not want to reschedule a second time. Second, the date of my performance (Sunday September 8, 2019) was right before the fall holiday week, so I anticipated that it would not be an easy date to attract an audience to, let alone participants.

4.3.4 Oslo – Ekornannekset

When it came to audiences in Oslo, I received a decline from the market administration. Since they were celebrating the Oslo Philharmonic Orchestra's 100th anniversary, they were already communicating extensively with their subscribers. I understand very well that they did not feel comfortable issuing additional requests to their members for participating in a research project. They were happy to let me manually recruit participants in their foyer during ordinary Thursday evening concerts, so I happily accepted that offer.

Over the course of two separate trips to Oslo, I managed to get in touch with a total of five participants who were interested. Unfortunately, three of them had to cancel for different reasons, leaving me with only two participants. The last two cancellations happened a very short time before the performance, and I did not have time to do a third round of recruiting, so I decided to do the session with the two participants I had.

4.4 Selecting the venues

It became clear from the onset that I wanted to avoid traditional concert venues, such as chamber music halls and similar places in which classical chamber music is often performed. In addition, the lighting and stage requirements of the final piece in the program (see Chapter 5.2.3), in which the room has to be dark except for a small lamp on the floor, caused me to explore other areas. I found four venues that were suitable and allowed me to set up the room as I wanted: a music classroom at my university, a closed off room inside an art gallery with spacious acoustics, an artist's studio with an intimate atmosphere and a private living room.

4.4.1 University classroom aesthetics

Since the pilot study was an opportunity to get started and try out both my performance and the interviews, I decided to do it as a closed concert. In addition to the four participants, some students from the flute class were invited as well. Within the social environment among music students, there is a sense of agreement regarding performing for other fellow musicians playing the same instrument vs. musicians who play a different instrument: There is a strong tendency to get more nervous when performing for audiences with a higher degree of insight into the specifics of your performance. I therefore decided it was a good opportunity to perform the pilot study with flute students "in the crowd."

Earlier, I performed Mauricio Kagel's *Atem für Einen Bläser* in the chamber music hall here at the university, but the lack of any backstage area made the entry feel awkward. Moreover, the room itself is quite small, even for chamber music. The bigger concert hall has an entry point for artists, but I feared it would be too big. In order to really embrace the acoustics, the audience would have to sit quite far away, which would hamper the intimate dimension of the performance. I hence decided to use one of the classrooms. The size is ideal, and it has a backstage area that allows for a relatively natural performance of *Atem*. As the video footage from the performance reveals, it was not easy to make the room completely dark, but it nevertheless served the purpose of a blackout.[174]

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[174] This link will take you straight to the final seconds of *Atem* closing with the lights switching off: https://youtu.be/5vDv1VjXm9c?t=1642

4.4.2 Inside the art gallery

The first "official" performance after the pilot study in Kristiansand took place inside an exhibition at the Kristiansand Kunsthall. I had a performance there earlier as a part of the final installment in the *Game of Life* series curated by Jan Freuchen and Sigurd Tenningen and wanted to explore the possibility of doing my program there. *Game of Life* is a sequence of exhibitions centered on the development of Kristiansand's art scene since the 1990s and its relation to four topics: urban planning, vandalism, pedagogy and prosperity.[175] In addition to performing at the opening, they recorded a video of me also performing Robert Dick's *Flying Lessons #3* while walking through the exhibition. The video was ultimately included as a part of the exhibition, and displayed in the small video booth by the entrance: https://vimeo.com/318462001[176]

The acoustic facilities of Kristiansand Kunsthall were my primary motives for doing the performance there. The reverb is quite long, not only because the gallery itself is large, but also because there are a lot of naked walls there. As such, some of the abrupt changes in dynamics in for instance Ferneyhough's *Cassandra's Dream Song* sounded messier, and possibly more intense compared to the classroom that I used for the pilot study.

4.4.3 Inside the artist's studio

For the performance in Bergen, I initially wanted to maintain the aesthetic environment from the Kristiansand Kunsthall. In many ways, the Bergen Kunsthall was the ideal place, but I was unable to receive permission to do my performance and interviews there, and I went on trying out different places. The Grieg Academy had a decent black box space, but it was awkwardly located in a series of corridors that required key card access, so doing a public concert there seemed complicated. KODE had a room at the top of building #1 which could be booked, and which had a decent backstage area, but it was difficult to set the lighting properly.

While visiting Galleri Langegården with my mother to see a solo exhibition by a friend of hers, painter Brit Bøhme, we discussed the possibility of using her studio for my performance. She had organized smaller intimate concerts there on behalf of NattJazz, so it seemed like a decent alternative to art galleries. Her studio is roughly the size of a large living room, and when entering most of the left-hand side is used for

[175] Jan Freuchen, Sigurd Tenningen, and kunsthall Kristiansand, *Game of Life: Feltkommentar*, Feltkommentar (Kristiansand: Lord Jim Publishing, 2020).
[176] Kristiansand Kunsthall, "Fra Utstillingen Game of Life Iv: Prospektkabinettet: Flying Lessons #3 Fremført Av Daniel Henry Øvrebø.," (2019).

stacking painting and equipment, while other side is more open and spacious. A natural extension of entering an atelier, the first thing that struck me was a general sense of being in a place occupied by works in progress. This was a sensation that in a way reminded me of some thoughts I had while working on Kagel's *Atem*. Not in the sense that it is not a finished and closed composition, but the notion that it is in a way supposed to convey the very same sensation of experiencing a musician practicing and rehearsing, rather than performing.

4.4.4 Private living room

The performance in Oslo was in many ways different than the other performances, and much of that has to do with the venue. After several rejections from most of the smaller art galleries in the city, I was left with two options. The first was Bruket, a former agricultural house now restored as a multi-cultural venue with several different rooms at my disposal. The location not far from the central station was ideal, but the acoustics in the room were not optimal. The room itself was smaller than Atelier 333, and noise leakage from the bar next door would be a problem. It would also be difficult to do two parallel sessions of post-performance talk, as was my original intention.

The second option ended up radically changing the design of the event. Frida, a flutist who I met in Bergen, was now living together with her boyfriend in Blommenholm, and they had recently taken initiative to set up a concert series in their living room. The format was similar to the concept behind Sofar Sounds,[177] but because both of them were classical musicians, most of the music played was classical and contemporary chamber music and solo pieces, instead of the popular music profile seen at SofarSounds. They were very interested in my program, and we quickly made a deal to have the event there. The living room was even smaller than the room at Bruket, but it was quiet and intimate, and I felt more at liberty to set it up as I wished. The problem was that Blommenholm was a 15-minute train ride away from Oslo, and the house was a further 10 minute walk from the station at Blommenholm. I feared it would be difficult to invite people to participate, because it was not simply about showing up at a venue in the city center. I therefore decided to do the logistics as a part of the whole event.[178] It felt a lot easier to enter the Oslo Konserthus and recruit participants when I could advertise it as a concert excursion and tell them to simply meet up at Oslo Central Station at a given time, and that they would be back a few hours later. Frida kindly accepted my

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[177] A global community that uses mailing lists to organize intimate concerts in private households, see https://www.sofarsounds.com/about
[178] Many thanks to my colleague Marianne Nødtvedt Knutsen for this idea.

humble request to meet the participants at the Oslo Central Station and make sure that everyone got on the right train to Blommenholm. This was also convenient for me, because I could concentrate on the performance until I had to go down and meet everyone at the station. I also asked her if she could get a conversation going on the train about what expectations everyone had.

4.5 Building the narratives

This chapter explains the process through which I have established the neo-narratives in Chapter 8, based on the becomings in Chapter 6.

4.5.1 Identifying the becomings

I have presented the becomings through a diffractive reading of the data material, starting with a singular moment in which Henrik tapped his body while explaining how he was listening. Henrik was one of the participants in the fourth performance I did, and when I listened through the recording of the conversation, I heard it as a way of *being* rather than simply listening. This caused me to reconsider the possibility of reading the participants responses as different ways of being.

In *Thinking with Theory in Qualitative Research*, Jackson and Mazzei established a methodology for what they call "plugging one text into another" in order to work with "unstable subjects and concepts-on-the-move" and aspire to "diffract, rather than foreclose, thought."[179] I understand their project as a desire to highlight the diversity in a given data material, and that the diversity is entirely contingent upon how the data material is worked with. My ambition has been to explore who the participants become when asked to document their own responses to a specific set of aesthetic expressions, even within a framework as a research experiment. This means that I start each section in the analytical chapter with a specific quote from one of the participants, and examine how it relates to not only what other participants have said, but also to the specific gestures from the performance that they are referring to. This is a reading strategy that is also inspired from Knut Ove Eliassen and Knut-Stene Johansen's approach to doing literary analysis as they have developed it in the book *Ledeord* (literally "leading words".)[180] Their ambition is to derive and develop a way to analyze literary texts that does not use any pre-defined method of analysis, but rather analyzes the text using its

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[179] Jackson and Mazzei, *Thinking with Theory in Qualitative Research: Viewing Data across Multiple Perspectives*, 5.
[180] Knut Ove Eliassen and Knut Stene-Johansen, *Ledeord* (Oslo: Cappelen akademisk, 2007).

own subject matter. As such, "Repetition" becomes for instance the guiding concept through which Jorge Luis Borges' classic short fiction story *Pierre Menard, auto del Quijote* is read. I have through these points of departure found a diffractive reading strategy, in which I "plug" the different responses into each other, to be a very useful way to present (as opposed to re-present) the outcome of this little experiment.

4.5.2 Developing the neo-narratives

My process of developing the neo-narratives took place through two non-linear steps. My point of departure was the idea of expressing character traits through a first-person perspective developed by Robert Maynard Pirsig in his classic 1974 novel, *Zen and the Art of Motorcycle Maintenance*. The novel's subtitle, *An Inquiry into Values*, led me to start thinking about how the becomings from Chapter 6 resemble a flexible set of values, with "values" here referring which aspects of attending a performance that audience value more than others. I wanted to create a fictive retelling of a post-performance talk, in which these sets of flexible values are further characterized through each narrator's inner monologue in response to the outer dialogue. As such, every utterance in the outer dialogue in the neo-narratives in Chapter 8 is based on the excerpts I used in Chapter 6.

Continuing the thinking-with-theory process described by Jackson and Mazzei, my next step was to attempt to "think with" the becomings. As a result, this process is also a development of Anna-Lena Østern and Kristian Nødtvedt Knudsen's application of Robyn Stewart's neo-narrative project.[181] The inner monologues in the neo-narratives are a result of my own attempts to personify the becomings. Methodically, I have as a first step (re-)constructed the outer dialogue. I used my open questions, as well as a few follow-up questions as plot devices, and picked relevant quotes from the becomings in Chapter 6 to structure the conversation. Next, for the inner monologues, I have used a combination of material from the individual interviews, in addition to the rest of the post-performance talks along with my own reflections while reading through the data material. The general ambition here is to select moments of reflection that help characterize each narrator and help the reader to follow their reasoning and reactions to the outer dialogue. I will provide an example from the first neo-narrative as presented in Chapter 8.3.2:

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[181] Anna-Lena Østern and Kristian Nødtvedt Knudsen, "Research through the Gaze of the Dramaturge: Narratives from inside the Artists' Studio," in *Performative Approaches in Arts Education: Artful Teaching, Learning and Research* (Routledge, 2019).

I tried finding something about him online, but only found a video of him walking through an art gallery playing one of Robert Dick's flute pieces. I had to google Robert Dick as well to see what his music is about. Cool stuff! Really. I'm not sure what the relation to the art gallery was.

(…)

I'm not sure what we were supposed to expect, other than some very weird sounds. The titles didn't give me much either. *Cassandra's Dream Song*? It sounded more like a nightmare!

"I went and googled you (hehe) I found something on vio... viom... Or whatever it's called" I say. I can never seem to remember how that other video site that isn't YouTube is pronounced. I want to tell them how in a way this whole performance thing met my expectations, even though we weren't supposed to know so much about it. Maybe I even cheated by looking it up in advance.

The (…) is a lacunal replacement of the opening question about what expectations the participants had,[182] while the comments on Robert Dick and the art gallery refers the video in which I performed his *Flying Lessons #3* in the Kristiansand Kunsthall. The video was used for a promotion of the final exhibition in the *Game of Life* series, and is what Jakob is referring to when he said that he looked me up in advance. In the neo-narrative, I used this reference as an imagined internal reflection that is likely to occur with the hypothetical narrator, while adding some more specific questioning to indicate the narrator's personality and values. In this case, as I show in Chapters 6.3, 8.2.2 and 8.3.3, the narrator is someone who wants to understand as much as possible, and thus "cheats" by trying to find out what he can before taking part in the post-performance.

In developing this idea of a narrative arts-based inquiry, I use so-called neo-narratives as a fiction strategy. Neo-narratives can be seen as an expanded narrative configuration, in which plot points are developed from several participants instead of just one. Robyn Stewart argues for using this type of structuring as "an amalgam of data and theory to create new stories that are different or richer than those that had gone before. These emerging stories can then be used persuasively to support and reveal the work we do."[183] In her model, neo-narratives are based on emerging themes from the data material. The reason this persuasion can serve a function is because the very idea of fiction as articulating the implicit knowledge of how the participants in my project has made meaning from their perspective. Stewart's approach differs from mine, insofar as I am attempting to use the neo-narratives to disclose an aesthetic experience by articulating the implicit knowledge of a concert audience.

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[182] See Chapter 8.2 for my background for leaving out the questions.

[183] Robyn Stewart, "Creating New Stories for Praxis: Navigations, Narrations, Neonarratives," in *Practice as Research Approaches to Creative Arts Education*, ed. E. Barrett and B. Bolt (London and New York: I. B. Tauris & Co, 2010), 132.

The figure below indicates the process through which I have configured the narrators. The colors are arbitrary, and represents a visual aid to illustrate how specific utterings from participants across the four performances are put together:
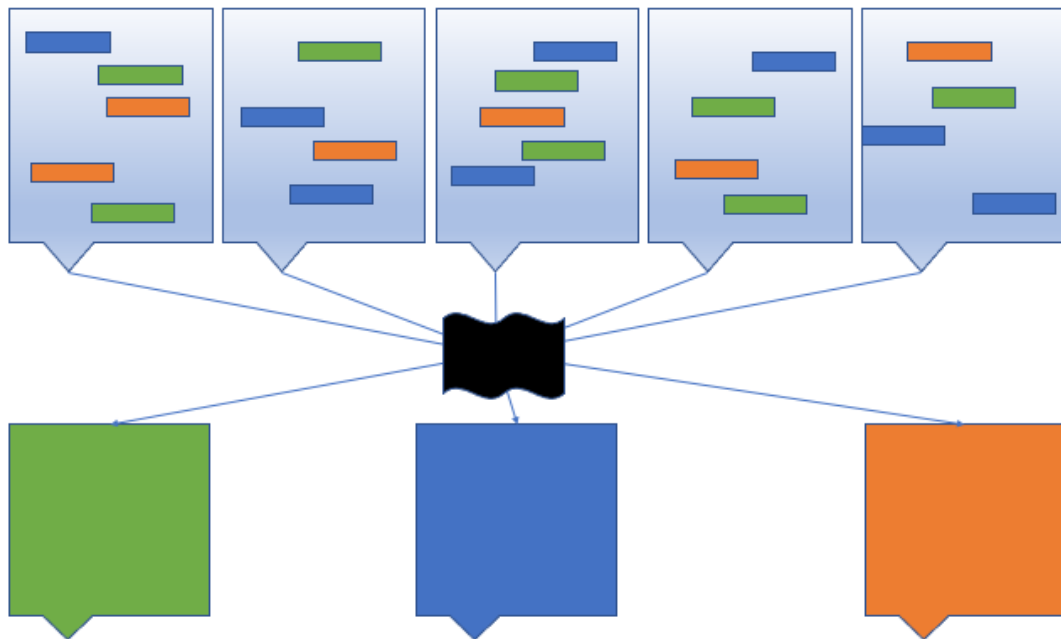
Fig. 8.1 Visual indication of my approach to neonarratives

4.5.3 Presenting the neo-narratives

In this section I will summarize how the neo-narratives are composed. Every piece of outer dialog in the neo-narratives are direct quotes from the post-performance talks as well as the individual interviews. The inner monologues of each narrator are characterizations of their system of values derived from each of the five *becomings* from Chapter 6. These characterizations are the result of a creative writing process in which I have tried to position myself as someone who occupies this set of values. They might therefore contain references to other things that does not appear in the data material as such.

The first step in creating these neo-narratives was to re-create the outer dialog using direct quotes from the post-performance talks and the individual interviews, including some of my own questions and comments. Next, I started to write imagined responses by each narrator to each of the quotes. I saved expressions, ideas and thoughts that could help me characterize each narrator and collected them in Chapter 8.3 in order to provide for the reader a sense of what this imagined person would be like.

4.6 Summary

In this chapter I have explained the background for the agential cuts I have made throughout this project. I have attempted to clarify the implications of framing a study on audience participation as a series of *intra-actions* in three sections: *How* we talk together, *Who* we are, and *Where* we do the talking. It is necessary to highlight the things that worked well, in addition to the things that could have worked better.

4.6.1 Methodological reflections worth developing

The opportunity to investigate audience reception by establishing a dialogue with the performers themselves seems to be an area worth exploring. Inviting the audiences to document their own response has generated a wide range of discussions among the participants that could be explored in ways that I described in Chapter 9. It has also been enriching for me as a musician and interpreter to discover the rich responses to compositions that I thought would generate substantially less associations and images.

4.6.2 Room for improvement

With that said, there are a few things I would have done differently. First of all, I would have saved time on not doing all of the transcriptions as detailed as I did in the start. Since I departed from the perspective of coding that I associated with the methodological procedures of Interpretative Phenomenological Analysis, I discovered that listening to the recordings and taking note of the sections (data chunks) that I ended up using would have sufficed.

Furthermore, the idea of splitting the last of the four post-performance talks into two, and letting another researcher do the first half with me entering for the second half, was not only pertinent to letting the participants talk to someone who was not the performer. It also eased some of the strain on myself. It has been a very intense process of preparing the performances with everything from scheduling the venues, inviting participants and rehearsing and practicing the compositions. Having a colleague there to do some of the conversation was a tremendous help, and something I definitely would encourage others who wish to explore this strategy do.

4.6.3 Ethical considerations

I will in this section extend some thoughts around ethical questions in this project, starting from Barad's use of the term *apparatus* as well as her contraction *ethico-onto-*

epistem-ology. For Barad, apparatuses are "boundary-making practices" in as much as they co-create the phenomenon they seek to study.[184] In an agential realist account of research practice, setting up an apparatus involves "an appreciation of the intertwining of ethics, knowing and being."[185] The act of acknowledging that the *apparatus*, the methodology, does something to the phenomenon in question involves asking which reality is created, and this question is first and foremost one of ethics. Which reality do I create when I insist on both performing the compositions to which I want to study audience responses *and at the same time* situate myself as the one who facilitates the responses? What kind of honesty from the participants can I expect? This is a question that extends beyond the more traditional questions of ethics in social science, such as Svend Brinkmann's heuristic notes on informed consent, confidentiality, consequences and researcher role, as he outlines in his thorough section on ethics in qualitative research.[186] Although he strongly underlines the generative nature of the researcher in claiming that the (social) researcher is the "primary apparatus of research", he situates the agency firmly with the researcher.[187] I find this insufficient grounds upon which to engage in questions of ethics due to the performative nature of this project.

The discussion of ethics in this project also has a second aspect that relates to the production of art itself. By performing complex music and also record, analyze and discuss audience reactions, I am placing a large workload on myself. By extension, I am indirectly arguing for this as a method that other artist-researchers can contribute to. How responsible is this argument? How possible is it to maintain an artistic level as a musician while at the same time spend a great amount of working hours on the methodological rigor required to process the data generated?

Although expanding the political context for my neo-narrative methodology has not been a primary aim, I nevertheless want to address the ethical implications of the selection of inspiration and references I have made. The five authors whose works I refer to in Chapter 8.2 on perspectivism in literature are all – in terms of ethnic and gender diversity very much like myself – white and male. I embarked on this project without a particular aim to investigate and problematize the role of ethnicity and gender diversity in European modernist music. However, the overarching new materialist framework that I have used does not initially comply with this kind of narrow approach. Selecting exclusively white male authors as background for a methodology would seem

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[184] Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*, 148.
[185] Ibid., 185.
[186] Svend Brinkmann, "Etik I En Kvalitativ Verden," in *Kvalitative Metoder: En Grundbog*, ed. Svend Brinkmann and Lene Tanggaard (København: Hanz Reitzel, 2020).
[187] "I kvalitativ forskning er forskeren selv det primære forskningsredskab." (My transl.) Ibid., 599.

to be directly at odds with the ethical entanglement as proposed by Barad. Nevertheless, I would argue that it is possible as a white male to establish a methodology inspired by the literary output of other white males while still maintaining an overarching ethical integrity in a project that explores entanglement on different levels. The methodology that I have adapted in the process of creating the neo-narratives constitute a relatively small part of a project that otherwise includes a multitude of inspirations and references, and I find it difficult to establish a clear relationship between the methodology itself and the gender and ethnicity of the authors cited in that specific context.

5. The matter at hand

> It is through specific agential intra-actions that the boundaries and properties of the components of phenomena become determinate and that particular concepts (that is, particular material articulations of the world) become meaningful.[188]

In reference to the research questions of this dissertation – how both the participants and myself intra-act with the materiality of this project – this chapter aims to clarify and make visible this *materiality*. The performance of musical compositions can be considered very specific material articulations in two ways. First, they articulate a set of intentions by a composer, as they are expressed in print on the pages of the scores I have been studying. In this chapter, I will therefore give a short description of the musical works I have been performing. Second, the performances articulate a set of my own intentions and abilities as a performer. It is therefore relevant to talk about a distinct corporeal materiality. As a part of studying and performing these compositions, I am executing a series of highly physical gestures. I will discuss the manner in which this articulation of physical gestures functions, and I argue that it serves as a means of subjectivation, as already mentioned in Chapter 2.2.1. However, I will therefore include some relevant aspects of my interpretations. For the second piece, *Fusain* by Betsy Jolas, this includes some remarks on the instrumentarium, since I am required to perform it on piccolo and bass flute.

5.1 The musical works – notes on selection and assembling the program

Before attempting to describe and communicate these works in all their complexity, some remarks are necessary on why I have chosen these three works in particular. Regarding the length of the program, there were two primary limiting factors. First, I had to imagine an upper threshold of how much music one can talk about after hearing it for the first time, and 30 minutes seemed like a decent point at which to draw a line. Even then, some of the participants were sometimes confused and could not quite remember which piece certain parts belonged to. Second, I had to judge for myself how much music I could rehearse and perform, and still have sufficient energy and focus during the interviews. Again, 30 minutes seemed like a good threshold.

As mentioned in Chapter 1, postwar musical modernism has been an interest for me for quite some time. I had already done my master's thesis on Betsy Jolas and her first flute piece, *Episode 1*, and I wanted to use this project to explore more of her music.

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[188] Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*, 139.

I was slightly familiar with her two other pieces, *Fusain* and *Episode Second: Ohne Worte*, and decided on the former mostly because of the unusual combination of piccolo and bass flute in one piece. The use of abstract vocal lines in-between also rendered it a whole conceptual dimension that I wanted to explore in conversations with audiences unfamiliar with this type of expression. As for Ferneyhough, I had already started working on *Cassandra's Dream Song* during my studies, but never got far enough with it in order to perform any sections of it. Ferneyhough's remarks on interpretation, in particular how his music explores the "realization relationship" between the score and the performer, seemed interesting to me, and made the excessively detailed notations (still today intimidating for many performers) appear as meaningful guidelines for producing a series of intriguing sounds and expressions on the flute. Thus, the conceptual frame of exploring the possibilities and limitations of interpretation made me wonder what kind of impressions this would make on an audience who knows very little of the complexities behind what they hear and see. I hence chose to include *Cassandra* in my program. The final piece I settled on was Mauricio Kagel's *Atem für einen Bläser*. I had seen the score and was immediately drawn to the metaphysical nature and theatrical aspects of it. The graphic notation and lack of any performance history for flute instruments (see the chapter below) both inspired me to start working on exploring it.

Common to all three pieces to various degrees is an exploration of performance and, more specifically, embodiment. I will use the sections below to go into detail as to what this means for each of the pieces, but I argue that these pieces are *performative* in the sense that they *do* something to the performer. Earlier in my research review section, I mentioned a certain type of "writing for the body," referring to Tanja Orning's dissertation. In his dissertation on works for guitar by Richard Barrett, Brian Ferneyhough and Klaus Hübler, Anders Førisdal examines how these works eschew traditional notions of the work/performer dichotomy. In my research review section, I referred to this as a kind of "writing for the body." As Førisdal notes, they have "extracted the musical material directly from the instrumental practice and the concrete physical properties of the instrument and the performing body."

The three sections below are each prefaced with a short quotation from the post-performance talks, which represent some of the spontaneous associations shared among the participants regarding works I performed. I have chosen them as short vignettes to indicate the intention of this chapter as an interlude/bridge between the previous theoretical chapters and the following analytical chapters. In addition, they may provide an opportunity for the reader to approach the material from the viewpoint of the

audiences. As an extension of this thought, the vignettes are succeeded by a short paragraph describing the opening of each piece. The descriptions are tiny auto-ethnographic accounts of me going through the footage from the performances while preparing my work with the interview material.

As such, the following sub-sections are ultimately a form of performer analysis that developed some of the methods I used in my master's thesis. As mentioned above in Chapter 2.4, the specific meaning of the term "performer analysis" itself is a procedure that situates its starting point with the performer's own perspectives, rather than pre-defined models of analysis.

The order in which I have performed these compositions are based on a narrative that will become clear as the reader progresses through these subsections. This decision started with an aim to progress from complex and highly structured notation in Ferneyhough to graphic notational procedures in Kagel, with Jolas serving as a midpoint.

5.1.1 Brian Ferneyhough – Cassandras Dream Song (1970)

Icicles dripping in the winter blue ... Drip drip drip! I do get a strong sensation of insects; you could go in that direction as well.

Jakob

Any detailed analysis of Ferneyhough's first piece for solo flute is outside the scope of this dissertation. As I indicated in Chapter 2.2.1, there is already a substantial amount of analytical work done. I will instead use this section to explain how the relevant material aspects can be understood in an agential realist approach to musical meaning, as well as how I have shaped my interpretation. First, however, I will describe in short the central structural aspects of it, after presenting my own short autoethnographic account of what a performance of this composition could be experienced:

> …Two music stands are placed about 2 meters apart. I am standing in front of the stand on the audience's right side, eyes fixed on the score. Total silence. A short, intense spitting sound is heard. The echo fades away. Another short spitting sound, a quarter tone above the first one, followed by a clicking noise produced by hitting the key with my left middle finger. Next, a triplet of two spitting sounds with a clicking noise in the middle; the microtonal inflections are barely perceptible. The

intensity and speed increases as more combinations of key clicks, spits, breathing noises and flutter tonguing are released from the flute into the room, (causing a series of images to occur in the minds of the audience). The opening section ends with a barely pitched, but loud exhale into the flute, followed by a short harmonic on an E flat sounding a B flat. I move to the second stand….

The above paragraph is an attempt to articulate in writing how an experience of the opening section of *Cassandra's Dream Song* might be. It is by far the most technically saturated piece in this project, and a prototypical example of the "new complexity" genre, associated with extremely dense notation and a multitude of extended performance techniques resulting in seemingly boundless technical demands of the performer. As already indicated, these techniques include slapping the keys loudly, spitting sounds, singing and playing at the same time, altering the fingerings to produce not only micro-intervals, but also make the flute vibrate at two or more frequencies simultaneously, as well as very "airy" tones. Conceptually, it plays on the Greek myth of Cassandra and her relationship to Apollo. I will not go into all the details of the story, but the essence is the despair of Cassandra and her very true prophesies that no one believes. Also worth noting is that according to some versions of the story, Apollo inflicts the curse on her specifically by spitting in her mouth.[189] To help conceptualize this relationship in the score, Ferneyhough uses two separate sheets, each representing Apollo and Cassandra. Each sheet consists of different sections. For Apollo, they are numbered 1-6, and for Cassandra they are marked with letters A through E. The performer is instructed to play sections 1-6 in order, but intersperse the lettered sections in an order that is undecided. Sections 1-6 are characterized by a certain degree of homogeneity and, following the general concerns of Apollo from Greek mythology, order and harmony. The Cassandra sections are more "Dionysian," not only in that their order of playing is not given, but they are, in a sense, more different from each other. According to flutist and scholar Ellen Waterman, Ferneyhough himself said in an interview that "without carrying the analogy too far […] one could see the material on the first page as relating to the god Apollo, and the material on the second page as relating to Cassandra's prophesies."[190] Waterman's interpretation, which assumes a feminist standpoint by critiquing Ferneyhough's own conception of the composition, is

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[189] Mark P. O. Morford, Robert J. Lenardon, and Michael Sham, *Classical Mythology*, 9th ed. (Oxford: Oxford University Press, 2011).
[190] Ellen Waterman, "Cassandra's Dream Song: A Literary Feminist Perspective," *Perspectives of New Music* 32, no. 2 (1994): 156.

primarily focused on this analogy Apollo/Cassandra. She does not address the corporeal materiality in the same manner as for instance Andreas Førisdal, but remains on a theoretical level. Still, she demonstrates that the conceptual analogy has something to offer a discussion of the gestures they relate to.

