



# MUSIC 2020

*Interdisciplinarity, Innovation, Impact*

## Book of Abstracts

*Grieg Research School, Western Norway  
Norwegian Academy of Music, Oslo  
Department of Musicology, University of Oslo*

International Music Research Summer School  
Oslo, Norway  
**June 13th-16th 2017**

TUESDAY 13 <sup>TH</sup> JUNE - NMH		WEDNESDAY 14 <sup>TH</sup> JUNE - IMV		THURSDAY 15 <sup>TH</sup> JUNE – IMV		FRIDAY 16 <sup>TH</sup> JUNE - NMH	
11.00-12.30 Registration and Lunch		08.30-09.00 Coffee/tea		08.30-09.00 Coffee/tea		08.30-09.00 Coffee/tea	
12.30-12.45 (Auditoriet, NMH) Opening and Welcome (15 min): Jill Halstead, Øivind Varkøy, Rolf Inge Godøy		09.00-10.30 (Auditorium, G. Morgenssternes Hus/UiO) INVITED SPEAKER 3 (60 min) Kenneth AIGEN Autism and the Neurodiversity Movement: Implications for Music Therapy Research Chair: Simon Gilbertson (Discussion 30 mins)		09.00-10.30 (Auditorium, G. Morgenssternes Hus/UiO) INVITED SPEAKER 4 (60 min) Jane W. DAVIDSON 'Passion, Lament, Glory' and the History of Emotions Chair: Jill Halstead (Discussion 30 mins)		09.00-10.30 (Auditoriet, NMH) INVITED SPEAKER 5 (60 min) Mine DOGANTAN-DACK Live Music Performance: Practice and Research Chair: Jill Halstead (Discussion 30 mins)	
12.45-14.15 (Auditoriet, NMH) INVITED SPEAKER 1 (60 min) Georgina BORN Music studies, present and future: Interdisciplinarity and innovation in our research—and in our objects of study Chair: Nanette Nielsen (Discussion 30 mins)		10.30-10.45 Coffee break		10.30-10.45: Coffee break		10.30-10.45 Coffee break	
14.30-16.00 (Auditoriet, NMH) INVITED SPEAKER 2 (60 min) Øivind VARKØY A critical discussion of terms like 'innovation' and 'impact' in the field of music research Chair: Brynjulf Stige (Discussion 30 mins)		10.45-12.00 (Auditorium, G. Morgenssternes Hus/UiO) Alexander Refsum Jensenius 45 min presentation 30 min questions RITMO Centre of interdisciplinary Studies in Rhythm, time and motion a collaboration between UiO departments of musicology, psychology and informatics Chair: Magne Espeland (Discussion 30 mins)		10.45-12.00 (Auditorium, G. Morgenssternes Hus/UiO) Panel discussion: 'How We Got into Academia, and How to Get (More) Out of It: Ideas Entrepreneurship in Action' PANEL: Kyle Devine (IMV), Tami Gadir (IMV), Per Ole Hagen (IMV). Chair: Nanette Nielsen (IMV)		10.45-12.15 (Auditoriet, NMH) INVITED SPEAKER 6 (60min) Sarah HIBBERD Opera in an Age of Revolution Chair: Tom Solomon (Discussion 30 mins)	
16.00-16.15 Coffee Break		12.00-13.00 Lunch		12.00-13.00 Lunch		12.15-13.15 Lunch	
16.15-17.45 CANDIDATE PRESENTATIONS / PAPERS		13.00-18.00 CANDIDATE PRESENTATIONS / PAPERS		13.00-17.15 CANDIDATE PRESENTATIONS / PAPERS		13.15-14.30 (Auditoriet, NMH) Summary session	
NMH01012 Group A	NMH01015 Group B	SALEN/ZEB Group D, F and G	AUDITORIUM 3/ZEB Group C, E	SALEN/ZEB Group H, I and J			
Reception 18.30		Conference Dinner		Cultural Event / Jam-session			



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# TUESDAY JUNE 13TH

## Day-view

11.00-12.30	Registration and Lunch	
12.30-12.45	<b>Opening and Welcome</b> Jill Halstead (GRS), Øivind Varkøy (NMH), Rolf Inge Godøy (IMV)	Auditoriet, NMH
12.45-14.15	<b>Invited Speaker: Georgina Born</b> <i>Music studies, present and future: Interdisciplinarity and innovation in our research—and in our objects of study</i>	Auditoriet, NMH
	Chair: Nanette Nielsen	(Discussion 30 mins)
14.15-14.30	<i>Coffee Break</i>	
14.30-16.00	<b>Invited Speaker: Øivind Varkøy</b> <i>A critical discussion of terms like 'innovation' and 'impact' in the field of music research</i>	Auditoriet, NMH
	Chair: Brynjulf Stige	(Discussion 30 mins)
16.00-16.15	<i>Coffee Break</i>	
16.15-17.45	<b>Candidate Presentations</b>	
	Rooms: <b>NMH01012</b> Group A	<b>NMH01015</b> Group B
	<i>See pages 28-31 for Candidate abstracts and more info</i>	
18.30-	<b>Reception</b>	Room 139/140, NMH

# RECEPTION AT NMH

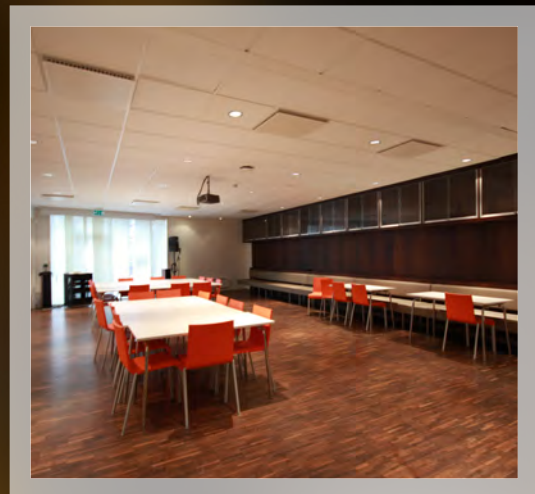
All participants of our summer school are invited to join our **Reception** at The Norwegian Academy of Music (Norges Musikkhøgskole).

We will provide drinks, nibbles and some music for you to enjoy.

When: 18.30  
Where: *Norges Musikkhøgskole*  
Slemdalsveien 11, 0363 Oslo



See page 51 for City Map or use this QR-link.





# Music studies, present and future: Interdisciplinarity and innovation in our research—and in our objects of study

We have inherited approaches to the study of music that are a century old. How can music studies preserve the intellectual rigour characteristic of earlier paradigms in musicology, while reshaping its focus and intellectual style to be more adequate to the present and future? In this lecture I discuss the pros and cons of distinctive forms of interdisciplinarity both in musicological research and in practice-based research (otherwise called artistic research or arts-based research). With reference to ethnographic and historical material, I make the case for an interdisciplinary theoretical framework centred on music's mediation.

The 'MusDig' research program—which comprises a research group that I've directed since 2010, and which centres on nine ethnographies examining the transformation of music by digitization—embodies this approach in two senses. In a first sense, interdisciplinarity is characteristic of the intellectual approach taken in our work: for as well as musicology, ethnomusicology and popular music studies, anthropology, sociology, art history, science and technology studies, sound studies and new media studies also contribute to the analytical framework that we develop around the core concept of mediation. But comparison and the analysis of difference between music cultures is also methodologically central to MusDig—a case set out in my paper 'For a relational musicology' (2010) along with the invaluable contribution made by infusions of ideas from other disciplines. But the second sense in which interdisciplinarity arose is through the focus in the MusDig ethnographies on interdisciplinary practices that span music, on the one hand, and technology and science, on the other; for interdisciplinarity is at the heart of the local and transnational, art and popular music practices we observed in the MusDig research—from the users of digital audio workstations in the studios of Nairobi and Buenos-Aires, through the hackers and circuit-benders of the Montreal and British Noise undergrounds, to the academic programs that support present-day electroacoustic composition.

What can be learned, I ask, from addressing interdisciplinarity and innovation both in our own music research methodologies and as a feature of the musical cultures that we study?

INVITED SPEAKER

# Georgina Born

**Auditoriet, NMH**

Tuesday June 13<sup>th</sup>

12.45-14.15



Georgina Born is Professor of Music and Anthropology at Oxford University and a Professorial Fellow of Mansfield College. Earlier she worked as a musician on cello and bass guitar, performing with the groups Henry Cow, Art Bears, Mike Westbrook Orchestra and occasionally the Michael Nyman Band and The Raincoats, as well as playing improvised music as a member of the London Musicians' Collective and with Derek Bailey's Company.

Georgina Born's work combines ethnographic and theoretical writings on music, media and cultural production. Her books are *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde* (1995); *Western Music and Its Others: Difference, Representation, and Appropriation in Music* (edited with David Hesmondhalgh, 2000); *Uncertain Vision: Birt, Dyke and the Reinvention of the BBC* (2005); *Music, Sound and Space: Transformations of Public and Private Experience* (2013); *Interdisciplinarity* (edited with Andrew Barry, 2013); and *Improvisation and Social Aesthetics* (edited with Eric Lewis and Will Straw, 2017).

Since 2010, Born has directed the research programme 'Music, Digitisation, Mediation: Towards Interdisciplinary Music Studies', funded by the European Research Council, which examines the transformation of music by digitisation and digital media through ethnographies in seven countries in the developing and developed world. Among her visiting professorships are, from 2013 to 2015, holding the Schulich Distinguished Professorship in Music at McGill University, in 2014 the Bloch Distinguished Professorship in the Department of Music, University of California, Berkeley, and from 2014 being Honorary Professor in Anthropology at University College London. She is a Fellow of the British Academy where she Chairs the section on Culture, Media and Performance.

Chair: Nanette Nielsen



## A critical discussion of terms like ‘innovation’ and ‘impact’ in the field of music research

We live in a culture where everything is expected to be good for something, have a purpose, cause a result or a product, something that can be used by someone, in one way or another, at one level or another, be useful, preferably right now. The demand of usefulness – or relevance – applies in all areas, not only connected to music and other arts. We are wrapped in this way of thinking as something obvious and ‘natural’, and we ask for innovation and impact. “Humaniora-meldingen” (2017) from the Norwegian ministry of education for instance clearly expresses political demands for humanistic research with the aim of becoming more relevant than the ministry finds that we are today. The humanists will no longer potter around, wrapped up in oneself, but develop knowledge for the burning topics of the era, which, according to the ministry, are “Integration, Migration and Conflicts”, “Technological development” and “Climate, Environment, and Sustainability.” In this cultural and political climate, this presentation critically examines concepts (or buzzwords) like innovation and impact in the field of music research – related to terms like instrumentalism, technical rationality and ritual rationality.

Scandinavian cultural researchers claim that there has been an instrumentalisation concerning the concept of ‘culture’. Cultural politics is very often justified by being linked to economic growth. Art becomes the image of the nation’s innovative audacity. ‘Culture’ becomes a means or an instrument for the production of adaptability, a pawn in a game of survival in the international market, it comes across even here as ‘a strategy for everything’. If you have a problem, be it in education, in health, in industrial or commercial life, the medicine is ‘culture’. ‘Culture’ is valued as an element in a technocratic social planning, an integral element in the large modern project of coordination. It is possible—and quite common—to see this general instrumentalisation as an expression of what is often called technical rationality. Technical rationality can be defined as a specific form for rationality focusing on the most efficient or cost-effective means to achieve a specific end. However, when politicians introduce music and culture for instance as a way to promote everything from economic growth to well-being and togetherness, they seldom base their schemes and thinking on research based knowledge that confirms the causality between the experiences of or activities within music (and culture) and the wanted outcome. It is relevant to claim that what we are dealing with is not knowledge-based policy making, but political beliefs. What we are facing are beliefs in the transforming powers of art and music. Music education policy as well as cultural policy is built on beliefs in the positive effects of artistic and cultural experiences in general and music education in particular. This logic is ritual. Ritual logic is based on the idea that music possesses magical powers that transform and heal.

In this tsunami of instrumentalism of technological and/or ritual character; what happens to the idea of the (relative) autonomy of art as a prerequisite for critique?



