AUTUMN COURSE 2015

University of Bergen,
November 24th—27th 2015

The study of musical practices:
Methods in practice-led research/research-led practice
Welcome to the Autumn Course 2015

A warm welcome to a new academic year with the GRS.

The autumn 2015 course will focus on the study of musical practices. We have keynote presentations from the fields of music therapy, musicology, artistic research and music education. The keynote papers will focus on a range of relevant and thought provoking issues including case study as a method of socio-musical research, methods for understanding diverse musical creativities, historically informed performance as a method, the concept of practitioner knowledge across disciplines and the ethics of listening.

The two first days of the course will focus on candidate work. Candidates can participate and gain credits via written submissions and oral presentations that focus on their own project or related key texts. All presentations receive feedback from both senior researchers and peers. In addition, førstelektor candidates are invited to participate in a seminar specially focusing on their work.

We continue to work to make the GRS as relevant as possible to its members. Candidate feedback is important to our decision-making processes and we encourage all members to attend the GRS meeting on Thursday 26th of November. In this meeting there will be the election of new candidate representatives both in the Steering Group and in the Scientific Advisory Board.

Welcome to a productive and inspiring course!

Dr Jill Halstead, Director GRS
**Autumn Course - Provisional Schedule**

### Tuesday 24th
- 11.00 - 12.30
  - Registration/Lunch
- 12.30
  - Your PhD in 5 min. or less
- Candidate presentation 1
- Candidate presentation 2
- Break
- Preliminary Viva Voce
- Evening: Jam session

### Wednesday 25th
- 09.00 - 10.30
  - Keynote: Jostein Gundersen
- Break
- Candidate presentation 3
- Lunch
- Candidate presentation 4
- Candidate presentation 5
- Break
- Candidate presentation 6
- Candidate presentation 7
- Evening: GRS dinner

### Thursday 26th
- 09.00 - 10.30
  - Keynote: Gary Ansdell
  - 10.30 - 11.45
  - Groups
- 11.45 - 12.30
  - Lunch
- 12.30 - 14.00
  - Keynote: Nanette Nielsen
  - 14.00 - 15.15
  - Groups
- 15.30 - 16.15
  - GRS Member Meeting
- 16.30 - 17.15
  - Førstelektor candidates: Presentations and group meeting
- Evening: Concert and reception at Håkonshallen

### Friday 27th
- 09.00 - 11.45
  - Keynote: Practitioner Knowledge Research Program
- 11.45 - 12.30
  - Lunch
- 12.30 - 14.00
  - Keynote: Pamela Burnard
- 14.00 - 15.30
  - Groups
  - Closing discussion

This is a provisional schedule, it's open to change.
Keywords: Artistic Research. Historically Informed Performance (HIP).

Abstract:
Musicians within the field of Historically Informed Performance (HIP) have long realized that styles of playing of the past cannot be completely reconstructed. Somewhat surprisingly, a strong belief in the legitimacy of the HIP project has prevailed, leading to a paradoxical pragmatic positivism where historical accuracy is pursued and rejected at the same time, where some parameters of the performance are considered very carefully whilst others are left to chance or practicalities of performance.

This presentation argues that historical probability is a poor justification for artistic expression. Following, HIP’s contribution to the art world is not an approximation to the past. HIP should rather be understood as a methodology for questioning performance practices. This methodology can contribute to enhancing knowledge and understanding of these practices, and to create new modes of expression. With this premise established, the presentation argues that HIP can be employed for a wide array of purposes. The Grieg Academy project “Wheels within wheels” serves as example of a project where HIP is one of several modes of research.

Key questions addressed by the lecture:
What is the status of historically informed performance within the field of artistic research? How can research lead to new practices? How can new practices lead to new research questions?


Preparation for the session: Read Borgdorff
Gary Ansdell, Nordoff Robbins (UK)  Thursday at 09.00

Lecture: A Case of Practice: the rationale, status, uses, challenges, limitations, and satisfactions of the single case in musical-social research

Keywords: method; single case study; ethnography; musical-social research

Abstract:
This presentation will address the relationships between practice, theory, and research from the perspective of the single case study. I will illustrate this mainly through the case of a single case: a ten-year ethnographic single study I’ve been involved in along with the music sociologist Tia DeNora (currently in publication as Musical Pathways in Recovery: Community Music Therapy & Mental Wellbeing – Ashgate, 2015/16). This project was probably one of the longest studies of its kind in music therapy / arts and health, being a longitudinal ethnographic study that traced the ongoing musical development of a unique mental health community in West London called SMART, and the ‘musical pathways’ of a group of key particular individuals.