Regarding my interpretation, I have made some choices in order to communicate this conceptual aspect, rather than attempt a rigid execution of every single notational detail (as perhaps Ferneyhough would prefer). This means, for instance, ignoring some of the strict temporal measuring and the complicated nested irregular groupings. Instead, I wanted to give more attention to letting the different techniques of tone production linger rather than rushing past as the notation sometimes requires. This is also done with the audiences in mind – they have, most likely, never heard this piece before. I therefore decided to shape my interpretation away from a rigid and strict observation of every minute detail in the notation. Instead, my ambition was to focus on the different techniques of sound production and highlight the nuances.

I have in Chapter 3.5 defined gestures as a very flexible term based on Derrida's conception of iterability. This means that a stable definition of what constitutes one single gesture is not possible without taking into consideration how it has been perceived in a given situation. I will use the associations of Jakob that I mentioned above to illustrate how flexible these gestures in *Cassandra's Dream Song* are. The technique called "lip pizzicato" is used several times in the beginning and is what Jakob refers to as "icicles" or even "insects." When we consider that in some sources Cassandra was cursed by Apollo spitting in her mouth, the technical term "lip pizzicato" is rendered yet another different meaning into a gesture of spitting. Making the flute resonate by spitting into it is a substantially more corporeal technique compared to simply blowing. By this, I mean that it is more noticeable by an audience, considerably more so for an audience that might not expect it.

5.1.2 Betsy Jolas – Fusain pour une flûtiste (1971)

It started in a big open space … the wind, it went on a journey, and you were kind of following it as it made its way through

Emma

Out of the three pieces Betsy Jolas has written for flute, *Fusain* is the only one where the performer is required to play both piccolo and bass flute. It was premiered by Pierre-

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Yves Artaud in 1972 at the Rennes Palace of Culture.[191] I understand the title as meaning a charcoal drawing, and as such it falls outside Heidi Korhonen-Björkman's otherwise useful categorization of Jolas' titles into four overarching types: *hommage* as musical genre, such as *Hommage á Ravel* () and *Ah! Haydn* (2007); creative exploitation of the relationship between text and music, such as *O night oh … !* (2001) and the series of *Épisodes* of which two are for flute; the so-called *letter genre* in which capitalized single letters are often open for interpretation, such as *B for Sonata* (1972/73) and *Calling E.C.* (1982); and finally the usage of the word *lied* to underscore the importance of the human voice for Jolas.[192] Nevertheless, the sub-title indicates a certain performativity as I mentioned in Ferneyhough's section: it is not written for "solo flute" as is usual, but – *pour une flûtiste* – for a *flute player*, which is far more than a trivial gimmick. As such, it places *Fusain* close to Korhonen-Björkman's fourth category. As a composer, Jolas has a certain focus on the human voice, and seeks to incorporate it into her music in various exploratory manners. Her *Quatour II* is a quartet for soprano, violin, viola and cello, in which the singer is featured as an instrument integral to the ensemble, instead of performing text "on top of" it. No discernible lyrics are heard, but the vocal gestures blend in and out of the other instruments, much like ordinary chamber music behavior. Clearly, music as a form of art that exists primarily through living human agents is important for Jolas, and her compositions are intrinsically characterized by this:

> … the two music stands are now placed right next to each other, and a long score is unfolded and placed out. I enter with the piccolo flute in my right hand. I place myself at the leftmost end of the score, place the instrument at my mouth, and release a series of long flowing notes, some microtonal inflections, sometimes interspersing short notes, seemingly without a strict temporal measure. The lines seem to slowly ascend towards the top register of the instrument, before going back down. All of a sudden, a low vocal is heard, transcending from an "a" to an "o," before I go back to the piccolo. Then again, another vocal, this time an "eh" through an "ih" to a "u," while slowly descending a quarter tone. Longer stretches of vocals are sounded, always reflecting the changes in the cavity of the mouth, resulting in different vowels. At the same time, I place the piccolo on the music stand in front of me, and bend slightly forward to pick up the bass flute mounted on a stand on the floor …

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[191] Jolas and Ramaut, *Molto Espressivo*, 55.
[192] Korhonen-Björkman, "Musikerröster I Betsy Jolas Musik: Dialoger Och Spelerfarenheter I Analys," 26-27.

Jolas has not herself provided an explanation for the title, but it can certainly be read in two distinct ways. The word itself refers to "charcoal" but is also commonly used to refer to drawings made with a charcoal stick. Characteristic of the charcoal drawing, in the same manner as with other pencil drawings, is that it is composed of black and white with numerous shadings between. In the same way that black and white can be considered opposite ends of a scale of color, I see this as a metaphor for how Jolas has used the piccolo and bass flute as opposite ends of a scale of tone colors.

5.1.3 Mauricio Kagel – Atem für einen Bläser (1969)

>*...one who's simply schizophrenic, paranoid, and who hears sounds inside*
>*his head all the time and who's screaming and complaining*
>
>Emilie

Parts of this section are based on a lecture recital I did during the 2018 conference on performance and interpretation of the music of Mauricio Kagel. The conference took place at the Hochschule für Tanz und Musik, Köln, and was arranged by Kagel scholar Björn Heile, in collaboration with Thomas Oesterdiekhoff on behalf of Kunststiftung NRW. The ambition was "to exchange strategies and experiment with different approaches for reviving the work."[193] In my presentation, entitled *Performance of Identity – Interpreting Kagels "Atem für Einen Bläser,"* I talked about the theoretical framework that supported some of the artistic decisions in my interpretation. Based on perspectives from theater studies, "identity" referred to the characteristics of the flute as a musical instrument. The presentation was immediately followed by a performance, and I will reiterate some of the central principles below, before I present a conceptual analysis of my performances in this project. My intent is to highlight the aspects of this piece and its aesthetics, in order to make a connection to the themes that emerged from the conversations:[194]

> … the music stands are now set aside. One long sheet of paper is lying on
> the floor. Footsteps are heard from a speaker on one side, panning

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[193] https://kagelblog.wordpress.com/
[194] I am especially grateful to Bera Romairone, not only for presenting her interesting views on this piece from a saxophone player's perspective, but also for her invaluable assistance in running the audiotape in my performance, and doing the required adjustments. Many thanks also to the rest of the conference participants who shared their valuable input.

gradually to the other. At the same time, I enter from behind the audience, flute in one hand, a tiny chair in the other. I walk behind the sheet on the floor, place the chair and sit down, the chair so low that I'm almost crouching. The sounds from the speakers indicate a zipper opening up, and a dense but soft soundscape of mechanical instrument-like sounds continues, while I inhale and prepare for the first phrase, audiences not entirely sure whether I will sing or play the flute…

In surveying the existing catalogue of recordings and performances of Kagel's *Atem für Einen Bläser*, I have been unable to locate the use of any members of the flute family. Hopefully, my thoughts on some of the issues of interpretation here can engage more flute players to pick up this piece as a part of their repertoire. The challenges are not entirely incomprehensible. Although Kagel wrote this to be performed "on any combination of wind instruments," the frequent recurring use of glissandi in the score (certainly not possible to perform on a flute by 1970s standards of performance), in addition to the front-page dedication to Vinko Globokar, one of the leading trombone performers of contemporary music, an indication of trombone-like aesthetics becomes clear.

According to Björn Heile, in his book on the music of Mauricio Kagel, *Atem für einen Bläser* represents a "theatrical framework for a musical performance."[195] Kagel wanted to investigate the relationship between what was (in his time) regarded as the difference and similarity between music and theater, in order to create a music that reflected upon these differences and similarities. "A musical performance" is thus understood as an event in which the audience witness a musician performing a musical work on a stage, with no reflection whatsoever around what type of person this musician really is. At the conference, I suggested that "An unmusical performance" might be a better choice of words, since the sounds produced by the performer resemble what Heile terms a "negative image of a conventional solo piece." It pushes to the front a body of sound production that convention seeks to eliminate from a performance. As proposed by Heile, this concept of "negative image" also applies to the performer. However, these negations take their cues from 1970s avant-garde aesthetics. These are not the same as the ones we have today. The negation switches the ontological priority of both sides, without really challenging the basic terms on which we accept them. I argue that these terms have changed drastically since the 1970s.

On the basis of this, I asked two primary questions for my presentation in Cologne. The first is strictly related to my ambitions as a flute player. Which challenges

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[195] Heile, *The Music of Mauricio Kagel*.

do we as classically trained musicians face when working with a piece like this? Here, "challenges" refer to the process of interpreting a graphic score in order to perform it on the flute. The second question is more related to the questions of this dissertation: How can the aesthetics of the 1970s avant-garde communicate to us today? Overall, in my research, I seek to investigate which aspects of certain late modernist solo flute pieces actually communicate with the audience, and the manner in which this happens.

In this chapter, however, I focus on establishing a methodology for taking into account the changes in aesthetics over a given time period, and how this might be reflected in a performance. My own interpretation, which is a work-in-progress, will serve as a case study. The use of the word "identity" is first and foremost understood as referring to the characteristics and idiomatics of the flute.

The idea of the performer as co-creator of the musical work, as well as its intrinsic challenge to the notion of Werktreue as a primary term on which to understand music performance, has been emerging throughout the previous century. Kagel's overall artistic project is arguably to take this idea as far as possible. In *Atem für einen Bläser*, he achieves this by setting musical parameters such as pitch and timbre to be as relative as possible to the performer. As far as timbre goes, a clear distinction is made between "normal" and "other" sounds. It is this distinction on which the idea of the piece is based: flipping the rock to see its dirty side that is normally hidden.

Looking at Kagel's performance instructions, he speaks in terms of "distorting the 'ordinario' sound," "denaturing" and "tone-colour alterations." These relationships take for granted that there is a standard way of playing, and that there is "something else." To once more quote Björn Heile: "The wind player […] is seen and heard producing a number of outlandish sounds from his or her instruments," with "outlandish" here being synonymous with "other."[196] My argument is that this distinction, this binary opposition between "normal" and "other," made sense at the time of composition, but had lost its relevance by the turn of the century.

For flute players specifically, composers such as Brian Ferneyhough and Salvatore Sciarrino, who were more often than not working in close collaboration with performers specializing in extended techniques, helped expand the range of techniques for sound production. Indeed, Ferneyhough makes a comment on the seemingly reverse proportional relationship between the body of flute works and, in his opinion, unexplored potential for sound production. What he means, is that despite the growth in

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[196] Ibid.

number of works, the pure sonic possibilities inherent in the instrument received insufficient attention:

> Since 1945, we have been submerged by an almost uninterrupted torrent of literature for the instrument, the most likely cause for which being its relatively agile nature and its high level of practical availability of performers and cost. A major part of this literature reflects a view of the flute which I reject, incorporating as it does, all forms of superficial patter and overly decorative treatment of trivial ideas.[197]

In addition, a new generation of composer-performers emerged, further blurring the distinction between ordinary and "outlandish" sound production. American flutist-composer Robert Dick developed his own methodology and notational practice of extended techniques, as did the Hungarian flutist-composer Istvan Matuz. Coincidentally, Robert Dick further nurtures a clear distinction between normal and "other" quite literally in the title of one of his volumes: *The Other Flute: A Performance Manual of Contemporary Techniques*. Following this, performers such as Wil Offermans,[198] Gergely Ittzes and Matthias Ziegler have continued this development. Of course, these examples do not illustrate every aspect of this development, but they form the outline of it.

This opposition between "the normal" and "the other" is – at least in terms of sound – the very general idea that the piece wants to communicate, reinforced by the audio track. Sounds and phenomena that are normally excluded from a performance situation are brought to the center of it and cultivated. The exclusion is a part of a practice governed by certain aesthetic ideals normally associated with Western art music: purity of tone, clarity of articulation and effortless virtuosity.

The point here is that a lot has happened in the 50 years since *Atem* was composed, and my interpretation aims to reflect upon this. Over the course of history since its time of composition, different techniques for producing a multitude of sonorities have become standardized. This view also defends my decision to only use "one" instrument. Kagel specifies "at least three instruments" most likely because of the variety it offered. My argument is that sufficient variety is already present in the flute as it is.

Focusing on the following four timbral categories, I will elaborate on their role in shaping an interpretation. I will also make some general comments on overall structure and narrative.

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[197] Ferneyhough et al., *Collected Writings*, 10.

[198] Wil Offermans, "For the Contemporary Flutist: Twelve Studies for the Flute with Explanations in the Supplement," (Frankfurt: Zimmermann, 1997).

The categories I have used are:
- The amount of air present in the sound itself
- Multiphonics
- Clusters of trills
- The relationship between the flute and the voice.

The idea of incorporating more air into the flute sound than what is necessarily specified in the score is first and foremost a response to the title. A title that consists of a single word – Atem, or Breath in English – is representative of this conceptual shaping of solo pieces that flourished in the post-war years. Different methods of creating a breathy flute sound became more and more popular among composers: *Voice* by Takemitsu, *Unity Capsule* and *Cassandra's Dream Song* by Ferneyhough are perhaps the best-known examples from the 1970s. In my performance, I have used a range of breathy modes of tone production, with different degrees of perceptible pitch.

The development of multiphonics started with Bruno Bartollozzi, who published the first systematic exploration of the possibility of making wind instruments vibrate on multiple frequencies at once. With the help of Pier Luigi Mencarelli, the first volume specific to the flute was published. Building on this, Robert Dick consequently expanded the range and scope of multiphonic production on the flute. Arguably, he also expanded the range of expressive potential for the multiphonic technique, and at this point it is possible to see a division concerning the application for multiphonics; they are no longer primarily a matter of timbral effect but can also be used in a conventional harmonic setting. This development was carried even further by Gergely Ittzes, who, among other things, transcribed for the flute some of the caprices of Paganini featuring double stops. His system allows for the combination of almost any two notes found in the compass of the flute, with an even more stabilized intonation. In my interpretation, I have used multiphonics mainly for the timbral effect. In certain places in the final section, close interval multiphonics replace the interplay between the instrumental and vocal part.

Regarding the trills and the <u>faster</u> tremolos – not the ones indicated to be played very slowly – I have in some places suspended the idea of trilling only between two notes. Instead, I have been using multiple trills to create a timbral effect, in which it is difficult to distinguish which tones are actually present.

And finally, because of the lack of resistance for the air stream when producing a standard tone on the flute – as opposed to reed-based woodwinds or brass instruments – the flute is often referred to as the instrument which is closest to the human voice when it comes to the manner in which sound is produced. In *Atem*, the player is called upon

to use the voice on equal terms with the instrument itself. Kagel specifies that the range of the "tone points" of the voice, as he calls them, should be relative to the vocal range of the performer. Thus, when a tone-point and instrumental pitch is presented on the same level in the score, it should not be read as two identical pitches. However, as an effect to demonstrate the anecdotal similarity between the human voice and the sound of the flute, I have chosen to let them run parallel patterns in certain places. This means sometimes going from two different pitches to one, or vice versa. I aim for an effect, in which an almost imperceptible blending occurs between the two sounds.

Referring to the relationship between breath and sound, I found it natural in my interpretation to embody the breathing to a bigger extent than what might be considered usual for a performer. The process of taking a breath is an aspect of performance that tradition seeks to silence – in a classical performance, it is considered "bad" to make audible and visual gasps of air. It goes against the ideal of "effortless virtuosity," and also severs the direct connection with the musical work by drawing attention to the mediator – the performer. In *Atem*, however, the embodiment of breathing itself is pushed to the foreground.

To serve as an artistic commentary on the gradual dismantling of any stable difference between the ordinary and "other" tone, I have chosen to let the selection of different timbres take place in a gradual manner. That which might be perceived as an ordinary tone will gradually fade during the course of the piece, and become a more breathy and airy tone. It all ends with a sustained faint whisper, the only exception being the short excerpt from Claude Debussy's *Syrinx* that serves as a kind of climax. I have included this for two reasons, the first of which being the obvious rhythmic similarities between the opening motive and what Kagel suggests in the score. Naturally, the exact implications of the pitch in Kagel's score have to be slightly ignored. The second reason is that from a perspective of musical narrative, it resembles the only motive or theme that is in any way recognizable. This stands out in rather stark contrast to the rest of the material in the piece. From a historical viewpoint, Debussy's *Syrinx* is considered the most influential piece of the early 20th century. It is the first composition for flute in which the full potential for expressive depth is realized. The inclusion of such a clear reference to an iconic work is very much in line with Kagel's own treatment of highly canonized works – the combination of deep respect for them, while at the same time wanting to deconstruct them is highly characteristic of certain pieces in Kagel's output, notably in works like *Ludvig Van* and *Variationen Ohne Fuge*. The distorted reference to *Syrinx* is also a strong emotional moment, as it resembles a "ghost from the past" in a classical musician's career.

5.2 Participants

In Chapter 3, I have explained how the participants were recruited, and in this section I will provide a short overview of who the participants are, and how they have presented themselves at the start of the post-performance talk, including things like their favorite and least favorite concert experiences, and what kind of expectations they had for participating in this project. For the sake of simplicity, I provide a table below for a list of all the participants, which performance they participated in, and how they were recruited:

Pseudonym	Which performance	Recruitment method
Lukas	Pilot study	Personal contact
Nora	Pilot study	Personal contact
Olivia	Pilot study	Personal contact
Emma	Pilot study	Personal contact
Filip	Kristiansand	Invitation through orchestra subscription
Sara	Kristiansand	Invitation through orchestra subscription
Oliver	Kristiansand	Invitation through orchestra subscription
Oskar	Kristiansand	Invitation through orchestra subscription
Emilie	Kristiansand	Invitation through orchestra subscription
Lea	Kristiansand	Invitation through orchestra subscription
Sofie	Bergen	Invitation through orchestra subscription
Ella	Bergen	Invited by association with Amalie
Amalie	Bergen	Invited by recommendation from a mutual acquaintance
Emil	Bergen	Personal contact prior to symphony concert
Jakob	Bergen	Personal contact prior to symphony concert
Frida	Bergen	Personal contact prior to symphony concert
Henrik	Oslo	Personal contact prior to symphony concert
Vilde	Oslo	Personal contact prior to symphony concert

Table 5.1: List of participants

When selecting pseudonyms, I decided to use Statistics Norway's top 50 lists for popular names in 2019[199] simply for the sake of aiding the process of anonymization.

5.2.1 Pilot study

As written in Chapter 3, the pilot study group consisted of four music students from the Institute of Classical Music and Music Education at the University of Agder, with their pseudonymizations Lukas, Olivia, Nora and Emma. Being both music students, as well

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[199] Available at https://www.ssb.no/en/befolkning/statistikker/navn (Retrieved on 12.11.2020)

as in their mid-20s, and therefore younger than the average participant, they are as a group quite different than the three other groups. It can be argued that our conversations would be different due to their engagement with music to such an extent that it would be hard to discuss it on the same level as the other groups. I have not experienced this to be the case. There were certainly parts of their vocabulary that may have made it easier for them to navigate a conversation on their own experiences of this music, but I did not on the whole find the nature of our conversations any different than with the other groups.

It was after interviewing Nora and Emma that I decided to start the interview by asking about their best and worst concert experience. I initially conceived of this as an ice-breaker to ease the conversation, but it provided an interesting entry point for the subsequent interviews.

At the time, Lukas was a first-year master's student playing the piano. When asked about his best concert experience, he mentioned a performance by Corey Henry and The Funk Apostels, for its intimate atmosphere and the lead figure and his great communication with the audience, which in this case refers to both his vocal qualities and stage banter in-between songs.

Olivia, also a singer, had quite recently finished her undergraduate exam performance. When asked about her best concert experience, she brought up a performance in a church of Vivaldi's *Four Seasons* in a string quartet arrangement while on holiday in Paris. According to her, it was a spontaneous decision to attend. Having no expectations to it was for her what made it so memorable.

Nora, a singer, was one of the participants who drew the most during the performance but was according to herself neither fond of nor good at drawing in general. In addition to a specific interest in the history of music, she also plays the flute. During the individual interview she spoke of a very general dislike for the piccolo as an instrument, based on some poor experiences which she referred to as "tinnitus-rehearsal." She mentioned this during the interview as an extension of how she disliked B. Jolas' *Fusain* the most of the three compositions I performed.

Emma, also a singer, also reported a lack of interest in drawing, but was very open about how she would very much like to try to illustrate some of the music she heard. She had a rich number of associations to what she heard and saw.

5.2.2 Kristiansand

As already mentioned in the previous chapter, all six participants in this group were well acquainted with each other through the patron society of the orchestra. This was a surprise to, because I had not expected this to be the case. When taken into consideration that they were all roughly the same age, and all of them were retired from professional work life, it was a relatively homogenous group. This group dynamic is not necessarily well reflected in the interview transcriptions. Even though they were well acquainted with each other, it was not easier to make them converse among themselves than it was in the pilot study.

When I asked Emilie about her best concert experience, she mentioned a performance with the Kristiansand Symphony Orchestra and their current chief conductor Nathalia Stutzmann. She was not able to remember which compositions were performed, but described it as a "landmark" experience for her. When I asked her what made it so important, she said that the ability for the orchestra and the conductor to perform with joy and empathy was integral for her.

Filip responded with a long pause when I asked him about his best concert experience. He was certain that what made the most impression on him was a performance in Covent Garden of a Verdi opera, though he could not remember which one it was. For him, the totality of music, singers and directing was the most important factor. He then placed this experience in one and of a scale, and then described a performance of two 20th century Norwegian string quartets at the opposite end of the scale. He could not remember who composed the second one, but the first one was by Johan Kvandal.

Oliver mentioned a performance in Kilden by the percussionists from Kristiansand Symphony Orchestra as his best concert experience and, like Emilie, also without remembering any of the composers or titles. What made this a memorable experience for him was the range of sounds and different techniques they used.

In contrast to the others, Oskar was very specific about the composition when he talked about his best concert experience. For him, it was the opportunity to hear and see Modest Mussorgsky's *Pictures at an Exhibition* performed live. That it was a favorite composition for him is also evident when considering that he was also aware that it was orchestrated from Mussorgsky's original piano version by Maurice Ravel. His focus on compositions themselves was also further underscored when he told me that he was anticipating a performance of Sergei Prokofiev's *Romeo & Juliet* sometime in the future.

Lea was more site-specific when asked about her best concert experience. It was in the 1980s in Paris in the Salle Pleyel, with Leonard Bernstein conducting. She was

not certain which orchestra it was, "if it was the French national orchestra or the Boston orchestra that he was working with", but she was also like Emilie very concerned with the level of excitement in the performance. The program of the performance also reflected this focus on geography, with music by George Gershwin from the movie "An American in Paris" as well as *Rhapsody in Blue*.

Sara immediately mentioned a relatively recent performance of music by Dmitri Shostakovich with the Kristiansand Symphony Orchestra, a performance that "knocked her out" as she said. Yet, she was not able to pinpoint exactly what it was that made it so memorable for her.

5.2.3 Bergen

As mentioned in section 4.3 on the recruitment process, half of the participants were invited during the Bergen Philharmonic Orchestra's (BPO) concert, in which they did a live performance of the music of *Star Wars* together with a screening of the film. Sofie was the only one who responded to the invitation sent out from the BPO marketing department, and when she met me in the foyer to sign the consent letter, I discovered that we had in fact met before during biology class in high school. We had not had any contact after that, and I judged it appropriate to include her in my study. When asked during the individual interview what her best and worst concert experience was, she asserted that she had a "top three" list that consisted of "Beethoven's 9th in 2009" and "Mahler's 5th" one and a half years ago. Before she could get to the third item on her list, she started talking about how the concert the week before the Mahler performance was one of the worst she had experienced.

As mentioned in Chapter 4.3, Ella and Amalie were invited through a mutual acquaintance. When I asked them to describe their best concert experience, we had to clarify first that we were talking about concerts they attended as part of the audience, not concerts they performed themselves. Amalie said that for her it was a performance by Adam Lambert with *Queen* at the Telenor Arena in Oslo. The attraction for her was a combination of recognizing the songs and the social aspect of going together with friends. I asked if this was something that she had been looking forward to for a long time, since concerts like these tend to be sold out more often than an ordinary symphony orchestra concert, but she replied that she got lucky and was able to buy the tickets from someone she knew, but who had to cancel. Ella instantly mentioned *Mumford & Sons* when I asked her what her best concert experience was, a group she had seen twice, both times at the Oslo Spektrum. The primary factor was the anticipation that she had built

up by listening to the music in advance, and as soon as she learned the news that they were coming to Norway, she got the tickets online.

Frida was very specific when she was talking about her best concert experience. It was a stadium performance in 2000 by *The Rolling Stones* when and they were in the US. She talked about how impressed she was not only by the spectacle of it, but also because they at one point used a smaller stage to create an intimate atmosphere.

Jakob mentioned briefly the Metropolitan Opera in New York and their productions that are broadcasted in cinemas as an example of concert experiences that are "always good." He also still remembers attending a live performance there many years ago. In contrast to this, he spoke of the Bergen Philharmonic Orchestra's recent trend of setting up so-called "chamber music nachspiels" in the foyer after a regular symphony concert. He is happy to attend to regular Thursday night concerts, but he feels sometimes that it's more a course of duty. The smaller chamber music "nachspiels" were described by Jakob as sometimes being better than the main concert because he can hear each individual instrument and can pay attention to the nuances in a different way than when the entire orchestra is playing.

Emil described his best concert experience as one that took place in the Schönbrunn palace in Vienna. It was not one of the famous live broadcast outdoor concerts that take place in the garden every summer, but one that was in the orangery instead. Emil describes himself as someone who is more concerned with the experience itself, rather than who is playing and what is being played.

5.2.4 Oslo

In Oslo I was only able to recruit two participants, Henrik and Vilde. Henrik said his best concert experience was one that to me contributed to the impressions of him as someone who is highly aware of how he listens to different genres of music. He talked about seeing Jan Garbarek live, as well as a concert in Oslo that had a moment in which the two singers went away from the microphones, sat down on the edge of the stage and sang without amplification.

Vilde had to think a while but mentioned a solo piano performance in the relatively newly built Pierre Boulez Saal in Berlin. She could not remember who the performer was but specified that he is "apparently quite well-known."

5.3 Venues

This chapter will attempt to describe the materiality of the venues that I used, and how their characteristics came into play. The descriptions start with how the venues were talked about in the post-performance talks; as a result, each section starts with extracts from the dialog. This is not the case with the pilot study because the decision to ask the participants specifically about their experience of the venue came after having done the pilot study.

5.3.1 Pilot

As mentioned in Chapter 4.4, I decided to use one of the bigger classrooms used for music education at the Faculty of Fine Arts.

Fig. 5.2: Image taken from the video showing the scene with the lights on.

It has a small stage with a curtain, but I decided to do everything on the floor in order to diminish the gap between me and the audience.

5.3.2 Kristiansand

> *What does it do to the experience when it is not in an ordinary concert hall, but in an art gallery? Except for the acoustic. Does it something to-*
> Oskar: Yeah, I got a kind of 'laboratory'-feeling. Yeah, like, we were supposed to

Filip: Yeah, a guinea-pig
Oskar: Yeah, I felt a bit… Well, I don't know, it was a bit strong though, but… I got a kind of feeling that we were in that kind of room and music would be presented to us and then we were supposed to react to it. I sat there and had a setting like that. I wasn't in an ordinary concert.
Was it also something to do with being inside this little box, it is a bit strange…
Oskar: Yeah, maybe it was that. It was just the music and us, and the act of experiencing it.
Yeah, it was difficult to get it as dark in other places.
Sara: It would have been very different if we were not supposed to observe it like this. I don't know who all the others were, if it was people who came in at random to listen.
Yeah, the performance on a whole is open, so anyone could come.
Sara: Right, so if they got a different impression of the entire performance than us observers, that's difficult for me to say.
Oliver: Yeah, I would say that I was more 'on' in order to try to find out what it is… What is it really… What am I hearing? Is it… What am I supposed to be noticing, or what… Are there certain things that I have to… I never do that when I'm in a concert hall.

The 'laboratory'-feeling that Oskar talks about could also be traced back to the "little box" that I was performing in. Kristiansand Kunsthall is situated at the top floor in a building that also houses the public library in Kristiansand. The shape of the hall itself is narrow, with an entrance point by the staircase. The video I referred to in chapter 4.4.2 provides in a way a situated viewing of the room, and the following version of the hyperlink leads to the middle in which I play in the little room before walking out:
https://vimeo.com/318462001#t=120s

As I mentioned in Chapter 4.4.2, it was the acoustic facilities that I wanted to explore after the relatively dry acoustic in the classroom from the pilot study. The little box situated in the middle of the gallery was only used for showing a film, so there were no objects that belonged to the exhibition in the room. The picture below shows the naked walls and shiny floor that characterized the room:

Fig. 5.3: From the scene in Kristiansand Kunsthall. Used with permission from Mariam Kharatyan.