INVITED SPEAKER

# Øivind Varkøy

**Auditoriet, NMH**

Tuesday June 13<sup>th</sup>

14.30-16.00



Professor in music education and head of research and Phd-education at the Norwegian Academy of Music. Visiting professor at Oslo and Akershus University College. Doctors Degree in Musicology, University of Oslo. Has previously been working as professor in musicology at Örebro University (Sweden). Special research interest in the philosophy of music education. Last publications: *Musikk – dannelse og eksistens* (Cappelen Damm Akademisk, 2017); "Pierre Bourdieu and the Autonomy of Art. The Idea of Art as Critique", in: Burnard, Trulsson & Söderman (eds.): *Bourdieu and the Sociology of Music Education* (Ashgate, 2015); "Bildung. Between cultural heritage and the unknown, instrumentalism and existence", in Fleming, Bresler & O'Toole (eds.): *The Routledge International Handbook of the Arts and Education* (Routledge, 2015); Frederik Pio & Øivind Varkøy (eds.): *Philosophy of Music Education Challenged: Heideggerian Inspirations* (Springer, 2015). Composer, productions with Morten Harket and Solveig Slettahjell – among others.

## Key Questions

1. What is 'innovation' in research in music, be it in musicology, music education, music therapy or artistic research? Is your research 'innovative'?
2. How do you find the demands for impact of your research? And – what is the 'impact' of your research?

## Recommended Reading

- Dag Østerberg (2012): *Nyttens begrensinger. I: Om nytte og unytte* (red. Ø. Varkøy, Abstrakt forlag), s. 17-28.
- Sigrid Røyseng & Øivind Varkøy (2014): *What is music good for? A dialogue on technical and ritual rationality*. In: *ACT. Action, Criticism & Theory of Music Education* 13(1): 101–125. [act.maydaygroup.org](http://act.maydaygroup.org).
- Øivind Varkøy (2015): *Pierre Bourdieu and the Autonomy of Art. The Idea of Art as Critique*. In: *Bourdieu and the Sociology of Music Education* (eds. Burnard, Trulsson & Söderman, Ashgate), s. 143-158.

Chair:

Brynjulf Stige

# WEDNESDAY JUNE 14TH

## Day-view

08.30-09.00 *Coffee/tea*

**09.00-10.30** **Invited Speaker: Kenneth Aigen** Auditorium, UiO  
*Autism and the Neurodiversity Movement: Implications for Music Therapy Research*

Chair: Simon Gilbertson (Discussion 30 mins)

10.30-10.45 *Coffee Break*

**10.45-12.00** **RITMO Centre** Auditorium, UiO  
*RITMO Centre of interdisciplinary Studies in Rhythm, time and motion a collaboration between UiO departments of musicology, psychology and informatics*

Alexander Refsum Jensenius (IMV)

Chair: Magne Esepeland (Discussion 30 mins)

12.00-13.00 *Lunch*

**13.00-18.00** **Candidate Presentations**

Rooms: **Auditorium 3/ZEB** **Salen/ZEB**  
Group C and E Group D, F and G

*See pages 32-41 for Candidate abstracts and more info*

**19.00** **Conference Dinner**



# CONFERENCE DINNER

All participants of our summer school are invited to join our **Conference Dinner** at the restaurant Løve Restaurant & Bar in the building of the famous *Det Norske Teatret*.

Please sign up for this dinner during our Conference registration on Tuesday.

When: 19.00

Where: *Løve Restaurant og Bar*  
Kristian IVs gate 8, 0164



See page 51 for City Map or use this QR-link.



# Autism and the Neurodiversity Movement: Implications for Music Therapy Research

For much of documented human history—and particularly in the 20th century—autistic people and their families have been mistreated by the health care professionals charged with helping them. The long litany of abuse includes electroconvulsive therapy (ECT), inappropriate psychotropic medications, blaming parents for their children's difficulties, warehousing autistic people for decades in inappropriate institutions that exacerbated their difficulties, promoting quack dietary and vitamin-based cures, and the dissemination of fraudulent research claiming a role for childhood vaccines in causing autism. This presentation will describe some of these practices and show how contemporary social movements within the autistic community are attempting to remedy the mistakes of the past.

The historical overview includes a description of how the autism diagnosis first emerged, its relationship to Asperger's syndrome, and the emergence of spectrum thinking. The origins of autistic self-advocacy are contextualized within broader progressive movements originating in the 1960s that include other disability rights movements. The talk also describes how the work of autistic self-advocates is leading to transformed notions of what autism is and how autistic people relate to the broader human community through the concept of neurodiversity.

Following this description of contemporary autism advocacy, I will detail the implications of these various values and trends for music therapy research and provide an overview of recent music therapy research studies that reflect and are based upon the values being championed by autistic self-advocates and their supporters.

The presentation will conclude with a description of a research project of my own based on existing research on how people use music in everyday life to enhance life quality. This study is designed to examine the contexts, modes of engagement, and intentions, favored by autistic people in their relationship to music. This project includes a neurodiverse research team comprised of autistic and neurotypical members. The intention is to provide an exemplar of how to conduct scholarly research in a manner that foregrounds the concerns of the primary stakeholders, autistic individuals themselves. The talk will highlight the ways in which the design of the study reflects the values and principles of the neurodiversity movement and community-based participatory research.



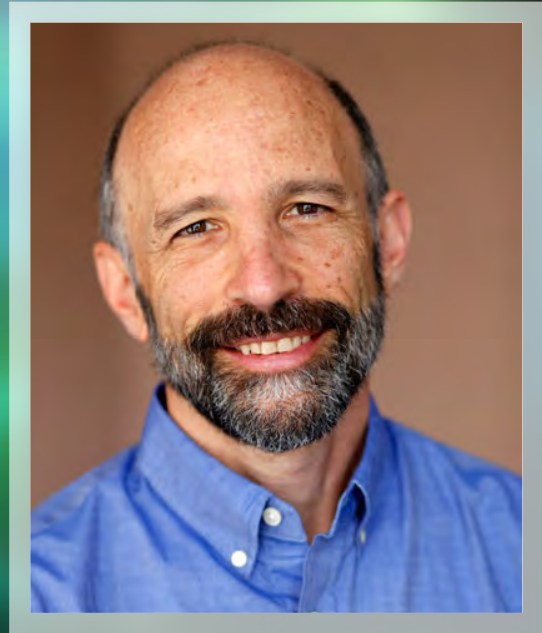
INVITED SPEAKER

# Kenneth Aigen

## **Auditorium, UiO**

Wednesday June 14<sup>th</sup>

09.00-10.30



Dr. Kenneth Aigen is an associate professor in music therapy at New York University. He has lectured internationally and authored numerous publications on Nordoff-Robbins music therapy, qualitative research, and music-centered music therapy. He is president of the Nordoff-Robbins Music Therapy Foundation and a Trustee of Nordoff-Robbins International. He is a past-president of the American Association for Music Therapy, a recipient of the Research and Publications Award from the American Music Therapy Association, and was the scientific committee chairman for the Ninth World Congress of Music Therapy. Honors include the Research and Publications Award from the American Music Therapy Association and the Lindback Award for Distinguished Teaching from Temple University. His most recent book is *The Study of Music Therapy: Core Issues and Concepts* published by Routledge.

### **Key Questions**

1. What are the two contrasting conceptions of autism in contemporary thinking?
2. How is the disability rights movement manifest in the autistic community through the concept of neurodiversity?
3. How can the principles of neurodiversity and self-advocacy be reflected in designing and carrying out research in autism?

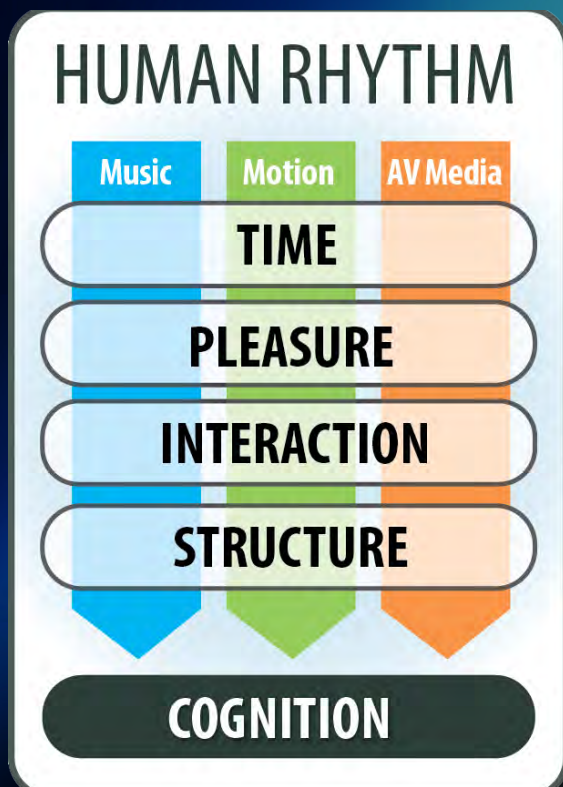
### **Recommended Reading**

- Bagatell, N. (2010). From cure to community: Transforming notions of autism. *Ethos*, 38(1), 33-55.
- Ne'eman, A. (2010). The future (and the past) of autism advocacy, or why the ASA's magazine, *The Advocate*, wouldn't publish this piece. *Disability Studies Quarterly*, 30(1).
- Sinclair, J. (1998). Is cure a goal? <http://autismmythbusters.com>

Chair: Simon Gilbertson

# RITMO - Centre for Interdisciplinary Studies in Rhythm, Time and Motion

Rhythm is omnipresent in human life, as we walk, talk, dance and play; as we tell stories about our past; and as we predict the future. Rhythm is also central to human biology, from the microoscillations of our nervous system to our heartbeats, breathing patterns and longer chronobiological cycles (or biorhythms). As such, it is a key aspect of human action and perception that is in complex interplay with the various cultural, biological and mechanical rhythms of the world.



The vision behind RITMO is to reveal the basic cognitive mechanism(s) underlying human rhythm, using music, motion and audiovisual media as empirical points of departure. No other interdisciplinary research environment has focused solely on rhythm and its direct and indirect impacts before. Given the fundamental role of rhythm in human life, such an endeavour is long overdue.

RITMO will undertake research on rhythm in human action and perception, and on the aesthetic and cultural 'texts' that such processes elicit. This venture will benefit from the combined perspectives of the humanities, cognitive neuroscience, social sciences and informatics. Now is the right time to establish such a centre, because we can finally explore some of the larger questions of the humanities via state-of-the-art technologies for motion capture, neuroimaging,

pupillometry and robotics. Such a research strategy is as novel as it is essential to any engagement with the impact of human rhythm. RITMO will generate groundbreaking knowledge about the structuring and understanding of the temporal dimensions of human life. As such, it will change how we view human cognition and supply a cornerstone for the future exploitation of rhythm in applications for well-being and rehabilitation.



# RITMO Centre: Alexander Refsum Jensenius

## **Auditorium, UiO**

Wednesday June 14<sup>th</sup>  
10.45-12.00



Alexander Refsum Jensenius (BA, MA, MSc, PhD) is a music researcher and research musician working in the fields of embodied music cognition and new interfaces for musical expression. He studied music, mathematics and informatics at the University of Oslo. Exchange studies at CNMAT, UC Berkeley, inspired him to complete a master's thesis in music technology, followed by a master's degree in art and technology at the Chalmers University of Technology in Gothenburg. He specialised in methods for studying and interacting with music-related body motion during his PhD, with several long research visits to IDMIL, McGill University. An active member of the international computer music community, Alexander organised the NIME 2011 conference and is currently chair of the NIME steering committee. Although mostly involved in scientific activities at the moment, he still performs on keyboard instruments and live electronics in various constellations, including the Oslo Mobile Orchestra.

Personal web page and blog: [www.arj.no](http://www.arj.no)

Chair: Magne Espeland

# THURSDAY JUNE 15TH

Day-view

08.30-09.00

*Coffee/tea*

**09.00-10.30**

**Invited Speaker: Jane Whitfield Davidson** Auditorium, UiO  
*'Passion, Lament, Glory' and the History of Emotions*

Chair: Jill Halstead

(Discussion 30 mins)

10.30-10.45

*Coffee Break*

**10.45-12.00**

**Panel Discussion**

Auditorium, UiO

*'How We Got into Academia, and How to Get (More) Out of It: Ideas Entrepreneurship in Action'*

Panel: Kyle Devine (IMV), Tami Gadir (IMV), Per Ole Hagen (IMV).