I’ll be using this particular research project as a lens to explore some broader issues of relevance to musical-social research more generally: asking what the single case as method can best do (and what it can’t!); what the ‘status’ and uses of such single cases are in relation to forms of understanding and ‘evidence’; and finally, thinking about the critical relationships between practice, theory, and research as refracted through the lens of a single case. As Goethe said: “This is true symbolism, where the particular represents the general, not as dream and shadow, but as a live and immediate revelation of the unfathomable”. Is this still true today?

Key questions addressed by the lecture:
What is the rationale for the choice of the single case as method in socio-musical research? What is the status of such a method in relation to current understandings of ‘research’ [What can and can’t a single case do?] What are the challenges, limitations, and satisfactions of working with a single case approach to socio-musical research?

Recommended reading:
Keywords: Phenomenology, embodiment, sonic sensibility, film music.

Abstract:
With a focus on narrative film music techniques and sonic constructions of subjectivity, this talk explores some of the ways in which music and sound can play with notions of self-reflection and self-consciousness in pervasive drama and film. In a fruitful overlap between music studies and philosophy, what emerges from the proposed direction are new possibilities for an 'ethics of listening'.

Key questions addressed by the lecture:
How might music and ethics interact?
What can the genre (and practice) of 'Pervasive Drama' bring to sound studies and phenomenology?
Can the employment of music and sound in Michael Haneke's films offer insights into an ethical theory of spectatorship?

Recommended reading:
Marcel Cobussen and Nanette Nielsen, Music and Ethics, (Farnham: Ashgate, 2012), 'Introduction' (pp.1-13) and 'Engagement' (pp. 155-167).
Keywords: knowledge, performance practice, tradition, identity, innovation,

Abstract:
We will start with a general presentation of the group and some of its ideas about practitioner knowledge, before presenting some of projects the group members has developed/are developing. After that we invite to an open discussion of practitioner knowledge.

Per Dahl: With "Practitioner Knowledge" we will embrace the key element in the performance of music and dance. In both arts, regardless choices of style, a performance is based in a tradition, an existing knowledge, and the performance will be distinguished from other events through the artistic expression of identity. This temporary experience will provide a basis for the further development of knowledge (innovation, reflection and education). The unique profile of the Program lies in the potential for new insights through the practitioner’s work with artistic development and in traditional research on the genesis of practitioner/performance knowledge.

Bettina Smith/Lise K. Meling: «Élisabeth-Claude Jacquet de la Guerre (1665-1729): The miracle at Louis XIV.» Bettina Smith and Lise K. Meling look at la Guerre’s solo cantatas and works for harpsichord, where the notation is very sparse: the performers have to add a lot to the music notation. These informed artistic decisions that have to be made, will be reflected upon and made aware of.

Petter Frost Fadnes: “Improvisational Architecture”. This is a performance-based study of improvised music, aiming to demystify improvisational practises through scrutinizing selected, individual performance processes. The musical thought is the underlining focus; exposed through scrutinizing a selection of ‘architectonic’ concepts that inform creative space for musical improvisation. Put simply, the key is to get an understanding of how musicians think/feel when improvising.

Tor Yttredal: As a jazz musician I have experienced that making CD/studio productions and live concerts have different time dimensions. How do you prepare for this, and how does it influence the artistic expressions?

Siri Dybwik: Based on documentation and reflection upon several productions the question of how to theorise and connect theory and practice in modern dance still is rather open. Some suggestions will though be presented, (not as a solution but as an attempt on the way to fuller understanding).

Birgitte Bauer-Nilsen: I have attempted to qualify the choreographer’s view. The presentation will examine and articulate part of the choreographic process from the idea to the product in an intercultural dance performance. I am using practice-based research and artistic research as my points of departure.

Key questions addressed by the lecture:
What is [unique in] practitioner knowledge? What kind of preconditions are involved in artistic expressions? How can practitioner knowledge be documented and disseminated?