5.3.3 Bergen

Speaking of what you said with a large audience and that, I mean, this is a quite small space, and quite intimate setting… How was it for you to attend a concert like this in a room like this? This is no ordinary concert hall. Do you have any thoughts on that?
Amalie: It's a bit special coming into an atelier and then, here there's a concert and we're like 20 people, it's a bit of an intimate mood.
Right. Was it something… How did it affect the rest of the experience?
Amalie: I don't think I was all that focused on how it affected… I was more concerned with hearing you play, and what happened **(laughter)**
Right, right.
Jakob: But I like very much the expression you had on the video that I saw on YouTube, no, not YouTube, on that Vimeo or whatever it's called. You were moving, you were in a gallery, you kind of moved around a corner and stuff like that. It was very neat.
Oh, right, that one!
Jakob: And then you get up-
-I didn't know that it was still out there!-
Jakob: -Yeah it… It was that one I saw. And it ends with you standing in front of some kind of painting that was… Yeah, that was fragmented.
[…]
Sofie: It is maybe a bit, as soon as you move into those kinds of 'artsy' locations, such as an atelier, then you enhance the impressions that it's reserved for people with a particular interest.
Yeah, right.
Sofie: Had it been down in the restaurant, it would have provided a completely different mood or…
Right.
Frida: But I thought it was a good fit here.
Sofie: Yeah!
Frida: I mean, I actually thought that… Well, I pictured an even smaller room when you said atelier or when you talked about it being in an atelier, so I thought it fit nicely.
What, fit, can you say a bit more about…
Frida: Yeah, I mean, it is a bit bare and scarce here and all the pictures are with the back facing us, hehe

Compared to the spacious acoustics of Kristiansand Kunsthall, Atelier 333 is noticeably smaller and has substantially less reverberation. As I pointed out in chapter 4.4.3, my idea was to use the sense of 'work-in-progress' that I felt emanated from the room when I visited it for the first time. This effect was enhanced when Brit, the artist, suggested to flip most of her finished pictures. This is what Frida is referring to in the end of this excerpt here. My intention of performing in a room that in a way imitates the aesthetic intention of Kagel's *Atem* seems to have been lost on the participants.

Fig. 5.4: Image showing seating and the corner. Used with permission from Astrid Øvrebø.

5.3.4 Oslo

What makes it so intimate? What does the intimacy do?
Vilde: It's very fun. Completely different from an ordinary concert hall – you think differently, you concentrate in a different way. You can't close your eyes in order to relax here.
Henrik: You get more contact with the performer. A lot of music isn't written for big concert halls.
Vilde: In Mozart's time they were sitting in libraries.
Henrik: It's the same feeling here as well!

Yeah, and that chandelier is fabulous.
Henrik: It provides a different intimacy, a different opportunity to concentrate and engage in the music.
How?
Henrik: It brings you closer, I get interested in a different way, I'm more into the whole process.
Vilde: I agree. Definitely. A lot a chamber music concerts are more interesting than bigger concerts and ensembles.

I wanted to use the 10-minute walk from the train station at Blommenholm to the house to do something besides simply walking. The decision to do a soundwalk came from my own previous experience with it. The first time was at a short festival held in Trondheim in the fall of 2017. With the everything but humble title *The Virtuoso Listener*, the topic was the phenomenon of listening to music. It featured among other things a lecture performance on spectral music and a documentary on the music of sound artist Alvin Lucier. The event that made the strongest impression on me, however, was the opening concert on Friday evening. It was split in two locations. The first half consisted of four different performances and took place in the Nidaros Cathedral. The second half – a welcome speech and exhibition of a sound installation[200] – took place at Dokkhuset down by the harbor. Between these two events, the audience was invited to take part in a soundwalk. We assembled outside the cathedral and received instructions to walk in a group and not interact with each other, but instead listen to the sounds in the environment without necessarily reflecting so much around what we actually are hearing. It was an exercise in meditation, and also a clever solution to the logistical issue raised by splitting the opening concert between two venues within walking distance from each other.

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[200] The sound installation was produced by music technology students from NTNU, and sought to "recreate the sound of [Trondheim Mechanical Workshop]". TMW was located for over 100 years at the area where the Dokkhuset Stage is today.

Fig. 5.5: The soundwalk from Blommenholm station. Used with permission from Frida A. Lereng.

In addition to being located outside the city center and including a soundwalk as a kind of aesthetic warm-up exercise, the Oslo performance differed a lot regarding the post-performance talk. My original intention was to divide the participants into two groups, with my colleague Mali talking to one group and I would talk to the other. The aim of this was to get an impression of how different the talk really is when the participants are discussing things like quality and their sense of understanding with someone else. However, because there were two last-minute cancellations, there were only two participants left. I chose to solve this by letting Mali talk to Henrik and Vilde alone for the first half and talk about their expectations and what they liked and didn't when I wouldn't be there. I would then join in when it was time to talk about the soundwalk and the details of the pieces I played.

Fig. 5.6: The living room in Ekornannekset. Used with permission from Frida Andreassen Lereng.

5.4 My own engagement

This section will detail how I consider my own dual role of both a performer and researcher in this project. A number of objections could be raised in this regard. How can I expect an honest conversation with the participants, and what do their statements, comments, and answers *really* inform anyone regarding their experiences with these performances? Furthermore, to which degree is it possible for me to maintain the level of musical performance that the compositions in question demand, whilst at the same time have enough energy immediately after to sit down with a group of strangers and talk about the performance? And what about my own skills as a facilitator in these post-performance talks? Even though I may have prepared relatively well (see Chapter 4.2), most musicians would agree that performing relatively demanding solo music is exhausting.

My own engagement and entanglement could easily be considered as a form of fieldwork. I engage in artist talk whilst attempting to facilitate a conversation among the participants, rather than asking them questions that they take turns in answering, and thus try to study a certain culture by participating in it from within. The fact that I appear as a skilled and knowledgeable performer renders me a distinct privilege compared to

the audiences who are participating in this project. I will nevertheless argue that this privilege is vulnerable and in the following paragraphs I will explain why and how this is the case.

I will start by addressing the issue of honesty. One of the five subject-positions that emerged in this project was how notions of liking and disliking shapes the experience, and it may well be fairly evident that it is hard to avoid questions of evaluation entirely. Although I provided sufficient space for the participants to share what they liked and disliked, it became clear that their responses to this specific question was characterized by modesty rather than honesty. By this I mean that it is very difficult to establish in retrospect exactly how honest they were. Whenever the participants disclosed something that was decidedly negative, it was presented as having to do with the way it was composed. Filip from the Kristiansand performance, for instance, spoke of an "enumeration of performance techniques" in which "melody was forbidden" and that for him there was no music in this. Both Vilde from the Oslo performance and Frida from the Bergen performance was clearly annoyed by the recording of the different cleaning sounds that accompanied Kagel's *Atem für einen Bläser*, but they accepted it as being a necessary part of the composition instead of problematizing why it was there in the first and how necessary it was.

In order to then attempt to meet the participants halfway, I had decided in advance that I would be open to them regarding my own vulnerability in this project. As an artist and performer, I am putting my work on display and opening myself up to critique. This involves the inclusion of knowledge based on my own feelings not only as an analytical tool[201] but also as a method for gaining trust with the participants.[202] There were moments in which I felt placed against the wall, like when both Filips and Jakob wondered what on earth I could possibly use this conversation for in a scientific context. I didn't want to tell them too much about the details because I was afraid that they might answer in a specific way, but at the same time I risked looking like someone who was not entirely sure what he really was doing. The same thing was also the case at the end of the post-performance conversations when the participants could ask me questions about the repertoire and techniques I used. I could for instance not give them an

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[201] Aksel Tjora discusses emotionally strong moments of observation in ethnographic research in Chapter 2.6 in Tjora, *Kvalitative Forskningsmetoder I Praksis*.
[202] For more literature on emotion as a source of trust for ethnographic researchers, see Gill Hubbard, Kathryn Backett-Milburn, and Debbie Kemmer, "Working with Emotion: Issues for the Researcher in Fieldwork and Teamwork," *International journal of social research methodology* 4, no. 2 (2001).; Katrine Fangen, *Deltagende Observasjon*, 2nd ed. (Bergen: Fagbokforlaget, 2010).

explanation for the word "dream" in Ferneyhough's *Cassandra's Dream Song*, and I remember feeling distinctly inadequate as an artist regarding this.

In addition to opening myself up to critique, I was also providing space for ridicule. None of the pieces in the repertoire I used is supposed to be intentionally funny. Nevertheless, it became a topic regarding laughing at contemporary music like this. One example is something that was written down during the Oslo performance by one of the audience members who was only participating in the concert but not the conversation afterwards:

> It gives a general association of "What was the composer thinking when he wrote this?" How are the audience supposed to react, is it supposed to be interpreted "seriously", is it permitted to laugh?

Even though one would feel that one is laughing at the way a given piece of music is composed rather than laughing at the way it is performed, it could nevertheless potentially discredit the performer for choosing to rehearse and perform something that triggers laughing in the audience despite presenting it as music that "is supposed to be interpreted 'seriously.'" Likewise, when I was discussing some of the vocal parts in Jolas' *Fusain* with Ella and Amalie in Bergen, Ella was confused because it looked like I had forgotten what I was supposed to play:

> Ella: You were playing, and then it was as if you just "Oh, I forgot about that" and then just "mmm"
> *Oh, right, you thought I was just filling in the gaps or making stuff up on the spot?*
> Ella: Yeah! It was like "Oh no, he forgot what he is supposed to play" or something like that, yeah.

Even though Ella described herself as "someone who laughs at this kind of music" I still became very self-conscious regarding my own performance. As a performer of modernist and contemporary music, I want to give the audience the impression that I am mastering my own craft and that anything that sounds like mistakes or glitches are the result of the compositional ideas rather than my own incompetence. During this project I have been forced to perceive this balance between compositional and staged ethos in a different light.

5.5 Summary

In this chapter I have explained the *material* aspect of Barad's conception of inquiry as a material-discursive practice. The musical compositions I have selected effect agency on me both as a researcher and a performer, as well as the participants. The participants, while navigating between their roles of audience members, research participants, music

students / classical music fans, effect agency on the compositions as well as myself as a researcher and performer. In the final section I have also specified how this agency is effected upon me by disclosing how my apparent privilege as a performer and researcher is characterized by a sense of vulnerability that not only represent the risk at my behalf, but also helps me to establish trust among the participants.

6 Becomings

This chapter presents my analytical work with and through the data material. It is important to make a distinction here between the sense of materiality in this project as presented in Chapter 4, and the data material produced during the project. The four performances and consequent rounds of post-performance talks and individual interviews generated a substantial amount of data material. In this material, through the various intra-actions in this project, certain subject positions, becomings, have emerged to a greater extent than others. This chapter is the space in which I will present them through diffractive readings. Rather than detailing each individual participants completely detached subjective response, these becomings all say something about how the musical gestures, or the locations, or the presence of the other participants shape their response to it. Reading the participants' insights diffractively means looking for differences that matter. It is not my intention to group the data material into categories and make comparisons across the statements. Instead, I wish to highlight the ways in which the differences, although connected to an overarching topic, are different, and thereby make a difference. According to Malou Juelskjær, a diffractive reading strategy is one of affirmation rather than opposition: "One speaks of 'reading diffractively', which concerns *how* one works with texts, theories, materials; one does that by reading these components through one another rather than against, while attentively examines the specific productions of difference and entanglement."

As Juelskjær furthermore writes on the agential realist understanding of difference:

> The consequence of how one understands differences with the term "diffraction" is that an either-or-thinking is rejected for the sake of a thinking about differences from within. […] The specificities of differences are built into the very activity, and outside this activity it is un-decided what something is. Therefore, there is no absolute gap between differences.[203]

These differences – the subjectivities – will be further developed and characterized in Chapter 8. Regarding the title of this analytical chapter – *Becomings* – I reaffirm this project's debt to an agential realist account of inquiry. Karen Barad summarizes the agential realist conception of ethics as regarding "responsibility and accountability for the lively relationalities of becoming of which we are a part."[204] My aim in this chapter is to present a selection of ways in which the participants become responsive to this

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[203] Juelskjær, *At Tænke Med Agential Realisme*, 66.
[204] Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*, 393.

specific configuration of compositions, locations, and conversations. In addition, I disclose my own immediate and emotional responsiveness to the participants in a separate subject-position. These six becomings are not water-tight separations. They are indications that have stuck out to me as I have gathered this material.

6.1 Notes on diffraction

This chapter has six sections devoted to each of these subject positions. Each section is further divided into two parts. The first part is an outline of the subject position in question, with relevant examples from the post-performance talks, interviews, and recordings of the performance. The second part is a configured narrative in which the production of this subject position is presented in the form of a story. The story is a form of *neonarrative*, an amalgamation, a synthesis of several participants based on what they have said and written. This chapter is thus a direct answer to the two research questions of this dissertation. By viewing the performances and conversations as intra-actions, as I have explained in Chapters 3 and 5, this chapter attempts to reveal the ways in which the participants intra-act with the materialities, as I have explained in Chapter 4, to produce different becomings. By "becomings," here I mean a kind of subject-position as used by Eric Clarke when distinguishing between a subjective response to the music in question, and a subject-position. However, subject-position refers to the way musical material shapes the listeners response:

> The notion of a subject-position is an attempt to steer a middle course between the unconstrained relativism of reader-response theory (crudely put, the idea that perceivers construct their own utterly individual and unpredictable meanings from an aesthetic object) and the determinism (or essentialism as Johnston calls it) of rigid structuralism – the idea that meaning is entirely contained within the objective structures of the work itself. [205]

For this dissertation, and in line with an agential realist account of subjectivity, I expand this idea of subject-position to include the participant's shaped response to more than simply the pieces of music that I have performed. The participants have reported reactions to several other agents – my presence as both a solo performing musician, as well as a researcher, the instruments, the venues, and the presence of other participants – and this chapter cuts into how specific properties of these agents shape the response of the participants.

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[205] Clarke, *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning*, 93.

It is important to repeat here that all names in this chapter are pseudonymizations of the participants. For an overview of each of the participants and their background, see Chapter 5.2. It is also important to mention that this chapter is not an attempt to present everything that all the participants said about every aspect. Indeed, not everyone had as much to say about everything either. Rather, I have started with one specific thing that was said in one specific setting and proceeded to read more of what the participants say through from there.

One final note regarding this entire chapter: Since my approach to interviews and conversation as a basis for empirical work is derived from work with *interpretive phenomenological analysis*, I have not used a set interview schedule, apart from the overarching topics. Consequently, the probing questions vary a lot from interview to interview. For more details on this, please see Chapter 4.2 above. For the sake of context, I had to include more of the dialogue than what is perhaps common in a qualitative analysis, so some of the excerpts are quite long. However, I find this important, because the participants are as much thinking out loud as they are simply answering questions. Hence, it is insufficient to only include one or two statements for each moment.

6.1.1 *Traduttore traditore*? **On translation**

In addition to a few remarks on the formatting of the excerpts from the interviews, I want to present a short problematization of the process of translating parts of the interviews. This project demands a double translation process. Transcribing the conversations and interviews is in most of the qualitative research literature referred to a process of translating from oral to written language. The cognitive linguist Steven Pinker said in a recent lecture on the relationship between writing and the design of language that "language is an app for converting a *web of thoughts* into a *string of words*."[206] Although I don't on a whole subscribe to Pinker's understanding of language as exclusively related to which specific words are used and how they are structured, the analogy of "web vs. string" nevertheless pinpoints a consequence for addressing the relationship between how they think and how they speak. In general, people do not think and process thoughts and ideas with the same structure we use when we write prose. The participants in this project therefore occupy a certain middle ground when thinking loudly, and I have chosen to let my transcriptions reflect this. I have omitted some of the filler words that are a natural part of everyday speaking, but I have kept unfinished sentences, because I find it interesting not only to look at what they say, but also how

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[206] Steven Pinker, "Linguistics, Style and Writing in the 21st Century," ed. The Royal Institution (2015).

they arrive there. These sentences are cut off by a short dash without a preceding space. Where necessary, I have included other relevant non-verbal characteristics of the conversations in **bold**, such as laughter, certain movements, or other types of action. Whenever I include excerpts from the post-performance talk, pseudonyms are always given in order to prevent confusion around who is talking. For the individual interviews, it should be clear from the context who is talking. In all cases, my voice is indicated in *italics*. By extension, it is worth noting that all excerpts are translated from Norwegian. I have tried to stay as close as I could to the original Norwegian transcriptions I have done, but in some cases I have had to alter the wordings for the sake of clarity. In all cases this is commented in a footnote.

My main point regarding why the translation is not problematic in and of itself, is that he translation was done as an integrated part of the analysis, not as a separate process, acknowledging that "translation entail the construction of meaning."[207] In addition, I follow Kvale and Brinkmann's goal of letting the transcriptions – and by extension the translations – "serve as means and tools for the interpretation of what was said"[208] in the conversations. This helped me to stay as close to the original material as possible.

6.2 Embodiment: Presence and listening-with-the-body

> *You have to listen with the body in a different way than what you do with classical music. It hits you quite literally in a different way.*
>
> Henrik

As reflected in the title of this section, there are two central keywords in this subject-position. I will start by elaborating on the latter and provide some examples. The reason I have included both keywords in one section is because they relate directly to the sensory layer of Willmar Sauter's model. Remember how in Sauter's model the sensory level describes how audiences become aware of the actions on stage through their senses. As mentioned earlier, it is not my intention to enforce any rigid categorization on the data material. The analytical process itself can in a very specific way be said to start with the moment in which Henrik, during the post-performance talk, tapped his

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[207] Catherine Marshall and Gretchen B. Rossman, *Designing Qualitative Research*, 5th ed. (Los Angeles: Sage, 2011), 166.
[208] Steinar Kvale and Svend Brinkmann, *Det Kvalitative Forskningsintervju*, trans. Tone Margaret Anderssen and Johan Rygge, 3. utg. ed. (Oslo: Gyldendal akademisk, 2015), 218.

body while talking about how he was listening with it. This image of him was the first thing that came into my thoughts as I started preparing this analytical chapter. Until that point, I had gone through the recordings and transcriptions of the conversations, making notes, reflecting, and discussing with my supervisors how I could structure the analysis. The moment in which I remembered the image of Henrik sitting on the couch in Ekornannekset I began to think about how this notion of listening with the body could be plugged into the rest of the data material. This will become clearer in the following paragraphs. Some of the responses that Vilde made will be read through those of Henrik, before extending this diffraction through the other post-performance talks.

When I was talking to Henrik the day after the performance, I was struck by how visual he was when he was talking. Whenever he wanted to make a specific point about something, either from a previous concert he attended or when discussing my performance, he was always referring to his body, either pointing at specific parts, or explaining where he "felt it". A term that surfaced in our conversation – *listening with the body* – became a repeating figure, and I started looking at the previous interviews in a different way. I noticed that many of the other participants had commented on the intimate atmosphere that influenced their experience, but their stories also reveal a certain bodily way of being present as a participant.

Prior to the following excerpt from the follow-up interview with Henrik, we had been talking about the soundwalk preceding the performance, and what it eventually does to ways of listening in a concert setting. I asked Henrik to talk a bit more about what he means when he says "listening with the body":

> I can try to come up with an example, because we were talking a little bit about classical music versus the music that you played. I was in Gamle Logen and heard Jan Garbarek, fantastic concert when I think about it. And then, you know, used to- I hadn't maybe listened so much to classical music, but I was used to stuff like melodic lines and themes and all that – and then it almost didn't fit in, in a way, I mean, it was- I just let all of that go, and then I noticed that the music hit me more in the body, the chest, the head, it was all "out of the head-place", and then it was what I would describe as listening with the body. So, what I'm saying, it's not thinking, I don't know if we are now talking about mindfulness.

What Henrik describes here has little to do with understanding what he is experiencing, at least in terms of looking for any meaning in the music itself. He specifies a while later that this is, for him, distinctly different than listening to classical music:

> When you hear a symphony, or a piano piece that is in some major or minor key – it is predictable, it has an introduction and then there's the theme, and then a repetition of the theme, and then it's back to theme 1 and so on and so forth- you can sit and pay attention to that. "There's the theme" and "Hmm, there's the theme again." Your music was not at all there.

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By "not at all there," he means that he listened to my performance without looking for any themes or any other type of recognizable part that could provide any sense of stability or predictability. For Henrik, listening to classical music is a matter of identifying the different sections. Later, he gets very specific in the way he terms this kind of listening:

> *Let's hypothetically flip it around: Have you ever noticed that you've listened with the body to, for instance a piano piece or a symphony, something that you in a way have an internal vocabulary to…*
> Yeah, that can happen, I think. And why do I say that- I might experience it perhaps as a kind of meditative state.
> *With classical music?*
> Yeah, you know, sitting with your eyes closed…
> *In what way is that meditative for you?*
> Well, I don't want to say that I'm falling asleep, but a state- again, a kind of non-verbal state, a listening state
> *But it's not primarily anything bodily?*
> No, not in that manner- it is, I guess, in a way a bodily experience, but there's no verbal mentally internal processing.

Henrik also brought up this difference as early as during the post-performance talk when I asked them about their experience with the soundwalk we did on the way from the train station to the house. In retrospect, it almost seems like he is deriving this idea of listening with the body from the experience with the soundwalk:

> *Did you experience that- Because you've both been to a great deal of concerts in probably a range of different formats- Did you experience that you were listening differently when you were sitting here after having walked for 20 minutes and kind of had your thoughts to yourself, but at the same time focused a bit more on the small surrounding noises than what is usual for you?*
> Henrik: Didn't we already touch upon that? I think I mentioned earlier that in other settings- By that I mean anything other than classical music- You have to listen with the body in a different way than what you do with classical music. It hits you quite literally in a different way.
> *Oh, this music?*
> Henrik: Yeah, you know, modern music and jazz and so on. Compared to a Beethoven symphony, it's a different way of taking it in.

For Henrik, there is a sense of similarity between the soundwalk and the performance, but not on an aesthetic level. It is the way of listening that is similar for him, as well as the expectation of what is going to happen. As he notes further on, in classical music, even if the work in question is unfamiliar, the framework is familiar:

> *Okay, right. Can you say a bit more about- Could you say something more about what that difference is for you?*
> Henrik: Thoughts, images, associations to, right, these classical compositions, we have- On a whole we know the format and expect, right- The expectations to the music might be more, I mean, what the assemblage of tones is here. But in this music, it's- Some of these leaps in the

music, I think I fill them with associations. In the first bit **(turning to Vilde)** you were talking about woodpeckers, while I was thinking about squirrels, right. And these things fill in the- I don't want to say empty space, because there's no empty space there, but whatever the possibilities there that the music provides.

With "assemblage of tones," Henrik is referring to the harmonic language of a given piece of music. His thoughts on the familiar nature of classical compositions – the form of the movements, the harmonic language and easily identifiable melodies – and how it shapes the audience's expectations, resembles Tygstrup's first notion of the habit that seeks to confirm one's own identity by repetition. Most audiences attending a Thursday night concert with the local symphony orchestra are likely to experience having their expectations met, inasmuch as the concert houses heavily prioritize familiar compositions on behalf of new compositions and premier performances. This act of repetition facilitates a way of listening that can be more reflective and analytical than immediate and corporeal. The concentration is also different. I will now turn to Vilde and read her responses through what Henrik has said.

For Vilde, listening and watching is also a matter of concentration when it comes to how my performance in Ekornannekset differs from ordinary classical music as performed in the classical concert houses. She seems more concerned with the performance itself, rather than the compositions, when attending a concert and judging what she hears. It is unclear whether she is judging the orchestra's performance on a whole regardless of what they are playing, or if she is talking about hearing a specific piece several times and then comparing the performances:

> *So, you don't get the same associations when listening to a more classical repertoire?*
> Henrik: No.
> Vilde: No. Also, that kind of music requires a bigger concentration than a Beethoven symphony, which you've heard before. Classical music, especially if you've been to several concerts, is very much the same music, and then it's a matter of concentrating on- "Was this better performed than the previous time I went to a concert?" Or- I think it is nice to sit as close to the orchestra as possible in order to pay attention to how the musicians are playing. Not simply sitting there and listening, but also include the performance. Here we were sitting just as I like it – right next to- Right by the musician, and therefore the concentration is completely different.

This very comparative approach – judging the orchestra's performance in comparison with what she previously heard – is rendered insufficient when hearing compositions she is unfamiliar with. According to herself, she shifts her attention from judging the performance to simply paying attention to it while focusing less on evaluating. In terms of perceiving her participation as an embodied experience, we could say that the level of embodiment and level of self-reported presence is higher. By paying closer attention

she is also in a way listening with her body. We are again reminded of not only Tygstrup's idea of how the habit as a form of repetition affords a different type of concentration from that of my performance. In extension, it appears that Henrik and Vilde report how they, much like Sauter's conception of a sensory level of communication, become aware of both the performance and its gestures through sensing rather than reflecting. Let us now consider some of the other responses from the other performances through this conception of concentration, sensing and presence.

When looking at what Jakob wrote, and especially the way he talks about what he has written, a certain sense of presence and embodiment becomes clear. Presence, in the sense that the music is being performed by a living agent in front of him, as opposed to simply hearing the music either through speakers or from a greater distance like in a symphony concert hall. He had at first written about an association to icicles and bugs (see Chapter 5.1.1), but then the music "… transcends into something that is coming nearer." In the post-performance talk, he made a comment on how the choreographed ending, in which I lie down on the floor, resembles a kind of "honesty" for him, but he could not explain it further then and there. In the interview, however, he elaborates upon this as we discuss back and forth about his interpretation about *Cassandra's Dream Song*, and how it relates to the structural concept of the piece:

> This is where it transitions into that thing that approaches, is approaching.
> *So now the first part is done?*
> Yeah, I think so. Not that I… But now there was something that came closer.

About the second piece I played, which was Betsy Jolas' *Fusain*, he also writes something that indicates a certain awareness of the presence of a performer in the room: "The voices personify." During the interview, when we were looking at what he had written, he sounds a bit surprised by his own words:

> "Vocal personification" – wow, that's quite drastic. I wonder what that…
> *"The Voices personify"*
> Personify, right, that's it. Yeah, it was a lot of- that was the piece that had a lot of sound in it-
> err, I mean, human sounds, wasn't it?
> *Yeah, several vocal…*
> Yeah, so that it drowned out, or was at the same level as the flute
> *Right. That wasn't the case with* Cassandra's Dream Song?
> Maybe it didn't.

It is as if, for Jakob, the incorporation of vocal passages makes my presence as a human more salient, as opposed to any 20th century anti-romantic perspective on the performer

as a quasi-invisible agent who, to quote Arnold Schönberg, is only there because "his interpretations make the music understandable to an audience unfortunate enough not to be able to read it in print."[209] Furthermore, for Jakob, there is even a sense of vulnerability related to my presence and the vocal passages I carry out as a part of the performance. Later on in the interview, he described the piece as "introvert," and said that he "felt there was more human in it." I asked him again about this personification aspect, and at first, he seemed to have forgotten about it, but was nevertheless able to elaborate. He also makes a connection to his impression of the final piece, Mauricio Kagel's *Atem für einen Bläser*, which he described as "exposed":

> *I recall you said something about it, that it personified me as a performer?*
> Oh, that too? No, was it that… Well, it does that to you, it shows you, and that you're not anonymous, you have to relate to, considering that you have to use your own voice that may be beautiful or ugly or whatever, right… Yeah, no, but I thought that about the last piece, I think I wrote "exposed," I mean, that you lie down on the floor, that's what I call exposed

His precise expression that he wrote down was that it became "intimate" when I lay down on the floor, and this sense of intimacy is what he's referring to when he called it "exposed." This way of talking about "exposed" and "intimacy" resonates in particular with this conception we have from Henrik and Vilde.

An extension of this "exposed" presence is found in Frida and her comment on how she got caught up with the technical aspect of the performance, for the most part in *Cassandra's Dream Song*:

> And very kind of fragmented and- Fragmented and hard to- I can't remember it that well either, I've only heard it that one time and there were three in a row, so I can't remember it, right, but there was something about how you used- I was more concerned with that- Concerned with how you're using the flute in so many different ways, and how you get so many different sounds out of it, that I got more caught up with that than the music. I mean, I started to look at the technical stuff as well.
> *I was a bit interested in what you wrote here, that you liked that the flute became a percussion instrument*
> Yeah!
> *And for me that's a quite specific interpretation of it, because- He who wrote it, he definitely thought that a flute is not simply something that we play nice melodies on, but there are a lot who don't think of these clicking noises as something very musical. Usually we just think of it as noise, so when you're for instance practicing your scales, you'd want to eliminate that clicking.*
> No, here it was very clearly a percussion instrument, that I enjoyed listening to. And then there were all these different sounds – you can say that in a classical concert, there's the melody, and it's a bit- Of course it's a bit up and down, but you don't get all the sounds in the same way, right, so you're using the instrument in a different way. And yourself as well, and- And then there was that guitar-like sound, right, but then there were some parts where I struggled- I mean, it is one thing to feel, well, I guess it is a feeling, but it was just totally- It went right in me, it was just really physically uncomfortable.
> **(laughter)**
> *You can say anything here!*

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[209] Dika Newlin, *Schoenberg Remembered: Diaries and Recollections 1938-1976* (New York: Pendragon Press, 1980), 164.

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Earlier, during the post-performance talk, Frida mentioned something about how she was sitting and feeling her own reactions, more than what was usual for her. I asked everyone if they could say something about what expectations they had before coming to the venue, and Frida commented very quickly that it was roughly what she had imagined, but then started talking about how she nonetheless became very conscious of her own reactions:

> But what was interesting now was, because I was sitting there and feeling my reactions, and, well, everyone has reactions, but it is not always the case that you sit and think about your reactions, or- Right, now I was sitting there fully conscious of it, that's quite interesting.

It seemed like even though the aesthetic expressions of the works I performed was what she was expecting, it was unusual for her to pay as much attention to her own reactions.

