

Book of Abstracts

 The Study of Musical Experiences 
Perception and Diversity

Nov 28th – Dec 1st
University of Bergen

GRIEG RESEARCH SCHOOL
INTERDISCIPLINARY MUSIC STUDIES

UiB UiS HVL HVO

TUESDAY 28 TH NOVEMBER	WEDNESDAY 29 TH NOVEMBER	THURSDAY 30 TH NOVEMBER	FRIDAY 1 ST DECEMBER
	08.30-09.00 Coffee/tea	09.00-09.30 Coffee/tea	09.30-10.00 Coffee/tea
	09.00-10.15 (Auditorium 129, PSYK) <u>INVITED SPEAKER 3</u> Katie OVERY "Interdisciplinary Research into the Musical Brain"	09.30-11.00 (Gunnar Sævig's Sal, GRIEG) <u>INVITED SPEAKER 5</u> Einar RØTTINGEN "Rethinking Expression in the Piano Music of Harald Sæverud"	10.00-12.00 (Gunnar Sævig's Sal, GRIEG) <u>PRELIMINARY VIVA VOCE</u> Oded BEN-HORIN
	10.15-10.30 Coffee break	11.00-11.15: Coffee break	
	10.30-12.00 (Auditorium 129, PSYK) <u>CANDIDATE PRESENTATIONS</u> Kjetil VIKENE Merve AKCA	11.15-12.00 (Gunnar Sævig's Sal, GRIEG) <u>SENIOR RESEARCHER PRESENTATION</u> Per DAHL "Zbikowski's Conceptualizing Music Revisited"	
11.00-13.00 Registration and Lunch	12.00-13.00 Lunch	12.00-13.00 Lunch	12.00-13.00 Lunch
13.00-13.15 (Gunnar Sævig's Sal, GRIEG) <u>Opening and Welcome</u> Jill HALSTEAD <u>INVITED SPEAKER 1</u> Petter DYNDAHL "Academization, institutionalization and "gentrification" of popular music in Norwegian higher music education and research"	13.00-14.15 (Auditorium 129, PSYK) <u>INVITED SPEAKER 4</u> Karsten SPECHT "The joy of music listening – a neuroscience perspective"	13.00-14.30 (Auditorium 128, PSYK) <u>INVITED SPEAKER 6</u> Sven-Erik HOLGERSEN "Perceptions of young children's singing and Young children's perception of singing"	13.00-14.30 (Gunnar Sævig's Sal, GRIEG) <u>SUMMARY SESSION</u>
14.45-15.00 Coffee break	14.15-14.30 Coffee break	14.30-14.45 Coffee break	14.30 Close
15.00-16.30 (Gunnar Sævig's Sal, GRIEG) <u>INVITED SPEAKER 2</u> Tom SOLOMON "Reflections on music and exile: Experience, aesthetics, and the present-absence"	14.30-15.45 (Seminarrom 110/111, PSYK) <u>SMALL GROUP DISCUSSIONS</u>	14.45-16.00 (Seminarrom 110/111, PSYK) <u>SMALL GROUP DISCUSSIONS</u>	
16.30-16.45 Coffee break	15.45-16.00 Coffee break	16.00-16.15 Coffee break	
16.45-17.15 (Rom 206, GRIEG) <u>Your PhD in 5 minutes or less</u> 17.15-18.00 <u>CANDIDATE PRESENTATION</u> Jan Magne STEINHOVDEN	16.00-16.45 (Seminarrom 110, PSYK) <u>SENIOR RESEARCHER PRESENTATION</u> Simon GILBERTSON "In audible movements: On the edges of perception and beyond"	16.15-16.45 (Seminarrom 110, PSYK) <u>GRS CANDIDATE MEETING</u>	
Evening Reception 18.30	Cultural Event 19.30	Conference Dinner 19.30	

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TUESDAY NOVEMBER 28TH

Day-view

11.00-13.00 Registration and free lunch

13.00-13.15 **Opening and Welcome** Gunnar Sævig's Sal, GRIEG
Jill Halstead (GRS)

13.15-14.45 **Petter Dyndahl** Gunnar Sævig's Sal, GRIEG

Academization, institutionalization and "gentrification" of popular music in Norwegian higher music education and research

Chair: Jill Halstead (Discussion 30 mins)

14.45-15.00 *Coffee Break*

15.00-16.30 **Thomas Solomon** Gunnar Sævig's Sal, GRIEG

Reflections on music and exile: Experience, aesthetics, and the present-absence

Chair: David G. Hebert (Discussion 30 mins)

16.30-16.45 *Coffee Break*

16.45-17.15 **Your Ph.D. in 5 minutes or less** Rom 206, GRIEG

17.15-18.00 **Candidate Presentation** Rom 206, GRIEG

See pages 28-35 for abstracts and more info

18.30 **Evening Reception**

EVENING RECEPTION

All participants of our autumn course are invited to join our **Evening Reception** at The Grieg Academy.

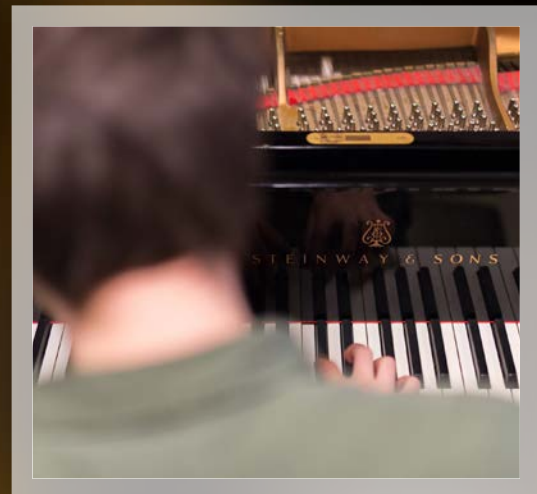
We will provide drinks, nibbles and some music for you to enjoy. You are also free to bring your instrument. Maybe it will turn into a jam-session?

See page 36 for City Map or use the QR-link.

When: 18.30
Where: Grieg Academy
Lars Hillesgt. 3, 5015 Bergen



<http://link.uib.no/griegacademy>



Academization, institutionalization and “gentrification” of popular music in Norwegian higher music education and research

With a hundred years (1912-2012) of Norwegian master’s and doctoral theses written within the field of music as an empirical backdrop, this keynote will discuss the theoretical framework and present some of the research results from an extensive study of the academization of popular music in higher music education and research in Norway. Theoretically, the study builds on the sociology of culture and education in the tradition of Bourdieu and some of his successors, in the sense that the Bourdieusian concept of cultural capital, social fields and practical sense (Bourdieu, 1984; 1998; 2011) has been further developed and re-conceptualised in the forms of cultural omnivorousness (Peterson, 1992; 2005; Peterson & Simkus, 1992; Peterson & Kern, 1996), aesthetic cosmopolitanism (Regev, 2013) and musical gentrification (Dyndahl, Karlsen, Skårberg & Nielsen, 2014; Dyndahl, 2015; Dyndahl, Karlsen, Nielsen & Skårberg, 2017). The former includes popular culture in the concept of cultural capital, while the latter ones emphasizes the existence of cultural hierarchies within the popular culture itself. Having a specific interest in the hegemonic sides of the processes of popular music academization and institutionalization, the study has examined what forms of popular music have been included and excluded respectively, how this aesthetic and cultural expansion has found its legitimate scholarly expression, and which structural forces seem to govern the processes of academization of popular music in the Norwegian context. The results show that popular music to a large extent has been successfully academized, but also that this process has led to some limitations of academic openness as well as the emergence of new power hierarchies within Norwegian music academia.

Recommended Reading

- Dyndahl, P. (2015). Academisation as activism? Some paradoxes. *Finnish Journal of Music Education*, 18(2), 20-32. http://sites.uniarts.fi/documents/166984/205660/FJME_Vol18nro2_netdiversio.pdf/5037a779-ca47-4875-8205-0d59a4022247
- Dyndahl, P., Karlsen, S., Skårberg, O. & Nielsen, S. G. (2014). Cultural omnivorousness and musical gentrification: An outline of a sociological framework and its applications for music education research. *Action, Criticism, and Theory for Music Education*, 13(1), 40-69. http://act.maydaygroup.org/articles/DyndahlKarlsenSkårbergNielsen13_1.pdf
- Dyndahl, P., Karlsen, S., Nielsen, S. G. & Skårberg, O. (2017). The academisation of popular music in higher music education: The case of Norway. *Music Education Research*, 19(4), 438-454. <http://act.maydaygroup.org/volume-13/>

INVITED SPEAKER

Petter Dyndahl

Gunnar Sævigs Sal, GRIEG

Tuesday November 28th

13.15-14.45



Petter Dyndahl is professor of musicology, music education and general education at the Inland Norway University of Applied Sciences, where he was head of the Ph.D. programme in teaching and teacher education from 2012 to 2017. He has published research results in a wide range of disciplines, including music education, sociology of education and culture, cultural studies, popular music studies, music technology and media pedagogy. Professor Dyndahl has been project manager for the research project Musical gentrification and socio-cultural diversities, which was funded by The Research Council of Norway for the period 2013-2017: www.inn.no/MG

Key Questions

1. What forms of popular music have been included and excluded respectively in higher Norwegian music education and research?
2. How has this aesthetic and cultural expansion found legitimate expression?
3. Which structural forces seem to govern the processes of academization of popular music in the Norwegian context?