Chair: Nanette Nielsen (IMV)

12.00-13.00

*Lunch*

**13.00-17.15**

**Candidate Presentations**

Room: **Salen/ZEB**  
Group H-J

*See pages 42-46 for Candidate abstracts and more info*

**Evening**

**Jam-session and Cultural Events**

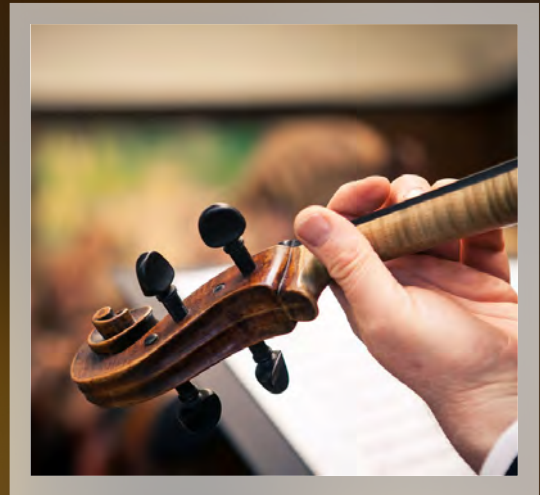


# JAM-SESSION AND CULTURAL EVENTS

All participants of our summer school are invited to join our traditionally informal **Jam-session** led by David G. Hebert.

Basic instrumentation will be available and you are welcome to bring your own, sing a song, or just enjoy a drink and good company.

When: 19.30-22.00  
Where: U1010 Ensemble 2, NMH  
Slemdalsveien 11, 0363 Oslo



## Suggested Cultural Events in Oslo

- Det Norske Teatret: "Kan nokon gripe inn" - 20:30 at Hovudscenen.
- The Oslo Philharmonic: "Freia Concert" - 20:00 at Freiasalen.
- Norwegian Wood Rockefestival
- Diamond League: Bislett Games (Bislett Stadion)

## **'Passion, Lament, Glory' and the History of Emotions**

Since 2011, I have been Deputy Director of the Australian Research Council's Centre of Excellence for the History of Emotions. In this role, I lead a research program entitled 'Performance' which investigates how emotions have been felt, thought, understood, displayed, transferred, and constructed through performance. The performance examined is most typically in the arts of music and theatre, but a range of social rituals have also been investigated, e.g., religious and political ceremonies. The Centre's historical focus has been on Europe 1100-1800, with a stream of follow-through research on how these past 'historical emotions' are understood today. In this inter-disciplinary and trans-historical space, the work of historically-informed performance practice movement has been critiqued, and I have been provided with the opportunity to work creatively to re-imagine different kinds of music through performance, especially in opera and oratorio.

In this talk, I would like to explore the potentials of a history of emotions lens through which to re-imagine musical works for performance. To do this, I offer a case study of a project I devised that used religious works of the High Baroque to depict the Passion of Christ. This case study is particularly pertinent to the theme of the research school since it involves a multi-disciplinary approach to scholarship and artistic work. It also engaged new audiences and stimulated public debate, and so is pertinent to current academic interest in engagement and impact.



INVITED SPEAKER

# Jane Whitfield Davidson

**Auditorium, UiO**

Thursday June 15<sup>th</sup>

09.00-10.30



Professor Jane W. Davidson is Deputy Director of the Australian Research Council's Centre of Excellence for the History of Emotions, Associate Dean Engagement and Professor of Creative and Performing Arts at The University of Melbourne. Academic interests include: arts and health across the lifespan; emotion, expression and historically informed performance practices; and vocal studies. She publishes in the disciplines of music psychology, education and history of emotions, as well as reflective practice research. She has worked as an opera singer and director, collaborating with groups such as Opera North UK and the West Australian Opera Company. She has secured a range of research grants in both Australia and overseas and has held many positions in academic service including the Presidency of the Musicological Society of Australia and editorship of the international journal, *Psychology of Music*. She has also been a member of the Excellence in Research for Australia (ERA) Research Evaluation Committee for the Humanities and Creative Arts on two occasions.

## Key Questions

1. What can a history of emotions approach offer the music performer, and is it innovation?
2. What can we gain from such projects in terms of engagement and impact?

## Recommended Reading

- Davidson, JW and Maddox, A. (2016). Baroque Music. In: S Broomhall, ed., *Early Modern Emotions: An Introduction*. Abingdon: Routledge.
- Maddox, A and Davidson, JW. (2016). Music. In: S Broomhall, ed., *Early Modern Emotions: An Introduction*. Abingdon: Routledge.
- Davidson, JW and Garrido, S. (2016). Psychological approaches. In: S Broomhall, ed., *Early Modern Emotions: An Introduction*. Abingdon: Routledge.

Chair: Jill Halstead



# PANEL DISCUSSION

**Auditorium, UiO**

Thursday June 15<sup>th</sup>

10.45-12.00

## *'How We Got into Academia, and How to Get (More) Out of It: Ideas Entrepreneurship in Action'*

Based on their experience with academia as well as life outside of academia, the panel participants offer a variety of perspectives on the panel theme. Engaging with both academic and societal angles, discussion will revolve around how interdisciplinary work, innovation, and entrepreneurship might relate. A common ambition of all speakers is to show how it is both possible and beneficial to separate entrepreneurial spirit from what (some) Governments and Universities are aligning with neo-liberalism.

Panel: Kyle Devine (IMV), Tami Gadir (IMV), Per Ole Hagen (IMV).  
Chair: Nanette Nielsen (IMV)





# FRIDAY JUNE 16TH

Day-view

08.30-09.00

*Coffee/tea*

**09.00-10.30**

**Invited Speaker: Mine Doğantan-Dack**

Auditoriet, NMH

*Live Music Performance: Practice and Research*

Chair: Jill Halstead

(Discussion 30 mins)

10.30-10.45

*Coffee Break*

**10.45-12.15**

**Invited Speaker: Sarah Hibberd**

Auditoriet, NMH

*Opera in an Age of Revolution*

Chair: Tom Solomon

(Discussion 30 mins)

12.15-13.15

*Lunch*

**13.15-14.30**

**Summary session**

Auditoriet, NMH

Chairs: Magne Espeland and Jill Halstead

**14.30**

**Summer School is closed!**

## Live Music Performance: Practice and Research

Live performance is an under-researched area within musicology and music performance studies, and currently there is a very limited research context for studying the creation of a live performance of music involving a score. The three broad areas defining music performance studies – namely historical performance practice, the psychology of performance, and analysis and performance – characteristically employ recorded performances as their primary source material.

The AHRC-funded Research Centre for the History and Analysis of Recorded Music (CHARM; 2004-09), which sought to re-evaluate musicology's priorities and move the foundation of musicological ontology from musical scores towards performances, shaped its research agenda exclusively around recorded performances. With the AHRC-funded Phase 2 successor of CHARM, namely the Research Centre for Musical Performance as Creative Practice (CMPCP), the focus of research shifted to live music-making practices, including processes of practicing, rehearsing, teaching and public performing, where the sounds of music are produced there and then by actual musicians. Nevertheless, the focus has been largely on the preparatory processes leading up to a performance rather than on the making of a live performance in real time for an audience. What might be the reasons for this state of affairs?

In this presentation, I explore why live performing remains the 'other' of musicological thought, still driven by values associated with the score and its creator. Counterpointed by selections from live recordings of my recent performances, the discussion focuses on the values, skills, and knowledge that enables a live music performance to happen. I probe how disregarding these values in musicological discourses shapes the representation of performers and performances within the discipline, and ask what might change in practice if performerly knowledge and values started to be understood and circulated more widely within research discourses. I also consider what demands valuing live performing would make on the methods and institutional politics of artistic research in music performance.



INVITED SPEAKER

# Mine Doğantan-Dack

**Auditoriet, NMH**

Friday June 16<sup>th</sup>

09.00-10.30

Mine Doğantan-Dack is a musicologist and concert pianist, whose playing has been described as 'an oasis' and 'heaven on earth'. Mine was born in Istanbul, and studied at the Juilliard School (BM, MM) with Oxana Yablonskaya, and received her PhD from Columbia University. Mine performs as a soloist and chamber musician, and is the founder of the Marmara Piano Trio. She is internationally regarded as a leading figure in music performance studies and has published several books including *Recorded Music: Philosophical and Critical Reflections* (2008), and *Artistic Practice as Research in Music* (2015). Mine regularly gives lecture-recitals and conference presentations. Her recent concerto appearances include Manuel de Falla's 'Nights in the Gardens of Spain', Mozart's Piano Concerto K. 488, Schumann's Piano Concerto, and Grieg's Piano Concerto. Highlights of 2017 include a performance of Rachmaninoff's Rhapsody on a Theme of Paganini in March 2017, and later in the year Beethoven's 4th Piano Concerto and Chopin's E minor concerto.



## Key Questions

1. Why is there such little research on live performing in the classical genre in spite the recent rise of a musicology of performance and the almost exponential growth of music performance studies over the last decade?
2. What are the values that drive live music performance in the classical genre, from the perspective of performers and audiences?
3. What are the implications for artistic research in music performance of prioritising live performance and the values and knowledge it involves?

## Recommended Reading

- Stan Godlovitch, *Musical Performance: A Philosophical Study*. (1998), Routledge.
- Nicholas Cook, *Music as Performance*. (2013), Oxford University Press.

Chair:

Jill Halstead

## Opera in an Age of Revolution

Rossini's grand opera *Guillaume Tell* premiered in Paris in 1829, capturing the cultural and political mood of the moment in a vivid way. It told the story of a successful revolt of Swiss peasants against their Austrian overlords, dramatizing what was at stake for the individuals both personally and politically through affective musical numbers and powerful tableaux. The opera brought together a remarkable team of backstage and onstage personnel to produce a revolutionary (in all senses) spectacle, drawing on a variety of popular and operatic theatrical traditions, new developments in the visual arts and orchestral innovation. *Tell* did not just reflect society's concerns, it participated in them, inspiring imaginative leaps that helped to shape the national image before the opera set off across Europe in a variety of political guises. With one foot in the revolutionary past, it also looked ahead to a future beyond the opera house.

Nearly 200 years later, Damiano Michieletto's new production of the opera for the Royal Opera House in London sparked a media storm when it tried to bring home to modern audiences the relevance and political subtexts of the libretto. For many, the beauty of Rossini's music was undermined by the director's insistence on the dark elements of the tale, rooted in memories of his boyhood reenactments of *Tell*'s adventures.

This presentation reflects on the inherent interdisciplinarity, innovation and impact of Parisian opera in the nineteenth century, and the ways in which these concepts are understood by modern opera companies and universities in the UK. How do the responsibilities of the Royal Opera as a national cultural institution square with commercial demands, in London and beyond? How do we – as researchers – contribute to opera's artistic and commercial profile? How does the impact agenda in the UK affect our choices and our relationships with opera companies? Ultimately, might Michieletto's insistence on the role of the imagination in operatic enjoyment inspire us to explore new directions as we try to square the circle of interdisciplinarity, innovation and impact in our research?

### Preparation

Have a look at some of the audience reaction to Michieletto's production of *Guillaume Tell* at the Royal Opera House, London, in 2015:

<http://bit.ly/2rtPkyJ>

And typical reviews, such as this one:

<http://bit.ly/2rLGtZI>



INVITED SPEAKER

# Sarah Hibberd

## **Auditoriet, NMH**

Friday June 16<sup>th</sup>

10.45-12.15

Sarah Hibberd is Associate Professor in the Department of Music at the University of Nottingham, and will be taking up the Stanley Hugh Badock Chair in Music at the University of Bristol in September 2017. Her research interests centre on musical culture in nineteenth-century Paris and London, with a particular focus on opera – and related forms of music theatre – in Paris in the first half of the century. Her publications include *French Grand Opera and the Historical Imagination* (Cambridge, 2009), a guest-edited special issue of *19th-Century Music* devoted to *Science in Paris and London* (autumn 2015), the edited volume *Melodramatic Voices* (Farnham, 2011) and co-edited (with Richard Wrigley) *Art, Theatre and Opera in Paris, 1750-1850* (Farnham, 2014), together with a variety of book chapters and journal articles. She is currently completing a monograph entitled *French Opera and the Revolutionary Sublime*. Sarah is co-editor of the journal *Music & Letters*, and regularly appears on BBC Radio 3. In 2015 she was writer in residence at the Royal Opera House for their production of Rossini's *Guillaume Tell*.



## **Key Questions**

1. How can the impact agenda help us to develop more nuanced and constructive discussions about operatic stagings in the public, creative and academic spheres?
2. What are the responsibilities of national cultural institutions such as the Royal Opera?

## **Recommended Reading**

- David J. Levin, 'Dramaturgy and Mise-en-Scène', in *Unsettling Opera: Staging Mozart, Verdi, Wagner, and Zemlinsky* (Chicago, 2010)
- Clemens Risi, 'Opera in Performance---In Search of New Analytical Approaches', *Opera Quarterly*, 27/2-3 (2011), 283–95

Chair:

Tom Solomon

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## *Macrocriteria and micropolitics: a discussion of the usefulness of micropolitical theory as a conceptual lens for exploring the assessment dialogue of instrumental teachers*

Keywords: Music assessment, Micropolitics, Collegiality, Instrumental teachers

Elizabeth Oltedal  
NMH01012  
16.15-17.00

A

"Micropolitics refers to the use of formal and informal power by individuals and groups to achieve their goals in organizations" (Blase 1991:11).