The exposed and vulnerable presence, as well as submitting one's attention to the technical details of the performance, has a clear link to a part of the conversation we had in the pilot study group. I asked them about perceiving sounds as music, and both Olivia and Lukas commented that this concert is more akin to a *performance*[210] in and of itself, rather than just a series of music pieces:

> Olivia: After a while, I caught myself thinking that it is more like a kind of performance art. At least when you have all these movements that I guess are written into the score, that you're supposed to "do this and this here, and then lie down on the floor." **(laughter)** But it is all of these tiny visual things that belong together with the music, and kind of makes it more than just a piece of music.
> Lukas: I very much agree, because I was also thinking that this moves away from what we call music, and instead becomes art, I mean as in the holistic term "art," that it's both music and performance, and it becomes art, like a painted picture, only with the music and the body and the movements, so it kind of combines so many different elements.

Olivia is referring to the ending of the last piece in the performance, in which I lie down on the floor and perform a final breath before the light switches off. This specific moment was also commented on in different ways by both Sara and Filip after the performance at the Kristiansand Kunsthall:

> Sara: I would never have thought of buying a record with this music **(laughter)** because it has something to do with the experience, that of watching the performer do it at the same time, I mean, that's completely different for me
> *It is something different to see the one who's playing?*

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[210] In Norwegian, "performance" broadly speaking translates to "fremføring" as in "performing a composition." However, when referring to performance art of the kind done by for instance Marina Abramovich, we simply use the English word "performance untranslated. It is this sense of the word that Lukas is talking about here.

> Sara: Yeah
> Lea: Hmm.
> *What makes it different, to see the one who's playing?*
> Lea: I don't know.
> Filip: You can't see people lying on the back, you know, on the radio **(laughter).** Or pick the flute apart and put it back together, that's…

Even though the comment made by Filip is more tongue-in-cheek than the others, he is nevertheless iterating the central principle here – that watching the music being performed is an essential part of it. Whether it is a matter of intimacy, or of becoming aware of the music through one's senses, or how it communicates a sense of being exposed, it is a sensation of presence that is a recurring conception.

Back in the pilot study group, Emma then makes a comparison between simply hearing music and watching it being performed:

> *So, music isn't just what we might hear or what we can write down in a score?*
> Emma: No, because I was thinking then, that if you heard on, say, Spotify, then- Then it's in a way just the music, and then it is simply a lot of, I'd say, random sounds, in a way.
> **(laughter)**
> *That's okay to say!*
> Emma: But when you see what's going on and how it's done, it becomes in a way more whole
> *Hmm*
> Emma: If you simply hear it, then it's just, "What did he actually do there? How did he get that sound with that instrument?" or, yeah…

In the case of *Fusain* and *Atem*, the theatrical aspects of the compositions themselves provide a sufficient explanation for this repeated concern with the visuals, but what about *Cassandra's Dream Song*? The complexity of the gestures described in Chapter 5.1.1 do reveal the distinct corporeal materiality of the composition, which requires a live body to exist through.

There was a moment during the post-performance talk in Bergen, in which the sound levels became a topic. Based on several comments made during the previous two post-performance talks, this time I asked the participants a straight question about whether the occurrence of abrupt sharp high-pitched sounds was uncomfortable. I also said very clearly that it was perfectly okay to answer yes:

> Ella: In some places, yeah.
> Sofie: I think those high- pitched tones are a bit uncomfortable. But that is true regardless of the context, I mean – piccolo flute is never pretty. **(laughter)**
> *Haha, no, I guess it doesn't…*
> Frida: I found piece no. 2 especially uncomfortable.
> *Right.*
> Frida: Yeah.
> *Any particular-*
> Frida: No, not 2! Wait a minute… No, not 2, not 2, no no, the first one

Jakob: Was *that* uncomfortable?
Ella: Yeah
Frida: No, I mean, it was the-
Jakob: In terms of sound?-
Frida: -the sudden transitions. Yeah, they were a bit startling.
Yeah, I see.
Frida: Yeah, and no. 2 was completely opposite. Yeah, but especially the first one with the startling and loud intense… And then there were a few… Now I can't remember which piece it was, but there was one time where I felt that the sound went straight… I mean it was completely like physically into the brain and pounding there, you see, that, it wasn't just a sensitive emotional, it was physically straight into the ear (hehe) and I wrote that down for myself.
Hehe, so I should have perhaps given a heads up in advance?
Jakob: Given us earplugs.
Frida: No, no no, but, I mean, we are sitting close, right, and it is, it's quite, not only quite, I think the acoustic here is good, right, so it is a strong, strong sound when you power on. I wanted to… I thought that, wow, I don't think it's so fun to listen to, but I would very much like to be the performer.

It was never my intention to use the flute to startle the audience, just as little as it was the intention of Brian Ferneyhough to scare whoever would be watching his compositions being performed. Jakob's comment near the end in this excerpt is perhaps the most indicative of how corporeal the audience experience can be in this context. The loudness of the sounds and their abruptness, regardless of which composition it was, creates a barrier for Jakob that can be mediated with earplugs. Using earplugs to aid the muscles in the ear in contracting, and thus protecting the eardrum can bring an audience member closer to the stage in a sense.

Henrik and his comment on how he can be listening with his body seems a decent starting point for summarizing a subject-position that has elements such as presence, embodiment and sensing as its central characteristics. As I mentioned in Chapter 2.2, in his critique of the art of Antoine Artaud, Derrida indicates a writing of the body. Førisdal comments on the strong influence of Artaud on Brian Ferneyhough, and elaborates this notion of composition as a writing of the body. Based on the complexity of the gestures as well as Arnie Cox's mimetic hypothesis, I want to use this summary to extend this understanding of writing for the body to include a music performance as a communicative situation. Gestures are not only written into the performing body, but their iterations in the performance are also written into the bodies of the participants.

6.3 Seeking meaning – listening and understanding

Well, because one lacks a certainty around it, or, like, "Is this all just nonsense?" From my own perspective as well; have I misunderstood everything here?

Oskar

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Some participants, both when attending concerts in general and when watching my performance in particular, were eager to talk about how they understood, or did not understand, the music. For them, the act of interpretation seems integral to most concert experiences. The intention of this section is not to separate those who understood the performance from those who did not, or even to compare or evaluate what they have found. Instead, the aim here is to look at the subject-positions in which understanding itself shapes the way the participants respond. By this, I mean the participants for whom it seems more important than others to understand what is going on, and also what they mean when they talk about whether they understand it or not. It is the process of meaning-making itself that is interesting here, rather than the meaning that is made. In most cases where the participants themselves felt that they could not understand the music, it usually had something to do with a lack of perceived structure. Let us remain with "Oskar" while bearing in mind his expression that indicates a questioning of the relationship between spectacle and substance, much like H.C. Andersen's classic fairytale *The Emperor's New Clothes* that generated the popular idiom with the same name as the title of the fairytale. As an expression, "the emperor's new clothes" is most commonly used to refer to cases in which something is deemed praiseworthy. During the post-performance talk he mentioned that he struggled to find any meaning in any of the works I performed. Oliver also chips in, and comments on how maybe a shorter section of this kind of music would be perfectly fine:

> *But you said **(turning to Oskar)** that you experienced that the music didn't give you anything, that it doesn't give you any meaning?*
> Oskar: No, it doesn't give any clear images, I felt that it challenged me in a certain way, that I had to create some images or some thoughts and connect it to what I was listening to, and it may well be that that was the intention from the musician or the composer, but I reacted like that. It wasn't simply as if I could lean back and then I would be overwhelmed by associations – I had to think "What could this be?" "What could he have thought?" in a more active manner
> *But, could that perhaps be a good thing in and of itself, or?*
> Oskar: Tiring after a while!
> **(laughter)**
> *Good, well, 30 minutes is probably the threshold*
> Oskar: Yeah, because you're left without any confirmation as to… Or, "Is this simply nonsense?" Also from my point of view, have I misunderstood everything, or? Yeah, I'm lacking a bit of- I can't seem to get any decent clues, that's what I think
> Oliver: Yeah, a longer concert. If you imagine in Kilden that they're playing, like- if one of the pieces was in this genre, that would have almost simply added to the excitement. But to attend a full concert with only this kind of music, that would have been purely exhausting.
> Oskar: Yeah, yeah, of course.

For Oskar, any associations or images in the music should appear to him with little effort, so to speak. A sense of familiarity seems therefore crucial to him. This becomes

apparent when he talks about one of his favorite concert experiences during the start of the individual interview:

> It may not be the all-time best one, but one that was very good at least, it was with the Kristiansand Symphony Orchestra and they were playing one of my- A musical piece that has been one of my favorites through many years, it was fun to experience it live. Music that I knew very well, it was Ravel's *Pictures at an Exhibition*, Mussorgsky.
> *Yeah!*
> And I've lived with it so to speak ever since I was in the military, actually. So I've sort of played it regularly, and known very well, and I've built myself a range of images relating to it, so… It was a very… Fun, I have to say that. So, if I have to pick one, I think I would pick that one.

His comment about building himself a "range of images" could very well be related to his discussion on images in music from the post-performance talk, in the sense that this discussion caused him to think more about this particular aspect than he perhaps otherwise would. That is anyway not the case here. The crux of this subject-position is the will and need itself to understand something. It is perhaps important here to stress that Oskar at no point expressed any clear disliking for the music he experienced in my performance. In Chapter 6.4 I demonstrate how he associates some parts of the music to something that he personally likes very well. It is not directly clear to me if this means that he also in a way likes the music.

I now want to return to Jakob. His comments on "exposed presence" became prominent in the previous section, but he also made some remarks that possibly indicated a line of thinking that might be similar to that of Oskar. Before we address those, it is interesting to note that when we during the individual interview discussed his best and worst concert experiences, he also spoke of "these new works" adding that "it's good that they only last ten minutes." This becomes almost a paraphrase of Oskar when he's saying that it would be "tiring after a while" with music that becomes (at least for him) too challenging.

Jakob has an episode during the interview where he starts out with an interpretation of *Cassandra's Dream Song* that came to him during the concert. At first, he had written about an association to icicles and bugs (see Chapter 4), but then the music "… transcends into something that is coming nearer. Aggressiveness. Grace. Reconciliation." This sudden switch from a rather naturalistic picture to a set of characteristic human-like impressions may have emerged as an attempt to understand what he is hearing, as opposed to simply describing it. The three keywords – aggressiveness, grace and reconciliation – became for him later descriptions of three imagined structural sections of the piece. It started with something aggressive, which was then somehow balanced out by a sensation of grace, which further resulted in a form

of reconciliation. At least this was the idea he had by the end of the concert. During our interview, when we watched the video recording of the performance, he adjusts this interpretation slightly. We start to talk about the conceptual aspect of the piece, and how each sheet I am playing from represents the two figures, Apollo and Cassandra. He tries to ascribe the keywords to each of the characters, but gets confused along the way, and loses track of:

> **(I pause the video after performing the first three sections, meaning one section representing Apollo [Section 1], one representing Cassandra [Section D], and then one representing Apollo [Section 3] again)**
> *Do you remember the thing with Apollo on one side and then Cassandra on the other?*
> Yeah, I remember that, but… Was this one of them- Who did we hear now?
> *Now we heard one of each.*
> Oh, it was one of each? Who was the mild one? *imitates the spitting sounds in Section 1* The stuff that I called icicles?
> *Yeah, that was Apollo.*
> So that was Apollo, and then the woman enters. Oh, yeah, then it was… It is feminine! There was a feminine grace in that number 2 there that *tries to imitate the long tones in Section 2*
> That's what I called "coming nearer."
> *Oh, right, no, because there I'm back at Apollo again!*
> Right, well…
> **(I play Section 2 again on the computer)**
> *These long tones here – these are still on the Apollo-page. It is these little tiny-*
> I see, that's how it is!
> *-doodlings.*
> That's Cassandra! I see.

I show him how I am placed at each stand to reveal which character is supposed to be represented by what I am playing. The QR code below links to the same passage in the video recording that we are discussing. The passage starts in the middle of section 1 (00:27), which lets the reader follow the transitions between section 1, section C, and section 2, ending at 02:06:

QR6.1 https://youtu.be/Zh74VIhIoSw?t=27

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The transitions are marked by me switching between the two stands, but it is not so clear as to avoid confusion for Jakob. This confusion and how it obscures attempts at understanding is also apparent in a situation with Emil from the same group that we will turn our attention to now.

In referring to Kagel's *Atem* Emil described in his notes one of the gestures as a "final breath", but during the conversation it was not entirely clear which gesture it really was. During the post-performance talk in Bergen, as we were talking about the visual aspects of the performance and what it does, Emil expressed a sense of expectation that *Atem* would end with me lying down on the floor:

> Emil: The tones you played gave me an association to, as I've also written, a final breath, and that was before you lied down.
> Frida: A final…?
> Emil: Breath.
> Frida: Oh, right, Hmm.
> *Right, exactly.*
> Emil: So for me it was just natural that you finished like that.

I did not probe this any further during the post-performance talk because I wanted to save the associations and their written notes for the interview. I therefore looked forward to hearing what Emil meant by the "final breath" he heard. In one way, it seemed strange that he would hear this in any of the gestures I performed before rising from the chair and sliding down on the floor. As I have written in Chapter 5.1.3 on Kagel's *Atem*, I have always found it challenging to address the rather flat and static structure of it. By this, I mean that none of the gestures in the score seem to indicate any narrative or progression. Only the act of moving from the chair to the floor seems to me to signal a move towards an ending, which makes it interesting that Emil heard something before that that resembled a closure. I had always assumed that the "final breath" was referring to a specific gesture, but when I asked him more about it, that did not necessarily seem to be the case:

> Right, well, but- That final breath started a bit earlier, but there was still more of it while- I mean, you were on the floor for a while – a bit longer than I was thinking that you were – and playing before it ended. But there was some of that playing while you were sitting that I thought went in a direction of a final breath, or in a way the end of the piece.

After talking about the reference to Syrinx, we listen to the final part of *Atem*. Emil seems far from certain, but thinks it could have been the phrase where I sing and play a

major third, and then slide the top note a semitone up so that the interval becomes a perfect fourth. We listen to this part all the way to the end once more:

> I think it were those tones right before that noisy sequence that kind of were- Where you were exhaling across a long- One could kind of hear the breathing sounds as a kind of diminishing…
> *Yeah, I do use the voice there, together with the flute*
> Yeah, I think it was that which kind of- It didn't really put any sound to that noise, and then it has kind of- It went away relatively quickly, and then you lied down. And then you continued playing tones that fit in with this final breath, although I didn't put a name to it.

It is not immediately clear what Emil is really saying here. The gesture in question is not particularly long, nor did I play it in any way that can signal that the end of the piece is approaching. The following QR code/URL links to the build-up to the specific phrase that Emil is talking about:

QR6.2: https://youtu.be/Zh74VIhIoSw?t=1701

I can only understand it as a mood being triggered that specific figure in such a way that the subsequent figures contribute to that mood. A possible contributing figure is the distorted quote from Syrinx, which I put there, as I mentioned in Chapter 5.1.3, as a climax. Being the only recognizable melodic material, perhaps also in my entire performance, it can have the potential to signal, not so much a "final breath", but a final *effort*. One last push before giving up. In this sense, his reading of the following phrases as a final breath is gradually making more sense. Emil never specified whether his association to breath and breathing came from the title (which he had written down as I introduced the compositions before playing), but we will now move towards discussions in the other post-performance talks about how the titles can shape the associations of the participants.

Vilde and Henrik were very much focusing on the titles, as this excerpt from the post-performance talk shows:

Vilde: Yeah, the first one because it is called Cassandra's *Dream* right, which is very easy to associate with dreaming. That's why I said that all those birds who were arguing outside the bedroom window was keeping Cassandra up, keeping her awake. But in the other pieces there was nothing in the text or the title that played-
Henrik: The other piece was something with a charcoal piece or something like that, could be a drawing

This response to a question of the titles prompts Vilde to understand her associations of the specific sounds I was making when playing to birds that was keeping someone awake. The multitude of gestures that is supposed to represent Cassandra is now transformed from a mythological figure to a person in a narrative in which she is kept awake by birds outside her window. For Vilde the word "dream" is also facilitating a narrative establishment. This is a kind of narrative that both is and is not what we can call a genuine understanding of what this composition may be said to contain. It is itself the act of trying to establish some understanding that is the primary concern, when we read this through the excerpts from Oskar above. This act of trying to understanding is apparent in the following excerpts from the pilot study as well.

When asked if any sense of narrative was perceived in this composition, Emma responded during the pilot study post-performance talk in a manner that shows very clearly how she is trying to understand what is happening based on the sounds she is hearing together with the visual gestures I am performing:

Emma: Because then I felt that there was, from the beginning to the end, it was a kind of story. It was not a very long story or, like, a very elaborate story, but you could kind of visualize something that was happening. I could, at least, imagine something happening.
What did you imagine?
Emma: I thought it was maybe a bit aggressive, because the sounds in the speakers, that it was kind of, someone wanted to break in somewhere and just stood there and almost, in a door handle.
Oh, right!
Emma: And tried to, like… And then there was some aggressive playing on the flute too in a way.

Although the aggression that Emma perceived in Kagel's *Atem* is not identifiable in the score, it is hard to perform the vocal passages with the indicated intensity without coming across as angry. This is especially true for the part in the middle where I am repeating the same tone with my voice with an increasing dynamic, while at the same time taking the flute apart, cleaning it and preparing to play using only the headjoint. The QR code/URL below links to this passage in the video:

QR6.3: https://youtu.be/5vDv1VjXm9c?t=1354

The audience's expectation as to what happens is disrupted when I start to scream into the headjoint instead of playing. The entire sequence resembles a mantra that is repeated until the person breaks down.

I will now conclude this particular diffractive reading of the participants attempts to understand the performance with an excerpt once again from Jakob. One short exchange during the post-performance talk in Bergen shows another trait that relates to this subject-position. After specifying for the participants that my intention was to save their hand-written notes for the individual interview, I proceeded to ask about their expectations based on me not telling them so much about the music in advance:

> Jakob: I think this was about what I expected. 60s, 70s, and then I thought, or, when I heard this performance, it reminded me of something that was shown on *Fjernsynsteateret* that was taken to be very erotic, almost like **[he makes a kind of rapid quasi-sensual movement with his right-hand fingers across his left forearm]** Maybe you've seen… It went on-
> Sofie: -Almost like that-
> Jakob: -It's always running again-
> Sofie: -*Lisenskontrolløren* had those-
> Frida: -Yeah, that's right
> Jakob: And it had a bit of that kind of music, so yeah. And then I went and googled you (hehe) I found something on vio… viom… Or whatever it's called.
> *So you had heard some of-*
> Jakob: -Yeah, so I was…
> Frida: So you had prepared yourself
> Jakob: Yeah, this morning (hehe)

The interesting part here is where Jakob is telling us that he looked me up in advance. The video he is referring to is the one that I mentioned both in Chapter 4.4.2 and 5.3.2, where I played one of flutist Robert Dick's compositions while walking through Kristiansand Kunsthall as part of a demo video of the exhibition. Jakob also referred to this video later during the post-performance talk, which I also describe in Chapter 5.3.2. In addition, during the individual interview, Jakob when referring to how the participants were invited to write or draw something during the performance, he talked

about it in terms of 'homework' and 'task', illustrating how he felt obliged to write something: "At the same time there was something about feeling committed to write something. We were there to help, we had a task after all (hehe)."

6.4 Like / dislike – listening through what they like

I don't like piccolo flute

<div align="right">Sofie</div>

Some participants were very specific about what parts of the performance they liked or disliked. It was even difficult to have them say anything else about the specific part they disliked, whether it was an instrument, a section, or one of the pieces in its entirety. In other cases, as will become clear, it was difficult to pinpoint whether or not they actually disliked the moment in question.

The introductory phrase to this section is word-for-word what Sofie wrote about her associations to Betsy Jolas' *Fusain*. During the post-performance talk in Bergen, I asked if anyone experienced any discomfort because of the sudden loud high-pitched sounds. Sofie gave a clear answer, upon which the group laughed: "I think those high-pitched tones are a bit uncomfortable. But that is true regardless of the context, I mean – piccolo flute is never pretty." During the interview, she explained how this is not only for piccolo flute, or music in general for that matter:

> *Was it the fact that you didn't like piccolo flute in particular and sharp high-pitched sounds in general-*
> Definitely, yeah, that's why I don't like the piccolo flute. I also like viola better than violin, because violin, well, if people play violin really really really nice, it's nice. But it really doesn't take much before it gets too cringy/shrill, I think.
> *Yeah, right*
> And it depends a lot on the violin as well – some players have a rounder tone than others…
> *Was it uncomfortable in any way?*
> It was not comfortable **(laughter)** But I am a bit sensitive to loud sounds. I think applause is a bit- For my sake, we could just, like, skip it, because it's so- You sit there and you are listening to a concert and you are listening very closely, and trying to hear all the sounds that are in the room, so you are turning your ears all the way up, so to speak. And then all of a sudden there's an incredibly loud noise. And especially people who whistle. Whistling is just awful.
> *Like, in a concert setting or in general?*
> In general. Whistling- if you want to get me in a bad mood, you can just whistle at me. Then I get grumpy.

It is clear that her dislike for the piccolo flute stems from a general dislike for loud and high-pitched sounds, which again is related to a self-reported physiological sensitivity to this kind of sound. It is interesting to note that Sofie is a very observant listener, who

is able to distinguish between different tone qualities among violin players. The central issue here is that her dislike for the piccolo seems for her to be a barrier to having any associations to the gestures that I am doing. We will use this idea to look at other instances in which the participants were very clear about specific things that they liked or disliked.

From the post-performance talk in Bergen, both Ella and Amalie made remarks on how some of the music seemed "unfinished", in the sense that it lacked, according to them, a proper ending. This came up during the part where we talked about things they did not like during the performance:

> Ella: I didn't like- For me it was- It didn't seem finished
> *It didn't seem finished?*
> Ella: It was incoherent, and then I didn't get a closure. It was a bit frustrating
> *Are you thinking about the concert on a whole, or-*
> Ella: No, about piece nr 1 in particular
> *It wasn't- Okay, in what way didn't it sound complete?*
> Ella: I think it was all the sounds, I mean, I couldn't find any connection between them, and then I didn't get any closure.

Here we can remember how Oskar during the post-performance talk in Kristiansand said some similar things about the structural aspect of the performance and how he failed to find something to connect it all together through. For him, however, it didn't seem to be primarily a matter of liking or disliking it. At least not in a very explicit sense. For Ella however, the point of departure is precisely that she does not like it *because* it seems "incoherent." At this point in the post-performance talk, Jakob chips in and starts to talk about how interesting it is that he clearly heard a three-part structure in *Cassandra's Dream Song*, which is detailed in section 6.2. After this, Ella explains that the frustration of listening to something that sounds incoherent and unfinished resembles the frustration during band practice when the conductor stops the music before she gets to finish playing her part:

> *It's just ending with one single tone, that doesn't perhaps finish in a natural way, maybe.*
> Frida: Mhm.
> *But, that caused you to not like it?*
> Ella: Yeah, that piece, at least.
> *If I can put it a bit bluntly.*
> Ella: Well, the first of the pieces, at least.
> *Yeah. Did anyone else find it incoherent?*
> Amalie: Mhm.
> *Yeah?*
> Amalie: I think so.
> *That it was difficult to follow the course of it?*
> Amalie: Yeah, mhm.

> Ella: But it has probably something with me as a person to do. And I notice that when I'm in band practice and- If we don't get to finish what we're playing, I get restless. **(laughter)**
> Amalie: I get a bit annoyed.
> Ella: Yeah, a bit annoyed.
> *You don't get to finish?*
> Ella: Yeah, like, if we're working on a small section and repeating it.
> *Oh, like that, yeah.*
> Ella: During a specific piece, and we don't get to finish playing that section, or that piece.
> *Right. It was the same kind of frustration as here?*
> Ella and Amalie: Yeah. **(both laugh)**

The way that both Ella and Amalie (who play in a wind band together) rationalizes their dislike is interesting here. The audible and visual gestures that I am performing seems to trigger their own memories of rehearsals in which they don't get to finish the gestures that they were currently in the midst of.

From the same post-performance talk we will now turn to another way of addressing issues of liking and disliking that are not as straightforward as they might seem. As already mentioned above in Chapter 6.2 Frida comments on how the some of the high-pitched sounds were piercing and uncomfortable. This comment prompted me to ask in a joking manner if I should have provided a warning in advance. The excerpt below shows that the sense of discomfort that Frida experiences was difficult to place in terms of positive or negative assessment:

> Frida: Yeah. And nr. 2 was the complete opposite. Yeah, but especially the first with the startling sounds and loud intense… So it was a few… I can't really remember which piece it was, but at one point I felt that the sounds went straight… I mean it was completely like physically into the brain and pounding there, you see, that, it wasn't just a sensitive emotional, it was physically straight into the ear (heh) and I wrote that down.
> *(heh) So I should have given a heads up?*
> Jakob: (heh) Given us earplugs.
> Frida: No, no, no, but, I mean, we are sitting close, right, and it is, it's quite, not only quite, I think the acoustics here are good, right, so it is a strong, strong sound when you power on. I wanted to… I thought that, wow, I don't think it's so fun to listen to, but I would very much like to be the performer.

"Complete opposite" is here referring to her perceived difference between Ferneyhough's *Cassandra's Dream Song* and Jolas' *Fusain*. What we have here are only her words. The smile she said this with as well as the general positive tone in which it was said does not lend well to a transcription of this kind. It is therefore difficult to ascertain if she applied a positive intonation and smiling facial gesture out of sheer politeness in order not to offend me or harm my feelings or otherwise create a bad mood in the post-performance talk, or if she didn't really mind the intensity of the musical expressions as much as it might have appeared. More important, however, is that it is the notion itself of dislike that shapes her way of expressing her reflections on what she experienced.

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While we were discussing what parts of the performance they liked best, Frida also specified how she contrasted the mood in *Fusain* with the disturbing leaps in dynamics in *Cassandras Dream Song*:

> Frida: No, well, because- I didn't like piece nr 1. It made me very restless, I mean, I got anxious and I felt that it did something to me that I didn't like. So, then I found peace, I thought it was quite meditative. I thought it was very nice with the piece after that, then I could calm down again, and there was a bit of humor in it. Because music like that can make me laugh, but I couldn't laugh during nr 1 at all, no. **(laughter)**

The "peace" she is referring to here is the change of mood between the two compositions, and the perceived humor (which will be a topic in Chapter 6.6) is referring to some of the vocal gestures I perform in *Fusain* while switching instruments. But again, as with the previous excerpt, it begins with this being something that she does not like. Her thinking is derived from and shaped by how she does not like this.

Let us nonetheless remain with Frida before closing this section, because she also found the taped sounds in *Atem* quite annoying. Next to Jakob Frida was the only who noted down anything that had to do with the soundtrack I put on the speakers before the room opened up for the audience to come in and sit down. Her note reads: "'The elevator music' – with drumming and sniffing. HELP!!!" During the post-performance talk she also mentioned this nuisance:

> Frida: And then it's those sharp sounds, right, I'm sensitive to sounds in the first place, I've always been, so… Right, they go right to the bone.
> *Yeah. I kind of feel bad now because I didn't issue a warning-*
> Frida: No, no, I was well aware of that.
> *Or warned you beforehand.*
> **(laughter)**
> Frida: I was well aware of it, so it's nothing. Just those rubbing sounds in the start there, I wrote a comment on it, you know, what you **(turns to Jacob)** called "elevator music." Geez, I was so annoyed about that. That stuff you used in the last piece, those drumming **(imitates)** and huffing and puffing, I thought "What the hell, is he doing this just to irritate me?" **(laughter)**

One final excerpt will conclude this section of the analysis. Again, I remain with this notion of using liking or disliking as a point of departure for discussing specific moments in the performance. In Chapter 6.2 and the diffractive reading of the participants through Henrik and his idea of listening with the body I used an excerpt in which Filip was joking about how you can't see people doing things like lying down or picking an instrument apart on the radio. Earlier in this post-performance talk Filip made a comment that oscillates in a way between a critique and an analysis:

Was there anything you did not like at all?
Filip: No… Although I must say that apart from the music itself it was very well performed. You did it very good. But as with all new music, I do miss… I miss the basic elements of the music because there is such a one-dimensional emphasis on sound itself and timbral qualities, there's no form, there's very little rhythm that one can proceed from, and melodies are completely forbidden, so (hehe) you don't even need to look that.
Oskar: I thought I had it, but then it slipped **(laughter)**
So all that you mentioned is absent here?
Filip: Yeah, I would say so, it's not so much, I mean, to me it appears more like a kind of catalogue of techniques. Flute techniques in this case. In how many ways can one make sound from a flute? And all three composers have found out quite a lot, hehe!
There's no music of that?
Filip: No, there's not.

We could say that what Filip is describing here is much less his own experience, and rather a more technical analysis of the compositions in and of themselves. Furthermore, it could be argued that this very way of answering the question – praising my performance while critiquing the compositions – is self-evident inasmuch as doing the opposite would place the participants in a very awkward situation. Nevertheless, it is a distinctly negative assessment that stems from his personal experience. It is clear that his dislike of certain features of new music in general precipitates and shapes his experience and assessment.

