



# Welcome to the Grieg Research School

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

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

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





# Welcome to the Autumn Course 2014

**A warm welcome to a new academic year with the GRS. This November we look forward to meeting with all participants in Bergen.**

The autumn 2014 course will focus on qualitative research methods in collecting, interpreting and analysing data related to musical experiences. The focus will be on relevant contemporary approaches to qualitative inquiry including interview methodology, Interpersonal Recall Process, working with focus groups, using research technologies/software, using observational techniques, and methods for analysing text and talk. Through involvement in workshops and seminar groups participants will be provided with practical strategies for implementing such approaches within their own research field.

All GRS courses are designed with a strong focus on candidate project work, and the candidates will also this time have the opportunity to present their own project work and gain feedback as part of the course. Candidates can participate and gain credits via written submissions and oral presentations

that focus on their own project or related key texts, and the candidates will receive feedback from senior researchers and peers.

The two first days of the course will focus on candidate work. The very first session is "Your Ph.D. in 5 minutes or less!", which allows participants to give a mini update on their research. This session will be followed by more formal candidate presentations and feedback. The two next days of the course will focus on research methods, with both lectures and workshops.

We continue to work to make the GRS as relevant as possible to its members. Candidate feedback is important to our decision-making processes and we encourage all members to attend the GRS meeting on Thursday 27<sup>th</sup>. In this meeting there will be the election of new candidate representatives both in the Steering Group and in the Scientific Advisory Board.

Welcome to a productive and inspiring course!

Dr Jill Halstead,  
Director GRS

**The Study of  
Musical Experiences:  
Data Collection,  
Interpretation and  
Analysis**

# Autumn Course - Provisional Schedule

## Monday 24<sup>th</sup>

16:30-17:15  
Viva Voce Lecture  
(Prøveforelesning)

## Tuesday 25<sup>th</sup>

09:00-12:00  
Viva Voce Examination  
(Disputas)

12:00-13:00  
Registration  
Reception/Lunch

13:00-14:30  
Your Ph.D. in 5 min. or less

14:30-14:45  
Break

14:45-15:45  
Candidate presentation 1

15:45-16:00  
Break

16:00-17:45  
Ph.D. cand. Tine Grieg Viig:  
Presentation of  
Theory of Science essay

**Location: Grieg Academy,  
Gunnar Sævig's Sal  
Address: Lars Hillesgt. 3**

## Wednesday 26<sup>th</sup>

08:30-10:30  
Candidate presentation 3  
Candidate presentation 4

10:30-10:45  
Break

10:45-11:45  
Candidate presentation 5

11:45-12:45  
Lunch

12:45-14:45  
Candidate presentation 6  
Candidate presentation 7

12:45-14:45  
Førstelektor candidates:  
Presentations and group  
meeting

14:45-15:00  
Break

15:00-17:00  
Candidate presentation 8  
Candidate presentation 9

17:30  
Dinner and Jam session

**Location: Sydneshaugen skole  
Address: Sydnesplassen 9**

## Thursday 27<sup>th</sup>

### Methods course: Data collection

08:30-09:00

Lecture by Randi Rolvsjord:

**Conducting interview research:  
reflexivity in semi-structured  
interviews and Interpersonal Process  
Recall methodology**

10:00-10:15  
Break

10:15-11:45

Workshop groups, led by Rolvsjord:  
**Reflexivity in the conduct of  
interviews**

11:45-12:45  
Lunch

12:45-14:45

Lecture by Kirsti Malterud:  
**Focus groups – Methodological  
challenges and practicalities**

14:45-15:00  
Break

15:00-16:00  
GRS Member Meeting

19:30  
Classical Concert

## Friday 28<sup>th</sup>

### Methods course: Data analysis

08:30-11:30

Lecture/workshop by David Hebert:  
**Observational methods  
in music research**  
(breaks in between)

11:30-12:30  
Lunch

12:30-14:30

Lecture by Brynjulf Stige:  
**Interpretation of empirical material in  
qualitative music studies  
– two examples from music therapy**

