

Sven Bjerstedt, 19620822-4318Curriculum vitae

EDUCATIONPhD, music education, Lund University, 12 June 2014. Dissertation: Storytelling in jazz improvisation: Implications of a rich intermedial metaphor. Supervisors: Profs. Petter Dyndahl (Høgskolen i Hedmark) and Liora Bresler (University of Illinois at Urbana-Champaign). Faculty opponent at public defense, 9 May 2014: Ingrid Monson (Quincy Jones Professor in African American Music, Harvard University).

MA (Music Education), 2010, Malmö Academy of Music, Lund University. Master thesis: Att agera musikaliskt: Musikalitet som norm och utbildningsmål för västerländsk talteater.

BA (Swedish, History of Ideas), 1989, Lund University. Thesis: Studier i svensk wolffianism.

Teacher training for improvisational musicians, 1996, Malmö Academy of Music, Lund University.

Doctoral Supervision Course, 2016, AHU, Lund University.

CURRENT EMPLOYMENTSenior Lecturer in Music, Malmö Theatre Academy, Lund University, since 2003.

PREVIOUS EMPLOYMENTLecturer in Music, Malmö Theatre Academy, Lund University, 1997–2003.Pianist, Malmö Theatre Academy, Lund University, 1984–1997.Freelance musician, composer, arranger, writer; music reviewer in Kristianstadsbladet, Ystads Allehanda and Trelleborgs Allehanda since 2004.

ADMINISTRATIVE TASKSAssistant Dean for Research and Research Education, Malmö Faculty of Fine and Performing Arts, Lund University, since 2014.Acting Head of Department, Malmö Theatre Academy, Lund University, since 2015.Deputy Chair, Inter Arts Center, Lund University, since 2015.

EXAMINER TASKSExaminer, MA thesis, University of New South Wales, August 2014.

REVIEWER TASKSPeer reviewer, Geisler, U., & Johansson, K. (2014). Choral Singing. Histories and Practices.Cambridge: Cambridge Scholars.Peer reviewer, Springer Publishing Company, 2016.Peer reviewer, Educare, 2015.

EDITORIAL WORKAssociate editor, International Journal of Education and the Arts since 2014.

SUPERVISION TASKSBA and MA thesis supervision, Malmö Theatre Academy, since 2007. Supervision assistance, artistic research education in Music, Royal Academy of Music, 2012.Supervisor, research education in Music Education, Malmö Academy of Music, since 2015.Main supervisor, artistic research education in Theatre, Malmö Theatre Academy, since 2016. SCHOLARLY PUBLICATIONSA main track in my research connects to themes that were prominent in my dissertation (2014) about intermedial conceptual loans in music, focusing on 'storytelling' in jazz improvisation. I have continued to research this field by way of a broad approach including music educational, sociological, cultural, narrative and musical perspectives. I have published several texts on qualitative research as well as on musicality and music pedagogy in the field of theatre, including a monograph based on interviews with fourteen Swedish actors and theatre directors. Some of my music education research publications use complementary approaches: a study of the concept of musical marginalization; a discussion of the role and function of chordal thinking in pianists' interpretation of a musical score; a philosophical study of the musical moment; and a review of a central work in music psychology. Furthermore I have published several research publications in other scientific fields such as philosophy, history of philosophy, literature, Scandinavian languages, and the history of ideas.

Bjerstedt, S. (2017a). Skådespelarens musikalitet. Möklinta: Gidlund.Bjerstedt, S. (2017b). "A new educational situation" – perspectives on jazz musical learning in the Swedish jazz journal OrkesterJournalen 1980–2010. Nordic Research in Music Education. Yearbook Vol. 18 (forthcoming).Bjerstedt, S. (2017c). "En ny pedagogisk situation" – perspektiv på jazzmusikaliskt lärande iOrkesterJournalen 1980–2010. Puls – Musik- och dansetnologisk tidskrift (forthcoming).Bjerstedt, S. (2016a). Stealing knowledge in a landscape of learning: Conceptualizations of jazzeducation. British Journal of Music Education, 33(3), 297–308.Bjerstedt, S. (2016b). Educational cultures in arts education: Composition as an approach to artseducation in heterogeneous student groups. In A. B. Sæbø (Ed.), At the crossroads of arts andcultural education: Queries meet assumptions. International yearbook for research in artseducation. Volume 4 (pp. 80–87). Münster/New York: Waxmann.Bjerstedt, S. (2016c). Lessons from jazz improvisation to qualitative inquiry and reflectivepractice. Conference presentation, NNMPF, Hamar 2016.Bjerstedt, S. (2016d). Swedish stories? Culturally dependent perspectives on jazz improvisationas storytelling. Jazz Perspectives, 9(1), 3–25.Bjerstedt, S. (2016f). Storytelling as a tool of authentication in jazz discourse. Critical Studies inImprovisation, 10(2), 1–8.Bjerstedt, S., Fossum, H., Leijonhufvud, S., & Lonnert, L. (2016). The playing now: A philosophicalinvestigation of present time in music. Nordic Research in Music Education. Yearbook Vol. 17,9–39.Bjerstedt, S. (2015a). Landscapes of musical metaphor and musical learning: The example of jazzeducation. Music Education Research, 17(4), 499–511.Bjerstedt, S. (2015b). The jazz storyteller: Improvisers' perspectives on music and narrative. JazzResearch Journal, 9(1), 37–61.Bjerstedt, S. (2015c). It is all process. In Bresler, L. (Ed.), Beyond methods: Lessons from the artsto qualitative research (pp. 37–47), Malmö: Lund University, Malmö Academy of Music.Bjerstedt, S. (2015d). Qualitative inquiry, reflective practice and jazz improvisation. ReflectivePractice, 16(2), 218–229.Bjerstedt, S. (2015e). Komposition som projekt i heterogena studentgrupper: Ett exempel frånskådespelarutbildningen. Högre Utbildning, 5(3), 195–201.Bjerstedt, S. (2015f). Zones of approximate development: Chordal thinking and theinterpretation of music scores. In J.-O. Gullö & P.-H. Holgersson (Eds.), Knowledge formation inand through music: Festschrift in honor of Cecilia K. Hultberg (pp. 21–27). Stockholm: KMH.Bjerstedt, S. (2014). Storytelling in jazz improvisation: Implications of a rich intermedialmetaphor. (PhD dissertation.) Lund: Lund University, Malmö Academy of Music.Bjerstedt, S., Magnusson Staaf, B., & Tersmeden, F. (2014). Lund just då! Om en parodisk Lundaguide från 1890. Föreningen Gamla Lund – Årsbok 96. Lund: Föreningen Gamla Lund.Bjerstedt, S. (2013a). Metaphor as a tool in music education: The example of 'storytelling' in jazzimprovisation. In H. Frisk, & S. Östersjö (Eds.) (re)thinking improvisation: Artistic explorationsand conceptual writing (pp. 89–91). Malmö: Lund University, Malmö Academy of Music.Bjerstedt, S. (2013b). Musical marginalization processes: Problematizing the marginalizationconcept through an example from early 20th century American popular culture. In P. Dyndahl(Ed.), Intersection and interplay: Contributions to the cultural study of music in performance,education, and society (pp. 141–156). Malmö: Lund University, Malmö Academy of Music.Bjerstedt, S. (2013c). Strong experiences with music [Review of Alf Gabrielsson, Strongexperiences with music], International Journal of Education and the Arts, 14(Review