6.5 Free fantasy

*Now this became a movie for me. You were now a prisoner, a musician held captive. Since this piece was German, I think you were in an eastern German prison. **(laughter)** Completely desperate. And right outside the door sits the guy with the annoying- The guy who's constantly sniffing, and who's typing on that machine. He doesn't care at all, you're trying everything, you even try some classical music, you try every possible sound to get his attention, you don't get it, he's sitting there and **(sniffing)** sniffing and typing away. And then in the end you **(exhale)** give up. Mhm. So, it was really- And the environment here fit really well, I mean, that brick wall and all the stuff down on the floor. So, it was really a story about this imprisoned musician.*

Frida

In many ways, this narrative that Frida heard in *Atem für einen Bläser* captures the spirit of what I was expecting when undertaking this project. In assigning words or pictures

to what the participants saw and heard, some were concerned with trying to look for signifiers that could correspond to any intended meaning. Others, as will become clear through the readings below, were not at all concerned with any one-to-one correspondence between their perception and someone's artistic intentions. Whether it is regarding my own intentions as a performer or the composers intentions they let their imaginations roam free. The selections here attempt to let this imaginative voice speak freely. Some of the excerpts from the interviews in Bergen and Oslo, in which the participants viewed the footage from the concert as a part of the interview, illustrate how some participants stick to their interpretations. Other cases makes it clear how other participants wants to reconfigure them or adjust them. This act of reconfiguring is perhaps of greater interest. It goes without saying that for a project design like this, in which participants unfamiliar with a certain musical style hear it for the first time and are encouraged to write down their associations to it; it is bound to result in thoughts and images that seem made up on the spot. It is not my intention in this section to express any novelty in this regard. It does not come as a surprise that Jakob thinks of dripping icicles when he hears the percussive key clicking sounds at the start of *Cassandra's Dream Song*, or that the tapping sounds on the tape in *Atem* resemble a typewriter or someone who's knocking on a door. Nor are these observations interesting in their own regard.

Let us start this reading by going back to the post-performance talk in Kristiansand. As mentioned above in Chapter 6.3, for Oskar, listening to music he likes and is familiar with, means leaning back and letting the associations and images come to him. Even though he struggled a great deal with this during my performance, he still managed to produce some images that are far from neutral in terms of affection. Right at the start of the post-performance talk, when I actually wanted to have the participants share some of their expectations they had to this performance, he comments:

> I was looking for some structure in all of this. I couldn't find any structures, so I tried to make up some images, and then I ended up with several variations on "metropolis in the morning." I tried to make it fit in. No city in particular, just this kind of murmuring here and there…

Among other things, his expectations to the music were to be able to identify some structure in the form of a repeating motive or theme or melody, but it also reveals something about his ability to make up images to fit the music, without necessarily trying to figure out what the music or performance is representing as such. During the final piece, *Atem für einen Bläser*, he also wrote "urban morning." When we talked

about drawing during the interview, and what he would draw if conditions allowed it, he says the following:

> I mentioned a city space in the morning and that kind of stuff, and then… If I should've drawn something, it had to have been a kind of small… A city street leading down toward the sea, and stuff like that. It was a visual image that I remembered having. And then some small signs of life entering from the sides, but you couldn't see it. You kind of just heard something moving to the left and to the right, in front of you and behind you, but still… Something like that.

Later in the interview, when we discussed in detail what he had written, I asked him about this imagery relating to big cities:

> *Yeah, on* [Cassandra's Dream Song]*, it was this metropolis that became the primary association. And then, on* [Atem für einen Bläser] *you've written, if I'm reading this right, "urban morning." What made this metropolis and these urban things…*
> Well, I think an urban morning is one of the most beautiful things there are. I'm very, kind of…
> *Urban?*
> Urban mornings, big cities in the morning, it is incredibly fascinating. It has always fascinated me. Precisely because it's so… It's very exciting. I mean, the nature when the sun is rising and setting, that is… It's very pretty, that too, it is in many many ways idyllic, but, it's not as surprising – it is not so uncertain and mysterious, it's kind of, yeah… No, I like it. I like it… I like that it is exciting. It doesn't have to be unpleasant, but, I mean, it is a bit exciting that you don't quite know what's going on. How is it here, like, it is… It's fun.
> *What makes the big city so mysterious and exciting?*
> I guess it's that you know that there are a lot of people up close. You know that there is a lot of life around here, even though you don't see anything, but you still know that here it is a lot of life. I think that's exciting.

As I sat there and listened to Oskar talk about his fascination for the metropolis, I was struck by two things. First, I had never thought about big cities in this way before. I've been to several of the bigger European and American cities, but never reflected upon how they can be fascinating and exciting in this way. More importantly, the second thing that struck me was this apparent contradiction in his account of the experience. When he started talking about how he struggled to find any structure and meaning in this music, and also when I looked at his notes and saw that he had written "Sounds. No framework/0 structure", my immediate reaction was "Oh no! He hates this." However, as he went on talking about the metropolis, it became clear that it really is one of his favorite things. This very personal and private disclosure is essential to what this subject-position is about. There is nothing in his narrative about association to big cities that reveal any attempt from his perspective to try and figure out what this has to do with the performance. I now want to continue by turning to Olivia for a similar disclosure.

Fig. 6.1: Drawing made by Olivia

Olivia was one of very few participants who put down any form of visualization on the piece of paper they were given. I asked her about what I thought to be a rather elaborate drawing of a teapot:

> *Yeah, and then you also drew this teapot.*
> Yeah, that was mostly in the beginning of the piece. And then I had to laugh a little to myself, I thought it was a bit- 'this is probably not what he wants, like – associations to the flute = teapot'
> **(laughter)**

Olivia shows that she is well aware of the teapot being her very subjective response not only to the opening gestures of Jolas' *Fusain* in themselves, but also to the fact that her participation is a part of a research project. Nevertheless, it is precisely as private a disclosure as the one that came from Oskar. The QR code/URL below directs to the very opening of *Fusain* characterized by the sound of the piccolo flute:

QR6.4: https://youtu.be/5vDv1VjXm9c?t=594

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I am now returning to Frida and her story of the prisoner and the typewriter in *Atem* that was quoted in its entirety at the start of this section. A number of interesting points are contained in this story that Frida told during the individual interview. First, not only is Frida reconfiguring her own previous readings, but she also borrows ideas from the other participants. The short exhalation gestures on the tape, originally meant to imitate the sound of a woodwind player clearing dust from the tone holes of the instrument, was interpreted by Sofie as a dog who's sniffing around. In the story that Frida imagined, however, this sniffing belonged to a character in the story, someone who is out of the vicinity and could possibly be a prison guard. The frantic clicking with the keys, which in my performance was meant to represent a woodwind player trying to figure out which sticky pad is making noise, was interpreted by Emil as the noise from a typewriter. However, when Frida is telling her imagined story, this typewriter is now being used by the sniffing prison guard.

Another point that is relevant to make here is how the aesthetics of the room contribute to her story. The naked white walls and the stains on the floor (see Chapter 5.3.3) share some features of typical representations of prison cells that could have helped to trigger this association. My reading of Kagel's *Atem* is based on its premise of representing a musician who is tired of performing, and I chose this place to perform in also to explore whether the room itself could shape any of the participant's associations, but that does not seem to be the case with Frida. Her conceptual narrative is not an attempt to understand what I am doing, but rather an example of free imagination.

Backtracking further to the pilot study post-performance talk, I want to close this section by looking at how Emma commented on her perception of the wind changing to a brook because of the trills in *Fusain*. We were originally discussing issues with setting words to what they had heard. She started first giving an example of something she had a clear picture of in her mind, but could not really describe or draw properly:

> […] in piece number two, where I could kind of see a fish swimming up a river, and then there is a lot of stuff around there and I see a lot of details, but I can't draw it or describe it as good as I perhaps should, or want to at least.
> *Hmm, right. Where is the fish coming from? Heh, if you-*
> No, that's- **(laughter)** It depends if it was that, because it started with a wind that was blowing through and making sounds in whatever it went through, in a way. And then after a bit it became a kind of trickling brook because I think you played some trills or something like that, but then there was something moving after all, and that turned into a fish swimming through and, well, yeah, I can picture the brook and what it looks like.

As with the other specific moments in this section, there is little indication here that Emma is trying to figure out if the gestural trills are intended as representations of floating water or not. Although it may not be difficult to imagine how a long sequence of trills could be employed by either a composer or a performer to illustrate trickling water, it is clear that Emma herself is not engaging in this kind of interpretive play. The QR code/link below directs to the passage in *Fusain* in which I change from the bass flute (that is for Emma the wind) to the piccolo:

QR6.5: https://youtu.be/5vDv1VjXm9c?t=838

6.6 Social interpretation: Relational aspects of participating

And then I noticed Olivia, who sat there and really enjoyed herself and drew a whole lot, and I thought: "You know what, I'm going to do that too!"

Nora

In this section, I aim to show how the participants intra-act with each other; how they affect and are affected by each other. The above quote from Nora highlights the essence in this voice. All participants for the most part found the idea of talking together after the performance interesting, and a lot less intimidating than I had expected. The narrative voices here articulate how the participants were affected by each other when talking about their associations in the performances. As reflected in one of the primary research questions of this dissertation, the manner in which the social and relational aspect of this project affects the participants is of key interest. I have called this position

"social interpretation" to draw attention to how talking together and socializing after a performance shapes their experience of the music.

One of the participants for the Oslo concert wrote three points worth discussing here, even though she did not take part in the post-performance talk or any interview: "How is the audience supposed to react, is it supposed to be interpreted 'seriously,' is it ok to laugh?"[211] In addition to the topic of several discussions I have had with friends and other people I've been to concerts with, laughing during a performance also became a topic during the conversations in this project. This resonates in particular with a topic that was addressed most explicitly in the Bergen post-performance talk. I say "explicitly" here because in the two preceding groups in Kristiansand there were reactions of a humorous nature when we discussed such issue as meaning and narrative in the performance. However, humorous reactions to the performance itself did not become a topic in itself until the Bergen performance. Ella, for instance, considered herself "one of those" who reacts by laughing:

> But I didn't know it was going to be from the 60s/70s, but yeah- No, it was entertaining, but-
> *Right, it was entertaining? In what way?*
> I am one of those who laugh at that kind of music
> *Yeah?*
> **(laughs)** Yeah, who thinks that when you have those eruptions, that I'm jumping a bit, and then…
> *Yeah, right.*

The remark on concert as being entertaining is interesting, because it goes in some ways against the general notion of avant-garde as a form of expression that is distinctly artistic as opposed to entertaining. However, it does not appear that oppositions such as "art vs entertainment" or even "high culture vs low culture" for that matter is important for Ella. Indeed, both Ella and Amalie, who were interviewed together, expressed further thoughts on how this kind of music might be humorous:

> *… and then it was Amalie who had written down "laughter/humor?"* **(laughter)**
> Amalie: Yeah, I think I started laughing.
> Ella: Yeah
> Amalie: Right in the middle there, and then she started laughing as well. **(laughter)**
> Ella: I told you-
> *I am becoming aware of this!*
> E: Yeah, but I told you already that I laugh during this kind of music, so…
> *That's perfectly fine.*
> Ella: I was at Kulturnatt[212], and the one who plays the tuba, who sings and writes children songs, what's her name?

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[211] See Appendix 4.

[212] Kulturnatt (literally "Culture Night") is a term referring to culture festivals coordinated in the bigger cities in Norway. They take place during one single evening, usually in September, in which museums and art galleries are extending their opening hours until late at night and concerts and performances of various kinds are held.

Oh, Elisabeth Vannebo?
Ella: Yeah! She, and then another one was singing, and she was playing the tuba. And then she starts warming up on the tuba, and it was just the strangest sounds! My mother and I were almost breaking down laughing. It was good that we sat far in the back, because we were laughing so hard, we were crying. **(laughter)**
Heh, yeah, right
Ella: So that's the kind of stuff that makes me laugh
Mhm. **(turning to Amalie)** *You also thought this was-*
Amalie: Yeah, I think it was when you started disassembling the flute, or was it at that point? Or was it-
No, that was in the last piece.
Ella: No, that was the last piece. It was when he started with the "menemeneme" or whatever
Yeah, yeah, because you wrote that as well **(laughter)**
Ella: But I thought it was more like- You were playing and it was just as if you were like "Oh, I'd forgotten about that" and then just mmm **(imitating vocal part)**
Oh, right, you thought I was just filling in or making it up on the go?
Ella: Yeah! It was like "Oh no, he forgot what he's supposed to play" or something like that.

Clearly, Ella did not think my performance was intentionally funny when she misread the vocal parts of *Fusain* as little bits of improvisation that I did to cover up after getting lost in the music. She even specified during the interview that she is "one of those" who laughs at things like this, almost as an excuse, perhaps in order not to potentially insult me. More important is the social aspect of this. Laughter is more than simply reacting to something that is funny; it is also a way of indicating agreement in a group. The following QR code/URL directs to the part of *Fusain* in which I perform the vocal gestures while putting down the bass flute and picking up the piccolo flute:

QR6.7: https://youtu.be/Zh74VIhIoSw?t=934

In the previous section on the use of imagination among the participants, Frida and the story that she constructed upon hearing *Atem* a second time became a topic for discussion. It is worth elaborating here as well, because the story and its construction also has a distinct social aspect. In Chapter 6.5 I drew attention to how Frida built her story not by trying to understand the composition or the performance as such, but used her free fantasy. In this section I want to look at how her story as she told it during the

individual interview after the post-performance talk also was shaped by her participation in a group. Certain elements in her story, such as the guard using a typewriter, could from a social perspective be understood as being influenced by the presence of Emil when he's revealing that he wrote "typewriter noise" on his note. Indeed, the very association for Frida to a prison cell could also be interpreted as coming from the social setting in which we talked about the room itself. The point I want to make here is that Frida did not only establish this narrative simply from the performance and gestures that I did. The narrative also emerged through the social setting within which the performance and the post-performance talk took place.

To begin a conclusion of this section of the analytical chapter, I will now remain with Frida and Jakob and look at a different remark she made of a social nature. As I pointed out in Chapter 6.3 during the post-performance talk in Bergen, when Jakob told us that he googled me it was commented on by Frida as a kind of preparing:

> Jakob: And it had a bit of that kind of music, so yeah. And then I went and googled you (hehe) I found something on vio… viom… Or whatever it's called.
> *So you had heard some of-*
> Jakob: -Yeah, so I was…
> Frida: So you had prepared yourself!
> Jakob: Yeah this morning **(laughter)**

Frida commented this with a slight sense of amazement, showing a keen awareness of the other participants much in the same way

A sense of humor was also evident in some cases as a part of the participants' personality trait. Jakob is perhaps the one who was most prominent in this regard. The excerpt from above continues with the following exchange between me and him:

> *Was that a good or a bad thing if it… I mean, I understood it as answering to your expectations?*
> Jakob: Yeah, it was a po… I met positively, I came positively. Positive! And the concert was positive, I didn't… After all you promised three works and thirty minutes! **(laughter)**

6.7 The artist as researcher: vulnerable privilege

Oh, and one other thing I wanted to say before we start to discuss what happened here, is that these notes that you made during the concert – I would prefer to discuss that during the individual interviews. It's one of those things I've been a bit unclear about. I remember the first time I did this. We sat for 45 minutes just

talking about the notes because everyone wanted to talk about what they had written, and we spent far too much time with that.

Daniel

The slightly awkward request posed in this excerpt was from the beginning of the post-performance talk in Bergen. My intention was to try to leave more room for talking about details in the music instead of spending too much time going through what they had written. This kind of request from me to the participants represents my own struggle to tackle the double role of both performing as an artist and as a researcher. In this final section, I therefore want to turn around and draw attention to myself by showing examples of how my own identity and behavior was shaped by my participation. More specifically, I want to focus on moments in which my double role is made explicit. The specific entanglement of artist and researcher affords a sense of vulnerable privilege. Privilege because I enter the post-performance conversation with a certain artistic gravity, but at the same time vulnerable because I'm opening myself up for a direct form of critique by talking to audiences. This is something that few musicians do, for reasons I brought up in Chapter 5. In many was it makes sense to start with the beginning of the pilot study talk, after asking about their expectations. Shortly after, the topic switches to a discussion of whether they had heard this music or similar works before:

Nora: I don't think I've heard the repertoire before, but I'm familiar with the techniques
Oh, right!
Nora: But I play the flute
You play the flute, right!
Nora: Yeah
Right
Nora: (heh)
So you have a slight advantage about the knowledge…
Nora: But I noticed that… Because you kind of wanted associations, and then I noticed during the song in the middle that I just zoned out and all of a sudden I was so caught up in the technique and, like, "Oh, how do you do that?", so, yeah, I was gone
Oh, right, in which piece was that?
Nora: The one in the middle – I couldn't quite focus.
I see, right, that's ok!
Nora: It went a bit better during the first one and the last one
What was that – it went a bit…?
Nora: It went a bit better during the first one and the last one
Right.
Nora: It was nice
(Simultaneously) *Of course, it was… No, what did you say, that…?*
Nora: That it was a bit… I got more associations than…
Yeah, right
Nora: And it's also more fun with the alto flute!

As I am translating this excerpt from the transcript, and also listening through the recording, I am still remembering how my nerves jolted when it became clear to me that one of the four students was also a flutist. This was unbeknownst to me at the outset of our conversation, and I suddenly felt quite different and distraught. Indeed, the rest of the excerpt shows quite clearly how I strive to pay attention to what she is saying. Although I had practiced doing interviews and letting the participants speak freely, I nevertheless manage to interrupt her, prompting me to ask her to repeat what she said. Shortly before, I also ask her to clarify what she said because I missed it. In addition, I asked her which piece she was referring to when she said she zoned out, even though she had clearly mentioned it.

During the individual interview with Jakob, we were discussing some of the performance details in Betsy Jolas' *Fusain*. Although Jakob was clearly impressed with my abilities as a performer, I nevertheless failed to demonstrate certain technical aspects that he was interested in. I show him the score and he wants me to sing some of the passages:

> *Here is the then the flute part, and that's the voice part below.*
> That one? That's the voice, right?
> *She also specifies how open and closed the vocals should be, and how you gradually modulate…*
> Sing for me! Or do one of those…
> *Oh, I don't know if I can…*
> No, you can't…?
> *… start at the right (singing)*
> Oh, that's quite low, isn't it?
> *(Continues singing)*
> Yeah, there's the "ø." Oh my, how can you read this? But you're almost playing it by heart, aren't you?
> *Almost!*
> But you need to have it there still?
> *Yeah, definitely.*

I felt strangely dismantled by Jakob's curiosity, and it was quite uncomfortable having to jump directly into the vocal passages without the musical context. I had practiced moving from the flute to the vocal parts quite a lot, and there is enough muscle memory involved in singing in order for me to be able to land the pitch without sounding it first, but I was really caught off guard when Jakob asked me to do it on the spot. Of course, I could have told him that I hadn't prepared for this, or that I need to do it all in one sitting, but then and there I decided to just go with it instead of breaking up the flow of the interview.

7. Preliminary discussion

The main point of departure for this chapter is to discuss the materials in Chapter 4 and the becomings of Chapter 6 in light of the theoretical framework that takes us back to my initial research questions. In Chapter 1.2, I asked how the audiences intra-act with the materiality of these performances in ways that produce different becomings. When plugging the statements of the participants into one another, as I have done in Chapter 6, certain multiple meanings occur. What one participant says in one specific context as a part of what one specific possible *becoming* is, through the diffractive reading strategy, rendered a different meaning in another specific context as a part of another specific *becoming*. This type of iteration that I borrow from Derrida is what I will discuss in the following sections.

7.1 Multiple meanings

When understanding the musical compositions as material objects, and thus reducing my performances to a series of gestures, the analytical chapter describes how these gestures are loaded with multiple meanings when subjected to an audience that came to attend the performance as research participants. When I am plugging the different readings into one another, each gesture's multitude of meanings becomes clear. Let us look at two examples that demonstrate this.

Consider the teapot drawn by participant Olivia. For her, the teapot visualizes the sonic landscape afforded by the piccolo at the start of Betsy Jolas' *Fusain*. As such, it represents one way of perceiving the opening gestures of the composition. Jolas' intention can be described in organological terms as a kind of black and white scale with piccolo at one end and bass flute at the other. Instead, through associations of sound, Olivia hears this as a household item that produces a similar sound. Another possible way of perceiving is through the technical and analytical vocabulary used to describe the specific musical gestures. For a musicologist, the same series of gestural events that produced an image of a teapot for Olivia could be named as a sustained G, tilted upwards by an interval of one microtone and then finished with five short staccato notes moving in-between other microtonal inflections around the same G that started the movement. The same course of events could also be described through a vocabulary based on the specific actions I am required to do as a performer: inhaling while expanding both my chest cavity and abdominal muscles in order to prepare the highly focused stream of air that my tightly inflected facial muscles direct into the headjoint of the piccolo flute; this allows the air stream to hit the edge of the mouthpiece at the correct angle to produce

an optimal resonance for the G tone that corresponds to the thumb, index, ring and middle fingers on my left hand, in addition to the little finger on my right hand pressing down the keys.

A second and more elaborate example is the first section of Brian Ferneyhough's *Cassandra's Dream Song*. Conceptually, as the composer himself explained, and as I referred to in Chapter 5.1.1, it can be understood as a representation of the voice of Apollo, in contrast to the other set of sections that represent the voice of Cassandra. In a musicological and analytical vocabulary, the very first note can be named as a short pause (fermata) followed by a staccato A with a specific mode of articulation (lip pizzicato, a flute playing technique that attempts to imitate the sound of an ordinary pizzicato for string instruments), again followed by a short pause, and ultimately followed by an expansion of the same A, in which it is succeeded by a key click on the same note. Conversely, in terms of a vocabulary based on embodied actions, the same sequence can be named as follows: a quiet inhale while I am tensing my abdominal and facial muscles, as well as my tongue, to produce the spitting sound that results from the air being expelled by pressure from the tongue, rather than from the lungs. A short pause follows, in which I stand still and silently prepare for the next spitting sound. This time I am simultaneously getting ready to very quickly lift and slap my left ring finger as hard as possible to produce the clicking sound that immediately follows the spitting sound. This sequence of embodied actions resulted in very different images and words from the participants. Jakob thought it reminded him of a sound that dripping icicles would make. For Frida, it changed the entire ontology of the flute itself from a wind instrument to a percussive instrument, whereas for Emilie it became one of many other sounds that together produced an image of a forest.

7.2 Gestures and iterability among the participants

As described above, the two gestures are hence iterated across different contexts. They are simultaneously repeated and changed depending on who is doing the description of it. A research participant who attends the performance will most likely use a very different vocabulary from that of a musicologist, or from that of a performer who is trying to verbalize what she or he is doing, or even from that of the composer her- or himself. Particularly among the research participants themselves, this kind of iteration is most notable. On a superficial level, we can consider the self-reported associations as a simple way of describing this iterability. I perform a series of gestures based on bodily actions such as the spitting, clicking and blowing required by the first section of

Cassandra's Dream Song. One iteration reads "icicles" (see Jakob and his discussion in Chapter 6.3) while another reads "squirrels" (see Vilde and her discussion in the same chapter.) However, there is a deeper sense in which iteration as a double gesture becomes a way of addressing how the participants are responding to the performance. This is what I wanted to show through the diffractive readings in Chapter 6. There is a sense of personal values that become apparent throughout the five different becomings. I therefore want to use the next chapter as a way to explore how these values can be characterized in order to convey what it was like to experience the performance from a particular viewpoint.

7.3 Preparing the next stage

The next chapter can therefore be seen as a development of this iterative process, as well as extending the analytic process into a discussion. Chapter 6 presented a reading of the data material in which the responses of the participants were read "through" both one another as well as the documentation material from the performances. These diffractive readings were meant to make clear how the participants in very different (in the most literal sense of the word) ways were responding to the performance both by experiencing directly as well as discussing it together with the performer afterwards.

8. Neo-narrative configurations

Based on the previous section, I will devote this chapter to a presentation of the neo-narratives. There are five narrators, with each based on the *becomings* from Chapter 6. These narrators are dominated by a set of values derived from these becomings. Section 8.2 below clarifies these values, and traces their origins to the discussion in the previous chapter. I have chosen to let these narrators unfold their values retrospectively through a fictive conversation that takes place after an event. This conversation is presented as a story in section 8.3 below. Before I get to either of these sections, I will explain how I navigate between fact and fiction based on an essay that was written as an assignment for the *Tekst Bilde Lyd Rom* [Text Image Sound Space] research school's doctoral seminar on fiction in the arts. The title of the seminar was *After Fiction,* and ECTS credits were awarded based on a compulsory paper presentation, as well as a written text based on a reworking of the presentation. I used this opportunity to clarify an argumentation that I iterate in short in the following section.

8.1 Narrative configuration as a disclosure of aesthetic experience

The following question was the driving force behind the essay:

How can a configuration of audience members and their self-reported responses into a narrative form clarify their experience of high modernist musical expressions? I explained that a partial aim of the project was to explore the possibility for configuring these responses into a narrative form, in order to clarify the audience's own process of meaning-making and sensation of *being there* – a sensation that would be inaccessible to a scientific paradigm of representation. To help address this question, as I will do in this section, it is necessary to refer to artistic research as an articulation of two distinct modes of knowledge, as I explained in Chapter 3. Henk Borgdorff's "alternative culture of knowledge"[213] implied through artistic practice is comparable with a verbal propositional knowledge made explicit through a scientific inquiry in part because of the mimetic hypothesis. The second section developed this argument in an attempt to answer the opening question of narrative configuration and its potential to clarify an aesthetic experience. It is this second section that I will iterate here.

In developing this idea of a narrative arts-based inquiry, I use so-called neo-narratives as a fiction strategy. Neo-narratives can be seen as an expanded narrative configuration, in which plot points are developed from several participants instead of

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[213] Borgdorff, *The Conflict of the Faculties. Perspectives on Artistic Research and Academia*, 5.

just one. Robyn Stewart argues for using this type of structuring as "an amalgam of data and theory to create new stories that are different or richer than those that had gone before. These emerging stories can then be used persuasively to support and reveal the work we do."[214] In her model, neo-narratives are based on emerging themes from the data material. The reason this persuasion can serve a function is because the very idea of fiction as articulating the implicit knowledge of how the participants in my project has made meaning from their perspective. Stewart's approach differs from mine, insofar as I am attempting to use the neo-narratives to disclose an aesthetic experience by articulating the implicit knowledge of a concert audience. In following this line of thought, I subscribe to Barbara Tedlock's claim that narrative "seamlessly translates *knowing* into *telling about* the way things really happened."[215] This chapter aims to clarify why and how this seamlessness is the case.

In Chapter 6, I wrote about the emerging subject positions based on the participants' engagement as documented through note writing, post-performance discussions and individual interviews. I referred to these subject positions as *becomings* to indicate a resonance with a theoretical framework derived from Karen Barad's agential realist[216] approach to subjectivity, in which I perceive the participants' responses as co-produced by the "materiality" of music performance. The specific sounds they are hearing, as well as the room they are hearing them in, with my body movement as visual cues supporting the gestures inscribed in the score, the material constitution of the instruments I am using and being physically present in a room together with other participants. In other words: I study how the participants try to make meaning out of a specific music performance in a specific location guided by the belief that this meaning-making process is based upon – to quote Jerry Lee Rosiek[217] – an "establishment of provisional onto-ethical relations that constitute human and non-human agents."[218] I argue that this ontological constitution can at least in part be traced back to the idea of mimesis and its neuroscientific foundation. I argue that mimesis, as a process in which the participants fictionally enact their "personal (e)motional narratives" (to remain with Jorge Correia's phrase as I discussed in Chapter 3 and 4), is

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[214] Stewart, "Creating New Stories for Praxis: Navigations, Narrations, Neonarratives," 132.

[215] Barbara Tedlock, "Braiding Narrative Inquiry with Memoir and Creative Nonfiction," in *The Sage Handbook of Qualitative Research*, ed. Norman K. Denzin and Yvonna S Lincoln (Los Angeles: Sage, 2018), 860.

[216] Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*.

[217] Rosiek's work is situated firmly between indigenous studies, the philosophy of science, and education studies.

[218] Jerry Lee Rosiek, "Art, Agency and Ethics in Research: How the New Materialisms Will Require and Transform Arts-Based Research," in *Handbook of Arts-Based Research*, ed. Patricia Leavy (New York: The Guildford Press, 2018), 638.

both a tool for understanding how a concert audience responds to the communication and the foundation for a narrative configuration of the audience response into a storyline.

To pick one example from Chapter 6, I will use the first one, "Listening with the body" from Chapter 6.2. The title as we remember surfaced during the post-performance discussion after the very last performance. One of the participants, Henrik, wanted to indicate how he was listening in a different way to this performance, in contrast to a regular Thursday night concert with the local symphony orchestra. For him, the difference was that he was "listening with the body," in the sense that he was experiencing a state of suspended thinking. His account starts with an example from a different genre – the jazz music of Jan Garbarek, with a reported "Nordic tone" evoking an implied sense of ambience associated with Norwegian mountain plateaus[219] that I will repeat in full here:

> I can try to come up with an example because we were talking a little bit about classical music versus the music that you played. I was in Gamle Logen and heard Jan Garbarek, fantastic concert when I think about it. And then, you know, used to- I hadn't maybe listened so much to classical music, but I was used to stuff like melodic lines and themes and all that – and then it almost didn't fit in, in a way, I mean, it was- I just let all of that go, and then I noticed that the music hit me more in the body, the chest, the head, it was all "out of the head-place," and then it was what I would describe as listening with the body. So, what I'm saying, it's not thinking, I don't know if we are now talking about mindfulness. […] When you hear a symphony, or a piano piece that is in some major or minor key – it is predictable, it has an introduction and then there's the theme, and then a repetition of the theme, and then it's back to theme 1 and so on and so forth- you can sit and pay attention to that. "There's the theme" and "Hmm, there's the theme again." Your music was not at all there.