Recommended reading:
Henk Borgdoff: The Conflict of the Faculties. Perspectives on Artistic Research and Academia.
Keywords: creativities, creative and artistic careers, entrepreneurship, Bourdieu

Abstract:
Creative, entrepreneurial activity is recognized as a fundamental constituent of technological transformation, business expansion, wealth creation and is considered as a major contributor to job creation. It is also recognized that successful musicians are entrepreneurs who have well-developed skills in diverse musical creativities; drawing on and developing creative leadership by motivating and collaborating with others. Our ability to imagine and invent new worlds is one of our greatest capitals and the original of all human achievement. Graduates need to develop multiple human capital creativities if they are to create and sustain careers in the creative industries. This presentation explores what is distinctive about the pluralism of creativities. I will invite you to think about your creative ‘possible selves’ and how to think anew about the way you learn, reflect and engage your own human capital creativities. I will also invite you to consider anew some practice imperatives that should be at the forefront of education debates.

Recommended reading:
Biographies

Jostein Gundersen studied recorder at the Grieg Academy in Bergen and at the Hochschule für Musik und Theater in Hamburg. From 2005-2009 he was a research fellow of the Norwegian Artistic Research Programme, a parallel to academic Ph.D.-programmes. His project was improvisation of diminutions in polyphonic repertoire from 1350-1700. He is currently leading the project «Wheels within wheels» at the Grieg Academy, where he teaches and advises students on bachelor, master and ph.d. level. He also teaches historical improvisation at Hochschule für Musik und Theater "Felix Mendelssohn-Bartholdy", Leipzig.

Gundersen is founder of the ensemble Currentes. The ensemble specializes in late medieval and renaissance repertoire and also works closely with composers and commissions new works. Currentes takes an important part in the research project «Wheels within wheels». The first CD was released on the label LAWO Classics in 2011. The second CD will be released in 2015.

Nanette Nielsen is Associate Professor at the Department of Musicology, University of Oslo. She works on music and philosophy, especially ethics and aesthetics in twentieth-century music, on film music, and on opera and music criticism in the Weimar republic. Her publications include the article 'Ernst Krenek’s "problem of freedom" in Jonny spielt auf' (Twentieth-Century Music, 2013) - for which she won the 2014 Jerome Roche Prize - and a co-edited special Opera Quarterly issue on ‘Opera and Philosophy’ (with Tomas McAuley, 2014). Forthcoming publications include the Oxford Handbook of Western Music and Philosophy (under contract), co-edited with Jerrold Levinson and Tomas McAuley.

Gary Ansdell has been a music therapist for over twenty-five years, working mostly in the area of adult mental health in the last decade. He has been involved in a wide range of areas of music therapy practice, and in developing the Community Music Therapy movement. Gary has also been active in training and research, developing new Masters and PhD programmes for Nordoff Robbins. His longterm collaboration with the music sociologist Tia DeNora has led to their joint editorship of the new book series Music and Change for Ashgate Publishers. Gary is currently Director of Education and Programme Convenor for the MPhil/PhD programme at Nordoff Robbins. He is author/co-author of five other books on music therapy, the latest of which is How Music Helps: In Music Therapy & Everyday Life (2014).
Biographies

**Pamela Burnard** is Professor of Arts, Creativities and Education at the University of Cambridge, UK. She holds degrees in Music Performance, Music Education, Education and Philosophy. Her primary interest is creativities research for which she is internationally recognised. She is the author/co-author/editor of 12 books and multiple refereed journals. She is convenor of the Creativities in Intercultural Arts Network (CIAN), convenor of the British Education Research Association Creativity in Education SIG, coordinator of Building Interdisciplinary Bridges Across Cultures (BIBAC) International Biennial Conference, and past co-editor of the British Journal of Music Education and the International Journal of Music Education. She serves on numerous editorial boards and is a Fellow of the Royal Society of Arts.

**Practitioner Knowledge Research Program:** The group is one of several researcher groups (Programområder) at the Faculty of Humanities, University of Stavanger. It was established in 2013 and we have financial support from the faculty for the period 2013-15. These groups may consist of researchers from different departments and faculties, but ours is all based at Department of Music and Dance. We have had presentations of our work and projects to our colleagues at several instances during these years, and we will apply for a continuation (3 year period) from 2016. The group have members from several disciplines; two jazz-musicians, two dancers/choreographers, two classical musicians and one music analyst/musicologist. Each member of the group have their own artistic research project and in the group meetings we try to develop an understanding of the practitioner knowledge through presenting the results from the different projects, focusing on the artistic choices in the act of performance.