This paper discusses how concepts of micropolitics can be used in an exploratory study of instrumental teachers' assessment meetings in a Norwegian upper secondary school. From a micropolitical perspective, any interactional work situation can contain several different categories of professional interests simultaneously, involving processes of both collaboration and resistance, and representing both cultural-ideological and social-professional interests (Kelchtermans & Ballet, 2002). For the assessment dialogue, central questions might concern not just what criteria are in currency, but also what modes of interaction are operationalised in the negotiative process, and with what goals, implicit or explicit.

Senior Researcher Respondent:  
Peer Respondent:  
Chair:

Tom Solomon  
Ragnhild Eller  
Jill Halstead

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- Blase, J. J. (1991). *The politics of life in schools: Power, conflict and cooperation*. London: SAGE.
- Kelchtermans, G., & Ballet, K. (2002). Micropolitical Literacy: Reconstructing a Neglected Dimension in Teacher Development. *International Journal of Educational Research*, 37(8), 755-767. doi:10.1016/S0883-0355(03)00069-7
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# *Musician, Artist, Researcher or Educator?*

## *Reconstructing the biographical and professional orientations of Waldorf Music Teachers*

*Keywords: Biographical research, research on music teachers, Waldorf education, Waldorf music teachers, Research on the professions*

Ragnhild Eller  
NMH01012  
17.00-17.45 **A**

### **Background and aim of the research**

In general the Arts and Music are important elements of Waldorf education. It is so fundamental, that the artistic conception can even be found in the architecture of the school buildings and the paradigm of teaching as an Art. The more it was surprising, that the latest study about Waldorf teachers (Randoll 2013) found out, that only Waldorf music teacher are the most unsatisfied teachers among all colleagues. According to this situation the doctoral project "biographical and professional orientations of music teachers from Waldorf School" researches the professional and biographical orientations about Waldorf music teachers by following the question what kind of biographical and professional orientations can be reconstructed.

### **Methods: Qualitative-Reconstructive Research Design**

The research design it is a qualitative study, based on narrative-biographical interviews after Fritz Schütze. The reconstructive data analysis will be done with the research style of Grounded theory methodology (GTM, Strauss/Corbin) with the aim of an GT; Approach. After project started in February 2015, 15 narrative Interviews were taken with Music teachers (03/2015-07/2016). Since summer 2015 the data analysis followed.

### **Conclusions and Discussion**

The teachers come from heterogenous music professions, as singers, conductors, musician, where they didn't work with big groups as it is usual in school. So the following questions can be discussed:

- What kind of mentoring program can be developed for new music teachers on the job?
- How can inter-professional teamteaching between musician and other professions be designed that an interdisciplinary collaboration of school and musicians is possible.
- What kind of theoretical professional theory can be developed for musical professions?

Senior Researcher Respondent:

Peer Respondent:

Chair:

Magne Espeland

Elizabeth Olstedal

Jill Halstead

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## Older men, music and health

### - a part of the program Successful Ageing at the Örebro University

Keywords: old men, music, wellbeing, successful ageing.

Katarina Lindblad

NMH01015

16.15-17.00

B

#### Background

Specific health challenges for older men and risk factors for increasing mortality are loneliness, depression and a heightened risk for suicide (Zierau et al 2002; Holwerda et al 2012). Also, the process of ageing itself can be problematic for men, due to the norms of masculinity (Blake et al 2016).

The health benefits of music, and the public health potential of "musicking" (Ruud 2008, MacDonald, Kreutz & Mitchell 2012; Ekholm, Juel & Bonde 2016) are increasingly acknowledged in research. Yet there are no studies covering the topic of older men, music and health. A deeper understanding of how music links to older men's experience of ageing, therefore, offers an important contribution to develop preventive, health promoting work with older men.

#### Purpose and research questions

This study aims to explore how music might link to older men's experience of ageing and their psychological wellbeing. It focuses on three research questions:

- *What role does music play in the lives of older men?*
- *How do older men describe their experiences of music?*
- *What implications could music have for successful ageing strategies amongst older men?*

#### Method

This compilation thesis will be based on three part studies:

1. Semi structured interviews with 8-10 men from different musical contexts; avid listeners and concert goers in various genres, a record collector, two amateur musicians and an amateur choir singer.
2. An interview study with five men with a large interest in music and five with a minimal interest.
3. A group intervention with 5-10 homeless older men, using the methods "song reminiscence" and "music life review" (Grocke & Wigram 2007). The group will meet 8 x 90-120 minutes, with me as the leader and "participant observer".

It's a qualitative study with a hermeneutical approach. The analysis will be based on theories from musicology, music therapy, psychology, sociology and medicine, such as masculinity, music and emotions, health and wellbeing and social relations.

#### Results

The interviews in the first study are already completed. The narratives are rich and varied, and will be analysed this spring. Preliminary results will be ready by June 2017.

Senior Researcher Respondent: Wolfgang Schmid

Peer Respondent: Anna-Karin Kuuse

Chair: Magne Espeland

#### References

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- Holwerda, T; Beekman, A & Deeg, D J (2012). Increased risk of mortality associated with social isolation in older men: only when feeling lonely? Results from the Amsterdam Study of the Elderly (AMSTEL) in *Psychological Medicine*, no 4 vol 42, pp 843-853.
- MacDonald, R; Kreutz, G & Mitchell, L (2012). *Music, Health & Wellbeing*. Oxford: Oxford University Press.
- Zierau, F, Bille, An, Rutz, W & Bech, P (2002). The Gotland Male Depression Scale: A validity study in patients with alcohol use disorder, in *Nordic Journal of Psychiatry*, 56:4, pp 265-271.



# *The music teacher and the social worker – teachers' ideological dilemmas within an El Sistema practice*

Keywords: Music education, El Sistema, social justice, ideological dilemmas, affective discursive practice

Anna-Karin Kuuse  
NMH01015  
17.00-17.45

B

The purpose of the study is to investigate how music teachers legitimize and construct their professional roles within El Sistema's music education also taking social issues into consideration. Beyond the expected musical learning, this is articulated as to enhance social development and to facilitate integration and democratic fostering. The programme is in this way also articulating possible devices for the organisation of education to meet societal challenges, though something not explicitly considered in curricular music education and in music teacher education. The thesis takes an interest in this area of tension. Therefore, the study aims to elaborate which kind of teacher competences valued and negotiated in relation to the music educational practice. The core material for analysis builds on one focus-group interview with a group of teachers from a local unit of El Sistema. Ethnographically inspired, observations and field-notes from a completed half-year field-study complement and create a background to the group interview. When analysing teachers' sense-making of social learning issues in relation to music education, ideological dilemmas (Billig et al 1988, Eriksson & Lindgren 2011, Wetherell et al 2015) and strategies of resistance emerge. When constructing the music teacher versus the social worker position, affective discursive repertoires (Wetherell et al 2015) unveil as important while them negotiating meaning. One position, the 'social worker' unveils as predominantly affectively constructed. Among affective discursive repertoires and subject positions available within this affective discursive practice (Wetherell et al 2015), those specifically constructed to fit the social commission prevail. To "have that much love" is constructed as one of the most important subject characteristic within the affective discursive canon enacted.

Senior Researcher Respondent:

Peer Respondent:

Chair:

Brynjulf Stige

Katarina Lindblad

Magne Espeland

## References

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## 'Singing Sámi territories in a more-than-human world'

Keywords: *joik*, dwelling, music geography, non-human, nature-culture

Stéphane Aubinet  
AUDITORIUM 3/ZEB  
13.00-13.45



*Joik* – a vocal music practised by the Sámi in the European Arctic – has been the object of numerous studies by ethnologists and musicologists over the last century. Yet, it has never been related to contemporary anthropological debates about dwelling, non-human presence, and landscapes, despite its thought-provoking potential in these fields of study.

In this paper, I investigate *joik* through a methodological encounter between musicology, geography, and social anthropology in an effort to bridge the gap between Sámi musical knowledge and academic discourse. This encounter is articulated around the concept of 'more-than-human world', coined by the philosopher David Abram.

From the 17th century, *joik* was stigmatised and forbidden in the villages by the Christian missionaries. It found refuge in the mountains, plateaus and forests, which were not understood by the Sámi as pristine, uninhabited wilderness, but as their genuine home (northern Sámi *meahcci*), where the missionaries' authority was overtaken by that of the underground spirits (northern Sámi *gufihttar*).

Contemporary Sámi artists have since reintroduced *joik* in the public sphere of concert halls, cinema, radio, and festivals. Moving *joik* from the mountains into the modern media was done through diverse transformations. In the paper, I trace how the work of three performers – Mari Boine, Wimme Saari, and Ánde Somby – shows important alterations in *joik*'s relation to the sensorial environment and global humanity.

Unlike existing studies, which describe 'landscape *joiks*' in colonialist terms, I argue that these songs enable the performers to explore the land through remembered itineraries and, thus, to sharpen their territorial awareness. 'Animal *joiks*' likewise guide the performers' attention toward their sensorial environment in a process that blurs the boundary between human subject and animal object. Knowledge of the land and singing enrich each other and contribute to the actualisation of territories.

These observations highlight the creativity of non-human forces in the formation of musical repertoires and corresponding territories, as well as the capacity of songs to travel and insufflate life into the land. The Sámi musical knowledge thus contains insights that may inspire musicologists in seeking to reinsert musical practice in 'more-than-human' tissues of relations.

Senior Researcher Respondent:

Peer Respondent:

Chair:

Thomas Hilder

Tore Størvold

Per Dahl

### References

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# Ecocritical Perspectives on Contemporary Musical Practices in Iceland: Ólafur Arnalds' Island Songs (2016)

Keywords: Ecocriticism, Iceland, Audiovisual analysis, Ólafur Arnalds, Landscape, Identity

Tore Størvold  
AUDITORIUM 3/ZEB  
13.45-14.30



The natural landscapes and unique geological features of Iceland have traditionally been important touchstones in the formation of cultural and national identities on the island. Following recent powerful events in Icelandic society, including the devastating financial crash in 2008 and an exponential rise in foreign tourism, environmental sustainability has been brought to the fore in Icelandic public discourse with renewed intensity. In contemporary Icelandic musical practices, natural landscapes become an arena for debating and critiquing certain political constructions of "Icelandicness", as well as ideas of home and belonging in age of propelling globalization.

The Icelandic composer and multi-instrumentalist Ólafur Arnalds (b. 1986) recently completed his Island Songs project. Island Songs is an audiovisual work spread across platforms: a musical travelogue consisting of recordings, music videos, an interactive website, texts and photos. The creation of Island Songs involved Arnalds travelling to seven different locations around Iceland, one per week, where he would compose and record one song at each location, collaborating with local musicians. This process was continuously documented on social media, with dedicated #IslandSongs feeds. Island Songs is thus an ideal case for exploring how narratives of Iceland and "Nordicness" are produced, mediated and transformed in online media networks. The research for this paper will involve "virtual fieldwork" in social media, as well as the close analysis of different forms of audiovisual expressions across platforms. Island Songs offers a window into how contemporary musicians in Iceland are rethinking categories of nature, nation and identity in imaginative ways.

Senior Researcher Respondent:

Peer Respondent:

Chair:

Thomas Hilder

Stéphane Aubinet

Per Dahl

## References

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## *Values and Practices: A study of two multi-agency musical development projects in Palestine and Sri Lanka*

*Keywords: Music and the Social, development discourse, multiagency, legitimization work*

Solveig Korum  
SALEN/ZEB  
13.00-13.45

D

"Our Creative Diversity" (UNESCO 1996) offered fundamentally new perspectives in development thinking: It did not only emphasize how culture conditions all human activity, but it also moved culture to the centre stage when meeting societal challenges of the post-Cold War era. As a direct consequence of this report and increased focus on culture and development in international policy, UNESCO adapted in 2001 a Universal Declaration on Cultural Diversity. A binding legal instrument followed up this document in 2005: The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions states that "Parties shall endeavour to integrate culture in their development policies at all levels for the creation of conditions conducive to sustainable development".

From 1999 to 2009, Norwegian development aid to cultural projects in the Global South grew from an annual contribution of 58 to 128 millions NOK. Engaging with the arts in an international development context is a complex issue and, largely due to the difficulties to pin down concrete results, there is very little research in this field.