Here, "your music" is referring to my performance. He was not listening for themes or motives like he usually does in the concert hall. The notion of presence and perception as an embodied experience was also a topic in several of the other post-performance talks as well. For instance, another participant, Jakob, in referring to the second piece I played – Betsy Jolas' *Fusain pour une Flûtiste* – wrote something that indicates a certain awareness of the presence of a performer in the room: "The voices personify." During the interview, when we were looking at what he had written, he sounded a bit surprised by his own words:

> "Vocal personification" – wow, that's quite drastic. I wonder what that...
> *"The Voices personify"*

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[219] The term "Nordic tone" is constantly reappearing in newspaper reviews about Garbarek's music, but the introduction to a story in *Morgenbladet* about Garbarek's development on the occasion of the saxophone's 200th anniversary as a musical instrument captures the essence relatively well: "The sound of Norway is the sound of saxophone. Not black metal, not wind band music or a-ha, but the sound of Garbarek's 'cool', 'Nordic', 'plateau-ish' saxophone." (My transl.) Marius Lien, "Slik Ble Lyden Av Norge Til," *Morgenbladet*, 19.12 2014.

> Personify, right, that's it. Yeah, it was a lot of- that was the piece that had a lot of sound in it- err, I mean, human sounds, wasn't it?
> *Yeah, several vocal...*
> Yeah, so that it drowned out, or was at the same level as the flute.
> *Right. That wasn't the case with* Cassandra's Dream Song?
> Maybe it didn't.

It is as if, for Jakob, the incorporation of vocal passages makes my presence as a human being more salient, as opposed to any 20th century anti-romantic perspective on the performer as a quasi-invisible agent who, to quote Arnold Schönberg, is only there because "his interpretations make the music understandable to an audience unfortunate enough not to be able to read it in print."[220] Later on, in the individual interview we had, he described the piece as "introvert", and said that he "felt more human in it." I asked him again about this personification aspect, and at first, he seemed to have forgotten about it, but was nevertheless able to elaborate. He also makes a connection to his impression of the final piece, Atem für einen Bläser, which he described as "exposed":

> *I recall you said something about it, that it personified me as a performer?*
> Oh, that too? No, was it that... Well, it does that to you, it shows you, and that you're not anonymous, you have to relate to, considering that you have to use your own voice that may be beautiful or ugly or whatever, right... Yeah, no, but I thought that about the last piece, I think I wrote 'exposed', I mean, that you lie down on the floor, that's what I call exposed.

The music of Brian Ferneyhough[221] and the topic of musical composition as a potential for the subjectivation of the performer[222] reverberates firmly in-between both the participants' accounts of presence and perception as an embodied experience, and Correia's theory of mimesis as a foundation for meaning construction. As Anders Førisdal also notes in his dissertation, the philosophical approach to this kind of subjectivation was already implied in the absurd dramatist Antoine Artaud's influence on the music of Ferneyhough, a reference which is further made explicit in the phrase "writing of the body":

> What I propose is to understand instrumental practice as an apparatus, perhaps even the most forceful apparatus of a classical musician. By this I mean that the acquisition of skills required to become a professional classical musician demands an enormous investigation on behalf of the individual, that the time spent learning an instrument not only results in the potential development of instrumental mastery, but is also a time spent literally grafting onto the body the cultural ideals embedded in the practice; it is a 'writing of the body'.[223]

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[220] Newlin, *Schoenberg Remembered: Diaries and Recollections 1938-1976*, 164.

[221] I used his *Cassandra's Dream Song* (1970) as the opening of my performance.

[222] Førisdal, "Music of the Margins. Radically Idiomatic Instrumental Practice in Solo Guitar Works by Richard Barrett, Brian Ferneyhough and Klaus K. Hübler."

[223] Ibid., 53.

Jacques Derrida's deconstruction of the art of Artaud in what he calls a "writing of the body" is based on Artaud's insistence on the absence of meaning: theater in Artaud's view is reduced to an array of gestures seemingly without origin.[224] Førisdal's idea of instrumental practice as a Foucauldian *apparatus* resonates with an idea of musical performance as first and foremost an embodied venture. Although he makes his argument using a very specific repertoire – that of the "radically idiomatic"[225] – the notion of musical compositions as a "writing of the body" relates to the general embodiment of music performance.

In her seminal work on meaning production in performance art, Erika Fischer-Lichte suggests a radical emancipation of the very notion of artworks:

> There no longer exists a work of art, independent of its creator and recipient; instead, we are dealing with an event that involves everybody—albeit to different degrees and in different capacities. If "production" and "reception" occur at the same time and place, this renders the parameters developed for a distinct aesthetics of production, work and reception ineffectual. At the very least we should re-examine their suitability.[226]

This perspective on music performance as an event, rather than simply a performance of a selection of compositions that are passive, strikes a chord with the notions of the meaning-making processes outlined in this essay. The simultaneous references to the high modernist musical works in my project, both by video documentation of the performances and the neo-narrative configuration of the audience's own processes of meaning-making, answers Borgdorff's above mentioned call for artistic research as articulating an "alternative culture of knowledge." The series of visual and aural gestures inscribed onto my body through numerous explorations and repetitions are perceived by the audience, who enact these gestures internally by way of activating their own (e)motional narratives. Their written notes and their own explanations in the post-performance talks and interviews help enrich the configuration of their accounts into neo-narratives that are thematically structured around how the audience's sense of self emerges through my analytical work. It seems apt in a Derridean manner to close this section by opening philosopher Ludwig Wittgenstein's famous conundrum that I also referred to in Chapter 4.5:

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[224] Jacques Derrida, "The Theater of Cruelty and the Closure of Representation," in *Writing and Difference* (London: Routledge, 1967/2001).

[225] Here, the "radical" refers first and foremost to the compositions. In music, "idiomatic" denotes the set of characteristics and techniques that are specific for a given instrument.

[226] Erika Fischer-Lichte, *The Transformative Power of Performance: A New Aesthetics* (New York: Routledge, 2008), 18.

78. Compare *knowing* and *saying*:

> how many feet high Mont Blanc is—
> how the word "game" is used—
> how a clarinet sounds.

> If you are surprised that one can know something and not be able to say it, you are perhaps thinking of a case like the first. Certainly not of one like the third.

I argue that by reading a neo-narrative configuration of an audience's own account of meaning-making, in tandem with the video footage from the performance, can make the distinction between knowing and saying seem less surprising.

8.2 Perspectivism in literature

In the search for a useful model for my neo-narratives, I have found a lot of inspiration in both classic and modern literary texts.[227] The original model of the kind of literary perspectivism that I want to explore can be traced back to the gospels in the Christian bible. Although their status as a reliable documentation on the series of events that occurred is heavily debated, the relevant point for my neo-narratives is precisely this idea of telling a story of events from multiple perspectives. This is a model of literature that has been explored throughout different variations in history. A complete survey of this model is outside the scope of this dissertation, but I will discuss three relevant examples that have shaped my approach: Raymond Queneau's *Exercises de Style*, David Foster Wallace's *Brief Interviews with Hideous Men* and Jan Kjærstad's *Berge*. This chapter is not intended as a critical analysis of these works, but through referencing them I hope to clarify my procedure to readers of this dissertation who want to explore similar possibilities in their work.

I first read Jan Kjærstad's *Berge*[228] in 2018, and at that point primarily as a crime novel that sought to comment on the incidents on the 22nd of July 2011 in Oslo, and how it was dealt with as a collective national trauma.[229] In *Berge*, a central politician in public Norway is brutally murdered together with his family at his cabin at *Blankvann*. The site itself is real and located in the idyllic forest region north of Oslo known as *Nordmarka*,

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[227] Many thanks to my colleague Sigurd Tenningen for discussing this topic with me, and providing me with some helpful pointers that I elaborate in this section.

[228] Jan Kjærstad, *Berge: Roman* (Oslo: Aschehoug, 2017). The English translation came in 2019, see Jan Kjærstad, *Berge*, trans. Janet Garton, Berge (London, United Kingdom: Norvik Press, 2019).

[229] This rather narrow perspective is in part due to the fact that the book was a Christmas gift from my sister. Her academic background as a student of criminology shaped my initial reading away from the more meta-textual reading that I address in this chapter.

while the murder victim is fictive. However, I have since discovered that it is substantially more layered. As Ingvild Folkvord and Silje Warberg illustrate in their robust analysis of the novel's potential for "opening" the public discourse around the 22nd of July attacks, Kjærstad's literary project was to "illuminate how it is our collective understanding of a fact, our stories about it, that makes it an event."[230] Folkvord and Warberg further emphasize the literary experiment of *Berge* as an "extension of Kjærstad's previous reflections over a postmodern understanding of literature, in which 'modules are the formal models' and there is never given any 'solution that is more correct than others.'"[231] Kjærstad presents the incident through the perspectives of three writers who are a part of a public discourse by way of their professions: a journalist, a district court judge and a writer of experimental literature. The book is divided into three sections, each dedicated in full to each narrator's story. Folkvord and Warberg clarify the intended effect on the reader's understanding of what really happened: "As the narrating perspective shifts, our understanding of what happened also changes. From a collective belief that the murders at *Blankvann* have to be politically motivated, the nation (and the reader) is pushed towards an understanding that the murders were due to a combination of Berge's despised love and possible political extremism."[232] This is where Kjærstad's literary model departs from my ambitions, and I will not enter into a discussion here on the relationship between fact and fiction. What interests me is the general idea of using multiple narrators to illuminate a given series of events. I still remember how exciting it was to read Kjærstad's *Berge* because of this gradual narrating shift, and how it cast a different and conflicting light on the series of events. Rather than considering my own narrators as conflicting voices, I present them as *complimentary* voices. Where Kjærstad is concerned with conflicting views that change the reader's perception of what happened, I will attempt to present complimenting perspectives on a performance based on the data material in Chapter 6.

The timespan in *Berge* is also different from my project. It spans across several years of public discourse, while my participants' engagement is confined to a few weeks. This is naturally a matter of perspective, and for the sake of this section of the

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[230] Ingvild Folkvord and Silje Warberg, "Jan Kjærstads Roman Berge. En Åpning Av Den Offentlige Samtalen Om Terrorangrepene 22. Juli 2011?," *Edda* 106, no. 3 (2019): 211. "belyse hvordan det er vår kollektive forståelse av en kjensgjerning, våre fortellinger om den, som gjør den til en hendelse."

[231] Ibid., 215. "forlengelsen av Kjærstad's tidligere refleksjoner over en postmodernistisk litteraturforståelse der 'formmodellen [er] modulklossene' og det ikke gis noen 'løsning som er riktigere enn andre.'" The quotations are taken from Kjærstad's *The Matrix of Man* (1989), in which he presents his own opinions on Norwegian literature in the 1980s.

[232] Ibid.

dissertation, I have to draw the line that starts at the point where I first made contact with each participant and ends with the goodbye at the individual interview.

In a context of the timespan and situational character in the narrative, I consider a useful opposite of *Berge* to be found in Raymond Queneau's *Exercise de Style*. The event itself is very short, but it is told from 99 different perspectives, each of them headlined to indicate the characteristic of that specific perspective. The event is told once at the start from an unnamed narrator, and is short enough to iterate here for the sake of clarity:

> **Notation**
> On the S bus, in the rush hour. A chap of about 26, felt hat with a cord instead of a ribbon, neck too long, as if someone's been tugging it. People getting off. The chap in question gets annoyed with one of the men standing next to him. He accuses him of jostling him every time anyone goes past. A sniveling tone which is meant to be aggressive. When he sees a vacant seat he throws himself onto it.
> Two hours later, I come across him in the Cour de Rome, in front of the Gare Saint-Lazare. He's with a friend who's saying: "You ought to get an extra button put on your overcoat." He shows him where (at the lapels) and why.[233]

In the 98 sections that follow, the details in this event are told in different ways, such as from the perspectives of both the 26-year-old chap (*The subjective side*), and the man who's reportedly "jostling" him (*Another subjectivity*). In addition, though of less relevance here, Queneau tells the story through different stylistic variations as well, such as telling it backwards (*Retrograde*), through metaphors in which the S bus is for instance referred to as a "coleopter with a big white carpace" (*Metaphors*), and by negation so that the bus is "neither a boat, nor an aeroplane, but a terrestrial means of transport."[234] The book is distinctly postmodern in the way it addresses the content itself, meaning that the specific details of the story are less important than the perspectives through which it is told. Some sections present conflicting views on what happened, so that any notion of "objective truth" is completely absent. However, this general idea of using a fixed set of details, which *can potentially* be described in an objective manner, is a method I am using to clarify the different perspectives in my story.

The final literary item that has inspired my approach to neo-narrative composition is David Foster Wallace's, *Brief Interviews with Hideous Men*.[235] Interpretations of its topic matter have generated controversy,[236] but I am less interested

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[233] Raymond Queneau, *Exercises in Style*, trans. Barbara Wright (London: Oneworld classics, 1947/2009), 3.
[234] Ibid., 6-17.
[235] David Foster Wallace, *Brief Interviews with Hideous Men* (New York: Little, Brown, 1999).
[236] For a discussion on misreadings of the last of the four "interviews," see Rachel Haley Himmelheber, ""I Believed She Could Save Me": Rape Culture in David Foster Wallace's "Brief Interviews with Hideous Men #20"," *Critique - Bolingbroke Society* 55, no. 5 (2014). For a broader survey on Wallace's output arguing against strictly

in the literary treatment of themes. According to Jeffrey Severs, we are to understand "the book's mysterious 'Q', the female interviewer of the Hideous Men" as a "singular being."[237] The silencing of the interviewer places a greater emphasis on reading the interview objects' statements in a more creative manner, as opposed to reading the interviews as a normal conversation, such as this short example from the second section of interviews illustrates:

> "Sweetie, we need to talk. We've needed to for a while. I have I mean, I feel like. Can you sit?"
> Q.
> "Well, I'd rather almost anything, but I care about you, and I'd rather anything than you getting hurt. That concerns me a lot, believe me."
> Q.
> "Because I care. Because I love you. Enough to really be honest."
> Q.
> "That sometimes I worry you're going to get hurt. And that you don't deserve it. To get hurt I mean."
> Q.
> "Because, to be honest, my record is not good."[238]

The interviews range from I aim to explore this potential for creativity in my neo-narratives by removing my own explicit questions. They are available both as an interview guide in the appendix section, as well as in Chapter 4.2, in which I explain how I developed my interview techniques throughout my own four post-performance talks.

8.3 Characters

In this section I will present the five narrators in the story and dedicate one sub-section to each of them. My background for using first-person narrators comes from Robert M. Pirsig's classic novel *Zen and the Art of Motorcycle Maintenance*. It is a story that involves many layers, but for my purpose I am concerned with how personal values and individual characteristics are employed as plot devices. In the foreword to the 40th anniversary edition, he describes the narrator as "primarily a person dominated by social values." Throughout the story, these values are contrasted with an "evil ghost named Phaedrus," who is "dominated by intellectual values" and is "single-mindedly pursuing a truth he felt was of staggering importance to the world."[239] Furthermore, the narrator's values of investing time and energy into caring for his own motorcycle is contrasted

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postmodern readings, see Jeffrey Severs, *David Foster Wallace's Balancing Books: Fictions of Value* (New York: Columbia University Press, 2017).
[237] Severs, *David Foster Wallace's Balancing Books: Fictions of Value*, 136.
[238] Wallace, *Brief Interviews with Hideous Men*, 77.
[239] Robert M. Pirsig, *Zen and the Art of Motorcycle Maintenance* (London: Vintage, 1974/2014), xi-xii.

with his friends John and Sylvia's values, in which they perceive of the motorcycle as nothing more than a useful tool of transportation. The narrator studies the technical manual for the motorcycle because he knows this is useful during a long road trip, while his friends refuse to spend time on this knowledge because of a general aversion to technology. This is reflected through an epiphany the narrator has as he ponders Sylvia's aggression at a dripping faucet:

> If you try to fix a faucet and your fixing doesn't work then it's just your lot to live with a dripping faucet. This made me wonder to myself if it got on their nerves, this drip-drip-drip[…] And one day when she was trying to talk above the dripping and the kids came in and interrupted her she lost her temper at them- It seemed that her anger at the kids would not have been nearly as great if the faucet hadn't also been dripping when she was trying to talk. It was the combined dripping and loud kids that blew her up. What struck me hard then was that she was *not* blaming the faucet, and that she was *deliberately* not blaming the faucet. […] She was *suppressing* anger at that faucet and that goddamned dripping faucet was just about *killing* her! […] Why suppress anger at a dripping faucet? I wondered. Then that patched in with the motorcycle maintenance and one of those light bulbs went on over my head[…] It's not the motorcycle maintenance, not the faucet. It's all the technology they can't take. […] Of course John signs off every time the subject of cycle repair comes up, even when it is obvious he is suffering for it. That's technology.[240]

As a literary work, part of the novel's quality is precisely this idea of tension between sets of values that the reader can recognize and relate to by "enacting their personal (e)motional narratives". The way I read it, Pirsig makes it very clear through the narrator and his social values that human subjectivity is not a fixed set of values, but instead created through meetings with not only other people, but also non-human agents. Perceived this way, Pirsig describes human subjectivity in a manner very similar to that of Karen Barad. The narrator's subjectivity emerges in the reader through an intra-action with John and Sylvia (whose different values form the basis through which the narrator's values can be proposed against) and his motorcycle (whose material condition is simultaneously shaped by the narrator through his preoccupation with maintenance, but whose material condition also reaffirms the narrator's values, thus effecting agency on him in return).

The idea of unfolding and explicating a set of values through personal undisclosed conversations that all take place inside the mind of Pirsig's narrator serves as a model for how I have structured the fictive narrators that serve as a basis for the conversation in the next section. This section will outline the general characteristics of each narrator in the conversation. In developing these narrators, I imagine them responding to a specific how question regarding the performance. This question is posed as a vignette in each sub-section and serves as background for developing the values of

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[240] Ibid., 14.

the narrator. The questions employ a first-person syntax to invite the reader into this mindset.

The figure below indicates the process through which I have configured the narrators. The colors are arbitrary, and represent a visual aid to illustrate how specific utterings from participants across the four performances are put together:
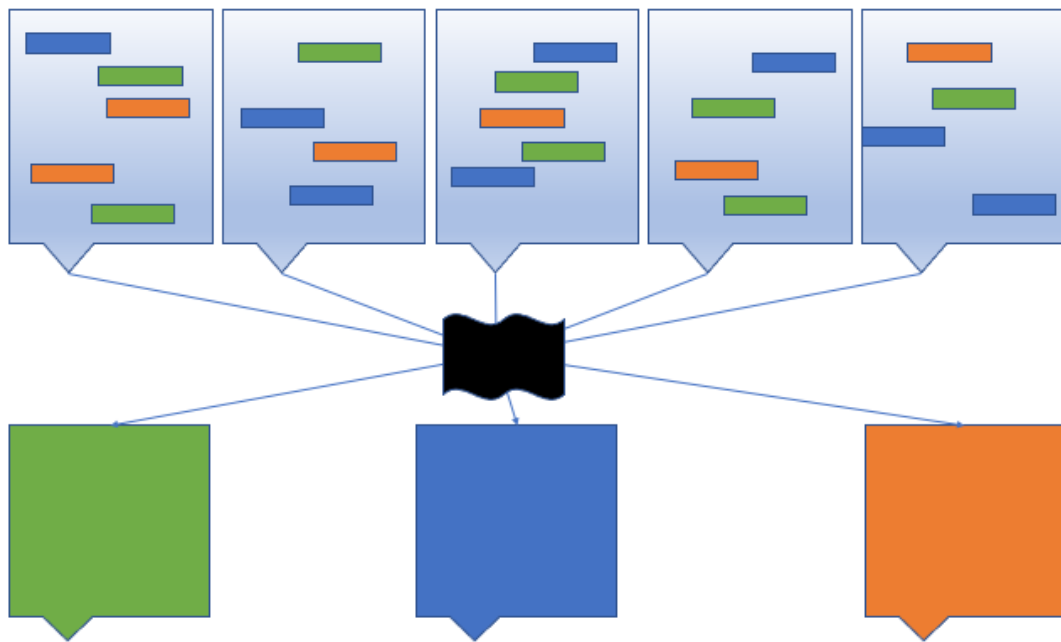
Figure 8.1: Visual indication of my approach to neo-narratives

A final note on gendering the narrators: It has been difficult to make a decision on how I should gender each individual narrator. Arguments could be made from positions in gender studies and identity as to how any given decisions could potentially strengthen or weaken the credibility of the narratives. My aim is not to prescribe a set of values to categorizations of gender. The decision to use alternating genders is purely pragmatic for the sake of navigating the structure of the conversations.

8.2.1 Listening with the body – presence, vulnerability, visibility - R

"How is this performance emerging here and now?"

This narrator appreciates the performance as a phenomenon itself that has its primary value in the moment. The narrator is not so much interested in the background for the specific details in the composition, but much more in what actually happens on stage.

The specific gestures in sound and the performing body are not representations of specific meanings, but instead self-referential. They are meaningful to this narrator because they are interesting in their own right. Whether it is specific performance techniques, the fact that I am sometimes singing or otherwise using my voice, or the way my body moves when I perform – simply being there and observing it has a value for this narrator. By extension, physical presence is also important in terms of the narrator's own corporeal reactions, whether they are in terms of specific emotions or strong sensorial activation.

Even though this narrator is open about their own emotions in the conversation, emotions that may be perceived as being portrayed in the compositions or in the performance are not interesting.

She is speaking in rather short sentences in order to highlight her focus on the ephemeral aspects of the performance.

8.2.2 Seeking meaning – understanding - G

"How is this performance meaningful for me?"

This narrator attempts to understand the performance, in the sense that it has to make meaning. As such, it can be described as a hermeneutical standpoint in the broadest sense of the term. For this narrator, the performance makes meaning through a hermeneutical process that places the narrator increasingly closer to any perceived compositional or artistic intention. Everything that happens in the musical development means something very specific, and this narrator wants to find this out. This leads to frustration when it is difficult to perceive the structure of both the individual compositions and the performance as a whole.

G's vocabulary is very technical compared to the others. He can use words to express rather specific aspects of the compositions, and from what he says about his expectations he was not very impressed by the aesthetic structures.

As such, G did a bit of research before attending, reflected in his comment at the start about cheating by looking me up in advance. When Jakob said this in the interview (see Chapter 6.3), it was clear from the context that he felt that he was "cheating" because I had specified that the point in this study was to see how people would react to this performance based on not knowing so much about it in advance.

8.2.3 Like/dislike - Y

"How do I like this performance, and how does it make me feel?"

For Y, conceptions of meaning and structure in the compositions are less relevant than the assessment of specific parts of the performance. Everything is about what Y does or does not like. Certain things that are annoying or even painful to listen to are a salient part of Y's experience of the performance, such as the abrupt high-pitched sounds that Frida reacted to, or the general sound of the piccolo flute that was uncomfortable for Sofie.

In general, Y reacts to everything through either a positive or negative assessment, and this makes it difficult to separate conceptions of meaning and understanding from the affective reactions. He is not able to suspend his judgment about anything they talk about. As such, his pivot point is when they are asked about what they liked or did not like.

8.2.4 Free fantasy - B

"How can I imagine what is going on in this performance?"

B is first and foremost concerned with creating meaning for herself, and not seeking to discover or uncover any meaning located either in the compositions or in my intentions as a performer.

B creates her own narratives in the individual compositions, such as the prison story in Kagel's *Atem* or the desert wind blowing through obstacles in Jolas' *Fusain*, after which the teapot signaled the start. These "musical stories" are composed, so to speak, without any regard for whether they are genuinely intended.

The teapot that Olivia drew is also an example of a component that serves different functions depending on the context in the neo-narratives. For B, the teapot is his creative response to the sound of the piccolo flute, but for P it is a source of humor. G finds the idea of a teapot strange because it cannot possibly be what Betsy Jolas had in mind, but R and Y understand this.

B is very eager to discuss what she wrote and drew. During the actual post-performance discussion, I told the participants that my intention was not to discuss the notes in the group, but I did not stop the ones who wanted to share what they had. B is

in many ways the voice of all the participants that openly talked about their notes. As a result, her pivot point occurs when she shares her notes with the group.

8.2.5 Social interpretation - P

"How am I sharing the experience of this performance by talking with others?"

For this narrator, attending any performance is primarily a social phenomenon. The concert setting is a musicking ritual in which P takes part, and a musicking ritual that generates meaning through interactions with the other participants.

Humor occupies a strong place in P's narrative, either expressed as reactions to specific musical gestures that are perceived as funny or expressed by laughing together in the group discussion. Her laughter is also referred to indirectly by the other participants.

8.2.6 The artist as researcher - Q

"How is my presence and privilege affecting the responses to this performance, and how am I myself affected by my participation?"

The final narrator is the one who belongs to me. In this voice, the silent questions in the previous five narratives are revealed while the five other narrators are silenced. Simultaneously I attempt to clarify my own responses and reflections to what the participants said. Some of the reflective inner monolog is sometimes quite extensive and is something that resembles the problematic aspect of being both the artist and researcher in this project. The artist one the one hand is both very eager to talk about the music itself but is also exhausted and still a bit nervous from the performance. The researcher on the other hand is both reflective of and uncomfortable with how the conversation is going, while at the same time worries about how interesting and relevant the answers are.

8.3 One conversation – six first-person stories

The structure of the conversation follows the general outline of the post-performance discussion. Consequently, my very open questions to the group are iterated in the neo-narratives as plot points in the development of the conversation. The different narrators

respond and react differently through their internal dialogue with themselves to these questions. It is not my intention here to indicate a teleological development of each narrator's story. The narratives can be read in any order, and readers may find it necessary to re-read sections in tandem with the analytical section of this dissertation.

Each account is prefaced by a comment on the blackout at the end of the final piece, which was performed as a way to kick start the reader into the post-performance talk, in much the same way as was the intention for the participants.

To help clarify the relationship between the internal monologue and external dialogue and the data material: What each of the narrators say out loud are direct quotes from the post-performance discussions and individual interviews, while their inner dialog with themselves reflects the values related to the specific subject-position. The outer dialog remains the same throughout the first five iterations of the story, while the inner monologue is what changes. However, in the final sixth iteration the dialog is reversed: the direct quotes from the participants are silenced while my own questions and thoughts are revealed.

8.3.1 Prelude

The following story is a fictive version of the post-performance conversation that took place between six people as part of a research project on experiences with high modernist music: five participants engage in a conversation facilitated by the performer. The conversation is referred to from the first-person perspective of each participant and told so that the reader is invited into their own thinking during the conversation. They were invited to a concert of 30 minutes with three works for solo flute from the postwar avant-garde period of the 1960s and 1970s. Before the concert began, they received a pen and paper along with an invitation to write or draw whatever came to their mind during the performance. After the concert was over, the performer arranged a post-performance talk with them. The participants had never heard these works before. He tried to have the participants discuss their expectations of what they would hear and see, and what they wrote on the paper. He also asked them very open questions about what they thought, if anything, was happening in the music, what it might mean and what the participants themselves mean by what they say.

8.3.2 Narrator R

The light goes out, and I wait to see if I can actually see the guy who was playing, or if my eyes need to adjust to the sudden darkness. It doesn't matter, because the applause

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that slowly emerges disrupts my thinking, and the roof lamp that's suddenly switched on causes me to squint.

Is he trying to cure us of our preference of classical music, with its predictable structures and melodies? And get us hooked on these weird breathing noises that he did? It'll be exciting to see if the other people here were as concerned with them as I was. I didn't understand much of what the music was about, but I don't think it really matters for this kind of music.

(…)

Everyone is staring down as if we're in high school, and the teacher asks us about our homework. I'm really not sure what to say. I knew that this would not be the kind of music I hear in the concert hall every Tuesday, but other than that, I didn't bother googling the pieces to listen to what it would be like. One of the participants, while grinning faintly, says that he found a video online of the guy who was performing.

"I went and googled you (hehe) I found something on vio… viom… Or whatever it's called" he says. He certainly did his homework I think to myself.

I want to say something about how I think this music demands a different kind of concentration, but before I get that far, one of the others interrupted:

"So you had prepared yourself." Exactly what I thought!

The homework guy starts talking more about his expectations:

"I think this was about what I expected. It reminded me of these things shown on television in the 70s, you know, this television theater stuff, with the weird music that never made sense," he says. The rest of the group is nodding, myself included. I think everyone understands this reference, even though only two of us were alive in the 70s! One of the other chips in with something very different.

"I mean it was completely like physically into the brain and pounding there, you see, that, it wasn't just a sensitive emotional, it was physically straight into the ear and I wrote that down."

Yeah, it's a really intense experience, and some of the sounds came out of nowhere. Sitting here now I remember the feeling of being startled, and how it raises the temperature in my body. It would have been boring if he warned us in advance.

(…)

"Give us earplugs!" I add, joking. Mostly because I think it is difficult to put a finger in each ear, and at the same time write stuff down on a piece of paper like he asked us to do.

The guy who seemed to be complaining about the loud noises goes on talking in a quick tempo.

"No, no no," he says "but, I mean, we are sitting close, right, and it is, it's quite, not only quite, I think the acoustics here are good, right, so it is a strong, strong sound when you power on. I wanted to… I thought that, wow, I don't think it's so fun to listen to, but I would very much like to be the performer."

That's a good point, though. This seems very fun to work with. It is probably a lot of hard work rehearsing all of it, but I guess it takes the time it has to take.

