

Keynote 1 Brynjulf Stige

Toward an agenda for evaluation of qualitative research

Brynjulf Stige is Professor of Music Therapy, University of Bergen & Head of Research, GAMUT – The Grieg Academy Music Therapy Research Centre, Uni Health, Uni Research, Bergen.

Stige is co-editor of the international journal *Voices: A World Forum for Music Therapy* (Open Access) and a member of the editorial board of *Nordic Journal of Music Therapy*. As a researcher Stige has been preoccupied particularly with the cultural and social aspects of music therapy, and he has focused upon themes such as disabled persons' participation in the local music practice, psychiatric patients' experience of the music therapy service and music as a health promoting resource in the local community. Stige is now leading the project "Network for research on music therapy and the elderly" (2008-2012). This is a Nordic network which aims to build up a research close to practice, that can increase the competency and develop the music therapy service in the geriatric care. He has published many articles and several books in Norwegian and English. The last book is: Stige, Ansdell, Elefant & Pavlicevic (2010). *Where Music Helps. Community Music Therapy in Action and Reflection*. London: Ashgate.

Abstract

The diversity of traditions that characterize qualitative research suggests that general checklists or criteria for evaluation are problematic. Evaluation is essential for research quality and development, however, so this situation represents a real challenge for the field of qualitative research. The present paper presents an approach to research evaluation that the presenter has developed with Kirsti Malterud and Torjus Midtgarden (Stige, Malterud, & Midtgarden, 2009). The approach – labeled EPICURE – encourages reflexive dialogue through use of an evaluation agenda. In proposing an evaluation agenda, the authors shift attention from rule-based judgment to reflexive dialogue. Unlike criteria, an agenda may embrace pluralism, and does not request consensus on ontological, epistemological, and methodological issues, only consensus on what themes warrant discussion. The EPICURE evaluation agenda includes two dimensions communicated through use of two acronyms. The first, EPIC, refers to the challenge of producing rich and substantive accounts based on Engagement, Processing, Interpretation, and (self-)Critique. The second, CURE, refers to the challenge of dealing with preconditions and consequences of research, with a focus on (social) Critique, Usefulness, Relevance, and Ethics. In this presentation, the evaluation challenges in qualitative research are briefly outlined, before the seven items of the composite evaluation agenda EPICURE are presented and exemplified. Implications of using the agenda approach to research evaluation are then discussed, with a specific focus on how to use it at various stages in the research process and on how dialogues and reflexivity can be nurtured through use of this evaluation agenda.

Recommended readings

Flick, Uwe (2009). AN Introduction to Qualitative Research (Chapters 28-29). Los Angeles: SAGE Publications.

Stige, B., Malterud, K. & Midtgarden, T. (2009). Towards an Agenda for Evaluation of Qualitative Research. *Qualitative Health Research*, 19(10), pp. 1504-1516.

Or:

*Stige, B., Malterud, K. & Midtgarden, T. (2011). EPICURE – et dialogisk redskab til evaluering af kvalitativ forskning. *Nordisk sygeplejeforskning*, 87(1), pp. 33-56
(*translated version of the article originally published in *Qualitative Health Research* in 2009).

Keynote 2

David J. Hargreaves

Researching musical imagination: Overcoming the curse of creativity

David Hargreaves is Professor of Education at Roehampton University, and has previously held posts at the Universities of Leicester, Durham and the Open University. His books, in psychology, education, and the arts, have been translated into 15 languages. In 2004 he was awarded an honorary Doctorate by the University of Gothenburg, Sweden for his work as Visiting Professor in Music Education Research in that University since 1993. He has appeared on BBC TV and radio as a jazz pianist, and is organist at his local village church.

Abstract

Our recently-published book Musical Imaginations (Hargreaves, Miell & MacDonald, 2012) argues for a rethinking of several big concepts in music psychology, and in particular of those associated with musical creativity. We suggest that the importance of music listening as a creative activity has been neglected, and that putting this at the centre of musical creativity (which is usually seen as being manifested in the activities of composition, improvisation and performance) can lead to a more fundamental view of imagination as the cognitive basis of musical perception and production. Recent advances in neuroscience appear to confirm the functional similarities between these different areas of activity in music, and this paper seeks to clarify and redefine some of these existing concepts.