This project undertake a comparative study of two musical development projects in order to understand the process of how such projects are initiated, how partners work together to conceive and conduct musical activities in an international development context and how – and on which base – the activities are ultimately assessed and measured.

What are the main characteristics of these musical development projects? How do the actors' perceptions and discourses about music get translated into programme activities for "nation building" (Palestine) or as a contribution to "peace and reconciliation" (Sri Lanka)? What link (if any) exists between the parties' interpretation of musical meaning and the reported deliverables of these projects?

The research includes a study of the involved parties' legitimization work and how this effects their program decisions and interactions with each other. Of special interest will be to analyse the weight of artistic arguments versus civic goals and investigate the question whether the logics they follow are ultimately compatible.

Senior Researcher Respondent:  
Peer Respondent:  
Chair:

Brynjulf Stige  
Kaja Elise Enge  
Simon Gilbertson

### References

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# Refugee children's perspectives on participating in Community music therapy: The appropriation of social and personal affordances

Keywords: Community music therapy, refugee children, appropriation of affordances, positive emotions, community, empowerment

Kaja Elise Enge  
SALEN/ZEB  
13.45-14.30

D

This presentation is based on the first article that I write as a part of my PhD-project. The PhD-project is a qualitative study of the potential community music therapy (Stige & Aarø, 2012) has as a health promoting intervention for refugee children. The study is explorative and applies qualitative methods such as semi-structured interviews and ethnographic observation/participation. Reflexivity concerning how to collaborate with children in research is an important topic (P. Christensen & James, 2008; P. H. Christensen, 2004; Eide & Winger, 2011; Greene & Hogan, 2005; Kvale & Brinkmann, 2009).

The article will present findings from an abductive, thematic analysis of 10 semi-structured interviews with refugee children (8-12 years old). The analysis is inspired by the method proposed by Braun & Clark (Braun & Clarke, 2006).

The analysis concludes with three main themes that concerns personal and social empowerment: "It feels good", "I want to be together with peers" and "Learning is important". The informants express an overall awareness and eagerness towards appropriating the personal and social affordances that music can offer them. The concept of appropriation of affordances in music (DeNora, 2000) hence works as an overarching theme. The analysis supports the relation between musical participation and personal and social empowerment, but it also shows that negative, disempowering social interaction and experiences can be brought into the music sessions. This opens up reflections concerning where, when and how musicking can be empowering.

The paper will present and discuss the results of the analysis in relation to context and theory. I hope the discussion can contribute to a deeper understanding of the relationship between participation in music and the acquisition of social and personal empowerment.

Senior Researcher Respondent:

Peer Respondent:

Chair:

Kenneth Aigen

Solveig Korum

Simon Gilbertson

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## Performing Wellness: A concert integrating music performance and music therapy theory and practice

Keywords: music therapy, improvisation, music performance, interdisciplinary, research-creation, concert

Deborah Seabrook  
AUDITORIUM 3/ZEB  
14.45-15.30



This presentation tells the story of designing, preparing and executing a concert of improvised music that integrates music-centered music therapy (Aigen, 2005) and music performance principles. Conceived as research-creation project (Chapman & Sawchuck, 2012), this concert is a cumulative expression of my evolving ideas as a music therapy scholar studying music improvisation for health and wellbeing across contexts and disciplines, and contains three works composed by me. The first, *Three Rogerian Pieces*, sonifies the ways of being which humanistic psychologist Carl Rogers's posited are essential for an effective therapist to embody (Rogers, 1980).

Being surrounded by music intended to convey these principles, the audience is invited to experience receiving these ways of being, typically reserved for a music therapy setting, within a concert environment. Elements of performance art and music therapy are explored in the piece *Sounding the Emotional Aesthetic Environment*, where audience members are encouraged to become active participants by directly or indirectly putting their emotions into sound. The third work, *Life Is...* uses as its basis the rich and profound music that is being made by persons in music therapy sessions and without access to traditional "performance" opportunities. Throughout, the audience is encouraged to listen to the music from a music-centered music therapy perspective— as a container and vehicle for selfexpression, self-exploration, and self-transformation. This concert simultaneously challenges the notion of performance as a way to demonstrate technical mastery or precise realization of a composition, encouraging instead a "performance of self" similar to that which occurs in music-centered music therapy. As the concert takes place on April 8th, the final outcome is currently unknown. Substantial video clips of the performance will be included in the presentation alongside a critical discussion of interdisciplinary links between music-centered music therapy and music performance that both drove and emerged from this performance. At a time when music therapy is becoming increasingly allied with non-musical theories and practices, this lecture serves as a reminder of the critical links between music therapy and music itself, while challenging assumptions about the boundaries between music therapy and music performance.

Senior Researcher Respondent:  
Peer Respondent:  
Chair:

Wolfgang Schmid  
Guro Parr Klyve  
Brynjulf Stige

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# Credible knowledge?

## - Epistemic injustice and challenges in research

Keywords: Epistemic injustice, Knowledge, Challenges in research, Music Therapy, Mental health care, Children

Guro Parr Klyve  
AUDITORIUM 3/ZEB  
15.30-16.15



Through this presentation, I will present the term “epistemic injustice” (Fricker, 2007) and different aspects of this in relation to research. The philosopher and feminist, Miranda Fricker, defines epistemic injustice as “a wrong done to someone specifically in their capacity as a knower” (Fricker, 2007, p. 1). What kind of reflexivity is needed in research, when considering epistemic injustice? And what is knowing, when one aims to know justly and responsibly about different complex situations and people (Code, 2014)? Infused with, and prevented or shaped by relations of privilege and power, knowing can be an ethical matter (Code, 2014). I will discuss the importance of awareness about epistemic injustice in research, in view of this problem statement:

### What is epistemic injustice and why is an awareness about this important in research?

My PhD-project is a qualitative study where the purpose is to gain more knowledge about how children experience music therapy during hospital admission in mental health care. The data will be collected through separate interviews with children, as well as their parents, and focus group interviews with staff at the unit. As a starting point for this presentation, my attempt is to discuss different aspects of epistemic injustice, including what is needed in order to avert epistemic injustice, in relation to my PhD-project.

Senior Researcher Respondent:  
Peer Respondent:  
Chair:

Tia DeNora  
Deborah Seabrook  
Brynjulf Stige

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## *The Development of Co-Creative Listening through Collaborative Ensemble Practice*

*Keywords: Co-creation, Deep Listening, Embodiment, Experiential learning*

Preetha Narayanan  
SALEN/ZEB  
14.45-15.30

F

This paper focuses on my participation in, and experiences of FLUX, a contemporary London-based band in which the four members, including myself, work across genres, styles, backgrounds, and instruments to create original music. With the aim to understand the multi-dimensional listening that is cultivated in long-term musical collaboration, I examine the band's compositional process towards the production of our debut album *ShadowLines*. Drawing on my experiences as an insider researcher and collective reflections from the band, I look at the way that FLUX creates new music that is reflective of our multi-faceted identities and shared voice. I address the deepening empathy that emerges from the shared commitment of the four members and consider the musical and social negotiation - both tacit and explicit - that takes place in the process of creating, rehearsing, and performing. I frame this process as "co-creative listening", a craft based on independence and interdependence between members and their social context, which provides the key to an individual's development in musical collaboration. It involves the ability to extend one's own technique and musical perception through peer exchange/learning, a way of tuning into one another to move between agency and receptivity, and the flexibility to change and adapt with the music, each other, and wider context over time.

Emerging out of, and feeding back into my practice, the paper demonstrates how co-creative listening served as a means to reframe the embodied experience of FLUX and strengthen my capacity to listen, tune in. With the potential for my experience to inform other practitioners and fields I propose that the process of co-creative listening is essential to finding both the individual and group's voice.

Senior Researcher Respondent:

Peer Respondent:

Chair:

Simon Gilbertson

Thor-Harald Johnsen

Tom Solomon

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# *It is not the Blow, it is the Feeling*

## *- Thoughts on Documentation of Artistic Research*

Keywords: Vincenzo Galilei, Agostino Agazzari, ensemble music renaissance, sound acoustic musical instruments room, recording post-production classical music

Thor-Harald Johnsen  
SALEN/ZEB  
15.30-16.15

F

In that moment when beauty caught us, you where not there. I was. In that very moment the sound of our voices and instruments, just after being thrown away from their sources for the very first and only time, met and interacted while engaging in a short, intense dance – the walls reflecting them, our minds reacting to them. We where all there, ten musicians playing together. It was real. It was dramatic. It was one of this rare moments when the interaction between senses, humans and space met in something that might be recognised as perfection. The silence that followed was colourful and loaded, yet light and peaceful.

Baroque music was never played nor written intended to be recorded. The idea that one could catch the movement of air and then reproduce the action at a later time in a different place was perhaps not even considered. Today, listening to recorded sound is incorporated in everyday life and very much a part of our perception of reality. Yet, a “recording is nothing until it is decoded, and what it decodes is always an illusion”<sup>1</sup>. If recorded sound is an illusion, the artist could be the illusionist, I reckon.

Based on the writings of Vincenzo Galilei, Claude V. Palisca<sup>2</sup> stated “it’s the feeling not the blow, that is sound”. For me, this underlines the need to acknowledge and care for recorded sound as an artwork, concerning every possible element which it contains.

In my experience, when recording early or classical music, the engineers and musicians tends to focus to quite a remarkable extent on the “live feeling” and the energy within the room. In order to create the best illusion possible as a mean of artistic documentation it was necessary to develop a more specific toolbox than I possessed. As well as experimenting with multi channel speaker systems I starting to investigate my instruments – their noises and resonance. During this proses I realised that the ambience felt in the room might just as well be a result of each musicians perception of their role and their intimate engagement with their respective instruments as of the sound filling the room before entering the microphones. The articulation, the breath, the subtle vibrato; these elements of a musicians doing plays an important part of the staged illusion, but are rarely shared with the listener.

I hope that the transparent display of my research using multi channel speaker systems can help create a common references for further questioning. In addition, I wish for a renewed discussion concerning the way we think of and use recording devices when we digitalise our acoustic art.

Senior Researcher Respondent:  
Peer Respondent:  
Chair:

Per Dahl  
Preetha Narayanan  
Tom Solomon

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1. Milner, Greg, Perfecting sound forever, Granta Publications, London, 2009, p.22
2. Palisca, Claude V., Dialogue on Ancient and Modern Music, Yale University Press, London, 2003, page xxix and 327

## On the Interpretation of Music

Keywords: musical hermeneutics, performance, music and philosophy, music and literature

Morten Carlsen & Henrik Holm

SALEN/ZEB

16.30-17.15

G

A concise performer-oriented introduction to the hermeneutics of musical texts has been difficult to find. The normal way to learn how to play a given work from an earlier epoch has instead been to ask your teacher. Today it seems evident that tradition in itself is nothing more than a convention. Our authority to teach interpretation as performance teachers is thus **questionable** and students need access to a broader scope. This is the point of departure for our book project *Å tolke musikk* ("To Interpret Music") published by the Norwegian academic publisher Universitetsforlaget in the summer of 2017.

We see music as a language, which is but inaccurately conveyed by traditional musical notation. At least up to 1910 the aesthetics of performance involved a freedom in relation to the text, which is hard to correlate to the modern ideal of a perfect execution of what is written. This ideal involves an emphasis on vertical synchronicity and polished sound far from what earlier composers expected to hear. Our book applies ideas and models from philosophy and literary studies to help students and colleagues find their own way to turn text into sound. We focus on the concept of music as a vehicle of meaning and how a strong and meaningful sound image facilitates efficient practicing. Four different levels of meaning are defined, the task of the performer being to develop **her or his** personal understanding of a work through a real or imagined dialogue with the composer.

The form of this book is a *tema con variazioni* followed by a finale. It includes chapters on Hermeneutics, the Work, the Musician and extramusical References. Hopefully, this contribution will help facilitate a more thoughtful approach to the interpretation of music.

Respondent:

Per Dahl

Chair:

Øivind Varkøy

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# The impact of the mirror neuron system on musical meaning

Keywords: Mirror Neuron System, musical meaning, communication

Per Dahl  
SALEN/ZEB  
17.15-18.00



Neuroscience has given support to the hypothesis that the perception of action, language and music recruit shared neuron resources (Patel, 2008), and that these appear to be located in the brain regions comprising the human mirror neuron system (MNS). The discourse explaining these findings is often based on a representational theory developed within a dualistic metaphysical view where the mind is separated and different in kind from the body. Representationalism in its most general sense is the view that cognition operates via internal mental "representations" that are capable of being "about" or "directed to" other representations and to states of affairs in the external world.