Chair: Jill Halstead

Reflections on music and exile: Experience, aesthetics, and the present-absence

In his 1984 essay "Reflections on Exile," the late Palestinian literary scholar and cultural critic Edward Said discussed some aspects of the politics and aesthetics of exilic cultural production. Said draws primarily on examples from literature (novels, poetry), with the result that the aesthetic issues he discusses remained primarily at the textual level. This paper puts some of Said's ideas in dialog with questions more specifically related to the musical production of exilic subjects. As deeply embodied forms of cultural expression combining sound, language, and moving bodies in performance, musical evocations of exile offer other kinds of possibilities for the aesthetic exploration of the condition of exile. Such possibilities are further extended in multimedia productions such as video clips, in which the musical and the visual interact to produce complex audiovisual texts, apt for the exploration of the contradictions of exile and exilic identity. Musical performance events can be sites for the constitution of exilic subjects and subjectivities, sometimes in unexpected ways, as when exiled musicians are absent from performances of their music in the homeland they have been exiled and displaced from. In such cases, one can speak of a present-absence which powerfully, if paradoxically, embodies the exilic condition.

This presentation uses the music of Metin and Kemal Kahraman as a case study to explore these issues. The Kahraman brothers are from Dersim, a region in southeastern Anatolia that was historically largely autonomous, though it is now incorporated into the Turkish state. The people of Dersim, the majority of whom belong to the heterodox religious group known as the Alevis, constitute an ethnolinguistic and religious minority in Turkey. While they are often included within the more encompassing categories "Kurdish" or "Kurdish-Alevi," the Zaza have a distinct language, culture and historical sense of identity from the Kurdish-speaking populations that surround them; this identity is profoundly grounded in the sacred geography of their Dersim homeland. For much of the past two decades, Kemal Kahraman lived in stateless exile in Berlin, unable to return to Turkey or Dersim. In the music he makes with his brother, Kemal's personal experience of exile is closely articulated with collective historical exiles and displacements his people have experienced during the early Turkish republican period and more recently during the civil war in the southeast. The brothers' music explicitly reflects upon and aestheticizes the exilic experience of displacement and longing for home. The paper explores how their music translates the experience of exile into aesthetic form, drawing on the Kahraman brothers' sound recordings, videos, and a concert the author attended in Istanbul.

Recommended Reading

- Levi, Erik and Florian Scheduling. 2010. "Introduction." In *Music and Displacement: Diasporas, Mobilities, and Dislocations in Europe and Beyond*, edited by Erik Levi and Florian Scheduling, 1–11. Lanham: The Scarecrow Press. Available online at: <https://ebookcentral.proquest.com/lib/bergen-ebooks/reader.action?docID=1021983&ppg=11>.
- Neyzi, Leyla. 2002. "Embodied Elders: Space and Subjectivity in the Music of Metin-Kemal Kahraman." *Middle Eastern Studies* 38(1):89–109. Available online at: <http://www.jstor.org/stable/pdf/4284212.pdf>.
- Said, Edward. 2001 [1984]. "Reflections on Exile." In his *Reflections on Exile and Other Literary and Cultural Essays*, 173–86. London: Granta. Available online at: <http://www.dobrasvisuais.com.br/wp-content/uploads/2011/11/Reflections-on-Exile.pdf>.

INVITED SPEAKER

Thomas Solomon

Gunnar Sævigs Sal, GRIEG

Tuesday November 28th

15.00-16.30



Thomas Solomon is Professor in the Grieg Academy-Department of Music at the University of Bergen. He has previously taught ethnomusicology and popular music studies at New York University, University of Minnesota and Istanbul Technical University. He has carried out ethnographic research on music, place, and indigeneity in highland Bolivia, and on place and identity in Turkish rap music and hip-hop youth culture in Istanbul; he has also published on various theoretical topics in ethnomusicology and popular music studies. His publications include articles in the journals *Ethnomusicology*, *Popular Music*, *European Journal of Cultural Studies*, and *Yearbook for Traditional Music*, as well as numerous chapters in edited volumes. He is the editor of *Music and Identity in Norway and Beyond: Essays Commemorating Edvard Grieg the Humanist* (2011) and *African Musics in Context: Institutions, Culture, Identity* (2015), and co-editor of *Ethnomusicology in East Africa: Perspectives from Uganda and Beyond* (2012).

Other Preparation

- Research the term “exile.” How does this term compare and contrast with other, related terms such as “displacement,” “refugee,” “stateless,” “diaspora,” and “migrant”?
- Read Edward Said’s essay “Reflections on Exile.” In what ways may Said’s discussion of evocations of exile in literary texts be applicable, or not, to music?

Key Questions

1. How can the experience of exile be “translated” to musical form, and how can music as embodied multimedia expression be a vehicle for aestheticizing the experience of exile?
2. How does music mediate between exilic subjects and the places and spaces of the homeland they are displaced from?
3. What kinds of meaning emerge when the music of exiled artists is performed in the homeland they are exiled from?

Chair: David G. Hebert

WEDNESDAY NOVEMBER 29TH

Day-view

08.30-09.00	<i>Coffee/tea</i>	
09.00-10.15	Katie Overy	Auditorium 129, PSYK
	<i>Interdisciplinary Research into the Musical Brain</i>	
	Chair: Brynjulf Stige	(Discussion 30 mins)
10.15-10.30	<i>Coffee Break</i>	
10.30-12.00	Candidate Presentations	Auditorium 129, PSYK
	<i>See pages 28-35 for abstracts and more info</i>	
12.00-13.00	<i>Lunch</i>	
13.00-14.15	Karsten Specht	Auditorium 129, PSYK
	<i>The joy of music listening – a neuroscience perspective</i>	
	Chair: Simon Gilbertson	(Discussion 30 mins)
14.15-14.30	<i>Coffee Break</i>	
14.30-15.45	Small Group Discussions	Seminarrom 110/111, PSYK
15.45-16.00	<i>Coffe, tea and cake</i>	
16.00-16.45	Senior Researcher Presentation	Seminarrom 110, PSYK
	<i>See pages 28-35 for abstracts and more info</i>	
19.30	Cultural Event	

CULTURAL EVENT

All participants of our Autumn course are especially invited to join the concert "Romantic Songs and Arias with Images".

Mai Goto, piano

David Hebert, Bass-baritone voice

When: 19.30-21.00

Where: Mimes brønn, HVL
Inndalsveien 28, 5063 Bergen



<http://link.uib.no/grsconcert>

Interdisciplinary Research into the Musical Brain

Human musical behaviour is a joyous activity that has captivated hearts and minds for centuries. Music educators have often claimed that musical learning can have a range of benefits for children, from increased personal and social well-being to enhanced cultural understanding and even academic achievement. Recent experimental studies in the fields of music education, psychology and neuroscience are beginning to add weight to such claims, with a growing body of research identifying the extent to which the brain engages with musical stimuli, and the potential effects of musical training on brain function and structure.

In this talk I will begin by discussing the joyfulness of musical behavior and its apparent importance in human experience. This will be followed by a summary of recent interdisciplinary research into the neural basis of musical processing, including evidence that musical training can affect certain aspects of brain function and structure. I will then outline four different experimental studies conducted in Edinburgh, each of which investigated a different aspect of musical learning.