Hargreaves, MacDonald & Miell (2005) adopted a socio-cultural approach in proposing a 'reciprocal-feedback' model of musical communication which consisted of a combination of two parallel models: of the response to music, and of musical performance. In this paper I present a revised and simplified view which proposes that musical imagination, which consists of internal cognitive representations, is at the core of both musical perception and production. This leads to a view of musical creativity which is much more restricted in scope, which is the corollary of my argument.

This paper draws on concepts and theories in cognitive and social psychology, experimental aesthetics, social-cultural theory, psychometrics and cognitive neuroscience: these involve a range of different methodological approaches, which will be compared and contrasted.

Recommended readings

Hargreaves, D.J. (2012, in press). Musical imagination: perception and production, beauty and creativity. *Psychology of Music*.

Hargreaves, D.J. (2012, in press). What do we mean by creativity and creative thinking? Chapter 2 in Fumoto, H., Robson, S., Greenfield, S. & Hargreaves, D.J. Young children's creative thinking. London: Sage.

Other sources

Hargreaves, D.J. (2012, in press). Creativity, well-being, and children's musical improvisation at home and at school. Keynote address to Encontro APEM 2011, Lisbon, Portugal. *APEM Journal*.

Hargreaves, D.J., Miell, D.E. & MacDonald, R.A.R (2012) (eds.) *Musical Imaginations*. Oxford: Oxford University Press.

Hargreaves, D.J., Miell, D.E., & MacDonald, R.A.R. (2005). How do people communicate using music?, in D.E. Miell, R.A.R. MacDonald & D.J. Hargreaves (eds.), *Musical Communication*. Oxford: Oxford University Press, pp. 1-25.

North, A.C. & Hargreaves, D.J. (2008). *The social and applied psychology of music*. Oxford: Oxford University Press.

Ockelford. A. (2007). A music module in working memory? Evidence from the performance of a prodigious musical savant. *Musicae Scientiae*, Special Issue, 5-36.

Keynote 3

Marie McCarthy

Presenting the Past in Music Education: A Research Journey with Its Promises and Challenges

Marie McCarthy is Professor and former Chair of the Department of Music Education at the University of Michigan. She teaches courses on general music in the curriculum as well as a range of graduate seminars in music education. Her research interests include the social, cultural and historical foundations of music education, the processes of music transmission across cultures, and spiritual dimensions of music education. Her publications include two books, *Passing It On: The Transmission of Music in Irish Culture*, and *Toward a Global Community: A History of the International Society for Music Education, 1953-2003*.

Abstract

Approaches to historical research have changed in recent decades due to a number of factors that include revisionist thinking, interdisciplinary boundary crossing, and use of an expanded range of research tools to illuminate the past. New perspectives are stimulating different kinds of questions and opening up areas heretofore neglected and ignored. The master narrative is challenged by the possibility of multiple narratives created around the stories of marginalized individuals and groups or those whose lives were not deemed worthy of documentation. At the same time, there is increased interest in presenting the past using social and cultural perspectives. Furthermore, advancements in technological media are impacting the processes of historical research. The conceptual framework for this presentation is created around these recent developments in historiography.

In the introduction, I address historical research as a mode of inquiry and argue for a more transformative role for history in music education. A review of contemporary trends and developments in historiography follows, focusing on the promises and challenges of presenting the past for the researcher. A range of methodologies is described to show the variety of ways in which data can be approached and presented—quantitative history, oral history, psychohistory and comparative history. With these current trends and methodologies in mind, the process of doing history is examined—from choosing and framing a topic, identifying primary sources, using audio and visual digital media, to interpreting and evaluating evidence. The challenges inherent in imagining and re-enacting the past through historical narrative are highlighted. Approaches and methodologies are illustrated throughout with reference to specific research studies.

Recommended readings

Hebert, D. G. (2009). Rethinking the historiography of hybrid genres in music education. In Vesa Kurkela & Lauri Väkeva (eds.), *De-canonizing music history*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing.

McCarthy, M. Historical inquiry: Getting inside the process. In Hildegard Froehlich & Carol Frierson-Campbell, *Inquiry in music education: Concepts and methods for the beginning researcher*. New York: Routledge, in press.