7)Bjerstedt, S. (2013d), En halländsk fotnot i den svenska filosofins historia: Emanuel Hvalgren. *Personhistorisk tidskrift*, 109(2), 167–191. Bjerstedt, S. (2009a). Angy Palumbo: The pen name that was real. *BMG Banjo-Mandolin-Guitar*, No. 856 (Winter), 110–111. Bjerstedt, S. (2009b). Johan Oxenstierna: En fotnot i den svenska filosofins historia. *Personhistorisk tidskrift*, 105(1), 34–50. Bjerstedt, S. (2006a). Shakespeares sonett nr 18: Jämförelser av fem svenska tolkningar. *Shakespeare (Henån: Shakespearesällskapet)*, 6(2), 8–10. Bjerstedt, S. (2006b). Who was Einar Swan? A study in jazz age fame and oblivion. *Swedish Finn Historical Society*. Bjerstedt, S. (2003). Fyra gånger Erik den fjortonde. *Stilprov ur den svenska dramatikens historia. Språk och stil: Tidskrift för svensk språkforskning*, 13 N.F., 195–214. Bjerstedt, S. (1993a). Skinner och Atlantan. *Lychnos: Lärdomshistoriska samfundets årsbok*, 167–176. Bjerstedt, S. (1993b). Theophilus – medeltidens Faust. *Tidskrift för litteraturvetenskap*, 22(1), 23–33. Bjerstedt, S. (1983). Frukta inför döden: Reflektioner med utgångspunkt i några svenskafilosofiska essäer. *Filosofisk tidskrift*, 4(1), 1–13.

According to Lund University Publications Statistics (<http://lup.lub.lu.se/lupStat/record/4387738>), my PhD dissertation has been downloaded nearly 3000 times (February 2017). Lund University Publications Statistics ([https://lup.lub.lu.se/lupInfoDoc/LUP\\_i\\_siffror.pdf](https://lup.lub.lu.se/lupInfoDoc/LUP_i_siffror.pdf)) lists me as no. 10 of all Lund University's researchers regarding number of downloaded publications. Five out of the 14 most downloaded research publications from the Faculty of Fine and Performing arts were written by me. One of them, "Shakespeares sonett nr 18: Jämförelser av fem svenska tolkningar" (2006), is no. 6 on the list of Lund University's most downloaded publications.

SELECTION OF RESEARCH CONFERENCE PRESENTATIONS  
Lessons from jazz improvisation to qualitative inquiry and reflective practice (NNMPF, Hamar 2016).  
Storytelling in jazz improvisation: Implications of a rich intermedial metaphor (NNMPF, Helsinki 2015).  
The playing now: A philosophical investigation of present time in music (NNMPF, Helsinki 2015).  
Fields of metaphor and fields of learning: The relevance of 'storytelling' for jazz improvisation students (Research in Music Education Conference, Exeter, 2013).  
Telling stories: Jazz improvisers' usage of the rich intermedial 'storytelling' metaphor (Leeds International Jazz Education Conference, Leeds, 2013).  
Fields of metaphor and fields of learning: The relevance of 'storytelling' for jazz improvisation students (NNMPF, Bergen, 2013).  
Storytelling in jazz improvisation: Implications of a rich intermedial metaphor (Forskning i Fokus, KMH, Stockholm, 2013).  
Qualitative inquiry into jazz improvisers' usage of the rich intermedial 'storytelling' metaphor (International Congress of Qualitative Inquiry, University of Urbana-Champaign, Illinois, 2012).  
Educational implications of rich intermedial metaphor: The example of 'storytelling' in jazz improvisation (NNMPF, Reykjavik, 2012).

COMMENTATOR TASKS AT RESEARCH CONFERENCES  
M. Espeland, Å. Espeland, K. Holdhus & Ø. Kvinge, Conceptualizing "improvisation" as a key curricular concept in music teaching (symposium, NNMPF 2016).  
I. L. Vestad, Is it possible to write a history of informal music education? (senior paper, NNMPF 2016).