Per Dahl  
Bettina Smith  
Birgitte Bauer-Nilsen  
Lise K. Meling  
Petter F. Fadnes  
Siri Dybwik  
Tor Yttredal
Ways to participate

The GRS invites presentations from anyone actively involved in research, such as Ph.D. candidates, artistic research fellows, ‘førstelektor’ candidates and senior researchers. Anyone wishing to participate in the course must submit an abstract of their proposed presentation by October 1st.

GRS courses are accredited and it is possible to gain either 3 or 5 ECTS credit points through active participation in the program. It is possible to do an oral presentation and/or submit a written text or essay assignment to gain credits.

3 ECTS CREDIT POINTS: Active Participation

To gain 3 ECTS credit points you are required to actively participate in the course activities and give one presentation during the course, in addition to taking responsibility for giving peer feedback to other candidates. All tuition is compulsory, and there should not be absence of more than 20%.

There are three types of presentation. Please choose ONE to gain 3 ECTS credits.

1. Research Project Presentation: 20-25 minutes oral presentation followed by questions/discussion, related to your current research project.

2. Key Text Presentation: A 20-25 minutes presentation oral presentation followed by questions/discussion, on a key text relevant to your Ph.D. or other research project.

3. Written presentation: 4,000-7,000 word submission. Participants can choose to submit a text for review/feedback. The submitted text will be reviewed by 2 senior researchers and 2 peers, they will then lead a discussion of the text during a 45 min seminar session during the course. The submitted text should be related to your current Ph.D. research project. Text presentations should be submitted before the course by November 10th.

5 ECTS CREDIT POINTS: Essay Assignment Submission

To gain 5 ECTS credit points participants must undertake ONE 3 ECTS presentation PLUS one essay assignment of 4,000-7,000 words. Participants are expected to develop their own essay question on the basis of the course content, and should submit a proposed essay title by December 9th. The deadline for submission of the Essay Assignment is February 1st 2016. GRS senior researchers are available to offer support and supervision for the Essay Assignment during the November course.

Deadlines

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<th>Submission of Abstracts:</th>
<th>Thursday October 1st</th>
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<tr>
<td>Submission of Written Presentations:</td>
<td>Tuesday November 10th</td>
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<tr>
<td>Submission of proposed essay title for essay assignment (2 additional ECTS) credits):</td>
<td>Wednesday December 9th</td>
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<td>Submission of essay:</td>
<td>Monday February 1st 2016</td>
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All submissions by email to Olav.Tveitane@uib.no

Registration opens: Tuesday Sept. 15th
Registration closes: Tuesday November 10th

Please register online at our website: http://www.uib.no/rs/grieg
How to prepare for the Key Text Presentation

Candidates can give a short presentation on an article or book chapter of their choice. The presentation should last 20-25 minutes and will be followed by 15-30 minutes of feedback from keynote speakers/GRS senior researchers and other Ph.D. candidates.

The text chosen should be important to their Ph.D. research. Candidates can choose texts that strongly support or have influenced their thesis, or texts that challenge or oppose their work.

All presentations should be a clear, concise summary of the text, key questions and findings conclusions. Candidates should also consider including discussion of one or more of the following points.

- A summary of how the text has been significant to the candidate’s work specifically, or their field more generally.
- A summary of any opposition to/critiques of the text and its conclusions.
- Suggestions for further reading on the topic.

How to prepare for the Research Project Presentation

This presentation should take the form of a research lecture considering one or two key questions or issues important to the work. The presentation should last 20-25 minutes and will be followed by 15-30 minutes of feedback from keynote speakers/GRS senior researchers and other Ph.D. candidates.

Candidates should choose carefully how much to present given the time limitation. Use of appropriate audio/visual materials is recommended where possible. It is also recommended that candidates give clear information as to how the material of the presentation fits within the context of the Ph.D. as a whole.

Your Ph.D in Five Minutes or Less!

All members of the GRS and any other researchers who give presentations during the course are invited to present a mini summary/update on their research. Ideally this should include a brief outline of the project, what stage the project is at and what progress has been made over the last year and so on. It is really useful to hear about progress and problems!
Written presentation/Abstracts/Essay Assignment

How to prepare for the Written Presentation

This presentation should be directly related to the candidate’s Ph.D. research. The written paper can be a section, chapter or part of the Ph.D. work, or work directly related to it. Feedback on written presentations will be given by Keynote speakers/GRS senior researchers and other Ph.D. candidates.

If your abstract is accepted (see below), the text must be submitted by **November 10th**. Papers can be written in Norwegian or English and should be 4,000-7,000 words in length. Keywords and appropriate referencing should be included. The abstract should also indicate how the submission fits into the Ph.D. work as a whole.