(…)

Is he expecting us to be honest with him now, or what? I don't think I would ever dare to be frank with someone in this situation, with all this work before a performance. A lot of the things he did on the flute seemed very challenging to do, his gaze fixed straight on the stand, especially in the first piece with all the abrupt loud sounds.

The same guy continues:

"I didn't like- For me it was- It didn't seem finished. It was incoherent, and then I didn't get a closure. It was a bit frustrating."

I definitely don't think it is supposed to sound finished in the same way that very classical pieces do. It's not the point where or when it ends – it's more interesting what happens on the way to getting there.

"I didn't like piece nr. 1. It made me very restless, I mean, I got anxious and I felt that it did something to me that I didn't like. So, then I found peace, I thought it was quite meditative."

He's talking about the second piece now? That was definitely different, even though the extremes were less, so to speak. I mean, he was switching back and forth between the big and the small flute, but in terms of energy and force and intensity it was very different. It had a more stable flow of energy that went up and down like everything else, but not to the same degree as the first piece.

"I think those high-pitched tones are a bit uncomfortable. But that is true regardless of the context, I mean – piccolo flute is never pretty."

Does it always have to be pretty, though?

"This is probably not what he wants, like – associations to the flute = teapot."

(…)

The performer is looking around.

Again, silence. Were we really supposed to?

(…)

The guy next to me starts talking about how he tried to listen to any form of structure but couldn't find it. He says he thought he had it, but he lost it. Pity!

That's not the point of this music, I think to myself. The structure is probably there, I mean, it has a start and a finish, but for me this music is more about the different techniques he's using. I really do think that if you sit here and listen and try to figure out the different sections and when they start, you might get lost. G is obviously going in this direction, and he's clearly frustrated by it. I thought it was clear from the start of the first piece, with these dripping sounds that make the flute almost sound like a percussion instrument, that the whole point of concerts like this is to illustrate how many different sounds a flute can make, and how the musician can make abstract shapes and gestures without forcing the listener to analyze so much during the concert. That's for classical audiences! Again, I remind myself of the group therapy aspect of this whole session…

"Well," he continues, "I can't help but wonder if all of this is just nonsense. Have I misunderstood everything here?" The others seem to agree, as if the performer just stood there and did a bunch of random stuff on different instruments before lying down on the floor. I know that this is a well-worn situation in contemporary music in general, a classic discussion between understanding and simply experiencing.

Why is it so important for him to understand it? Can't he just look at what he does and listen to these cool sounds? I want to provoke him because I think his attitude only gets him so far in this.

"I was more concerned with how he's using the flute in so many different ways, and how he gets so many different sounds out of it, that I got more caught up with that than the music. I mean, I started to look at the technical stuff as well."

"It doesn't give me any images," he claims in response. "I have to make up something and connect it to what I hear."

(…)

"That would be tiring after a while!" he laughs, upon which the group also laughs in agreement.

As some of the others in the group carry on the discussion, my thoughts wander back to what I heard during the concert. Maybe there really was a clear story and development in the different pieces? It's difficult to tell, especially since I never heard it before. It is not so easy recalling the details in the music either. Some parts stick out to me, though. There were some really sharp sounds that came out of nowhere, I think it was in the first piece. It was almost painful because it startled me. It's not like I blame him for not warning us in advance, though. But the way he was standing completely still and playing a low note so soft we can barely hear it, and then suddenly growling loud and in the top register of his voice while playing some trills or something – just thinking back to it now

makes my body suddenly more tense, and I discover that I'm clenching the piece of paper really tight, almost curling it. I hope nobody noticed it.

I try to enter back into the conversation, but I need to listen very close to what they're talking about.

(…)

I found the theatrical stuff really unnecessary. I mean, yeah, it's an interesting idea to try to mix music performance with theater, but I can't wrap my head around what it's supposed to add. Isn't music performance enough in and of itself? Compared to the first piece, the last piece didn't seem that difficult to perform either. He has a good point, though – you have to be present in the room in order for the "lying down" scene to have an effect. I wonder how we would perceive it if he performed it the other way around? Maybe the guy who was so concerned with understanding everything could have reacted differently to the rest of the music? Perhaps the theatrical stuff – the way he entered the scene, looking a bit drowsy, sitting down on the tiny chair, lying down on the floor – could have triggered some different reactions?

Oh god, I'm drifting again. I hope nobody noticed that I haven't said anything the last (how many?) minutes. I'm trying to pick up the conversation again.

(…)

"In piece number two'" she says, "where I could kind of see a fish swimming up a river, and then there is a lot of stuff around there and I see a lot of details, but I can't draw it or describe it as good as I perhaps should, or want to at least."

Wow, a fish! I'd never think of something like that. Which part of the piece was that again? It must have been those little trills he did, or whatever that was. I can only remember the stuff he did while he was switching between the big and the small flute. It was a kind of singing, but no text or anything. Some of the others giggled during the menemeneme part, but it wasn't necessarily funny to me. I like this idea of incorporating bits of singing to cover up the awkward silence when switching instruments.

"The tones you played gave me an association to, as I've also written, a final breath, and that was before you lied down. So for me it was just natural that you finished like that."

(…)

I didn't pick up anything other than that the final piece was called something about breathing, which is why I was asking myself if he wants to move us as an audience away from classical music. It's usually irrelevant what the pieces are called, because having the title there draws the attention away from what is actually happening on stage. Doesn't it, though? The guy who was talking about how the music didn't give him any

images is now also questioning how we were supposed to know anything about the music without knowing what the pieces were called.

(…)

Good question, this is precisely what it's about for me.

"I would never have thought of buying a record with this music" I say, while smiling a bit. The rest of the group laughs. The performer as well. Good!

I continue.

"Because it has something to do with the experience, that of watching the performer do it at the same time, I mean, that's completely different for me."

I mean, why bother going out of your own house, actually spending the time and energy to go to a specific place, and sit down in a room like this together with other people, if it's all about *listening*? I don't get it.

(…)

"You can't see people lying on the back, you know, on the radio" I say, while smiling. I was first and foremost thinking about how he was putting the flute apart in the "breath" piece. This would be a completely absurd thing to hear on the radio. Most sane people would probably not even characterize it as music.

"I am one of those who laugh at that kind of music" one of the others adds.

I can partly understand why some people find this funny, but I think that's because you're not used to these expressions. It's like the television stuff from the 70s that the other guy mentioned in the beginning.

(…)

I guess it would be interesting to know…

"I'd love to know how you do all those things!"

This final question causes the performer to talk about the techniques he used, and how strict the notation in the first piece was compared to the last piece.

8.3.3 Narrator G

The light goes out and I smile discretely to myself, because I can appreciate this gimmick. He was taking his final breath lying on the back and exhaling into the flute, so the blackout was a nice touch.

I'll be very interested to hear how he would explain what he did. I hope I can ask him about this at some point. All those pieces of paper that were lined up on the floor, that little chair he was sitting on, and what was the deal with going back and forth between

two big music stands, and then putting them together? It was very hard to get any clear pictures in my head; I wonder what kind of stuff he wanted us to write down…

I tried finding something about him online, but only found a video of him walking through an art gallery playing one of Robert Dick's flute pieces. I had to google Robert Dick as well to see what his music is about. Cool stuff! Really. I'm not sure what the relation to the art gallery was.

(…)

I'm not sure what we were supposed to expect, other than some very weird sounds. The titles didn't give me much either. *Cassandra's Dream Song*? It sounded more like a nightmare!

"I went and googled you (hehe) I found something on vio… viom… Or whatever it's called" I say. I can never seem to remember how that other video site that isn't YouTube is pronounced.

I want to tell them how in a way this whole performance thing met my expectations, even though we weren't supposed to know so much about it. Maybe I even cheated by looking it up in advance.

"I think this was about what I expected. It reminded me of these things shown on television in the 70s, you know, this television theater stuff."

There was a recent series on the National Norwegian Broadcaster (NRK for short) that in a humorous way looked at different archival footage of different categories of programs through the television's inception in Norway. It was called *Lisenskontrolløren*, which is a reference to the democratic financing model of the channel through a fixed sum that every taxpayer with a television set has to pay in order to subsidize it. One of the programs on how NRK has thematized music in the course of history, and during the 70s and 80s their programs on music also presented avant-garde music along with certainly what we can call postmodernist theater productions. This is what the flute sounds on stage sometimes reminded me about – these almost creepy quasi-erotic completely absurd gestures that never made any sense.

One of the others in the group here seemed to have a completely different reaction.

"I mean it was completely like physically into the brain and pounding there, you see, that, it wasn't just a sensitive emotional, it was physically straight into the ear and I wrote that down."

Yeah, it definitely was very loud at times, but I guess it is supposed to be that way. I mean, nothing here is random – he was looking very neatly at the scores, as if he was realizing a set of very precise instructions. They can't have been that random.

(…)

I don't see the point in warning us in advance.

"Give us earplugs!" one of the others say.

The guy who complained about the loudness goes on:

"No, no no, but, I mean, we are sitting close, right, and it is, it's quite, not only quite, I think the acoustics here are good, right, so it is a strong, strong sound when you power on. I wanted to… I thought that, wow, I don't think it's so fun to listen to, but I would very much like to be the performer."

I'm not sure I agree with the point about being the performer, because it really seems like a lot of work! It is much better to listen and try to understand what is going on there. I mean, the stuff is composed beforehand, right? It's not like the performer is doing anything besides executing what the score says.

(…)

I'm not sure what to say here. I don't think the compositions were all that exciting, but they were very well executed!

The same guy is still continuing.

"I didn't like- For me it was- It didn't seem finished. It was incoherent, and then I didn't get a closure. It was a bit frustrating."

Yeah, I couldn't get a grip on the structure either, even though I tried. I think I had it at certain points, but then it slipped. Maybe because I was thinking about what to write.

"I didn't like piece nr. 1. It made me very restless, I mean, I got anxious and I felt that it did something to me that I didn't like. So, then I found peace, I thought it was quite meditative."

"I think those high-pitched tones are a bit uncomfortable. But that is true regardless of the context, I mean – piccolo flute is never pretty."

"This is probably not what he wants, like – associations to the flute = teapot."

(…)

Finally, my time to shine! While I look down at my notes and ponder where I should start, he adds

(…)

while smiling.

"Well, I was wondering about the structure of all this, because I was listening for it, but I couldn't find it," I burst out.

There has to be some sort of shape or form that all these techniques are put into. Otherwise it's just a simple demonstration of how many weird sounds one can make from different flutes.

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"Well," I continue, extending my thinking out loud. "I can't help but wonder if all of this is just nonsense. Have I misunderstood everything here?" I mean, it's like the emperor's new clothes – is it all spectacle and no substance, or are we genuinely misunderstanding some vital parts?

Some of the others seem to agree!

Not everyone, though. She who joked about the earplugs earlier says to me:

"I was more concerned with how he's using the flute in so many different ways, and how he gets so many different sounds out of it, that I got more caught up with that than the music. I mean, I started to look at the technical stuff as well."

"It doesn't give me any images," I respond. "I have to make up something and connect it to what I hear, and I'm not used to that." Of course I have to when it comes to this kind of music. Unless I know in advance what the *deal* is, it's impossible to do anything besides guessing what it's supposed to be. The performer asks me in return:

(…)

Well, sure. I mean, I don't mind a short piece of modern music in between the bigger classical symphonies, like they sometimes do in the concert hall. But it can't fill up the entire concert.

"That would be tiring after a while!" I answer. Thankfully I get some support from the others in the group who found that idea amusing. An entire concert with only new weird music – no thank you! One short piece is enough.

(…)

That is impossible to hear. It doesn't give me any images, and it surely does not tell any coherent story.

One of the others in the group who hasn't said anything yet starts to talk.

"I felt that there was," she starts "from the beginning to the end, it was a kind of a story. It was not a very long story or, like, a very elaborate story, but you could kind of visualize something that was happening. I could, at least, imagine something happening."

She must be way more creative than me, haha. Sure I could always come up with something completely random, but to visualize a story is beyond my grasp. I wonder what she was seeing.

The performer follows up.

(…)

Well, it is a difficult thing to decide what has something to do with the music or not. The same girl with the storytelling continues:

"In piece number two, where I could kind of see a fish swimming up a river, and then there is a lot of stuff around there and I see a lot of details, but I can't draw it or describe it as good as I perhaps should, or want to at least."

I could never have thought of this piece as having something to do with a fish. Where did she get this idea from? I wonder if she really believes that the music is supposed to represent a fish. I can understand the impression of a fish, but I don't think the composer meant it that way. Didn't she hear the title of the piece? I have no idea what *Fusain* is supposed to mean. It sounds like it could mean fusion – something about fusing together two different instruments and one performer?

Or maybe she is like me? Maybe she's just making stuff up because this music in itself is just nonsense…

She seems to want to be more specific about the last piece:

"The tones you played gave me an association to, as I've also written, a final breath, and that was before you laid down. So for me it was just natural that you finished like that."

That makes sense in a way, I guess. The last piece probably had some instructions telling him to lie down and finish like that. It was a very clear *ending*. I want to make this point in the group, but the performer asks us something else before I can raise my hand:

(…)

Now we are talking! I don't understand enough German or French to get what the titles of the last two pieces mean, but the first one had an English title.

I answer him:

"Yeah, the first one because it is called Cassandra's *Dream* right, which is very easy to associate with dreaming."

To the extent that it is about dreaming, I genuinely do not think that it was a happy dream.

The performer shifts the topic:

(…)

Well, this is not a concert hall, so obviously this setting is way different. She who was only listening to the techniques responds:

"I would never have thought of buying a record with this music because it has something to do with the experience, that of watching the performer do it at the same time, I mean, that's completely different for me."

Haha, I actually wouldn't mind having this music available in order to hear it a few more times. Maybe I could get closer to what it was all about.

The performer asks her:

(…)

"You can't see people lying on the back, you know, on the radio," she says. Good point, I think to myself. I can't understand this gesture any other way. I don't know much about the composer or the performer, but it seemed as if the character in this piece of musical theater resigned at the end. This final breath of his was for me a clear indicator of that.

Before I can reply, one of the others interrupts:

"I am one of those who laugh at that kind of music," she says.

I'm not sure if it was supposed to be funny, but I did notice that some of the weird sounds made others in the audience laugh.

The performer seems to want to wrap things up here, and asks us:

(…)

This is what I've been waiting for.

"I'd love to know how you do all those things!" I say.

I could probably just go on Spotify and listen closely to these pieces, but it's easier to just ask him now.

8.3.4 Narrator Y

The light goes out and I am so glad this noise track or whatever it was stopped! I can't believe how I'm supposed to concentrate with these awful clicking noises coming from the speakers right next to me. They were already there when we came in here half an hour ago, but the sound was much softer back then. During the last piece it was just distracting, and I don't care if it was supposed to be a part of the music or not.

(…) he asks us.

I certainly didn't expect those high shrieking sounds in the first piece there. That really startled me! Perhaps I should have done what the other guy there did, and googled some of this. It made me very restless, I mean, I got anxious and I felt that it did something to me that I didn't like. It was interesting I guess with all those different sounds, but some places I really had to struggle to avoid putting my fingers in my ears. Some places it was directly painful.

I wonder if the rest of the people here reacted the same way.

Some of them must have startled the others as well!

I have to say something about this.

"I mean it was completely like physically into the brain and pounding there, you see, that, it wasn't just a sensitive emotional, it was physically straight into the ear and I wrote that down."

I do find it genuinely hard to make up my mind about this kind of music if it's supposed to be so loud sometimes.

(…)

No, I didn't mean it like that, but it's hard to not jump in the chair when he plays so loud so suddenly.

"Give us earplugs!" someone says.

"No, no no," I say "but, I mean, we are sitting close, right, and it is, it's quite, not only quite, I think the acoustics here are good, right, so it is a strong, strong sound when you power on. I wanted to… I thought that, wow, I don't think it's so fun to listen to, but I would very much like to be the performer."

When you're preparing to play this kind of music in a concert, you're already aware of when it gets loud and when it is quiet. Of course, you can't startle yourself. I find this topic engaging, so I continue:

"I think those high-pitched tones are a bit uncomfortable. But that is true regardless of the context, I mean – piccolo flute is never pretty." I say this partly tongue-in-cheek, because I don't suspect the performer expected that kind of honesty. Thankfully, the rest of the group found it amusing. I found the piccolo part really awful, so loud and shrieking.

"This is probably not what he wants, like – associations to the flute = teapot."

Probably not, but it sounds like a very fitting description, especially since nobody seems to have those anymore. No wonder, with all the sound they made.

(…)

The guy who talked about the 70s television thing is wondering about the structure, saying that it was difficult to find it. What I find difficult is to separate understanding from quality. If I hear something I like, am I then not engaged in understanding it in a way that is different from something I did not like when hearing it?

"Well," he continues, "I can't help but wonder if all of this is just nonsense. Have I misunderstood everything here?"

It sure doesn't help on your appreciation if you sit there with a feeling of having misunderstood something. How is it possible to determine whether you like something or not if you can't even understand it? Maybe that's what the research guy wanted, though. I mean, he didn't tell us to prepare in advance, or give us any info.

One of the others seems to disagree:

"I was more concerned with how he's using the flute in so many different ways, and how he gets so many different sounds out of it, that I got more caught up with that than the music. I mean, I started to look at the technical stuff as well."

Just hearing a bunch of different ways of playing the flute doesn't do anything to me, especially if I don't know what it's about from the start. It also doesn't help to have all those sudden shrieks in the middle, or those long sustained parts where it's all loud all the time.

"It doesn't give me any images," he responds. "I have to make up something and connect it to what I hear, and I'm not used to that."

(…)

Well, sure. I mean, I don't mind a short piece of modern music in between the bigger classical symphonies, like they sometimes do in the concert hall. But it can't fill up the entire concert.

"That would be tiring after a while!" the other guy answers.

(…)

"I felt that there was, from the beginning to the end, it was a kind of story. It was not a very long story or, like, a very elaborate story, but you could kind of visualize something that was happening. I could, at least, imagine something happening."

I guess having the ability to visualize a story or whatever helps.

(…)

I'm sitting here thinking that I've said enough now about things that didn't really have to do with the music, but maybe is more about the venue we're sitting in, and how everything probably sounds louder than it's supposed to here.

"In piece number two, where I could kind of see a fish swimming up a river, and then there is a lot of stuff around there and I see a lot of details, but I can't draw it or describe it as good as I perhaps should, or want to at least."

Was that the piccolo part of the piece? I just zoomed out as soon as he started to play that. I can't stand the piccolo, it's really uncomfortable to listen to. I'm sensitive to sounds though, so I wouldn't really mind if we skipped the whole charade with applause as well. I mean, you sit there and listen and direct all your attention to all the sounds that are in the room and you kind of adjust the volume of your ears to maximum and then BAM everyone BANGS their HANDS together.

One of the others starts to talk about something he had written down:

"The tones you played gave me an association to, as I've also written, a final breath, and that was before you laid down. So for me it was just natural that you finished like that."

I did really like the ending, and not only because that dreadful soundtrack or whatever it was stopped or because he didn't use the piccolo in that piece, but mostly because it was a very nice and quiet ending.

(…)

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I'll pass on this one, but the guy who was obsessing about everything being nonsense wants to start:

"Yeah, the first one because it is called Cassandra's *Dream* right, which is very easy to associate with dreaming."

I'm not sure I agree with that, actually. Who could be able to sleep to that kind of music? Before I can consider whether I should answer here, the musician changes the topic.

(…)

I think actually it made it worse sitting so close, but I don't think that's the kind of answer he wants. Poor guy, I can't criticize him for everything here! Luckily, one of the others lighten the mood:

"I would never have thought of buying a record with this music **(laughter)** because it has something to do with the experience, that of watching the performer do it at the same time, I mean, that's completely different for me."

(…)

Right, they must be talking about the final piece now. It would probably have made it even worse if we didn't see who was playing. With the body language present, you can at least in a very subtle way anticipate when it is going to explode. Maybe I was simply not paying enough attention?

She who just talked about buying a record answers:

"You can't see people lying on the back, you know, on the radio,"

But that wasn't even close to being the loudest part. She has a point, though. I would have hated this kind of music on the radio, I think.

One of the others break in with a completely different viewpoint.

"I am one of those who laugh at that kind of music."

(…)

Some of the others seem to be getting ready to leave, but it doesn't surprise me that it is the guy who was determined to understand everything who is now jumping in his seat.

"I'd love to know how you do all those things!" he says, before I wonder if we're done here.

8.3.5 Narrator B

The light goes out and it looks like he just gave up, the guy who was supposed to attract the attention of the prison guard. This last piece was almost like watching a movie about an imprisoned musician who was trapped somewhere in Eastern Germany during the Cold War or something, desperately wanting to get the guard's attention for some

reason. The guard was ignoring him, and he just resigned at the end. That is what this final moment reminded me of. I couldn't draw it, but I'm excited to hear what he thinks of this.

(…)

Before I manage to reflect around this, one of the others breaks in.

"I went and googled you (hehe) I found something on vio… viom… Or whatever it's called."

"So you had prepared yourself" another responds.

I never thought of that as an option! This is a research experiment, and we were invited because we like classical music. Or, at least, we're not supposed to like contemporary music? Anyway, we were given a piece of paper to write or draw on, so I definitely expected to hear something I could use my imagination for.

The "cheater" continues:

"I think this was about what I expected. It reminded me of these things shown on television in the 70s, you know, this television theater stuff, with the weird music that never made sense."

Hey, this is kind of like my vision of how the last piece in the program was like a movie! Maybe I should have tried doing homework after all…

Another in the group starts to talk about something different:

"I mean it was completely like physically into the brain and pounding there, you see, that, it wasn't just a sensitive emotional, it was physically straight into the ear and I wrote that down."

That's obviously not what he expected, then.

(…)

Well, giving us the answer in advance would have ruined it for me.

"Give us earplugs!" another in the group says, while smiling.

Haha, I did not write down that, but maybe it's not such a bad idea to have something to take the edge off the loud sounds.

The guy who didn't expect the intensity goes on:

"No, no no, but, I mean, we are sitting close, right, and it is, it's quite, not only quite, I think the acoustics here are good, right, so it is a strong, strong sound when you power on. I wanted to… I thought that, wow, I don't think it's so fun to listen to, but I would very much like to be the performer."

That's an interesting idea, but it doesn't seem like the kind of music that would offer much creativity, with all that effort it probably took to study and rehearse it. I caught a glimpse at the score during the last piece because it was spread out across the floor, but

I couldn't make much of it. And it was full of post-it notes and markings in yellow and green. Some of it looked like drawings – maybe that's why he wanted us to draw as well?

(…)

I didn't know we were expected to evaluate this. I didn't write anything down about what I liked or didn't. One of the others seems to want to tell us:

"I didn't like- For me it was- It didn't seem finished. It was incoherent, and then I didn't get a closure. It was a bit frustrating."

Couldn't he just come up with something then? Of course it gets frustrating in music like this if you just sit and wait for the music to give you images, like the other guy was doing. You really have to create them yourself, and then it makes way more sense. He continues:

"I didn't like piece nr. 1. It made me very restless, I mean, I got anxious and I felt that it did something to me that I didn't like. So, then I found peace, I thought it was quite meditative."

I agree, the transition from the first piece into the second was very soothing, even though it started with the high-pitched sounds from the piccolo. That's probably why I came up with the image of this desert wind that was moving through a sort of landscape, with all these other sounds representing things that the wind carried with it along the way. The same guy doesn't quite seem to agree with me:

"I think those high-pitched tones are a bit uncomfortable. But that is true regardless of the context, I mean – piccolo flute is never pretty."

I have to say something about the piccolo at this point, regardless whether the others liked it or not. Maybe if I share my drawing of the teapot with them, it can change his perception of the high notes? I wanted to draw a trickling brook as well, but I didn't have time because it took a while to finish the teapot.

"This is probably not what he wants, like – associations to the flute = teapot," I say.

That really was the first thing that came to my mind as soon as I heard those opening sounds. It was a loud and shrieking whistling that sounds exactly like one of those old teapots you leave on the stove that nobody has any more.

(…)

Some of the other people begin to discuss the relationship between understanding and just appreciating what is there for its own sake. This is difficult for me. I can't really wrap my head around how we are supposed to discuss how we understand this. He didn't tell us anything about this in advance, so I don't see the problem with making things up here.

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"Well," one of them continues, "I can't help but wonder if all of this is just nonsense. Have I misunderstood everything here?"

Isn't it possible to enjoy something without necessarily understanding so much of it?

(…)

The first and the last pieces remind me of an urban morning. If I should draw something, it would have been that.

"No, it doesn't give any clear images, I felt that it challenged me in a certain way, that I had to create some images or some thoughts and connect it to what I was listening to, and it may well be that that was the intention from the musician or the composer, but I reacted like that."

That was really not a problem for me. It's not a question of whether the music *gives* you the images – they will always be created by you, especially in a setting like this where we came totally unprepared.

(…)

Like I said – the music doesn't really give you images in general, so in and of itself it is a good thing if it feels like you have to be creative as a listener.

"That would be tiring after a while!" he says, with an almost sarcastic tone. I guess it's like that with any other skill. It takes time to develop your creativity when listening to music.

(…)

Finally, my kind of question!

"I felt that there was, from the beginning to the end, it was a kind of story."

The three pieces were so different, and had such a variety of techniques and stuff that was probably written in the score that he was supposed to do, so it was not difficult to imagine something being told in a musical way.

I continue.

"It was not a very long story or, like, a very elaborate story, but you could kind of visualize something that was happening. I could, at least, imagine something happening."

It is tempting to resort to clichés like "Where words end, music begins" but sometimes we have to acknowledge that they have become clichés for a reason.

(…)

Since I'm just sitting here making things up, I don't think anything of what I've written or drawn has anything to do with the music itself. It's like the cliché – if someone really could express it all with words, why bother playing music in the first place?

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"In piece number two" I say, "I could kind of see a fish swimming up a river, and then there is a lot of stuff around there and I see a lot of details, but I can't draw it or describe it as good as I perhaps should, or want to at least."

How would you put all of this into a single drawing anyway, let alone do it when you're sitting and listening to someone play at the same time? All we have time for is to make some very brief notes on what kind of associations we come up with when we hear the different sounds he makes.

I continue:

"The tones you played gave me an association to, as I've also written, a final breath, and that was before you laid down. So for me it was just natural that you finished like that."

A last breath, taken by someone who is very certain that it will be his last breath. That's what it looked like to me when he was inhaling slowly from the flute while lying down, and then slowly exhaling into the flute while singing something.

(…)

I didn't even notice that the pieces had titles to them. One of the others was more aware of that than I was:

"Yeah, the first one because it is called Cassandra's Dream right, which is very easy to associate with dreaming" he says.

But, is the association really coming from the music then? You've just picked it up from the title.

(…)

To be honest, although I won't say it loud, I thought it was a bit strange and almost paradoxical that we are asked to make notes and draw and express ourselves … sitting really close to each other in a room that's almost completely dark. Some of the others in the audience had to shield their eyes because they were sitting directly in the light coming from the little lamp that was illuminating the scores from the side.

"I would never have thought of buying a record with this music **(laughter)** because it has something to do with the experience, that of watching the performer do it at the same time, I mean, that's completely different for me."

It would be interesting, actually, to have this music available and listen to it several times and see what other kinds of associations I would get, but it doesn't seem like she would agree with me.

(…)

I would say that it definitely would be easier to concentrate on the drawing, if nothing else.

"You can't see people lying on the back, you know, on the radio."

No, that's true, but you can imagine it, I guess. At least if you know in advance that it is going to happen. I would definitely have had some different pictures if we were only listening to this music, instead of seeing it with our eyes as well. I can't tell how it would be different, but it would not be the same.

The conversation shifts to the part where the performer was mumbling something while playing, and some of the audience laughed.

One of the others in the group confesses something:

"I am one of those who laugh at that kind of music."

(…)

"I'd love to know how you do all those things!"

Yeah, I guess this would be interesting, also to compare what we all have written with what we might have been supposed to be hearing. I don't think anyone had the same associations that I had…

8.3.6 Narrator P

The light goes out and I turn my head slightly to see if anyone else is still taking notes. I couldn't help but notice that one of them was really enjoying herself. It looked like she was drawing a lot of stuff. She must be one of those people who scribble a lot during meetings. I wonder what her drawings look like. It was very dark during the concert, with only the little floor lamp lighting up the scores. I was unfortunately positioned so as to have the beam right in my face.

We are now sitting in a circle, and this whole setup feels a bit like one of those group therapy sessions you see in Hollywood movies. Everyone here is saying their names, and the only thing that's missing is the "… and I'm addicted to classical music." That would be hilarious! I know many people are not so interested in actually talking to people after a concert, but I don't understand that. Sure, sometimes it can be a very exhausting experience, but doesn't talking about experiences help ease the load on the mind? I'm very curious as to why everybody takes this kind of music so seriously all the time. I think the sounds are so different from "normal" classical stuff, so when he suddenly starts yelling into the flute, or lying down on the floor, what was that all about? I don't care what it means, but I wonder how we are supposed to react to this comedy.

(…)

It's quiet, everyone is looking uncomfortably down into their notes, as if we're being tested.

One of the others in the group says something.

"I went and googled you (hehe) I found something on vio… viom… Or whatever it's called" one of them says.

Everyone laughs. It is funny, though!

I have to comment this:

"So you had prepared yourself."

No wonder he's so eager to share – he came prepared! I usually look up some information about different events that I go to, but that is because I find it easier to discuss it with others afterwards. I don't really care so much for the specific details of all the music and what it might mean. How are we supposed to concentrate on all of that anyway? He will probably end up quite frustrated.