There is substantial evidence that MNS based on bodily movement/actions seems to fit the idea of representation. Kahneman's description of System I and II in (Kahneman, 2012) can be seen as a metaphorical description where System I that gives us an immediate coherent experience of the world. Molnar-Szakacs and Overy (Molnar-Szakacs & Overy, 2006) have presented a model SAME (Shared Affective Motion Experience) where the MNS may provide a domain-general neural mechanism for processing combinatorial rules common to language, action, and music, which in turn can communicate meaning and human affect. However, abstracts (concepts, ideas and literary elements, so important in our appreciation of music) cannot be deduced directly from the MNS.

The strength of the model is its radical acceptance of knowledge as embodied entities, away from representationalism. They are more in line with an alternative theory labelled by Mark Johnsen as Naturalistic embodied meaning (Johnson, 2007) which situates meaning in a flow of experience that cannot exist without a biological organism engaging in its environment. Meanings emerge from bottom-up through increasingly complex levels of organic activity; they are not constructions of a disembodied mind. The weakness of the model is that it is based on the recruiting of these neural systems in both agent and listener without saying anything about the conditions of the content of such sharing. It lacks the intersubjective dimension exemplified by the difference between sign/symbol used by the agent and the expression as experienced by the listener (Dahl, 2017).

The impact on musical meaning would be a reduction of the communicative dimension in constructing the musical meaning. According to Luhmann (Luhmann, 2000) communication can no longer be understood as a "transmission" of information from a living being or intelligent system to any other such system. Communication is made possible from behind, contrary to the temporal course of the process. His theory elaborate meaning construction as communication without a need for ontological identifications and with a focus on the epistemological dimension's affiliation to the social context, which I find more in line with the meaning construction in music.

Respondents:

Morten Carlsen & Henrik Holm

Chair:

Øivind Varkøy

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## *School and concert – from transmission to dialogue (DiSko) – Challenges for a funded project in the making*

*Keywords: Visiting musicians in schools, dialogic aesthetics, relational pedagogy*

Kari Mette Holdhus  
SALEN/ZEB  
13.00-13.45



The DiSko project, which go on 2017-2020 is funded from Norwegian Research Council's Finnud innovation programme. The project intends to innovate visiting concerts in Norwegian schools produced and implemented nationally by Arts for Young Audiences Norway (AYAN) and partners in Norway.

The DiSko research approach is that to be meaningful, visiting professional concerts need to be integrated in school's everyday life, and that teachers should function as equal professional partners in the elaboration and performing of processes and products comprising visiting musicians. Our theoretical inspirations stem from dialogic and relational art and pedagogy.

Our research questions are:

- How can dialogue based concert practices be produced in order to be integrated as meaningful and professional elements in school's everyday life?
- How can schools facilitate such integration in their work with teaching, learning and Bildung?

Inspired by Educational Design Research (EDR) (McKenney & Reeves, 2012), the project emphasizes the use of iterations in context, trying out versions of results using alterations and reflections over experiences and practical designs. These innovative activities are planned to result in models that must be suitable for spreading and use. In elaborating these models, there is a need to recognize and systematize urgent practical issues as well as artistic and pedagogic forms, e.g. dramaturgy, genres, methodology, architectural specificities, age/target groups, economy and logistics. Implementation of dialogic concert forms in the Norwegian visiting concert practice can have an impact on inherited and taken for granted artistic, economic, logistic and organizational issues on macro as well as micro level.

The presentation's aim is to raise a discussion of inclusion and equity of intervening music practices in public schools. Who should define quality conceptions, and what are the differences between pedagogies and art within visiting music practices in schools?

Respondent:

Sarah Hibberd

Chair:

Tom Solomon

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# Mapping Non-Western Contributions to Music Education Philosophy

Keywords: philosophy of music education, philosophy of music, global studies, multicultural music education, non-western philosophy

David G. Hebert  
SALEN/ZEB  
13.45-14.30



Why is music important, how is it best taught and learned, and what does quality entail in music education? These are examples of essential questions examined in music education philosophy, a productive field in Europe, North America, and Oceania, where its roots rely almost entirely on “western” traditions. But what of the rest of the world? Based on research for a forthcoming book entitled *A Global View of Music Education* (Shanghai Education Press; co-authored by the presenter and Prof. Jiaxing Xie of China Conservatory, Beijing), non-western contributions to the philosophy of music and education – from the Middle East, Africa, Asia, and Latin America – will be surveyed and briefly interpreted. In order to understand the true lineage of “European” thought, one must recognize that the majority of notable Medieval scholars – including even Thomas Aquinas and Moses Maimonides – were profoundly influenced by Latin translations of Arabic treatises produced in such places as Cordoba and Toledo, by which such philosophers as Aristotle came to be appreciated in much of Europe. For socio-political reasons, Arabic scholars of this period never received proper credit. Al Farabi (aka Frarabius in Europe), for instance, rightfully deserves recognition as one of the first bona fide musicologists. Ibn Khaldun arguably should also be credited as one of the very first social theorists, who was also an advocate of “mystical” music concerts. Ibn Sinna (aka Avicenna in Europe), who is already credited as one of the first notable medical writers, was also among the first to document music’s therapeutic value. Al Kindi was both a prominent philosopher and a musician, and the influential philosopher Al Ghazali also wrote about music. Unique music education concepts from the African continent include *Ubuntu* and *Ngoma*, as discussed by Minette Mans (Namibia) and Yusef Waghid (South Africa), and notable theorists include Kwasi Wiredu (Ghana), and such ancient thinkers as St. Yared and Zera Yacob (Ethiopia). In South Asia, the legacy of prolific musician and scholar Rabindranath Tagore (India) is profoundly influential in the fields of music and education, while East Asia boasts a particularly long tradition of relevant scholarship, from the qin-playing educational philosopher Confucius (China) through the present day. Although most of Latin America has a young literate history, such twentieth century educationists as Paolo Freire (Brazil) developed new conceptualizations with global relevance. Particularly when governments embrace nationalism and protectionism, music educators have a responsibility to study and acknowledge other traditions, thereby minimizing the distortion of Eurocentric framings on our students’ understandings of human intellectual and musical heritage. Entire doctoral dissertations and books are needed on many of the topics to be introduced in this presentation, enabling a balanced view that also takes into account familiar traditions from Europe and North America.

Respondent:  
Chair:

Nanette Nielsen  
Tom Solomon

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## *New Approaches to Music Theory and the Art of Teaching Musical Instrument*

Keywords: Music education, instrumental teaching, popular music, music technologies

**Jana Vaculíková**  
SALEN/ZEB  
14.45-15.30

In this presentation I will discuss how to develop a syllabus for art/music school students. My approach is to show teachers different options in creating successful programs, where the goal is for students to succeed, achieve and learn in a refreshing way. The presentation will provide insights across a range of topics related to music education, technology and practical techniques that might be applauded by music educators internationally.

Areas of focus:

- Learning essential instrumental skills, to jam, to compose or understand the music.
- How to develop proficiency in listening, sight reading and technique, time-effective strategies to help students build basic skills at all levels.
- Work creatively, improvise, compose, harmonize, play by ear, understand basic elements of theory, to perform comfortably, both individually and collaboratively, in a variety of settings.

The presentation consists of three main parts:

The presentation offers practical techniques for teaching and learning a musical instrument (cultivating natural movement, enjoyment of sounds, explains how to practice with ease, understand the effect of posture on expressiveness and flexibility, how to employ listening techniques to improve coordination, increase the range dynamics and cultivate rhythmic vitality).

The second part of the presentation will focus on how to develop a national college curriculum, and teach popular music in a Faculty of Arts setting. The presentation will provide a conceptual frame of what, where and how is popular music education is in the present, and will suggest some considerations to the future. Examples of contemporary pedagogical methodologies include seamless learning, personal enquiry learning, rhizomatic learning. These approaches include educational techniques as group projects, coursework, educational software tools, and methods as collaborative learning, flipped classroom, student-directed learning or participatory assessment.

In the third part of the presentation will be mentioned the role of music technologies for teaching and learning. Introduction of numerous software applications and tools leading to technology-enhanced practices to support the instrumental educational process. Introduced is going to be an interactive Multimodal system used as real-time feedback to display music parameters as sound quality, pitch or expressiveness. Systems that provide a real-time visual analysis or playing technique.

Senior Researcher Respondent:

Peer Respondent:

Chair:

Magne Espeland

Elizabeth Oltedal

David G. Hebert

### References

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# *Tendencies of social moderation in music performance assessment: two instrument groups*

*Keywords: music performance, assessment, social moderation, criteria*

Elizabeth Oltedal  
SALEN/ZEB  
15.30-16.15

With the aim of developing knowledge about teachers' shared assessment practices, this paper explores the discussions of two different groups of teachers assessing their students' term tests in performance on main instrument, at an upper secondary school in Western Norway. Social moderation seems particularly apt for contexts of music performance assessment, for which it is claimed that "the definitive judgement is and can only be the collectively tuned subjective judgements of experts" (Sadler, 2015:15). For instrumental teachers, who teach in individualised settings and often forge personal relationships with their students, the teacher panel is a valuable and vulnerable site for the discussion of qualitative criteria and standards for attainment. Nevertheless, in contexts where there is a diversity of instruments and repertoire, and the criteria for assessment are broadly defined, the potential for variation in the way different groups interpret their mandate seems significant (Wenger, 1998). Data for this paper comprise video recordings of 10 assessment meetings in which 69 performances were assessed. Findings indicate a strong emphasis on performance traditions, including physical aspects of communication. In addition, it seems that tensions between the summative and formative functions of assessment can be problematic in contexts of school-based moderation.

Senior Researcher Respondent:  
Peer Respondent:  
Chair:

Øivind Varkøy  
Jana Vaculíková  
David G. Hebert

## **References**

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## *“El pueblo no se rinde carajo”: Protest music, fusion aesthetics, and youth in Lima*

*Keywords: music and protest, fusion aesthetics, ley pulpín, Lima*

Alissa Vik  
SALEN/ZEB  
16.30-17.15



The repeal of the youth labor law known as the ley pulpín in January 2015 as the result of a series of youth protests was seen by many young Peruvians as a first step towards a more equal system, causing youth to take to the streets and protest social issues ranging from trashy television programming to violence against women. Many contemporary fusion musicians in Lima have declared their support for this movement through participation in protests and social media campaigns, and by writing songs that call for change.

Sociologist Fernández-Maldonado sees the protests to the ley pulpín as the most significant since any in Lima since the late 90s (Lescano 2015), and identifies the important role of the hip hop community in these protests (Fernández-Maldonado 2015). He establishes a connection between music and protest in Lima; however, he does not go into detail about the content of the songs themselves or the aesthetics.

One musician who often shares the stage with hip hop artists, and who I argue is also a protagonist in the protest movement in Lima, is singer-songwriter Amadeus Tabra. He participates actively in protests and cultural events held before protests, which he documents on his Facebook page. His music follows in the tradition of limeño protest bands such as Del Pueblo Del Barrio in his explicit critique of the System, while at the same time drawing on fusion aesthetics, such as the combination of traditional Peruvian instruments and rhythms with rock music. Through this combination of anti-systemic lyrics and fusion aesthetics, Tabra not only protests the System, but also proposes a more unified Peru.

This paper will examine the changes musicians like Tabra are demanding and the connection between fusion music and youth protest in Lima. Analysis will focus on selected songs from Tabra's 2016 album, social media postings, and an unpublished interview with the musician. This paper will discuss the significance of the relationships between musical aesthetics, musical performance as activism, and activism more generally, making it relevant for the field of ethnomusicology and other disciplines.

Senior Researcher Respondent:

Peer Respondent:

Chair:

Thomas Hilder

Stéphane Aubinet

Simon Gilbertson

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# BIOGRAPHIES

Sorted by Presentation date

## **Elizabeth Oltedal**

Elizabeth Oltedal is an associate professor of music at Volda University College, Norway, and a part-time PhD student at the Grieg Academy, University of Bergen 2013-18. She has taught music at various educational levels and holds qualifications in music, music education and choral conducting from Durham University, Trinity College London, University of London Institute of Education and the Norwegian Academy of Music.

## **Ragnhild Eller**

Ragnhild Eller does her indepent PhD project at the Universität Bremen, Germany, PhD project since 2015, Germany while she works as research assistant at Carl von Ossietzky-Universität Oldenburg and as freelancing violin and piano teacher. She has taught music in school and music schools and she holds qualifications for music education in schools and educational research from Folkwang Universität der Künste in Essen, Universität Duisburg-Essen and Alanus Hochschule (Germany).