14:30-14:45  
Break

14:45-16:15

Lecture/workshop by Kari Holdhus:  
**hyperRESEARCH as a tool for analysis.  
Introduction and workshop.**

Close

This is a provisional schedule,  
it's open to change

Lecture: Conducting interview research: reflexivity in semi-structured interviews and Interpersonal Process Recall methodology

Workshop: Reflexivity in the conduct of interviews

**Keywords:** Discourse, power-relations, reflectivity, voice.

## Abstract

This lecture will focus on reflexivity in the conduct of interview research. An introduction to two types of interview methodology, semi-structured interview and interviews implementing the procedure of Interpersonal Process Recall will be offered. Themes of reflexivity will be discussed based in my own research experience with user-perspectives in music therapy in the field of mental health care. Of specific interest will be the themes of power-relations, voice and discursive politics.

## Key questions addressed by the lecture

- What is reflexivity in the conduct of qualitative research interviews?
- What is Interpersonal Process Recall methodology, and how can it be implemented in music practices?

## Workshop task or questions to be addressed

The PhD scholars choose between four groups based in the relevance for their research projects:

- a) Reflexivity in the process of conducting the interview with the informant
- b) Reflexivity in the process of analysis and writing
- c) Planning the research (i.e. making the interviewguide)
- d) Doing Interpersonell Process Recall interviews

Each group will sum up their work in the closing discussion

## Recommended reading

Elliot, R. (1986). Interpersonal process recall (IPR) as a psychotherapy process research method. In L. Greenberg & W. Pinsof (Eds.), *The psychotherapeutic process: A research handbook* (pp. 503-527). New York, NY: Guildford Press.

Kvale, S. & Brinkman, S. (2009). Interviews. Learning the craft of qualitative research interviewing. Los Angeles: Sage Publications.

Rennie, D. L. (2000). Aspects of the client's conscious control of the psychotherapeutic process. *Journal of Psychotherapy Integration*, 10(2), 151-167.

## Preparation for the session

Have in mind issues of reflexivity related to your own research, and take a look at the recommended reading.

## Lecture: Focus groups – Methodological challenges and practicalities

**Keywords:** Focus group studies, recruitment, sample, interview, interaction.

### **Abstract**

Initially, I present the focus group tradition and describe the specific features of a research group interview conducted within a focus group design. I present the strengths and limitations of focus groups compared to individual, semistructured qualitative interviews and discuss which kind of research questions this approach is especially suited for.

Then I talk about planning, recruitment and logistics. How do you plan for the most adequate sample, and what are the consequences of not getting exactly what you aimed for regarding participants? I will discuss the size and number of groups and what you should think about when you compose each of the groups.

I will briefly mention some of the practical procedures, including the roles of moderator, secretary and participants, and the technical equipment needed. Then I will share some experiences about enhancing the interaction between the participants and what can be done to obstruct or facilitate this. Finally, there will be a few words about analysis of the empirical data.

### **Key questions addressed by the lecture**

- Why and when are focus groups an adequate research design?
- Never underestimate the work of recruitment!
- Technical logistics - what do you need, and how do you proceed?
- How to enhance interaction - the surplus value of focus groups?

### **Recommended reading**

Malterud K, Ulriksen K. (2010). Obesity in general practice. A focus group study on patient experiences. *Scand J Prim Health Care*, 28, pp, 205–210.  
Morgan D.L. (1997). Focus groups as qualitative research. 2nd ed. Thousand Oaks, Calif.: Sage Publications.  
(Malterud K. (2012). Fokusgrupper som forskningsmetode for medisin og helsefag. Oslo: Universitetsforlaget.)

### **Preparation for the session**

Browse the recommended articles, just for the context of the lecture.