The first study (Ludke et al. 2014) provided the first experimental evidence that singing can facilitate short-term paired-associate phrase learning in an unfamiliar language (Hungarian). The second study (Moore et al. 2017), a Diffusion Tensor MRI study demonstrated that 4 weeks of auditory-motor training can lead to significant structural changes in the arcuate fasciculus, a white matter tract connecting auditory and motor regions of the brain. This is a pattern of results consistent with *activity-dependent increases in myelination* and thus has important implications for understanding how extensive musical training might affect brain structure. The third study (Almeida et al. 2017), a sensorimotor synchronization (SMS) study, explored the process by which pre-school children dynamically interact with a musical beat in the absence of a prescribed movement action. Results revealed that children made a wide range of different types of movement response, with each child showing a strong preferred movement and almost all children showing strong, biphasic, periodic motion. The fourth study (Moore et al. *in preparation*) showed that dyslexic children taking part in a specially designed 15 week Musical Activities Programme (Overy 2008) made significantly greater improvements in literacy skills than those in a control music listening programme. This provides evidence of the *differential effects of specific types of musical training on language and literacy skills* and indicates that rhythm-based auditory-motor activities may be particularly beneficial for dyslexic children.

In conclusion, this selection of studies reflects a much wider body of research which is beginning to show that, while the rich, complex nature of musical experience cannot be captured in a single experiment, it is possible to design individual, interdisciplinary studies that provide fascinating insights into human musical intelligence.

INVITED SPEAKER

Katie Overy

Auditorium 129, PSYK

Wednesday November 29th

09.00-10.15



Dr Katie Overy is a Senior Lecturer in Music and Director of the Institute for Music in Human and Social Development (IMHSD) at the University of Edinburgh. Dr. Overy takes an interdisciplinary approach to research, particularly across the fields of music psychology, music neuroscience and music pedagogy. She has co-edited several interdisciplinary special issues on the musical, rhythmic brain, including for *Transactions of the Royal Society B* (2015), *Cortex* (2009) and *Contemporary Music Review* (2009). She was the UK partner in the EC Marie Curie International Training Network EBRAMUS (Europe, Brain and Music) and was Visiting Professor in Music Education at Western University, Canada from 2014-6, where she led a new initiative, Musical Learning Across the Lifespan (MLAL), which brings together researchers and students from music, cognitive neuroscience and audiology.

Recommended Reading

- Ludke, K, Ferreira, F & Overy, K. (2014). Singing can facilitate foreign language learning. *Memory and Cognition*. 42 (1), pp. 41-52.
- Moore, E, Schaefer, R, Bastin, M, Roberts, J & Overy, K. (2017). Diffusion tensor MRI tractography reveals increased fractional anisotropy in arcuate fasciculus following music-cued motor training. *Brain and Cognition*. 116, pp. 40-46.
- Overy K. (2008). Classroom rhythm games for literacy support. In: Westcombe, J, Miles, T & Ditchfield, D.(Eds). *Music and Dyslexia: A Positive Approach*. Wiley, pp. 151-161.

Key Questions

1. Are some kinds of musical learning or activity “better” for the brain than others?
2. What are the potential advantages of taking an interdisciplinary approach to music research?

Chair: Brynjulf Stige

The joy of music listening – a neuroscience perspective

Music listening is a complex brain process. It doesn't only involve the auditory system, but it also requires brain networks that are primarily related to motor planning, emotion regulation, memory, social cognition, or reward processing.

In my lecture, I will present examples from recent studies that explored different aspects of music processing, using brain-imaging techniques such as “functional magnetic resonance imaging” (fMRI).

One example in this spectrum of music-triggered brain responses is the well-known phenomenon that rhythmic music easily triggers movements such as toe-tapping or head nodding. Neuroanatomically, rhythmic music triggers a strong response in a brain network, called “basal ganglia”, which is a network deep in the brain that is involved in motor control. Besides of that, music also easily triggers emotional responses. In one of the presented fMRI studies, these two aspects are examined, demonstrating that listening to a dance-floor like music activates, besides the already named brain networks, also a brain system that is deeply involved in reward-processing, especially experiencing reward.

Further, music has besides its emotional aspect also a social component, meaning that music can amplify and underline social interactions. Typical examples are the soundtracks in movies that are aimed to reflect and to support the content of the visual scene. Interestingly, when the emotional valence of the music clashes with the content of a movie scene, brain areas that are typically involved in social cognition strongly respond to those mismatches.

Recommended Reading

- Brodal, H. P., Osnes, B., & Specht, K. (2017). Listening to Rhythmic Music Reduces Connectivity within the Basal Ganglia and the Reward System. *Frontiers in Neuroscience*, 11, 11818–7. <http://doi.org/10.3389/fnins.2017.00153>
- Koelsch, S. (2014). Brain correlates of music-evoked emotions. *Nature Reviews Neuroscience*, 15(3), 170–180. <http://doi.org/10.1038/nrn3666>
- Pehrs, C., Deserno, L., Bakels, J.-H., Schlochtermeyer, L. H., Kappelhoff, H., Jacobs, A. M., et al. (2014). How music alters a kiss: superior temporal gyrus controls fusiform-amygdalar effective connectivity. *Social Cognitive and Affective Neuroscience*, 9(11), 1770–1778. <http://doi.org/10.1093/scan/nst169>

INVITED SPEAKER

Karsten Specht

Auditorium 129, PSYK

Wednesday November 29th

13.00-14.15

Prof. Karsten Specht is the head of the Bergen Research Group on Auditory Perception (BeRG-AP) and since 2017 of the Bergen fMRI group. His research focuses on all aspects of auditory perception, ranging from basic auditory processes to speech perception and the processing of music. Prof. Specht explores the underlying brain processes with functional

magnetic resonance imaging (fMRI), by exploring not only healthy subjects but also patients with neurological disorders such as stroke, Parkinson's disorder, or traumatic brain injuries. Karsten Specht studied physics at the RWTH-Aachen, Germany, and did his PhD in cognitive neuroscience 2003 in Magdeburg, Germany, where he also got his Habilitation in 2012. Among others, he worked at the University Hospital in Aachen, Germany, and at the Research Centre in Jülich, Germany. He moved to Bergen in 2004, where he worked first as research, and got his professorship in 2012.



Key Questions

1. Which brain networks are involved in music listening?
2. How does the brain processes rhythm?
3. How does the brain respond to emotional content of music in a social context?

Chair: Simon Gilbertson

THURSDAY NOVEMBER 30TH

Day-view

- 09.00-09.30 *Coffee/tea*
- 09.30-11.00** **Einar Røttingen** Gunnar Sævigs Sal, GRIEG
Rethinking Expression in the Piano Music of Harald Sæverud
Chair: Per Dahl (Discussion 30 mins)
- 11.00-11.15 *Coffee Break*
- 11.15-12.00** **Senior Researcher Presentation** Gunnar Sævigs Sal, GRIEG
See pages 28-35 for abstracts and more info
- 12.00-13.00 *Lunch*
- 13.00-14.30** **Sven-Erik Holgersen** Auditorium 128, PSYK
Perceptions of young children's singing and Young children's perception of singing
Chair: Magne Espeland (Discussion 30 mins)
- 14.30-14.45 *Coffee, tea and cake*
- 14.45-16.00** **Small Group Discussions** Seminarrom 110/111, PSYK
- 16.00-16.15 *Coffee Break*
- 16.15-16.45** **GRS Candidate Meeting** Seminarrom 110, PSYK
- 19.30** **Conference Dinner**

CONFERENCE DINNER

All participants of our Autumn Course are welcome to join our **Conference Dinner** at the restaurant Spisekroken.

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

When: 19.30
Where: *Spisekroken*
Klostergaten 8, 5005 Bergen



<http://link.uib.no/grsdinner>



Rethinking Expression in the Piano Music of Harald Sæverud

In this sub-project I want to investigate musical expression in relation to my use of expressive means in selected piano works by Harald Sæverud. The project will focus on the composer's highly articulated, speech-like musical language and how it can be transmitted through the piano medium. The aim is to find essential elements and attitudes that seem important for conveying artistic intentions in the score through experimentation with expressive means and investigations of my own artistic commitment and freedom.

Sæverud often revised his scores throughout his life or changed the way he communicated information to the performer. His scores can be seen as a meeting place between the composer's artistic visions and on-going attempts at conveying them to the performer - and the performer's search for meaningfulness in the use of expressive means. The score is the common ground and starting point for dialogue and reflections. The indications in the scores will be critically examined as well as investigating the elements which are not notated – but seem important for the expression - and in what way I as a performer involve and add my personal artistry. What does this music demand of me as a performer and what do I give back to the “intentions” of the composer/score?

Methodological approaches will involve re-collections of my earlier personal experiences with the music (concerts, recordings) and former meetings with the composer (1980s), the study of historical sources (literature, interviews, recordings), re-investigating the expressive indications in the score (articulation, dynamics etc.), looking at instrumental issues (piano sound, touch, voicing, body motion) and other elements that influence form and sense of coherence (meter, rhythm, phrasing, rubato, etc.). In addition, both the composer's and my own use of metaphors, images or narratives will be discussed as means of understanding and characterizing the music.