He continues.

"I think this was about what I expected. It reminded me of these things shown on television in the 70s, you know, this television theater stuff."

Oh, I remember those programs! I could not for the life of me take them seriously, it was just a bunch of random things with weird noises that's not supposed to mean anything at all. I simply cannot understand why people take it so seriously!

One of the others seemed to find this concert almost painful.

"I mean it was completely like physically into the brain and pounding there, you see, that, it wasn't just sensitive emotionally, it was physically straight into the ear and I wrote that down."

So that's what he was scribbling about! No wonder. Yeah, it was very loud at times, but it's not like we should know about in advance.

(…)

That's a good question. What do the others think about this?

"Give us earplugs!" it came from one of them as she was smiling.

I snigger to myself. I didn't expect there to be so much humor here. The music is very serious, and isn't this a research project after all? It must be exhausting for him to prepare all that stuff he did with the flute and then sit down and talk to other people, but I guess he must be a very sociable person.

The guy who was talking about the very physical way of listening is going on about the acoustics and how he would rather play this himself than sit and listen. I can't believe he would say that – why bother going to something like this, then? If I had reacted so strongly to all these sounds, I would have just put my fingers in my ears, waited until it was over and asked if it was just as bad for the others.

The scribbler doesn't quite agree, I can tell.

"No, no no, but, I mean, we are sitting close, right, and it is, it's quite, not only quite, I think the acoustics here are good, right, so it is a strong, strong sound when you power on. I wanted to… I thought that, wow, I don't think it's so fun to listen to, but I would very much like to be the performer."

You know what, fun is the *exact* word I would use here! If it's so loud, just cover your ears.

(…)

Risky project to ask us something like this! The guy who complained about the volume is obviously not sugarcoating it here. He goes on talking about his preferences:

"I didn't like- For me it was- It didn't seem finished. It was incoherent, and then I didn't get a closure. It was a bit frustrating."

Maybe it is a bit like rehearsing in an orchestra, and then the conductor stops right in the middle of a melody. That's very annoying when that happens with us during rehearsals, but I couldn't recognize anything like that in this music. I mean, it's difficult sometimes to even tell when something is starting and stopping here.

He continues:

"I didn't like piece nr. 1. It made me very restless, I mean, I got anxious and I felt that it did something to me that I didn't like. So, then I found peace, I thought it was quite meditative."

I did feel that the first piece was the most "serious" of them, though. He did some screamy bits into the flute, but they were more startling than anything.

"I think those high-pitched tones are a bit uncomfortable. But that is true regardless of the context, I mean – piccolo flute is never pretty."

Depends on the music though, doesn't it? It didn't really sound that bad even though it was indeed very loud at times.

"This is probably not what he wants, like – associations to the flute = teapot."

Haha, probably not! I cannot even begin to imagine why someone would try to describe a teapot in music. The drawing is really good, though. I noticed that she was sitting and drawing quite a lot, and it inspired me to try it out too. I hope the performer doesn't get offended by my poor drawing skills. It's like a parody of going to one of those painters on the street to get your portrait and then it looks nothing like you at all!

(…)

I do not want to be the first one to answer this…

(…)

I don't even understand this question, haha, let alone understand what was going on with him behind the music stand back there. Didn't he tell us to come virtually unprepared?

"Well, I was wondering about the structure of all this, because I was listening for it, but I couldn't find it" one of the others burst out. He looked very eager to enter, because I noticed him just as the flute player said the word "understand," as if that was a trigger for him.

"It doesn't give any clear images, I felt that it challenged me in a certain way, that I had to create some images or some thoughts and connect it to what I was listening to, and it may well be that that was the intention from the musician or the composer, but I reacted like that."

For me the point is to attend an event with other people. I mean, aren't we supposed to expand our own thoughts around what the pieces meant or whatever by talking to others, either before or after?

(…)

"That would be tiring after a while!"

I didn't pay attention to that at all. I think it's more important how this music can fit into our own stories as individual audience members. None of us came prepared except for that guy who googled the performer in advance, so it's impossible for us to hear any story in this.

(…)

"I felt that there was, from the beginning to the end, it was a kind of story. It was not a very long story or, like, a very elaborate story, but you could kind of visualize something that was happening. I could, at least, imagine something happening."

I never understand how people come up with things like this.

(…)

Lots of times! Before I can think of what to say, one of the others instead starts to talk about her imagination:

"In piece number two, where I could kind of see a fish swimming up a river, and then there is a lot of stuff around there and I see a lot of details, but I can't draw it or describe it as good as I perhaps should, or want to at least."

Maybe I can pick up the thread here later? She goes on:

"The tones you played gave me an association to, as I've also written, a final breath, and that was before you laid down. So for me it was just natural that you finished like that."

That "final breath" or whatever it was just called now signaled the ending for me, because I was looking more and more forward to this discussion.

(…)

"Yeah, the first one because it is called Cassandra's *Dream* right, which is very easy to associate with dreaming."

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Dreaming, what, this sounds very weird.

(…)

"I would never have thought of buying a record with this music **(laughter)** because it has something to do with the experience, that of watching the performer do it at the same time, I mean, that's completely different for me."

Haha, no, me either. I wonder what kind of people sit at home listening to this!

(…)

"You can't see people laying on their back, you know, on the radio."

Exactly! This music makes more sense with an audience that is actually there in the room. I doubt this kind of music was composed in order to be played on the radio.

I want to discuss the menemeneme thing in that piece in the middle, where he was switching between the big flute and small flute. I love how the audience was giggling when he mumbled that at the same time as he put the big flute down.

"I am one of those who laugh at that kind of music" I say. I find it funny, regardless of what the others would say. I mean, everything can't be so serious. In fact, the more serious it is, the harder it is to not laugh. Especially during concerts!

(…)

"I'd love to know how you do all those things!"

I'm not sure if that's so important to me. They performer does his routine anyway – all we can do is sit here and listen, and then discuss it together afterwards.

8.3.8 Narrator Q

The light goes out and I try to stay as still as possible. It's hard to breathe without moving too much, but with the sound and lights gone I notice how my entire body is beginning to relax. My arms feel burning hot against the cold concrete floor, and my hands and shoulders are slightly aching. I wonder how long it takes before the applause starts. 3 seconds… 4 seconds… There we go! I turn myself around in order to get up, and at the same time the light switches on. This really is a collaborative performance between me and my friend who is doing the lights. It would not have been the same without her.

After a short break I gather everyone to sit down. My hands are slightly trembling. These three pieces really take their toll on my entire body, and I'm also in a way more nervous about speaking to the participants than I am about playing. I've rehearsed this performance extensively, but I'm only somewhat trained in doing these kinds of conversation. After a short round of everyone's names, I go straight to the point:

'Does anyone want to share if they had any expectations of this?'

The room is entirely dead silent. I feel like a teacher asking the class questions about the homework they were supposed to be doing, and everyone is staring down in order to avoid eye contact with me. I hope someone speaks up soon.

(…)

Oh, wow, speaking of homework – this guy really did his. I didn't even know that this video was still out there! I wonder what else he looked up before coming here. One of the others made a remark about the preparation.

(…)

I love that TV show! And I definitely take that as a compliment.

(…)

Oh no! It's hard to tell exactly how uncomfortable this was. He makes some very intense gestures emphasizing words like "into the brain" and "pounding", but afterwards he smiles as if he was enjoying it. I'm confused, and try to clarify:

'Heh, so I should have given a heads up?'

One of the others suggest earplugs. Perhaps that would have been a better idea. I guess handing out earplugs would also serve as a warning that sharp high-pitched sounds are likely to occur.

(…)

I'm still confused as to whether he actually like the performance or not, but he's right regarding the fun in performing this. I think it's time to try and ask more directly:

'Was there anything you didn't like?'

(…)

The same guy is still going on about everything he didn't like. He makes me feel glad I didn't charge him anything to attend this.

(…)

This is EXACTLY what I wanted, though! Even though it makes perfect sense, it still takes a lot of honesty in a setting such as this to share a sentiment about how the sound of the piccolo resembles a kettle, one of those old fashioned ones that squeal when the water is boiling. I think everyone seems done with sharing their expectations and talking about which parts they liked or didn't like, so I move on.

'Did any of you understand any of this?'

Again, dead silence. And again, a feeling of being a teacher for a class that never does homework. I did expect this to be a tricky topic to navigate through, though. Maybe if I say something else…

'Open question!'

One of them – the guy who was expecting the performance to be like that television theater from the 70s – looks around to see if anyone is about to say something, and then he speaks up, looking slightly frustrated.

(…)

Now we are getting somewhere, I think. The whole point of being deliberately vague in advance about what kind of music they would experience was to have it as open for interpretation as possible. A question about whether this is total nonsense or not seems like a reasonable thing to expect. The guy who suggested earplugs argues with him.

(…)

These two really seem to be on their own end of the spectrum. One seems very preoccupied with understanding why these sounds are made, while the other disregards that in favor of simply appreciating the sounds in and of themselves.

(…)

It wasn't the intention of any composers from the 60s and 70s to compose in order for the audiences to conjure up images when listening, and that's also why I thought it would be interesting to see what would happen when I played these compositions and then asked for associations.

'But could that perhaps be a good thing in and of itself?'

(…)

We all laugh. I guess it would definitely be tiring to constantly have to make an effort in order to make sense of something so abstract when you're not used to it. Maybe if I specify a bit more, then some more interesting answers occur:

'Did you hear a narrative in this?'

(…)

I'm glad at least some of my programming regarding the repertoire seemed to make sense! I did after all put the pieces in that order to make a progression from complexity and density in the notation to less strict temporality and more ambiguous notation. The visual "black page" aesthetic in Ferneyhough's music is worlds apart from Kagel's graphic notation. Having the score on the ground in front of me also helps. I was afraid that the participants would read too much from my own markings and post-it-notes that I plastered the score with, but none of them mentioned it yet.

I feel indeed that we are achieving a sense of flow in this conversation now. Maybe the topics are easier to discuss when they're not so open.

'Did any other thoughts occur to you that didn't necessarily have to do with the music?'

I'm curious to see what these participants think regarding this question, because it depends a lot on one's general relationship to music and what music can or cannot represent.

(…)

Again – as with the kettle drawing – this is exactly the kind of answers I want, because they make the entire conversation more interesting and less analytic in terms of the music itself. Nobody else seem preoccupied with using their fantasy in this manner, so she just goes on talking:

(…)

This also picks up the kind of progression I wanted to create with this concert program. The transition from highly abstract to more specific is very much noticeable when you think of all the movements and gestures that Kagel specifies in the score, especially the ending where I lie down, and the light switches off. I hope I get to talk to her more about the "final breath" and which particular phrase triggered that association. Perhaps I can get the others on board in the conversation if ask more about something specific:

'What did the titles give you here?'

The guy who did the "homework" responds quite immediately:

(…)

That is a very good point, even though I'm still puzzled by the word "dream" in the title. Nobody mentions it specifically throughout the literature on Ferneyhough and his music, but I guess it's supposed to convey how Cassandra conjured up her predictions? I hope none of the participants ask me directly about this, because I haven't really been doing my homework here…

… Since nobody else wants to add to this whole topic of meaning in the titles, I don't feel directly guilty about moving on:

'How was this intimate setting for you?'

This is also one of these questions that might trigger some difficult answers. Or, not difficult, but how honest would anyone be about this if they didn't like it? Most of the people here are more used to symphony orchestras where they sit relatively far away, and the atmosphere is decidedly less intimate than here.

(…)

This actually sums up many of the reasons for using these compositions: they're definitely more interesting to watch than simply listen. The Ferneyhough piece has a lot of sounds and gestures that are perhaps not so visually striking as the two other pieces, but this is in general as much a performance for the eyes as for the ears.

'What makes it different when you see the one who's playing?' I ask.

(…)

The rest of the group laughs, probably because it is very true! It's hard to program this music on the radio as well because of all the fine details in the sounds themselves.

One of the others breaks in:

(…)

I've actually discussed this many times with friends and other musicians: is it ok to laugh when a performance is simply just weird? Quite recently I witnessed a performance by the ensemble *asamisimasa* of a piece by Trond Reinholdtsen called "Music as Emotion." It featured the ensemble together with a narrator who explained that the ensemble would be performing short segments, and the audiences were supposed to shout out which emotion the given segment was supposed to represent. It was obviously supposed to be intentionally funny because none of the audiences were able to correctly guess the emotion, and it became more a parody of the whole idea that music in and of itself is able to represent anything at all. I don't think there is something inherently different about laughing at this kind of performance than it is to laugh during more "serious" compositions when they contain elements that seem more absurd than anything else.

'Is there anything else about this that you are curious of?' I ask, as I attempt to round off this conversation and prepare for the individual interviews that I will be having with them later.

(…)

Finally, I get to be an artist again, if you know what I mean. It's really hard to jump back and forth between the artistic and scientific aspects of this project, and I'm glad I can end this conversation by sharing some of the details about the performance techniques with them.

9 Conclusion

In concluding this dissertation, I want to suggest two possible becomings for the content of the previous 8 chapters, both of which represent artistic and didactical approaches. A narrative configuration of audience meaning making can inform questions of interpretation in which performers seek to find new ways to perform this kind of repertoire.

9.2 Methodological contributions

In terms of methodology, I consider my contribution within three distinct areas of research. For venues such as concert houses and opera companies as well as smaller ensembles who wish to undertake audience development projects, I can pinpoint some areas in which my project contributes through its methodological procedures. In addition, my development of neonarratives can serve as a point of departure for other qualitative or post-qualitative researchers. Finally, performers who want to explore creative approaches to interpretation based on audience research may find material to build upon in this dissertation.

9.3 Theoretical contributions

Researchers who are interested in new materialism in general and agential realism in particular can find relevant advice in the way I have adopted Karen Barad's framework for my project. I have found her agential realist framework to be highly useful for a study that addresses music not as a non-material, but a very material form of art.

9.4 Possible future directions

9.4.1 Didactical opportunities

Teaching extended techniques can provide an alternative to what Correia calls 'institutional models of interpretation' by giving music students the necessary flexibility to avoid simply reproducing their teachers' perspectives. Integral to this argument is the benefit of working with extended techniques essential for the repertoire I have used in this study.

9.4.2 Artistic exploration

Furthermore, based on the neonarratives, I will create a new performance of these compositions that I will present at the Performance Studies Network's 2021 conference

in Huddersfield. At the time of writing this (20.06.2021) the conference has been rescheduled from July 2020 to July 2022 due to the ongoing pandemic situation caused by the COVID19 virus.[241] In this performance I will carry out an idea of re-composing some of the material from this dissertation based on the neo-narratives. As such it will be an artistic exploration of the results from this dissertation. The sound tape from Mauricio Kagel's *Atem* will be extended to include parts from the two other compositions, Brian Ferneyhough's *Cassandra's Dream Song* and Betsy Jolas' *Fusain*.

Furthermore, I will be spending some time now trying to have the neo-narrative configurations published as an independent work of literary fiction in Norway. This requires some adaptations in order to make it readable outside the context of being a part of an academic and artistic thesis, but it allows me to work more comfortably in Norwegian.

9.4.3 Research on artist talks with audience

In terms of the question of participants and the degree of honesty they reply with, there is not enough data material to make a firm conclusion. However, I would suggest doing a bigger scale quantitative study to investigate if and how audience responses change depending on whether they are talking to the performers or to a researcher outside the performing group.

Furthermore, I would like to expand on the idea of using post-performance conversations with audiences as material for new musical ideas with the same repertoire, similar to the project Eric Clarke and Mark Doffman did with composer Liza Lim as I mentioned in Chapter 2.3.2.

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[241] See https://research.hud.ac.uk/institutes-centres/recepp/conferences/psn2020/

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Appendix 1: Interview guide

Ettersom jeg baserer intervjuene på IPA-metoden, er hoved-spørsmålene i stor grad åpne, men følges opp av spørsmål som går mer i dybden på det som etter hvert fremtrer som relevant for informantenes egne opplevelser.

<u>Overordnet forskningsspørsmål for avhandlingen</u>: Hvordan kommuniserer høy-modernistisk musikk med et publikum utenfor sin egen krets?

<u>Spesifikt forskningsspørsmål for undersøkelsen</u>: Hvordan opplever publikum fremførelser av høy-modernistisk musikk på bakgrunn av egne forventninger og kvalitetsforståelser?

Hovedspørsmål	Oppfølgende spørsmål
Hvilke forventninger hadde dere til det som dere nå fikk høre?	• Kan du fortelle mer om det? • Hadde du hørt om disse verkene eller komponistene før? • Hvilke assosiasjoner vekker de?
Har dere opplevd noe lignende som dette før?	• Hvordan lignet det? • Hvordan var det annerledes? • Hvor og når opplevde du det? • Hvordan fikk du vite om konserten? • Hva gjorde at du dro på konserten?
Hvordan var det å oppleve musikk fremført i dette lokalet?	• Har du hørt musikk fremført på andre plasser som dette før?
Hvordan forstod dere det som skjedde på scenen?	• Opplevde du at det hadde en handling? • Kan du fortelle meg mer om det? • På hvilken måte er det viktig å forstå? • På hvilken måte er det eventuelt ikke viktig å forstå? • Tenkte du på andre ting i løpet av konserten?
Hvordan opplevde dere klangene som kom fra instrumentet?	• Vekker det noen assosiasjoner? • Hørtes det ut som noe annet enn musikk? • Var det ubehagelig? • Var det fint? • Er det viktig hvorvidt det er fint eller ikke?

Appendix 2: Letter of assessment from NSD

NSD NORSK SENTER FOR FORSKNINGSDATA

NSD's assessment

Project title

New Music - New Audiences?

Reference number

312319

Registered

21.12.2018 av Daniel Henry Øvrebø - daniel.ovrebo@uia.no

Data controller (institution responsible for the project)

Universitetet i Agder / Fakultet for kunstfag / Institutt for klassisk musikk og musikkpedagogikk

Project leader (academic employee/supervisor or PhD candidate)

Daniel Henry Øvrebø, daniel.ovrebo@uia.no, tlf: 45221201

Type of project

Research Project

Project period

01.09.2017 - 30.11.2020

Status

30.09.2020 - Assessed

Assessment (2)

30.09.2020 - Assessed

NSD har vurdert endringen registrert 25.09.20.

Vi har nå registrert 30.11.20 som ny sluttdato for forskningsperioden.

NSD vil følge opp ved ny planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Lykke til videre med prosjektet!

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Med vennlig hilsen,
NSD

Tlf. Personverntjenester: 55 58 21 17 (tast 1).

03.01.2019 - Assessed

Det er vår vurdering at behandlingen av personopplysninger i prosjektet vil være i samsvar med personvernlovgivningen så fremt den gjennomføres i tråd med det som er dokumentert i meldeskjemaet med vedlegg den 03.01.2019. Behandlingen kan starte.

MELD ENDRINGER
Dersom behandlingen av personopplysninger endrer seg, kan det være nødvendig å melde dette til NSD ved å oppdatere meldeskjemaet. På våre nettsider informerer vi om hvilke endringer som må meldes. Vent på svar før endringer gjennomføres.

TYPE OPPLYSNINGER OG VARIGHET
Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 31.8.2020.

LOVLIG GRUNNLAG
Prosjektet vil innhente samtykke fra de registrerte til behandlingen av personopplysninger. Vår vurdering er at prosjektet legger opp til et samtykke i samsvar med kravene i art. 4 og 7, ved at det er en frivillig, spesifikk, informert og utvetydig bekreftelse som kan dokumenteres, og som den registrerte kan trekke tilbake. Lovlig grunnlag for behandlingen vil dermed være den registrertes samtykke, jf. personvernforordningen art. 6 nr. 1 bokstav a.

PERSONVERNPRINSIPPER
NSD vurderer at den planlagte behandlingen av personopplysninger vil følge prinsippene i personvernforordningen om:

- lovlighet, rettferdighet og åpenhet (art. 5.1 a), ved at de registrerte får tilfredsstillende informasjon om og samtykker til behandlingen
- formålsbegrensning (art. 5.1 b), ved at personopplysninger samles inn for spesifikke, uttrykkelig angitte og berettigede formål, og ikke behandles til nye, uforenlige formål
- dataminimering (art. 5.1 c), ved at det kun behandles opplysninger som er adekvate, relevante og nødvendige for formålet med prosjektet
- lagringsbegrensning (art. 5.1 e), ved at personopplysningene ikke lagres lengre enn nødvendig for å oppfylle formålet

DE REGISTRERTES RETTIGHETER
Så lenge de registrerte kan identifiseres i datamaterialet vil de ha følgende rettigheter: åpenhet (art. 12), informasjon (art. 13), innsyn (art. 15), retting (art. 16), sletting (art. 17), begrensning (art. 18), underretning (art. 19), dataportabilitet (art. 20).

NSD vurderer at informasjonen om behandlingen som de registrerte vil motta oppfyller lovens krav til form og innhold, jf. art. 12.1 og art. 13.

Vi minner om at hvis en registrert tar kontakt om sine rettigheter, har behandlingsansvarlig institusjon plikt til å svare innen en måned.

FØLG DIN INSTITUSJONS RETNINGSLINJER
NSD legger til grunn at behandlingen oppfyller kravene i personvernforordningen om riktighet (art. 5.1 d), integritet og konfidensialitet (art. 5.1. f) og sikkerhet (art. 32).

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For å forsikre dere om at kravene oppfylles, må dere følge interne retningslinjer og/eller rådføre dere med behandlingsansvarlig institusjon.

OPPFØLGING AV PROSJEKTET
NSD vil følge opp ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Lykke til med prosjektet!

Tlf. Personverntjenester: 55 58 21 17 (tast 1)

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Appendix 3: Information letter for the participants

Vil du delta i forskningsprosjektet

"New Music – New Audiences"?

Dette er et spørsmål til deg om å delta i et forskningsprosjekt hvor formålet er å undersøke personlige erfaringer med moderne musikk-uttrykk. I dette skrivet gir jeg deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formål

Formålet med denne doktorgradsstudien er å undersøke hvordan musikkverk fra sen-modernismen kommuniserer med publikum. For å belyse dette fra et hittil lite anvendt perspektiv, vil avhandlingen basere seg på en undersøkelse av personlige opplevelser av sen-modernistiske musikkverk dokumentert gjennom samtale mellom publikum og utøver.

Med 'sen-modernismen' mener jeg her et utvalg verk fra 1960- og 70-tallet, som enten viderefører eller bryter med konvensjoner fra tidligere stiler. 'Publikum' i denne sammenhengen betyr 'personer som regelmessig oppsøker klassiske konserter' og referer til personer som ikke allerede har en interesse for denne musikken.

Hvem er ansvarlig for forskningsprosjektet?
Universitetet i Agder er ansvarlig for prosjektet, som ledes av stipendiat og musiker Daniel Henry Øvrebø.

Hvorfor får du spørsmål om å delta?
Du har fått denne henvendelsen fordi du er abonnent på og oppsøker regelmessig konserter med Kristiansand Symfoniorkester. Henvendelsen er videresendt deg på vegne av prosjektleder Daniel Henry Øvrebø.

Hva innebærer det for deg å delta?
Din deltagelse i denne undersøkelsen baserer seg på tre aktiviteter:
- Deltagelse på en konsert med musikk skrevet for tverrfløyte i perioden 1965-1975. Konserten vil vare ca 30 minutter, og finner sted i Kristiansand Kunsthall **tirsdag 11.06 kl 19:00**. Du vil også bli bedt om å notere litt i løpet av konserten – enten stikkord eller tegnebasert. Mer informasjon vil bli gitt i forkant av konserten.
- Etter konserten vil musikeren først gjennomføre et gruppeintervju med deg og inntil 3 andre. Temaet for intervjuet vil være din egen personlige opplevelse av musikken og fremføringen, og vil vare i ca 1 time.
- Dagen etter vil musikeren gjennomføre et individuelt intervju med hver av gruppe-deltakerne. Temaet for dette intervjuet vil være din opplevelse av gruppeintervjuet, i tillegg til det du eventuelt noterte i løpet av konserten, og vil ha en ramme på max 30 minutter.

Begge intervjuene vil bli spilt inn på en opptaker og transkribert.

Det er frivillig å delta
Det er frivillig å delta i prosjektet. Hvis du velger å delta, kan du når som helst trekke samtykke tilbake uten å oppgi noen grunn. Alle opplysninger om deg vil da bli anonymisert. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg.

Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger
Vi vil bare bruke opplysningene om deg til formålene vi har fortalt om i dette skrivet. Vi behandler opplysningene konfidensielt og i samsvar med personvernregelverket.
- Kun stipendiat Daniel Henry Øvrebø og veileder Robin André Rolfhamre vil ha tilgang til dine opplysninger.
- Anonymiseringen foregår ved bruk av en kodenøkkel, som lagres kryptert og adskilt fra dine personopplysninger.

I avhandlingen vil kun nødvendige og relevante utdrag fra intervjuene publiseres, men det vil ikke være mulig å gjenkjenne deg ut fra disse utdragene.

Hva skjer med opplysningene dine når vi avslutter forskningsprosjektet?
Prosjektet skal etter planen avsluttes august 2020. Da vil alle dine opplysninger slettes.

Dine rettigheter
Så lenge du kan identifiseres i datamaterialet, har du rett til:
- innsyn i hvilke personopplysninger som er registrert om deg,
- å få rettet personopplysninger om deg,
- få slettet personopplysninger om deg,
- få utlevert en kopi av dine personopplysninger (dataportabilitet), og
- å sende klage til personvernombudet eller Datatilsynet om behandlingen av dine personopplysninger.

Hva gir oss rett til å behandle personopplysninger om deg?
Vi behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra Universitetet i Agder har NSD – Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Hvor kan jeg finne ut mer?
Hvis du har spørsmål til studien, eller ønsker å benytte deg av dine rettigheter, ta kontakt med:
- Universitetet i Agder ved Daniel Henry Øvrebø: daniel.ovrebo@uia.no
- Vårt personvernombud: Målfrid Tangedal
- NSD – Norsk senter for forskningsdata AS, på epost (personverntjenester@nsd.no) eller telefon: 55 58 21 17.

Med vennlig hilsen

Daniel Henry Øvrebø
Prosjektansvarlig

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet 'New Music – New Audiences', og har fått anledning til å stille spørsmål. Jeg samtykker til:

- ☐ å delta på konserten
- ☐ å delta i de påfølgende intervjuene

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet, ca. 01.09.2020

(Signert av prosjektdeltaker, dato)

Appendix 4: Translated transcriptions of the notes taken by the audience during the final concert in Oslo

The concert in Oslo featured note-taking by the entire audience group, even though only two of them participated in the post-performance talk and interview. I include these notes here because some of them feature in the analytical chapters of the dissertation. The written encouragement on the paper read as follows:

"Here I would like you to make some notes both before and during the concert. This can be thoughts or reflections around the entire event, or details regarding the train ride, soundwalk, musical works, the venue and area, or other things. In particular moods or associations you get to this music as you experience it. I'd like to collect this paper afterwards."

- Listening, where is the attention, what receives attention, →changes
- The preceding trip helps to make one conscious of what kind of [unintelligible] listening has
- What influences listening; → other senses (sight / skin)
  → previous experiences
- Curiosity, what comes up next?
  Noises/sounds that are played can be experienced as painful, others as comfortable

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[Front page]
Exciting concept with train ride / walking before a concert!
Was well received at Oslo central station
Nice soundwalk, but it ended up being a bit long and monotonous.
Great venue!
[Back page]
Cassandra's Dream Song
Cool with 2 music stand, a bit like
two "characters"! Didn't quite understand the relationship between them.
A lot of great effects!
Fun blackout-ending!
Some "clichés"
Charcoal/Fusain
Nice change of color between piccolo, voice, bass flute etc.
Received certain AMSR-vibes from the talking, and the trills from the bass flute played an involuntary duet with the car traffic outside
Atem
I've played this piece before! Fun
to see a new interpretation!
Would like to see video!
It looked pretty "controlled" in the beginning, but the "crazy musician"-vibe eventually came!
Was there a reference to *Syrinx* in there?

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1. As if the world is a little bit crooked.
2. Associations to the sounds in a city → soundwalk. Contrasts. Sound of silence.

[Front page]
Cars, footsteps, whooshing from that which is passing by with lights, never been in a quiet group before.
~~Dreams of~~ Cassandra's dream song: a lot of sound
A night in the desert.
~~Susanne~~ Fusaine: cleaning cloth on a pipe with a wolf.

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M Annoyed mice marathon
[Back page]
Athem für der blazer:

Train ride: Nice start, exciting/interesting conversations. It renders a unity/framework for the concert.
Soundwalk: I couldn't hear that much, but it is very nice with this kind of ease before a concert in order to gather focus.
Venue: Fits well, nice with an intimate atmosphere. Living room concerts is a good concept.
Music: It gives a general association of "What was the composer thinking when he wrote this?" How are the audience supposed to react, is it supposed to be interpreted "seriously", is it permitted to laugh.
Bass flute is really nice by the way ❤

Appendix 5: List of performances with links

Below is a list of links to the four different performances that I did. They were uploaded to YouTube. The dates in the left column correspond to the dates each performance took place.

Date	Where	URL
June 02 2019	Kristiansand (UiA)	https://youtu.be/5vDv1VjXm9c
June 18 2019	Kristiansand Kunsthall	https://youtu.be/OoDnsiB6t_8
September 29 2019	Bergen, Atelier 333	https://youtu.be/Zh74VIhIoSw
January 01 2020	Oslo, Ekornannekset	https://youtu.be/ToHvx3EbOn0