## Lecture/workshop: Observational methods in music research

**Keywords:** Observation, field notes, methodologies, reliability, triangulation.

### Abstract

Interviewing is often perceived as a particularly insightful and enjoyable way to conduct research. Interviewers typically sense that they are connecting personally with interviewees, and attaining deep insights into their world. Especially among music scholars in the Nordic countries there is a tendency across recent years to emphasize interview data within qualitative studies. But what of observational methods? Has observation become passé, and no longer necessary for the production of new musical knowledge? One perennial rationale for the use of observational methods is the unassailable truism that "People only sometimes say what they really think, and what they really think only sometimes accurately reflects reality" (Hebert & McCollum, 2014, p.49). Indeed, consideration of systematic observations may even be necessary in order to fully understand *ourselves*, enabling a healthy confrontation with biases and inaccuracies in the explanations constructed as we strive to make sense of musical developments in our lives (i.e. arts-based research). Empirical observation can be conducted in various ways by music researchers, including such approaches as ethnographic field notes and automatic recording techniques for capturing sound, video, images, movement, or other data. Some observational strategies require special conditions (e.g. expensive equipment in a laboratory), while others can be conducted naturalistically: in music studios, classrooms, or therapy settings, for example. An array of quantitative and qualitative techniques may be used for analysis of observational data, many of which are greatly enhanced by the convenience of recent digital technologies. This session will combine a lecture format with various workshop activities designed to acquaint participants with issues and strategies for observational research. Key concepts to be demonstrated include subjectivity, delimitation and framing, sampling, content analysis, inter-observer reliability, thick description and "thick analysis". We will consider common threats to the relevance, accuracy and thoroughness of observations, and examine an array of strategies for effective collection, analysis and interpretation of observational data in research that advances human knowledge with new musical discoveries.

### Key questions addressed by the lecture

- What kinds of significant musical knowledge can **not** be obtained from interviews; and conversely, what of importance cannot be observed?
- What are some diverse ways that observations may be collected, analysed, and interpreted in order to produce new findings regarding a musical phenomenon?
- What are some effective techniques for strengthening the reliability and convincingness of observational reporting?

### Recommended reading

- Hebert, D.G., Kallio, A.A. & Odendaal, A. (2012). "Not So Silent Night: Tradition, Transformation, and Cultural Understandings of Christmas Music Events in Helsinki, Finland." *Ethnomusicology Forum*, Vol.21, No.3 (pp.402-423);
- Hebert, D.G. (2008). "Music Transmission in an Auckland Tongan Community Youth Band," *International Journal of Community Music*, Vol.1, No. 2 (pp.169-188).
- Hebert, D. G., *Wind Bands and Cultural Identity in Japanese Schools* (Springer, 2012), Chapters 1, 3, 4, 6, 7.

### Preparation for the session

Candidates are asked to carefully examine the recommended readings and spend some time thinking about this truism that serves as a rationale for use of observational methods in social research: "People only sometimes say what they really think, and what they really think only sometimes accurately reflects reality" (Hebert & McCollum, 2014, p.49).

## Lecture: Interpretation of empirical material in qualitative music studies – two examples from music therapy

**Keywords:** Multiple interpretations, abduction, hermeneutics, method, reflexivity, EPICURE, music therapy, interdisciplinary music studies.

### Abstract

Methodological rigor is sometimes helpful but does not guarantee quality in qualitative research. Instead, reflexivity seems to be key, at least if understood as contextualized collaborative activity rather than as a personal skill of introspection (Stige, Malterud, & Midtgarden, 2009). In this paper I will explore implications for the activity of interpreting empirical in qualitative music studies. Hermeneutics is one central tradition of thought informing interpretive qualitative research (Alvesson & Sköldberg, 2009), and I will discuss questions such as: If hermeneutics is not a method, could we still use it as a method? How could we explore the social dimensions of a reflexive methodology? And: What is the role and place of theory in the process of interpreting qualitative empirical material? Two examples from my own research in music therapy – taken from the research-based anthology *Where Music Helps* (Stige et al, 2010) – will be used to illustrate various ways of relating to these questions. The research methodology in the two examples could be described as “ethnographically informed qualitative case studies.” In performing the two studies I tried to avoid polarization of empiricist and con-struct-ion-ist positions within epistemological debates. Both views are based in assumptions on the nature of language that I find problematic to defend. Empiricist positions are typically informed by a correspondence theory of truth, which assumes that language mirrors reality with minimal distortion. In contrast, (radical) constructionist positions might lead to a disconnection of language and the phenomena under scrutiny. Informed by thinkers such as the Canadian philosopher Charles Taylor, I have tried to explore a “middle ground” where theoretically informed descriptions are *expressive of relationships*. The interpretations (thick descriptions) we make in qualitative research might attempt to articulate *specific and contextualized aspects* of the phenomena studied. Interpretation of empirical material could then be understood as the articulation of aspects that would not otherwise have found an expression.