The selected pieces are from Sæverud's main piano collections: Slåtter og Stev fra Siljustøl (Tunes and Dances from Siljustøl) op.21, 22, 23 and 25, Lette Stykker (Easy Pieces) op.14 and Seks Sonatiner (Six Sonatinas) op.30. The investigations will include video/sound recordings of each piece, using different artistic approaches to see what happens to the expression using different expressive means and approaches. Documentation will also consist of texts and video-demonstrations of selected pieces, recordings/videos of concerts, a CD recording and a final text (with score/sound examples) on the research process.

INVITED SPEAKER

Einar Røttingen

Gunnar Sævigs Sal, GRIEG

Thursday November 30th

09.30-11.00



The pianist Einar Røttingen is Professor of Music Performance at the Grieg Academy, University of Bergen. He received his education at the Bergen Music Conservatory and Eastman School of Music. In addition to being a regular guest at the annual Bergen International Festival and Edvard Grieg Museum concert series in Norway, he has performed extensively as a soloist and chamber musician in major cities in Europe, USA, Japan and China.

Throughout the 1980s, Røttingen worked closely with the Norwegian composer Harald Sæverud and has recorded all the solo piano music in addition to the Piano Concerto with Bergen Philharmonic Orchestra (Simax). He has also collaborated with many living composers and has commissioned numerous works. His recordings include the solo-CD Avgarde with works by Knut Vaage, Torstein Aagaard-Nilsen, Glenn Haugland, Jostein Stalheim and Ketil Hvoslef and others, Hika - with the violinist Trond Sæverud in works by Crumb, Takemitsu, Messiaen, Debussy and Grieg - and George Crumb's Makrokosmos. Hika was chosen as 'Selection of the month' in The Strad in 2002. In 2005 Einar Røttingen was soloist with the Bergen Philharmonic Orchestra in the first performance of Knut Vaage's Piano Concerto The Gardens of Hokkaido which was released as a CD in 2010. The solo-CD Norwegian Variations, which includes Grieg's Ballade op.24 and sonatas by Fartein Valen and Geirr Tveitt, was chosen as 'Special Selection' in International Piano in 2006 and awarded 'Record of the Year' by The International Grieg Society of Great Britain. This CD is also included in his PhD dissertation from 2006: Establishing a Norwegian Piano Tradition: Interpretive Aspects of Edvard Grieg's Ballade op.24, Fartein Valen's Sonata no.2 op.38 and Geirr Tveitt's Sonata no.29 op.129. In 2007 Røttingen performed the complete 172 songs of Edvard Grieg with the bass-baryton Njål Sparbo in a series of 7 concerts as part of the Grieg September Festival in Bergen. As a part of the 100th anniversary of Olivier Messiaen's birth in 2008 he performed, among other works, Vingt Regards sur l'enfant Jesus and Des Canyons aux Etoiles. Einar Røttingen has been awarded the City of Bergen Cultural Prize and The Bergen International Festival's Robert Levin Festival Prize.

Chair: Per Dahl

Perceptions of young children's singing and Young children's perception of singing

For some time public interest in singing practices with young children has been growing. Many practitioners as well as researchers have expressed concerns about the state of singing especially in day care provisions (i.e. 1-6-year-old children) – and apparently for good reasons:

In Denmark the training of preschool teachers and music teachers for primary schools no longer emphasizes singing as a particular skill. The educational programmes do not include mandatory singing lessons or specific knowledge about singing with young children. Many day care provisions use a repertoire of less than 10 songs and often only few of the preschool teachers have the musical skills or confidence to lead the song.

Recent debate in Norway indicates that the situation is similar here, and since research – not least in Norway – give evidence for the values of singing, a reasonable assumption would be that neither policy nor practice is informed by scientific knowledge.

A lot of research has been done about children's singing, e.g. about the development of singing skills, singing behaviour, singing as communication, song literacy, singing as a way to learn not only about music but about other aspects of human existence as well.

Recent research about children's singing focus on topical themes such as well-being, health aspects of singing, social inclusion, and singing culture in day-care provisions.

One example of relevant research is that singing as a group activity may enhance social inclusion and in this way support children's opportunities to be heard as individuals in a group. The relevance is emphasized by the fact that 2/3 of 6200 children 4-6 years of age answering a questionnaire tell that they experience too much noise in their institution. In other words, it is hard for the children to be heard and to hear each other.

In this presentation, I draw on research literature about various perceptions of children's singing as well as children's perception of singing as I address three questions:

1. What are the implications of research in children's singing (development) for singing practices with children?
2. In which ways may singing activities be meaningful for children?
3. How do singing practices affect children's right to have a voice – literally as well as figuratively?

These questions are also related to ongoing research in which I am currently following a three-year development project, Sangglad[1] (Joyful singing) that was initiated in the autumn of 2017.

INVITED SPEAKER

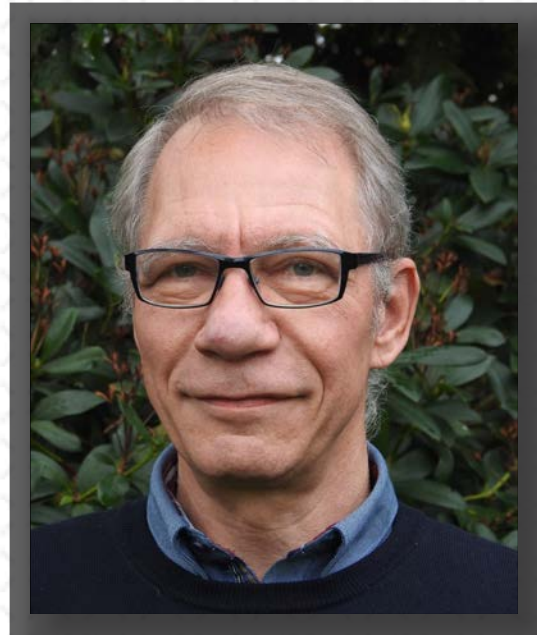
Sven-Erik Holgersen

Auditorium 129, PSYK

Thursday November 30th

13.00-14.30

Associate Professor, PhD in music education, Danish School of Education, Aarhus University, Copenhagen. Head of the MA programme for Didactics Music Education, Director of the PhD programme for Didactics in Graduate School of Arts, Aarhus University.



Research interests: Music teaching and learning in early childhood and schools. Music teacher education. Comparative disciplinary didactics. Hermeneutic-phenomenological approach to music education.

Has previously served as chair of the Early Childhood Commission of ISME, co-founder of Music Educators and Researchers of Young Children (MERYC), and chair of the Nordic Network for Research in Music Education as well as (co-)editor of Nordic Research in Music Education Yearbook.

Recommended Reading

- Welch, G.F. (2005). Singing as communication. In D. Miell, R. MacDonald, & D. Hargreaves (Eds), *Musical Communication*. (pp239-259) New York: Oxford University Press.
- Holgersen, Sven-Erik (2006). Den kropslige vending. En fænomenologisk undersøgelse af musikalsk intersubjektivitet. In: Frede V. Nielsen og Siw Graabræk Nielsen (Red.) *Nordisk Musikkpedagogisk Forskning Årbok 8 / Nordic Research in Music Education Yearbook Vol 8*. NMH-publikasjoner 2006:1. Oslo: Norges musikkhøgskole.

Other Preparation

Try to explore the notion of meaning related to singing e.g. as represented in Bonnàr, Lisa (2014). *Life and Lullabies. Exploring the basis of meaningfulness in parents' lullaby singing*. NMH-publikasjoner 2014:2. Norwegian Academy of Music.

Chair: Magne Espeland

FRIDAY DECEMBER 1ST

Day-view

09.30-10.00

Coffee/tea

10.00-12.00

Preliminary Viva Voce

Gunnar Sævigs Sal, GRIEG

Candidate: Oded Ben-Horin

Improvising the bridge: A study of improvisational teaching practices in trans-disciplinary art and science educational contexts.

Respondent: Sven-Erik Holgersen

Chair: Tiri Bergesen Schei

12.00-13.00

Lunch

13.00-14.30

Summary session

Gunnar Sævigs Sal, GRIEG

Moderators: Magne Espeland and Jill Halstead

Lisa Lorenzino and Isabelle Cossette

visiting HVL/GRS from McGill University Montreal

14.30

Autumn Course is closed!