## **Katarina Lindblad**

Katarina Lindblad is a doctorate student in musicology at the Örebro University in the multi-disciplinary program Successful Ageing. Her research field is older men, music and psychological wellbeing. Katarina is a music therapist MA, with a background as social worker and a BA in musicology. In 2012-2014 she ran a Research- and Development project called "Music as a care giving tool in dementia care" in Stockholm. The following year she produced the webb-based education "Meetings in music, music as a care giving tool in dementia care", in cooperation with the Swedish Dementia Centre. She holds lectures and workshops for care giving staff in dementia care on how to use music integrated in their daily work. Since 2011 Katarina runs the Music Therapy Centre in Stockholm together with a colleague, a private music therapy practice. Katarina is furthermore a presenter of classical music at the Swedish Radio/Berwaldhallen and a concert singer.

## **Anna-Karin Kuuse**

Anna-Karin Kuuse is a PhD student in Educational Work/Music at the Department of Creative Studies, Umeå University where she belongs to the research school of Educational Science. She is a music teacher, music therapist and a teacher educator at the academy of Music and Drama, university of Gothenburg. Her PhD project is concerned with music education and social change.

## **Stéphane Aubinet**

I am a PhD candidate at the department of musicology, university of Oslo. I completed my Bachelor's degree at the Université de Liège and my Master's degree at the Université catholique de Louvain (Belgium), during which I started researching about the Sámi joik. In my doctoral project, I aim at describing how this singing tradition enables the performers and auditors to travel through space, invoke persons or animals, and explore their belongings to a meshwork of dynamic relations. My academic interests include social anthropology, humans-environments relations, Belgian folk music and social ethics.



**Tore Størvold**

I am currently pursuing my Ph.D. at the Department of Musicology, University of Oslo. Before coming to Oslo, I did my BA and MA at the Department of Music, Norwegian University of Science and Technology in Trondheim. I am doing research on contemporary musical practices in Iceland, from the perspective of ecocriticism. My doctoral research aims to uncover how people relate to the natural environment through music, and how musical practices operate in an age of environmental crisis. Iceland is an interesting context in which to explore these questions, as the natural landscapes of the island are contested sites where cultural heritage and contemporary politics often clash. My research on Icelandic music and environmental politics has been presented at conferences in Norway and Finland.

**Solveig Korum**

Solveig Korum (b. 1984) is a doctoral researcher at the University of Agder, Faculty of Fine Arts. She is also connected to the Centre for Development and the Environment (SUM) at the University of Oslo. She holds a MA degree in Asian and African studies from the University of Oslo and Dakar, majoring in History. She has been employed at the International Department of Kulturtanken (formerly Rikskonsertene, Concerts Norway) since 2008, where she has been in charge of musical development projects in India, Nepal, Sri Lanka and Bangladesh. Solveig has contributed to the planning and programming of the Norwegian Ministry of Foreign Affairs' annual seminar for cultural cooperation with the Global South at Voksenåsen for the past six years. Besides this, Solveig is the co-founder of NaCuHeal Senegal, a non-governmental organization that operates tree-planting programs in Senegal, West Africa. She has lived abroad for several periods, with longer stays in France, Mali and Senegal.

**Kaja Elise Enge**

Kaja graduated as a music therapist from Aalborg University in 2008. Since then she has worked with developmental projects concerning music and health, music therapy, health and integration. Currently, she is a PhD-student at the Volda University College/University of Bergen. The topic of her research concerns how community music therapy can be a supportive and health promoting intervention in the lives of refugee children. The participating children's own descriptions and views are central in her research.

**Deborah Seabrook**

Deborah Seabrook is a music therapy clinician, educator and supervisor, and an improvising pianist. Deborah specializes in music-centered music therapy and has taught music therapy prolifically in Canada, at McGill University (2017), Concordia University (2015-2016) and Wilfrid Laurier University (2007-2014). Deborah also works in mental health and with professional musicians and artists through her private practice ([www.deborahseabrook.com](http://www.deborahseabrook.com)). Currently undertaking a PhD at Concordia University exploring music improvisation, health and wellbeing, Deborah lives in Montréal.

**Guro Parr Klyve**

Guro Parr Klyve is a Ph.D. candidate at the Grieg Academy, University of Bergen, and she is connected to the Grieg Academy's Centre for Music Therapy Research, GAMUT. She graduated as a music therapist from the University of Bergen in 2011, and has since then worked at Haukeland University hospital with children at both medical and mental health care units.

### **Preetha Narayanan**

Preetha Narayanan is a highly accomplished violinist who has performed and led projects extensively around the world as a soloist, collaborator, and in her own ensembles, Flux, Quest Ensemble, and Balladeste. Merging Western and Indian Classical training with a wide range of influences from her collaborations and research, Preetha is sought after for her unique and distinctive sound. Originally from Memphis, Tennessee, Preetha received her Bachelor of Music degree in Western Classical Violin Performance from Vanderbilt University and was subsequently the recipient of the prestigious Fulbright Scholarship to study Carnatic music in Chennai, India in 2006. She moved to London to pursue a Masters in Leadership at the Guildhall School of Music and Drama in 2008, where she has also recently completed her doctorate.

### **Thor-Harald Johnsen**

Thor-Harald Johnsen is a Norwegian lute player. In 2017 he will finish his duties as a research fellow at the Grieg Academy in Bergen, Norway. Since 2000 he has been collaborating with musicians and ensembles across Europe as a concert and session musician. In 2014 he initiated a project where he arranged and conducted music by German composer J. H. Schein resulting in the recording "Musica Boscareccia" (PanClassics). His first album as producer will be released this August containing music from the 15th century, *ars subtilior*.

### **Jana Vaculíková**

Mgr. et Mgr. Jana Vaculíková is a current PhD student at Palacký University Olomouc, Czech Republic. Jana undertook her master studies at Department of Musicology, Faculty of Arts, Palacký University Olomouc and master studies of Specialization in Pedagogy, Faculty of Humanities, Tomas Bata University in Zlín. She also graduated in music performance from the Conservatory of Ostrava. Jana currently teaches Music Theory, utilizing classical and electric guitar, at music school Žerotín, and teaches contemporary music at the Department of Musicology, Faculty of Arts, Palacký University Olomouc.

### **Alissa Vik**

Alissa Vik is a Ph.D. candidate at the Department of Foreign Languages at the University of Bergen. Her dissertation is entitled "From nu huayno to música mestiza: New genres, spaces, and identities in contemporary urban fusion music in Lima". In her dissertation, she studies expressions of mestizaje, or cultural mixture, in the contemporary music scene of central Lima, seeking to understand the ways in which independent musicians today articulate the need for social change through their music. Her supervisors are Kari Soriano Salkjelsvik in the Department of Foreign Languages (UiB) and Thomas Solomon at the Grieg Academy (UiB). Vik has a Master's in Spanish Language and Latin American Studies from UiB, and a Bachelor's in Spanish, Music, and Education from Luther College (USA).

### **Morten Carlsen**

Morten Carlsen teaches viola and related subjects (as violin and chamber music) at the Norwegian Academy of Music. He is a regular visiting teacher at the University of Music in Vienna, where he studied, and the Paris Conservatoire. His career as performer involved orchestral positions, top-level chamber music and solo performances and recordings. Prof. Carlsen is fascinated also by the more philosophic aspects of teaching and performing and has written articles and lectured on subjects such as instrumental practice, performer history and talent education. He published a collection of advanced exercises for violin/viola, *Vademecum*, and contributed to the anthology *Philosophy of Music Education challenged: Heideggerian Inspirations*, Springer 2015 with an article called "Practice as Self-Exploration". 2017 Universitetsforlaget, Oslo publishes *Å tolke musikk*, an introduction to musical hermeneutics written together with Henrik Holm.



**Henrik Holm**

Dr. Henrik Holm is a Norwegian Philosopher and Musicologist. He currently works as research-fellow at the Norwegian Academy of Music on a project about Wilhelm Furtwängler. He was lecturer and researcher (History of Philosophy, Aesthetics and Philosophy of Religion) at the University of Hamburg and University of Rostock in 2008-2014. He has written books on Josef Pieper, Friedrich Nietzsche and Wilhelm Furtwängler, a book on musical hermeneutics (with Morten Carlsen) and several articles in Philosophy and Aesthetics.

**Per Dahl**

Professor dr. philos. Per Dahl (b. 1952) studied at the University of Trondheim, Norway (musicology, philosophy and psychology), and has been working in Stavanger since 1979 (Music Conservatoire, now Department of Music and Dance). He is consultant to The Norwegian Institute of Recorded Sound, Stavanger opened in 1985. He was rector at Stavanger University College (2000-2003). After finishing his dissertation at the University of Stavanger in 2006 (Title: *Jeg elsker Dig! Lytterens argument. Grammofoninnspillinger av Edvard Griegs opus 5 nr.3./I love You! The listener's argument. Recordings of Grieg op.5 no.3*) he has written three books: *Anvendt musikkestetikk. En innføring* (2008) and *Verkanalysen som fortolkningsarena* (2011), *Music and Knowledge. A performer's Perspective* (2017), and given several public lectures and courses on music listening/appreciation. He is leader of a new researcher group focusing on Practitioner Knowledge in Music and Dance at the University of Stavanger, Norway and member of IMS Directorium.

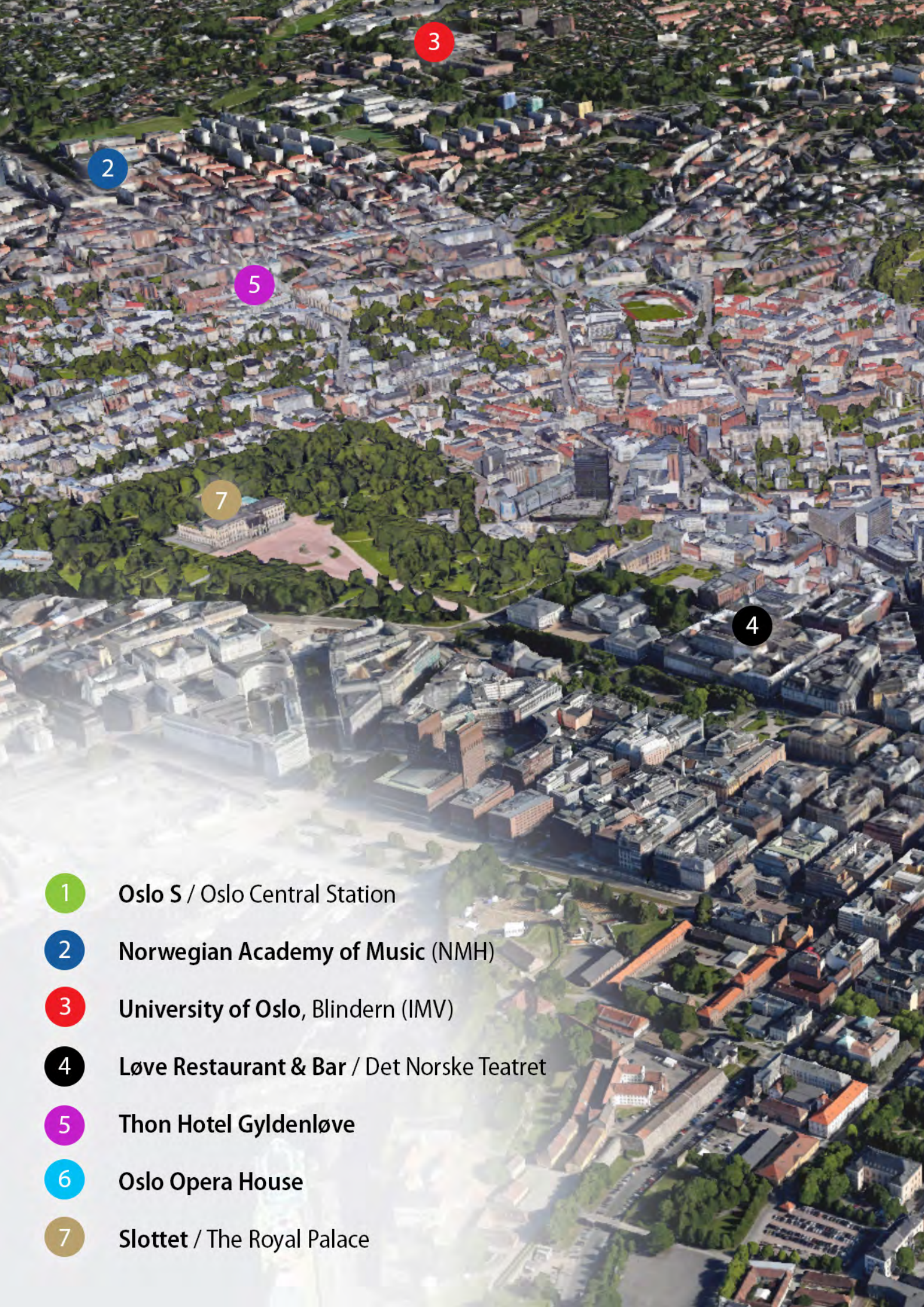
**Kari Mette Holdhus**

Kari holds a Ph.D. in music education from 2014, with the monograph *Star Experiences or Gym hall Aesthetics? – A study of visiting concerts in schools*. Holdhus is currently project-leader of an innovation project on Norwegian professional visiting concerts, called *School and concert – from transmission to dialogue*. The project is founded by the Norwegian Research Council (see [www.casecenter.no](http://www.casecenter.no)). Kari's research interests are centered around communication processes between musicians, teachers and pupils in visiting music practices and musical partnerships. She also researches the connections between quality conceptions, ethics and relativism in music education, especially addressing higher music education and community music education. Holdhus is a contributor and co-researcher within the project *Improvisation in teacher Education (IMTE)*, where she has explored pre-service teachers' teaching for creativity. She also is a member of the Bergen-based international research group *Culture, criticism and community*.