### Key questions addressed by the lecture

- If hermeneutics is not a method, could we still use it as a method?
- How could we explore the social dimensions of a reflexive methodology?
- What is the role and place of theory in the process of interpreting qualitative empirical material?

### Recommended reading

- Alvesson, Mats & Kaj Sköldberg (2009). *Reflexive Methodology: New Vistas for Qualitative Research* (2nd edition). London: Sage Publications.
- Stige, Brynjulf, Gary Ansdell, Cochavit Elefant & Mercédès Pavlicevic (2010). *Where Music Helps. Community Music Therapy in Action and Reflection* (Chapters 1, 9, 10, 17, 18, and 19). Farnham, UK: Ashgate Publishing.
- Stige, B., Malterud, K. & Midtgarden, T. (2009). Towards an agenda for evaluation of qualitative research. *Qualitative Health Research*, 19(10), pp. 1504-1516.

### Preparation for the session

Read the three texts recommended above + reflect upon the challenges of interpreting empirical material in your own study.



**Keywords:** Qualitative methods, analysis, codes, categories, computer-assisted analysis.

### Abstract

This lecture and workshop offers a hands-on introduction to computer-assisted analysis using the tools HyperRESEARCH and Hyper TRANSCRIBE. The lecture will address aspects of the researcher's situatedness in qualitative analysis. We also will discuss the usefulness and limits of computer-assisted analysis, with examples from the analysis of the dissertation "Star experiences or gym hall Aesthetics?" (Holdhus 2014). There also will be a brief historical review (to sort out some misunderstandings) on Grounded Theory and, and a description of main concepts in contemporary GT.

The participant's assignment in the workshop will be to code and categorize a written text, such as an interview, a field note or a transcribed video footage. This can be done as data-driven – without looking for something special, or it can be done with a special purpose – in order to pursue one or more research questions. We will discuss how different approaches, formats and aims can influence results.

The lecture and workshop depart from an ethnographic approach (O'Reilly 2009) and it will also draw upon concepts and methods discussed in "Constructing Grounded Theory" (Charmaz 2014).

### Key questions addressed by the lecture

- What are the advantages and pitfalls in computer-assisted analysis?
- Which methods of analysis benefit from computer-assisted analysis?
- How can you conduct your first computer-assisted analysis?

### Recommended reading

Charmaz, C. (2014). *Constructing Grounded Theory*. London: Sage.

O'Reilly, K. (2009). *Key Concepts in Ethnography*. London: Sage.

Hyper Research basics: [http://www.youtube.com/watch?v=-1CgVclQ\\_8I](http://www.youtube.com/watch?v=-1CgVclQ_8I)

### Preparation for the session

Please download test versions of HyperRESEARCH and Hyper TRANSCRIBE before the workshop. It will be useful to study HyperResearch Basics on YouTube before the workshop. Participants will be contacted prior to the workshop in order to find a relevant text for the workshop. Questions prior to the lecture and/or workshop can be addressed to [kari.holdhus@hsh.no](mailto:kari.holdhus@hsh.no).