Perceptions of young children's singing and Young children's perception of singing

My PhD study is situated in arts education. It explores the process of education as a creative and improvisational practice. A pedagogical environment characterized by pupils' inquiry in both art and science, Write a Science Opera (WASO), provides the context. The study explores the relationships of the educational design and articulation of creativity in WASO. WASO furthermore provides a context through which research regarding educators' pedagogical improvisation is conducted. A qualitative approach is taken, recognizing importance of subjective interpretation (Eisner, 1991). The study relies on Pragmatism (Biesta & Burbules, 2003), a philosophical tradition which holds that the meaning of theories lies in their practical values. Educational Design Research (EDR) (McKenney & Reeves, 2012) provides a methodological framework for iterative, practical school-based WASO interventions in which research may be conducted on and through an intervention, allowing for multiple aspects of the research object to be explored.

The main research questions:

- What characterizes creativity in the WASO environment? What do such characteristics imply for the design of WASO as a creative pedagogical environment?
- In what ways can knowledge gained through improvised teaching experiences impact educational settings with regard to educators' levels of risk-taking, interaction with pupils and self-regulation during teaching? What are their needs in order to realize improvisation's potential in the classroom?
- What is the optimal approach to the merging of science and art within the WASO environment?

My study relies on a qualitative approach, enabling in-depth analysis of informants' processes and experiences by making their voices heard (Lichtman, 2010, pg. 69). This enabled my subjective interpretation of collected data, needed in order to understand the inherently social context of specific schools in which interventions were implemented (Eisner, 1991). Data consisted of two sources. The first included transcriptions of in-depth interviews and reflective notes collected from educators at two WASO iterations in 3rd-grade classes in Norway. The second is a thick description of the rationale and process of my own creation of a science opera. The three research strands: 1) inter-relationships between the WASO design and characterization of creativity in WASO explored as Wise Humanizing Creativity, a theory of creativity in education which links collaborative co-creation and identity (Chappell, Pender, Swinford & Ford, 2016). An Educational Design Research (EDR) framework was employed as research on the intervention. Results, yielded through data coding and corresponding emergent themes, provided conclusions regarding collaborative creativity in WASO based on Wise Humanizing Creativity theory features; individual pupils' creative process; and principles for WASO's design; 2) strategies and techniques designed to train educators for pedagogical improvisation within the WASO environment, based on pedagogical processes aimed at training jazz music improvisation. An EDR framework was employed as research through the intervention. Results, yielded through data coding and corresponding emergent themes, pointed at tendencies of educators' handling of risk-taking, interaction with pupils and, to a lesser extent, self-regulation. Results supported prospects of training pedagogical improvisation, and of a specifically proposed technique as relevant for training improvisation: Rehearsing Pedagogical Improvisation

(RPI). The latter was confirmed under condition of RPI being preceded by pre-iteration preparation, and being followed by “real” improvisation in authentic settings, and reflection. Results also yielded specific design principles for RPI; 3) a specific approach to inter-connectedness of art and science inquiry achieved by means of my undergoing the WASO process as part of a network of artists and scientists. The libretto, music, structure and design were inspired by a research question from the field of neuroscience. That question related to the arts’ potential role in a scientific inquiry into the nature of consciousness. Results raise further questions and propositions regarding the extent and character of art and science relationships in WASO, as inspiration for new creative educational designs.

My study is situated within Pragmatism. The meaning of philosophical topics and theories lies in their practical values. The study’s epistemological stance relies on the notion of knowledge, an instrumental force in society’s life (Dewey, 2012), constituting a relationship occurring between actions and their consequences (Biesta & Burbules, 2003). Johnson (2010), relying on Dewey’s notion of experience (1934, pg. 38-39), described this as a shift away from viewing knowledge as a fixed body of claims, towards intelligent transformation of experience. Dewey referred to the acquisition of knowledge as inquiry (1938), a temporal process which transforms a current situation into a new one following identification of a problematic situation (Biesta & Burbules, 2003). It is only when that transformation process leads to deliberate, intellectual discipline that it is identified with freedom in its truest sense (Dewey, 2012). The contextualization of this perspective within my study of creativity and improvisation relies on Biesta (2013). Biesta (ibid) echoes Dewey’s regarding freedom and independence as central educational aims. He addresses creativity in education as an act of creation. Biesta (ibid) describes different approaches to creation based on the educator-as-creator’s willingness to engage with the risk entailed in creation. Education is always risky as it is an encounter between subjects. Educating for freedom and independence thus requires that subjectness be allowed to emerge. The latter cannot be taken for granted. It must rather be allowed to evolve in always new, open, unpredictable situations. Teacher and pupils create something together, as it emerges. An improvisational reality is thus inherent in an educational process viewed as an act of creation (Biesta, 2017). Creativity and improvisation thus share a vital and complex relationship in my study, one further nuanced based on understandings that improvisation and creativity always co-exist (Sawyer, 2012, pg. 367; Burnard, 2012, pg. 179); improvisation is itself a creative process (Alterhaug, 2004); and creativity is inherently improvisational (Burnard, 2012, pg. 66, 157). Indeed, teaching is inherently improvisational (DeZutter, 2011). Pedagogical Improvisation (Donmoyer, 1983) consequently exists at the crossroads of an educator’s teaching methods, content knowledge, and didactical approach. This raises the question of improvisation’s systematic role in teacher education through its potential professionalization. DeZutter (2011) argues this would require methods of training educators to identify, experience, and consciously employ improvisation. Though jazz music educators command large repertoires aimed at training improvisation and evaluating its quality, no body of knowledge dedicated to training improvisation in general teacher education currently exists. In music, jazz musicians “say something” through improvised interaction related intrinsically to interactive shaping of social contexts (Monson, 1996). Relying on African-American traditions, jazz contains musical processes which have no analog in Western classical music (ibid). These include the aesthetically central interactive and spontaneous aspects of jazz improvisation (pg. 84, 136). My study’s training of pedagogical improvisation was consequently conceptualized to explore improvisation’s potential not only as a tool for handling unexpected happenings, but as a goal in its own right.

WASO occurs at a point of interaction between the disciplines of art and science. This is based on common impulses of art and science (Garolan & Mathews, 1997) and affordances provided by their

meeting points (Strosberg, 2015). The negotiation of creativity, improvisation and the WASO and RPI designs within a trans-disciplinary context thus provided a complex educational reality. Educational Design Research (EDR), a suitable framework for implementation of interventions for which no pre-defined prescriptions are available, was therefore employed. EDR applies a systematic exploration of the educational design through a series of iterations aimed at providing new knowledge in the form of practical design principles and new theory, as a solution to an educational problem (McKenney & Reeves, 2012). EDR thus recalls Dewey's argument for a linking science which would connect theoretical and practical work (ibid, pg. 8). My own creation of a science opera within a network of scientists and artists represented an additional layer of the practical bridge between both art and science, and research and my own understanding of the WASO practice.

Results will be discussed in light of two perspectives. The first is current political determination to increase creative activity in education through integration of science, creativity, culture and arts (EAMEYIC, 2009). The second is Living Dialogic Space (Chappell & Craft, 2011), a theory which views creativity from the perspective of society's mode of production in a dialogue-based, flat-hierarchy structure.

Several questions require deeper elaboration. These relate to clearer specifications of a) how the "bridge" between art and science differs from other inquiry processes; b) relationships between my research process and the pupils' inquiry process; c) the role of didactics of teaching music improvisation in future practices of RPI; and d) the negotiation of my own role in the study.

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- Strosberg, E. (2015). *Art and Science*. 2nd Edition. New York, NY: Abbeville Press.

Oded Ben-Horin

Gunnar Sævig Sal, GRIEG

Friday Desember 1st

10.00-12.00

Associate Professor Oded Ben-Horin (HVL) is a PhD candidate at UiB/GRS. Oded coordinates the Global Science Opera, and is a co-developer of that concept. He is responsible for implementation of the EU Horizons 2020 project "Developing an Engaging Science Classroom (CREATIONS)" in Norway; coordinates the EU Erasmus+ project "Creativity, Art and Science in Primary Education (CASE)"; was Project Coordinator of the EU Comenius project "Implementing Creative Strategies into Science Teaching" (CREAT-IT), 2013-15; leads the Pedagogical Framework of the EU Erasmus+ project "SPACE"; is WP leader for Global Science Opera research in the Norwegian Research Council project "iSCOPE". Oded is Deputy-Chair of the Center of Creativities, Arts and Science in Education (CASE) at Stord. He has delivered lectures on creativity in art-and-science education at the Royal Institution/Lunar Mission One (London), the Greek Physical Society (Athens), the European Space Agency Technology Center (Noordwijk), Scientix (Brussels) and City University of New York (New York) among others. He has published several research and popular science articles on creativity, improvisation and the meeting points of art and science in education. He is the main developer of Write a Science Opera (WASO), which was the foundation for the Danish Education and Culture Ministries' "Springfrø" prize for Creativity in Schools awarded to "Opera i Midten" (2016). Oded has led WASO workshops at the Norwegian Opera (Oslo), the Flemish Opera (Antwerp) and the Louis Cruls Astronomy Club (Campos, Brazil) among others. As an artist (librettist, jazz vocalist, composer) he has collaborated with international science institutions to produce music as creative public outreach. "Rosetta's Stone", his first science opera (concept developer and co-librettist) has been performed at various festivals and conferences in the USA since 2016. He teaches music theory, ear training, voice and improvisation at the University of Bergen. Oded is a member of the European Network for Opera & Dance Education (RESEO) and CASE Center Steering Committees. He has Bachelor Degrees in Musicology and Business Administration, and a Masters Degree in Vocal Jazz Performance.