How to prepare an Abstract

Anyone wishing to give a Research Project Presentation, a Key Text Presentation or a Written Presentation should submit an abstract by **October 1st**. The abstract should be no more than 300 words.

Guidelines for writing an abstract can be found on the GRS website (http://www.uib.no/en/rs/grieg/21543/guidelines-writing-abstracts)

How to prepare for the Essay Assignment

Full details regarding the Essay Assignment can be found on the GRS website (http://www.uib.no/en/rs/grieg/31239/guidelines-writing-essaysarticles)
We encourage all GRS candidate members to attend the member meeting. In this meeting there will be the election of new candidate representatives both in the Steering Group and in the Scientific Advisory Board.

Førstelektor candidates are invited to a meeting on Thursday 26th of November at 16.30, to focus specifically on their work. Candidates are encouraged to give a short presentation outlining their current work and progress towards førstelektor status. Presentations should be around 20 minutes and can be in Norwegian. Support and feedback will be given by members of the Scientific Advisory Board of the GRS and other førstelektor candidates.
The GRS spring course in 2016 will be hosted by Bergen University College and will include lectures, panel discussions, workshops, performances and social events.

The theme of the course is “Beyond Communication? Musical challenges in a society of transformation” and aims to raise questions as to the changing role of music in contemporary society through dialogue between various music disciplines.

Confirmed speakers include Professor Nicholas Cook (Cambridge University, UK), Professor Tia DeNora (University of Exeter, UK) and Professor Lauri Väkevä (Sibelius Academy, Finland). Papers and presentations are invited on a range of topics including but not restricted to:

- Musical encounters: Towards social and intercultural perspectives on music
- Music’s uses and powers in social and cultural life
- Music in virtual and digital spaces:
- Music in institutions: challenges and change

Bergen University College, 7th - 10th June 2016
Course Venue
The Grieg Academy—Dept. of music, University of Bergen
Lars Hillesgt. 3, Bergen, Norway

If you have any questions about the course please contact the GRS administrative coordinator Olav Tveitane by mail (Olav.Tveitane@uib.no) or phone: (+47) 5558 6961.

Social Program

Tuesday evening: Jam session
Wednesday evening: GRS dinner
Thursday at 18.00:
Concert and reception at Håkonshallen

In connection with the conference “Exploring the Middle Ages”, hosted by the Humanistic Faculty at the University of Bergen, course participants are invited to attend a concert with the French medieval ensemble "Coclio" as well as a reception in the "Håkonshallen" - the medieval banqueting hall of Bergen.

Meals and refreshments

- The lunch/reception on Tuesday is free, but participants will have to pay their own meals for the rest of the course
- GRS provides coffee/tea, fruits and biscuits in the breaks
- GRS dinner on Wednesday night is not included in the course fee

Courses fee/membership

The course is free for master students, candidates and staff from the GRS owner institutions (HiB, HSH, HVO, UiS, UiB).

External participants will pay a course fee of NOK 3000.

Candidates from other institutions (nationally and internationally) can also apply for a GRS membership. They will then pay a member’s fee that will include all GRS courses, and give the rights and opportunities of a GRS member. Contact the GRS administration (Olav.Tveitane@uib.no) for details.
The GRS held its first meeting in December 2010 and since then has worked to enhance music research within its host institutions.

The GRS creates an interdisciplinary environment that facilitates doctoral research within various music disciplines, and also stimulates dialogues and debates between such disciplines.

The research school convenes courses twice a year. The autumn meetings are held at the University of Bergen, whilst the spring meetings are hosted by one of the other member institutions (University of Stavanger, Høgskulen Stord/Haugesund, Høgskolen I Bergen, Høgskulen I Volda).

Over the last four years our events have attracted a range of international and national speakers. The courses are designed to focus on either method courses, discipline specialisation or interdisciplinary discourse and include a variety of activities such as keynote lectures, candidate presentations, group discussions, panel debates and workshops. In addition to these activities the GRS hosts preliminary viva voce examinations for candidates.

A core part of the courses are the presentations given by Ph.D. candidates and the subsequent dialogues with peers and senior researchers. As such the GRS provides an important forum for critical feedback on Ph.D. work, which contributes to the development of high quality research.

We aim to build a strong and inspiring academic foundation for candidates, researchers and supervisors within the host institutions and beyond.