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Voicing dialogues: Exploring kaleidoscopic notions of voice through performative autoethnography

This thesis explores notions of voice through asking what possibilities might lie within a performative autoethnographic study of a soprano-teacher- researcher's embodied voice experienced in a Western sociocultural context of singing?

Leaning on theories of performativity, gender, embodiment, and feminist new materialism, I engage with voice at a sociopolitical level. Who is given a voice? Who is not? What does this tell me about what voices we listen to, who we include in vocal pedagogy, in music education – and broadly what does this negotiation or understanding of voice mean for the way we learn, teach, and research voice?

Basically, I deal with the idea of voice in an experienced way. Through this inside-out process of exploring voice, I discovered the voices of Others and I started to critically question the cultures and contexts I experienced. This led me on a journey where I saw possibilities to expand on methodologies, breathe with theory and push boundaries of how knowledge might be created.

I believe in stories as a way of knowing. Through stories I can explore questions. To help answer the main research question in my thesis, I dived into four sub-research questions, each explored in four articles. The first article, *Facing the Soprano* (Jenssen, 2021), examines how a singer's feminist performative "I" is created through autoethnography. Article two, *A tale of grappling* (Jenssen & Martin, 2021), explores how performative duoethnography can be understood as an expanded way of methodological thinking. In *A different high soprano laughter* (Jenssen, 2022) I ponder how nomadic theory might lend new entrances to think about voice, and how this re-thinking offers diversity in vocal pedagogy. The final article, *The voice lessons* (Jenssen, 2022), acknowledges the value of (auto)ethnographies as a way of producing, analyzing, and representing voice.

Reading and analysing my discoveries offered in my articles I see new entrances for engaging with voices. Embracing embodied knowledge as the foundation, I aim to find a space where a multiplicity of voices can voice, in vocal pedagogy, music education, and academia. I therefore offer my thesis as a contribution for those engaging in arts and pedagogical practices

where voice (in its plethora of possibilities) is at the core. However, this study is also for those interested in epistemological and ontological ways of exploring and (re)thinking notions of voice. If you are ready to dive in, I will dive with you – voicing dialogues, together.