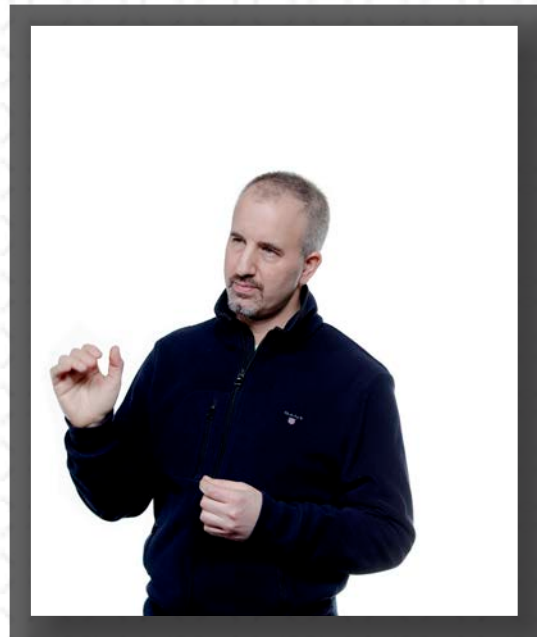


Photo: HVL

Chair: Tiri Bergesen Schei
Respondent: Sven-Erik Holgersen

ABSTRACTS

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Music, Musicians and “Multiple Places within the Same Space”; the Case of Oromia

Keywords: Music & Politics, Multicultural Communication, Major and Minor Population, Oromia, Ethiopia, Bergen/Norway

Jan Magne Steinhovden
Gunnar Sævigs Sal, GRIEG
17.15-18.00 **A**

Oromia is a region within the nation Ethiopia. It is the homeland of the Oromo people, the largest ethnic group within Ethiopia, though members of other ethnic groups also live there. Like recently more media exposed areas such as *Catalonia* in Spain and *Kurdistan* in Iraq, Oromia is also a politically tense area. All these regions may be characterized as “multiple places within the same space; areas of different, competing cultural and political constructions of the same geographical space”¹.

*Oromiyaa*² is also the title of the first video produced by the popular multicultural Bergen-based stage performance *Fargespill* [The Play of Colours]. Using this song as a point of departure, I have explored different meanings related to Oromia, from the view presented to the audience and participants of *Fargespill*, to the many different viewpoints among Ethiopia-rooted people living in Bergen, Norway. I am especially interested in the links between music and Oromia. What role does music play among Oromo-speaking and Oromo-identifying musicians? What does the title *Oromiyaa* imply to Ethiopia-rooted people who do not identify as Oromo? What does a song like *Oromiyaa* communicate in Bergen (Norway), in Ethiopia and globally?

Through reading literature, media analysis and ethnographic work like recorded interviews and participant observations, I have examined the term *Oromia* and its many implications.

My findings show that the emotionally strong, but contextually very limited presentation of *Oromia*, provided to the majority population in Bergen and Norway by the presentation of the title and the song *Oromiyaa* from *Fargespill*, omits important parts of what the term communicates to Ethiopia-rooted people. The simplified and superficial presentation of *Oromia* communicates a harmless message of unity and solidarity. This contrasts immensely with the explosive patriotic or controversial message communicated by the same term and song to the minority Ethiopia-rooted people living in the same area, and to other Ethiopia-rooted people worldwide.

Senior Researcher Respondent:

Petter Dyndahl

Peer Respondent:

Alissa Vik

Chair:

Jill Halstead

References

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Perception of rhythmic complexity in Parkinson's patients

Keywords: Parkinson's disease, Music, Rhythm, Complexity, Cognition

Kjetil Vikene
Auditorium 129, PSYK
10.30-11.15

B

Parkinson's disease affects crucial brain regions associated with the processing of musical rhythms. Findings in the literature suggests that: PD-patients have problems discriminating simple musical beats but less for more complex rhythms; dopaminergic medication modulates this by improved beat-discrimination in simple rhythms, but with adverse effects for more complex rhythms; rhythmic interventions hold promise as a way of improving cognitive functioning for PD-patients. We investigated whether and how patients with Parkinson's disease differ from healthy controls in the perception of musical rhythms, using behavioral and functional brain imaging. Since regular auditory cues, i.e. rhythm, is shown to be beneficial for debilitating motor symptoms of PD in therapeutic settings, further insights into how and why PD-patients differ in their perception of rhythms can aid our understanding of these effects, as well as inform future, non-pharmalogical, music therapies.

Using a simple online survey we asked patients and healthy controls to rate 10 musical rhythms for complexity and likeability. The results show that PD-patients consistently rated all rhythms as more complex, while there was no difference in their scores for likeability. This indicates that while the task of judging musical rhythms for complexity was affected by the disease, the judgment of likeability – or appreciation if one will – was not.

We then scanned patients and healthy controls using functional magnetic resonance imaging (fMRI) while they were listening to rhythms of different complexities. We found significant differences in the temporal evolution of brain activity, where the PD-patients showed an overall higher activation in the temporal lobes, a higher immediate activation of the saliency network (comprised of the anterior cingulate cortex and anterior insula) as well as different temporal activation of regions in the basal ganglia, a key region in the pathology of PD.

Our study confirmed previous findings in the literature – that PD-patients perception of complexity in musical rhythms is altered. In addition, our study is the first to perform functional brain imaging of PD-patients listening to musical rhythms, linking behavioral results with brain measures, indicating that musical rhythms can further be used as a tool to understand the underlying neural mechanisms of PD related cognitive dysfunction.

Senior Researcher Respondent:

Katie Overy

Peer Respondent:

Merve Akca

Chair:

Simon Gilbertson

References

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Can visuospatial task engagement suppress auditory-motor interaction? An update on the effects of visuospatial attention, rhythm complexity, and musical experience on movement synchronization

Keywords: auditory-motor coupling, attention, rhythmic entrainment, motion capture

Merve Akca
Auditorium 129, PSYK
11.15-12.00



Entrainment to music is a universal human behaviour that occurs when a rhythmic auditory stimulus and body movements are highly coordinated (Phillips-Silver, Aktipis, & Bryant, 2010). Although the coupling of body movements and auditory stimulus being well studied, the curious question of whether it is possible to suppress this link remains unanswered in the current literature. The main objective of this quantitative study is to explore whether visuospatial task engagement can suppress auditory-motor interactions as well as to investigate the effects of rhythm complexity and musical experience on movement synchronization. In order to achieve this goal, a cognitive task involving visuospatial attention in varying difficulty levels and rhythmic sequences varying in their temporal structure will be employed in an experimental design, where the dependent variable of movement synchronization in musician participants will be contrasted with that of non-musician participant group. The results of this study have a potential to guide us in developing new strategies for standstill through diminishing micro-movements.