Other sources

Cox, G. (2002). Transforming research in music education history. In R. Colwell & C. Richardson (eds.), *The new handbook of research on music teaching and learning* (pp. 695-706). New York: Oxford University and MENC.

McCarthy, M. (2009, Fall). Knowing the past, understanding the present, enlightening the future: Values and processes of doing historical research in music education. *The Finnish Journal of Music Education*, 12(1), 84-91.

Shopes, L. (2011). Oral history. In N. K. Denzin & Y. S. Lincoln (eds.), *The SAGE handbook of qualitative research* (pp. 451-65). Thousand Oaks, CA: SAGE Publications.

Keynote 4

David G. Hebert

Challenges and Opportunities in International-Comparative Music Research

David G. Hebert is a Professor at the Grieg Academy-Faculty of Education, Bergen University College, where he teaches courses in music education, performance, and research. A music teacher educator and ethnomusicologist, he previously worked for universities on four continents, including at Sibelius Academy, Boston University, Lomonosov Moscow State University, Japan National Institutes for the Humanities (Nichibunken), and Te Wananga O Aotearoa (New Zealand). His writings are in over 20 journals and such books as *Wind Bands and Cultural Identity in Japanese Schools* (Springer) and *Patriotism and Nationalism in Music Education* (Ashgate, in press).

Abstract

The credo “Know Thyself” was advocated by Socrates, but as Ptolemy and others would later recognize, it is only possible to fully know our selves and the ultimate significance of human practices (such as music) through systematic documentation and comparison, which enables the production of robust theories and contextualized, verifiable knowledge. Judicious comparison of diverse practices and contexts is an essential component of theory construction, yet hasty comparisons can also be very misleading. It is, therefore, important to carefully consider the common pitfalls of comparison, and how they may be avoided, as we interpret and design international-comparative studies to develop new advancements in musical knowledge.

In this presentation, I will use anecdotes from personal experience to illustrate various aspects of international-comparative music research, including its distinctive prospects, characteristic methodologies, and contemporary theories, as well as potential risks and benefits associated with the application of its findings in such fields as ethnomusicology, music education, and performance science. Specifically, I will demonstrate issues in the representation of sociocultural differences, and how a comparative lens can produce practical insights, particularly through examination of performance techniques, music institutionalization and arts policy, and global norm making. A deeper understanding of such issues may help shape a research agenda toward pioneering findings and actionable outcomes, enabling others to increasingly recognize music’s value and utilize its power in positive ways for an improved quality of life.

Recommended readings

Hebert, D. G. & Kertz-Welzel, A. (Eds.), (2012, in press). [Patriotism and Nationalism in Music Education](#). Aldershot: Ashgate Press. [Chapters: Introduction & Chapter 1].

Hebert, D. G. (2012). [Wind Bands and Cultural Identity in Japanese Schools](#). Dordrecht: Springer. [Front Matter; Chapter 1; downloadable via Springer Link from Grieg Academy UiB/HiB]

Hebert, D. G. (2010). Ethnicity and Music Education: Sociological Dimensions. In R. Wright (Ed.), [Sociology and Music Education](#) (pp.93-114). Aldershot: Ashgate Press.

Hebert, D. G. (2008). Music Transculturation and Identity in a Maori Brass Band Tradition. In R. Camus & B. Habla, Eds. [Alta Musica](#), 26. Tutzing: Schneider, pp.173-200.

Other sources

Hebert, D. G. (2012). [Wind Bands and Cultural Identity in Japanese Schools](#). Dordrecht: Springer. [Chapters: 3, 5-7, 14 & 15; downloadable via Springer Link from Grieg Academy UiB/HiB]

Heimonen, M. & Hebert, D. G. (2010). "Pluralism and Minority Rights in Music Education: Implications of the Legal and Social Philosophical Dimensions," [Visions of Research in Music Education](#), Vol. 15. [available online, open-access]

Hebert, D. G. & Karlsen, S. (2010). "Editorial Introduction: Multiculturalism and Music Education," [Finnish Journal of Music Education, Vol.13, No.1](#) (pp.6-11).

Available online at:

http://www2.siba.fi/musiikkikasvatuslehti/userfiles/FJME_vol13_1_netiversio.pdf