**David G. Hebert**

David G. Hebert is a Professor of Music with Western Norway University of Applied Sciences (Bergen), where he leads the Grieg Academy Music Education (GAME) research group. He also frequently lectures in Beijing for China Conservatory. He has held teaching positions with universities on five continents and directed research on six continents (Japan, China, USA, Finland, New Zealand, Ghana, Guyana). He is Co-Editor of a new book series for Rowman & Littlefield, *The Lexington Series in Historical Ethnomusicology: Deep Soundings*. With articles in 30 different journals, his recent books include *Wind Bands and Cultural Identity in Japanese Schools* (2012, Springer), *Patriotism and Nationalism in Music Education* (co-edited with Alexandra Kertz-Welzel, 2016, Routledge), and *Theory and Method in Historical Ethnomusicology* (co-edited with Jonathan McCollum, 2014, Lexington Books), and one of his current projects is a book co-authored with Jiaying Xie, *A Global View of Music Education* (forthcoming, Shanghai Education Press).





1

Oslo S / Oslo Central Station

2

Norwegian Academy of Music (NMH)

3

University of Oslo, Blindern (IMV)

4

Løve Restaurant & Bar / Det Norske Teatret

5

Thon Hotel Gyldenløve

6

Oslo Opera House

7

Slottet / The Royal Palace





1

6



# TRANSPORTATION

Getting around in Oslo is quite easy. Oslo offers convenient public transportation, and short distances make it easy to get around by walking or biking.

## Public transport in Oslo

All the public transport in Oslo and the surrounding county Akershus is part of the same ticket and price system, operated by **Ruter**. Ruter's tickets are valid for buses, trams, subways, ferries (not the Bygdøy ferry) and local trains.

You can either buy single ticket (NOK 33), 24-hour ticket (NOK 90) or 7 days ticket (NOK 240). Your ticket can either be in the RuterBillett app on mobile or on a travelcard.

## Available routes from Oslo S

NMH:	Subway 1-5
IMV/UiO:	Tram 17 and 18

Download the app *RuterReise* for up-to-date travel info and suggested travel routes.



*RuterBillett for Android*



*RuterBillett for iOS*



# VENUES

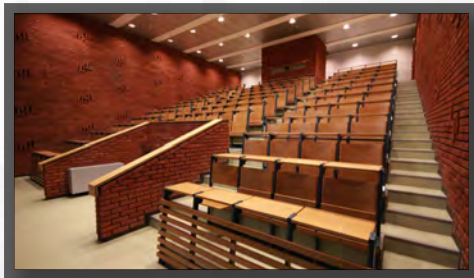
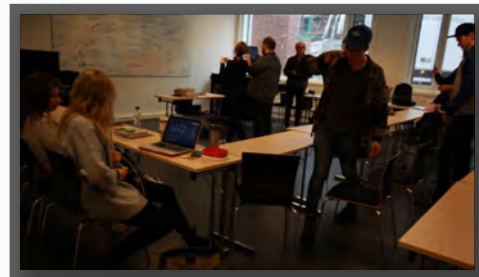
## **Auditoriet, NMH**

Building: Norges musikkhøgskole - NMH  
Used for: Keynotes (day 1 & 4)



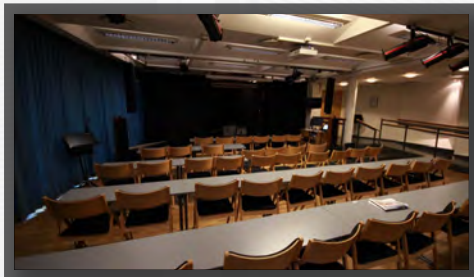
## **NMH01012 & NMH01015**

Building: Norges musikkhøgskole - NMH  
Used for: Candidate presentations (day 1)



## **Arne Næss' Auditorium, UiO**

Building: Georg Morgenstiernes Hus, UiO  
Used for: Keynotes (day 2 & 3)



## **SALEN/ZEB**

Building: ZEB-building, IMV/UiO  
Used for: Candidate presentations (day 2 & 3)



## **AUDITORIUM 3/ZEB**

Building: ZEB-building, IMV/UiO  
Used for: Candidate presentations (day 2)

# LIST OF PARTICIPANTS

Kenneth	Aigen	Invited Speaker	New York University
Stephane	Aubinet	Candidate (PhD/Artistic Research)	University of Oslo (UiO)
Georgina	Born	Invited Speaker	Oxford University
Morten	Carlsen	Researcher/Faculty member	Norwegian Academy of Music (NMH)
Per	Dahl	Researcher/Faculty member	University of Stavenger (UiS)
Jane W.	Davidson	Invited Speaker	University of Melbourne
Oluwasegun Ishola	Davies	Researcher/Faculty member	Azerbaijan state Academy of Fine Art and Culture
Tia	DeNora	Administrative/other	University of Exeter
Kyle	Devine	Researcher/Faculty member	University of Oslo (UiO)
Laura	Dobrowen	Candidate (PhD/Artistic Research)	Norwegian Academy of Music (NMH)
Mine	Dogantan-Dack	Invited Speaker	University of Oxford
Ragnhild	Eller	Candidate (PhD/Artistic Research)	Universität Bremen
Magne	Espeland	Researcher/Faculty member	Western Norway University of Applied Sciences (HVL)
Tami	Gadir	Researcher/Faculty member	University of Oslo (UiO)
Simon	Gilbertson	Researcher/Faculty member	University of Bergen (UiB)
Rolf Inge	Godøy	Researcher/Faculty member	University of Oslo (UiO)
Bjørnar	Habbestad	Candidate (PhD/Artistic Research)	Norwegian Academy of Music (NMH)
Per Ole	Hagen	Researcher/Faculty member	University of Oslo (UiO)
Jill	Halstead	<b>GRS Leader</b>	University of Bergen (UiB)
David	Hebert	Researcher/Faculty member	Western Norway University of Applied Sciences (HVL)
Henrik	Herrebrøden	Researcher/Faculty member	University of Oslo (UiO)
Jos	Heutmekers	Master Student	Norwegian Academy of Music (NMH)
Sarah	Hibberd	Invited Speaker	University of Nottingham
Thomas	Hilder	Researcher/Faculty member	University of Bergen (UiB)
Kari	Holdhus	Researcher/Faculty member	Western Norway University of Applied Sciences (HVL)
Henrik	Holm	Candidate (PhD/Artistic Research)	Norwegian Academy of Music (NMH)
Thor-Harald	Johnsen	Candidate (PhD/Artistic Research)	University of Bergen (UiB)
Tejaswinee	Kelkar	Candidate (PhD/Artistic Research)	University of Oslo (UiO)



Guro Parr	Klyve	Candidate (PhD/Artistic Research)	University of Bergen (UiB)
Solveig	Korum	Candidate (PhD/Artistic Research)	University of Oslo (UiO)
Anna-Karin	Kuuse	Candidate (PhD/Artistic Research)	Umeå University
Øystein	Kvinge	Candidate (PhD/Artistic Research)	Western Norway University of Applied Sciences (HVL)
Katarina	Lindblad	Candidate (PhD/Artistic Research)	Örebro university, Sweden
Arnulf	Mattes	Researcher/Faculty member	University of Bergen (UiB)
Preetha	Narayanan	Candidate (PhD/Artistic Research)	Other institution
Nanette	Nielsen	Researcher/Faculty member	University of Oslo (UiO)
Morten	Norheim	<b>GRS Administrator</b>	University of Bergen (UiB)
Elizabeth	Oltedal	Candidate (PhD/Artistic Research)	Volda University College (HiVO)
Ieva	Praneviciute	Master Student	Norwegian Academy of Music (NMH)
Anca	Preda-Ulita	Researcher/Faculty member	Transilvania University, Brasov, Romania
Alexander	Refsum Jensenius	Researcher/Faculty member	University of Oslo (UiO)
Randi	Rolvjord	Researcher/Faculty member	University of Bergen (UiB)
Egil	Rundberget	Administrative/other	Kulturtanken
Wolfgang	Schmid	Researcher/Faculty member	University of Bergen (UiB)
Deborah	Seabrook	Candidate (PhD/Artistic Research)	Other institution
Veronica	Ski-Berg	Master Student	University of Oslo (UiO)
Sol	Sneltvedt	Administrative/other	University of Bergen (UiB)
Tom	Solomon	Researcher/Faculty member	University of Bergen (UiB)
Jostein	Stalheim	Researcher/Faculty member	Western Norway University of Applied Sciences (HVL)
Ingvild	Stene	Candidate (PhD/Artistic Research)	Norwegian Academy of Music (NMH)
Brynjulf	Stige	Researcher/Faculty member	University of Bergen (UiB)
Tore	Størvold	Candidate (PhD/Artistic Research)	University of Oslo (UiO)
Zhangmengyuan	Su	Master Student	University of Oslo (UiO)
Gro	Trondalen	Researcher/Faculty member	Norwegian Academy of Music (NMH)
Bjørnar	Utne-Reitan	Master Student	Norwegian Academy of Music (NMH)
Jana	Vaculíková	Candidate (PhD/Artistic Research)	Other institution
Øivind	Varkøy	Researcher/Faculty member	Norwegian Academy of Music (NMH)
Alissa	Vik	Candidate (PhD/Artistic Research)	University of Bergen (UiB)
Kaja Elise	Åslid Enge	Candidate (PhD/Artistic Research)	Volda University College (HiVO)

# GRIEG RESEARCH SCHOOL

## INTERDISCIPLINARY MUSIC STUDIES

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UiB

UiS

HVL

HVO

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.

Over the last seven 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.

### **Scientific Advisory Board**

- Jill Halstead, University of Bergen
- Magne Espeland, Western Norway University of Applied Sciences
- Tiri B. Schei, Western Norway University of Applied Sciences
- Per Dahl, University of Stavanger
- Brynjulf Stige, University of Bergen
- Simon Gilbertson, University of Bergen
- Thomas Solomon, University of Bergen
- Alissa Vik, University of Bergen (candidate representative)



# WELCOME TO GRS AUTUMN COURSE 2017

## *The Study of Musical Experiences*

Dates: November 28<sup>th</sup>–December 1<sup>st</sup>, 2017

Location: University of Bergen

We welcome participation from any active researchers and musicians, particularly those working in fields such as musicology, music education, music therapy and artistic research.

### **Credits awarded**

3 ECTS      Active participation (full attendance and approved presentation)

5 ECTS      Active participation and an additional approved written assignment

### **Important Dates**

- Abstract submission deadline: October 1<sup>st</sup>
- Submission of written presentations: November 8<sup>th</sup>
- Registration opens: September 15<sup>th</sup> (closes November 15<sup>th</sup>)

List of invited speakers will be available on our website in August:

<http://www.uib.no/rs/grieg>



### ***We want your feedback!***

*We encourage every participant of our summer school to give feedback on your experience of our event. The feedback gives us an opportunity to improve and adapt to the needs of research communities, both nationally and internationally.*

<https://skjemaker.app.uib.no/view.php?id=3571711>

# GRIEG RESEARCH SCHOOL

## INTERDISCIPLINARY MUSIC STUDIES

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UiB

UiS

HVL

HVO



**Norges  
musikkhøgskole**  
Norwegian Academy  
of Music



UiO : **University of Oslo**