Senior Researcher Respondent:

Peer Respondent:

Chair:

Katie Overy

Kjetil Vikene

Simon Gilbertson

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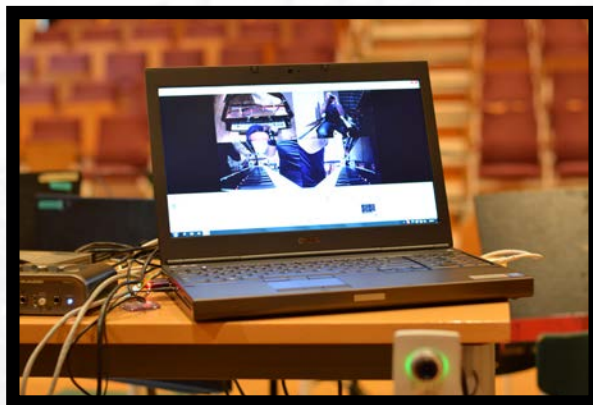
In audible movements: On the edges of perception and beyond

Keywords: personal music making, solitary improvisation, presence and solitude

Simon Gilbertson
Seminarrom 110, PSYK
16.00-16.45

D

In this presentation I will share films and thoughts related to a recent research exploration based around solitary piano improvisation. Over the course of the past three years I have created, viewed, hibernated and re-immersed into a series of eight episodes of piano improvisation. After initiating this research exploration to study multiple movement in live ensemble improvisation, the exploration moved away from that agenda. Contrastingly, the research led through thematic landscapes including inscription and technology, perception and imagination, and solitude plus solidarity in terms of both materialism and existence, the themes of this presentation. So far, the exploration hints towards a motto which we may discuss in relation to research as exploration: 'There is much to experience, and much more that remains beyond those edges'



Respondent:
Chair:

David G. Hebert
Tiri Bergesen Schei

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Zbikowski's Conceptualizing Music Revisited

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

Per Dahl
Gunnar Sævig Sal, GRIEG
11.15-12.00



In his book of 2002 *Conceptualizing Music. Cognitive Structure, Theory and Analysis* Lawrence M. Zbikowski argue that the play of concepts and conceptual structures typical of music theory is not something remote from our appreciation of music, but instead basic to it. His point of departure is the assumption that musical understanding relies not on specialized capacities unique to the processing of patterned sound but on the specialized use of general capacities that humans use to structure their understanding of the everyday world. The three significant cognitive processes in this understanding are categorization, cross-domain mapping and the use of conceptual models. Basic is our ability to categorize impressions/things. This categorization will not be a closed ontological mind-set as the categories humans use are shaped by their interaction with their environments.

Of great importance in Zbikowski's book is the idea of cross-domain mapping. It is through this process that we structure our understanding of one domain (which is typically unfamiliar or abstract) in terms of another (which is most often familiar and concrete). Research on analogy and metaphor has shown that this process of mapping structure from one domain to another is basic to human understanding. Zbikowski generalizes this for music theory; mapping structure from a non-musical domain onto music is the way of creating musical structure, and different mappings will lead to different accounts of musical structure.

In my paper I will revisit the concept of cross-domain mapping and its complimentary concepts 'categorization' and 'conceptual models'. How fruitful is this metaphor today? Are other metaphors e.g. Kahneman (2012) System I and System II more in line with modern neuroscience? Which discourse is more affiliated to our appreciation of musical experiences?

Respondent:
Chair:

Stephen Amico
Tiri Bergesen Schei

References

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BIOGRAPHIES

Merve Akca

I am a PhD candidate in Music Cognition as a part of the four Ms: Music, Mind, Motion, Machines research group at the Musicology Department in University of Oslo. I hold a Bachelor of Science degree in Psychology from Izmir University of Economics in Turkey and a Master of Science degree in Psychology with a focus on Social Psychology and Cognitive Neuropsychology from Lund University in Sweden. In my master's level studies, I specialised in cognitive neuropsychology and wrote my master's thesis on retrieval-induced forgetting effects in normal aging. My main research interests are the influence of multi-modality (i.e. interactions between auditory and visual modalities) on bodily synchronization, visuospatial attention across modalities, and cognitive load. In addition to the embodied processing of music, I am also interested in investigating the neural correlates of music centred around the interaction between visual attention, rhythm and motor behaviour.



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.



Simon Gilbertson

Simon Gilbertson is Associate Professor in Music Therapy at the Grieg Academy, University of Bergen, Norway. Since qualifying in 1993, he has worked as a clinician, researcher and educator in England, Germany, Ireland and Norway and has experience in improvisational music therapy

practice with children/adults with cancer, individuals with unique developmental biographies, and neurological illness/trauma. He is a member of the Grieg Academy Music Therapy Research Centre and is on the Editorial Board of *The Arts in Psychotherapy*, Associate Editor for the *Nordic Journal of Music Therapy*, and is on the Scientific Advisory Board of The Grieg Research School for Interdisciplinary Music Studies and the Inter-professional Education Program in Primary Health Care at the University of Bergen. His current research interests include concepts of embodied and extended perception and cognition.



Jan Magne Steinhovden

Jan Magne Steinhovden is a PhD -candidate at UiB. He graduated as a music teacher at Bergen University College in 1992 and has since then primarily been teaching music at different levels including; primary and secondary schools, folk high schools (folkehøgskoler), Bible School and University College. He has also taken further studies in Intercultural Understanding (60 ECTS) at NLA University College and English Language Studies (60 ECTS) at University of Newcastle (UK). From 2006-2010 he spent four years working in Ethiopia, inclusive half a year of full time Amharic Language Studies. In 2012 he graduated with an MA in World Music Studies from the University of Sheffield (UK). His thesis focused on two Amharic terms, *māzmur* and *zāfān*, often used to describe “acceptable” and “unacceptable” music among the Ethiopian Evangelical believers in Addis Abeba, Ethiopia. He currently has leave of absence from his permanent position as lecturer in music at NLA University College, Bergen.



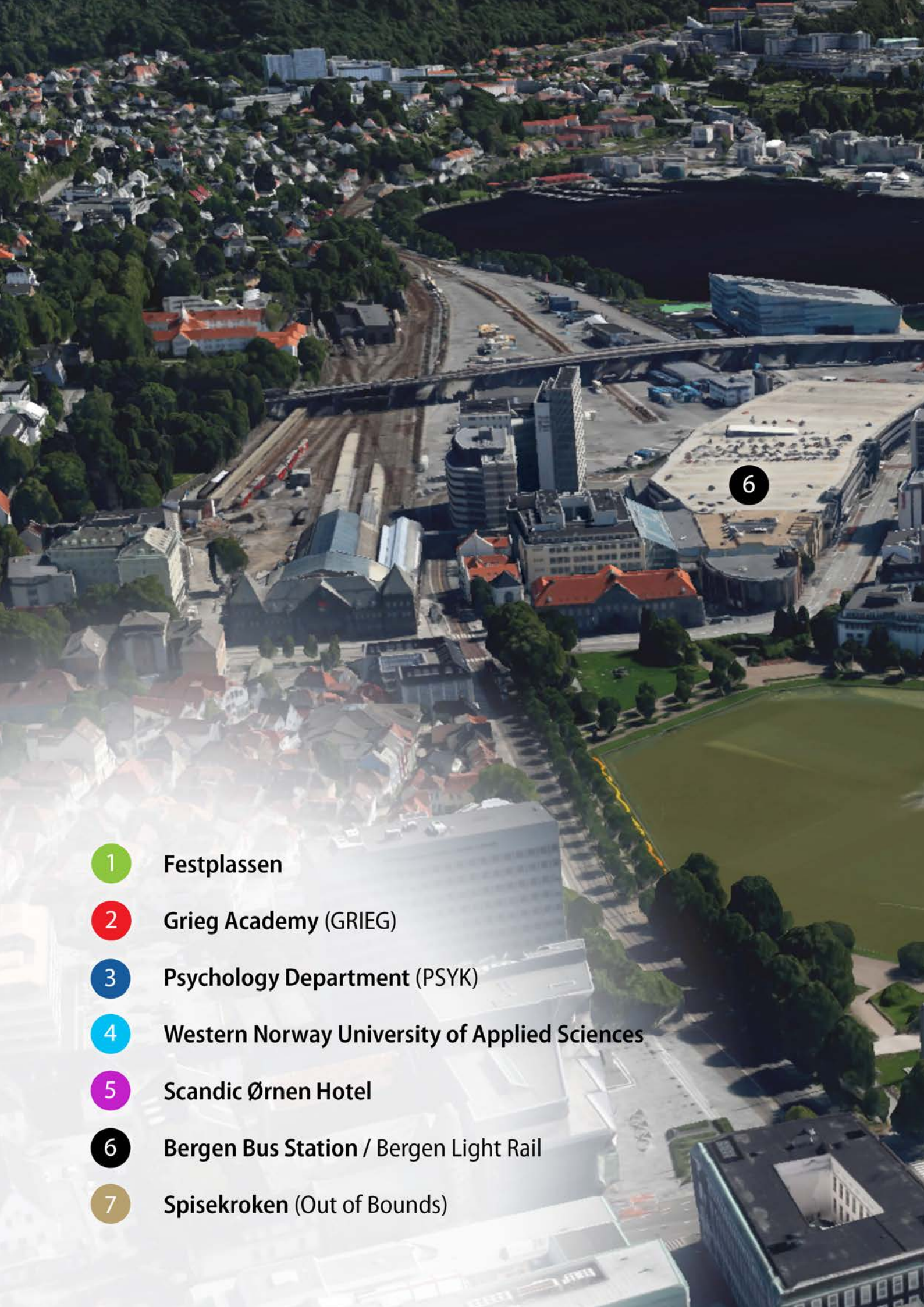
Kjetil Vikene

PhD Research Candidate at the Institute of Biological and Medical Psychology, University of Bergen and Assistant Professor at Grieg Academy of Music, University of Bergen. Has a Master in literary studies, is an experienced computer programmer and avid amateur musician.

