

## REPORT ON A RESEARCH PROJECT: “TATORT MUSIK” – HOW EXPERTS APPROPRIATE MUSIC

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### Background

Empirical studies of how people appropriate cultural topics are actually undertaken in the field of cultural studies, here mostly focusing on the mass-reception of mass-media. Against this approach my recent project is more interested in individual basic conditions of the mental representation of music on a high level: How do experts appropriate a certain piece of music, having already an idea of what music is in general and having already developed strategies of how to gain knowledge about music?

### Aims

By investigating professional strategies in appropriating music the following questions will be reflected: Can typical strategies of appropriating music by experts be found? Are there typical mixed forms? Can we see correlations between appropriative strategies, individual everyday life strategies and professional strategies?

How can we define “listening to music” in relation to the complexity of our activities in the service of the music before, during and after listening.

### Method

In the research project „Tatort Musik“ appropriative strategies are operationalized by means of three types of multimedia presentation of the same piece of music, i.e. „Gesang der Jünglinge“ by Stockhausen. The analytical issue presents a listening score („Hörpartitur“), the narrative issue offers a dynamic databased tool of historical documents and the manipulative issue provides the user with multimedia applications (animated audio-visual graphics) in order to allow the reconstruction of parts of the music. The expert’s way to explore “Gesang der Jünglinge” by means of multimedia presentations will be digitally recorded. Personal data will be obtained by questionnaires.

### Results

Results of the test (Testreihe) will be achieved in the first months of 2003 and be presented at the symposium.