Interested in all-things-rhythm, particularly the effect of complexity on several levels and the connections between rhythm and cognition, which makes Parkinson’s disease a particularly interesting pathology to study.

Could at one point name all members of The Mothers of Invention alphabetically and chronologically, but has since developed other more useful social skills.





- 1 Festplassen
- 2 Grieg Academy (GRIEG)
- 3 Psychology Department (PSYK)
- 4 Western Norway University of Applied Sciences
- 5 Scandic Ørnen Hotel
- 6 Bergen Bus Station / Bergen Light Rail
- 7 Spisekroken (Out of Bounds)



4

5

3

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7

TRANSPORTATION

Getting around in Bergen is quite easy. The city offers convenient public transportation, and short distances make it easy to get around by walking or biking. Since our UiB campus (for now) is centrally placed in Bergen, all of GRS' activity is close to each other.

Public transport in Bergen

All the public transport in Bergen and the surrounding county Hordaland is part of the same ticket and price system, operated by **SKYSS**. Skyss' tickets are valid for local buses and the Bergen light rail.

All of our events (including the Conference dinner) are in walking distance, but we recommend a trip with the Bergen Light Rail for our concert at *Høgskolen på Vestlandet (HVL)* on Wednesday.

A prepaid single ticket valid for 90 minutes costs NOK 37.

[Download the app *Skyss Ticket* app for up-to-date travel info and suggested travel routes.](#)



Skyss Ticket app for Android



Skyss Ticket app for iOS

FOOD

GRS covers the following for all participants:

- Coffee/tea and fruit all days.
- Free lunch during our registration on Tuesday (served from 12.00).
- Evening Reception Tuesday at 18.30. Drinks and nibbles.

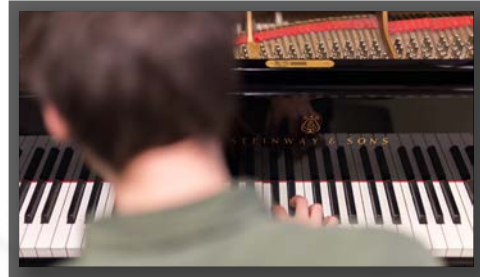
We recommend all participants to eat your lunch in the 2nd floor Cantina of *Bjørn Christiansens hus*, or the *Student Centre* on Nygårdshøyden.

VENUES

Gunnar Sævig's Sal, GRIEG

Building: Grieg Academy

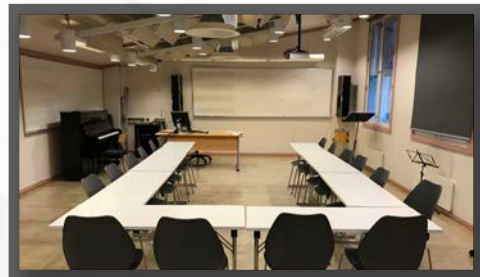
Address: Lars Hilles gt. 3



Rom 206, GRIEG

Building: Grieg Academy

Address: Lars Hilles gt. 3



Auditorium 128, PSYK

Building: Bjørn Christiansens hus

Address: Christies gt. 12



Auditorium 129, PSYK

Building: Bjørn Christiansens hus

Address: Christies gt. 12



Seminarrom 110/111, PSYK

Building: Bjørn Christiansens hus

Address: Christies gt. 12

LIST OF PARTICIPANTS

Petter	Dyndahl	Invited Speaker	Inland Norway University of Applied Sciences
Sven-Erik	Holgersen	Invited Speaker	Aarhus University
Katie	Overy	Invited Speaker	University of Edinburgh
Einar	Røttingen	Invited Speaker	University of Bergen
Thomas	Solomon	Invited Speaker	University of Bergen
Karsten	Specht	Invited Speaker	University of Bergen
Merve	Akca	Candidate	University of Oslo
Lena	Andresen	Master Student	Western Norway University of Applied Sciences
Oded	Ben-Horin	Candidate	Western Norway University of Applied Sciences
Isabelle	Cossette	Researcher	McGill University, guest HVL
Per	Dahl	Researcher	University of Stavanger
Magne	Espeland	Researcher	Western Norway University of Applied Sciences
Daniel	Garces	Master Student	University of Bergen
Claire	Ghetti	Researcher	University of Bergen
Simon	Gilbertson	Researcher	University of Bergen
Jill	Halstead	GRS Leader	University of Bergen
Martin Leknesund	Hansen	Master Student	University of Bergen
David G.	Hebert	Researcher	Western Norway University of Applied Sciences
Thea	Hernæs	Master Student	University of Bergen
Tone	Hopstad	Master Student	Western Norway University of Applied Sciences
Tore	Hovde	Master Student	Western Norway University of Applied Sciences
Marija	Kadovic	Master Student	University of Bergen
Frode Aass	Kristiansen	Researcher	University of Bergen
Øystein	Kvinge	Candidate	Western Norway University of Applied Sciences
Raphael Leslie Nii	Lartieku Quao	Researcher	Crystal Galaxy College
Harald	Lexander	Master Student	University of Bergen
Lisa	Lorenzino	Researcher	McGill University, guest HVL

Benjamin	Mellingen Thuen	Master Student	University of Bergen
Maren	Metell	Administrative / Other	University of Bergen
Anne-Helen	Mydland	Administrative / Other	University of Bergen
Olav	Myhre	Master Student	University of Bergen
Karin	Mössler	Researcher	University of Bergen
Kjetil Traavik	Møster	Candidate	University of Bergen
Elise	Nonseid	Master Student	University of Bergen
Pia	Nordhelle	Master Student	University of Bergen
Morten	Norheim	GRS Administrator	University of Bergen
Silje Valde	Onsrud	Administrative / Other	Western Norway University of Applied Sciences
Sofia	Paulusma	Master Student	Western Norway University of Applied Sciences
Felicity Burbridge	Rinde	Candidate	Western Norway University of Applied Sciences
Kristine Maryam	Rise	Master Student	University of Bergen
Therese	Risnes	Master Student	University of Bergen
Randi	Rolvjord	Administrative / Other	University of Bergen
Tiri Bergesen	Schei	Researcher	Western Norway University of Applied Sciences
Wolfgang	Schmid	Researcher	University of Bergen
Magnus	Solheim	Master Student	Western Norway University of Applied Sciences
Jan Magne	Steinhovden	Candidate	University of Bergen
Brynjulf	Stige	Researcher	University of Bergen
Runa Godø	Sæther	Master Student	Western Norway University of Applied Sciences
Masha Sri	Vestrheim	Master Student	University of Bergen
Tine Grieg	Viig	Candidate	Western Norway University of Applied Sciences
Alissa	Vik	Candidate	University of Bergen
Kjetil	Vikene	Researcher	University of Bergen
Erik	Vinje	Master Student	Western Norway University of Applied Sciences
Linlin	Wang	Master Student	Lithuanian University of Educational Sciences
Beverlyne	Wanjala	Master Student	Western Norway University of Applied Sciences
Robin	Windsrygg	Master Student	Western Norway University of Applied Sciences
Astrid Linnea	Østerholt	Master Student	University of Bergen

GRIEG RESEARCH SCHOOL

INTERDISCIPLINARY MUSIC STUDIES

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 OUR SPRING COURSE 2018

Practitioner's Knowledge in Music, Therapy and Education practices

Dates: June 5th – 8th, 2017
Location: University of Stavanger

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

Invited Speakers

- Prof Tiri Bergesen Schei *Western Norway University of Applied Sciences*
- Dr Christophe de Bezenac *University of Salford, UK*
- Dr Anthony Gritten *Royal College of Music in London, UK*
- Prof Brandon LaBelle *University of Bergen, NO*
- Dr Lina Navickaitė-Martinelli *Lithuanian Academy of Music and Theatre*
- Prof Mercedes Pavlicevic *Nordoff-Robbins Music Therapy Center in London, UK*

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: April 15th
- Registration opens: February 1st (closes May 15th)



We want your feedback!

We encourage every participant of our course 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.

<http://link.uib.no/grsform>



GRIEG RESEARCH SCHOOL
INTERDISCIPLINARY MUSIC STUDIES

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