# Biographies



**David G. Hebert** is a full Professor of Music with the Grieg Academy, Bergen University College, where he lectures on topics in music research, pedagogy, and performance. He also frequently teaches for China Conservatory in Beijing, and previously held positions with universities in New Zealand, Finland, Russia, Japan, and the USA. Professor Hebert's books include *Wind Bands and Cultural Identity in Japanese Schools* (Springer, 2012), *Patriotism and Nationalism in Music Education* (Ashgate, 2012, with Alexandra Kertz-Welzel), and *Theory and Method in Historical Ethnomusicology* (Rowman & Littlefield, 2014, with Jonathan McCollum), and he is currently at work as Editor for the 25th anniversary conference proceedings of the Nordic Association for Japanese and Korean Studies.



**Kari Holdhus** is assisting professor at Stord Haugesund University College, within the programme for studies of culture and creativity learning. Here, she is engaged within the Master Programme "Creative subjects and learning processes", and in lecturing and research within the college's music teacher training programme. Earlier positions: Music journalist, community music teacher, producer of the Norwegian Concert Agency's artistic performances in schools. Kari defended her dissertation in March this year. The dissertation is called "Star experiences and gym hall aesthetics". In the Ph.D. project, Kari has investigated how professional music performances in Norwegian schools are constructed, and to which degree the current constitution of performances allow an ownership for teachers and pupils. The dissertation also explores relational aesthetics as educational practices, seeking for possibilities of developing more democratic school concert practices.



**Kirsti Malterud**, MD PhD, is professor of general practice/family medicine at the University of Bergen, working at the Research Unit for General Practice in Bergen, Uni Health Research. She has been in clinical practice for 35 years, most of the time combined with research and teaching. Her research deals with different aspects of marginality and the health care system, such as medically unexplained disorders, obesity, harmful drinking, homosexuality. She has a long list of publications, including empirical studies, theoretical articles, and methodological contributions. Malterud has especially been working with development and implementation of qualitative research methods in medicine and health care, including an introductory textbook and more recently a textbook about focus group studies.

# Biographies



**Randi Rolvsjord** is Associate Professor in music therapy at the Grieg Academy – Institute of Music, University of Bergen, Norway. She holds a PhD from Aalborg University. Her research and publications include qualitative research and theoretical elaborations in resource-oriented perspectives on music therapy in mental health, user-involvement, and feminist perspectives.



**Brynjulf Stige**, PhD, Professor in Music Therapy, University of Bergen; Head of Research at GAMUT – The Grieg Academy Music Therapy Research Centre, University of Bergen and Uni Research Health, Norway. Stige has published extensively on topics such as culture-centered music therapy, community music therapy, and music therapy theory. He has authored, co-authored, or edited three books in Norwegian and six books in English. The latter are: *Culture-Centered Music Therapy* (2002), *Contemporary Voices in Music Therapy* (2002, edited with Carolyn Kenny), *Elaborations toward a Notion of Community Music Therapy* (2003/2012), *Where Music Helps. Community Music Therapy in Action and Reflection* (2010, co-authored with Gary Ansdell, Cochavit Elefant, and Mercedes Pavlicevic), *Invitation to Community Music Therapy* (2012, co-authored with Leif-Edvard Aarø), and *Music Therapy: An Art beyond Words* (2014, co-authored with Leslie Bunt). E-mail: [brynjulf.stige@grieg.uib.no](mailto:brynjulf.stige@grieg.uib.no)



## Deadlines

### **Submission of Abstracts**

Wednesday October 15<sup>th</sup>

Submit to liv.qvale@uni.no

### **Submission of Written Presentations & Submission of 1 page for "Your Ph.D. in 5 minutes"**

Friday November 14<sup>th</sup>

Submit to liv.qvale@uni.no

### **Final Registration**

Friday November 14<sup>th</sup>

Please register online at our website:

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

The GRS invites presentations from anyone actively involved in research, such as Ph.D. candidates, artistic research fellows, 'førstelektor' candidates and senior researchers.

There are three forms of presentation. Oral and written presentations (related to ongoing research projects and Ph.D. work specifically) and an oral presentation related to key text material.

To gain credits all candidates are expected to actively participate in the course activities and give one presentation during the course, in addition to taking responsibility for giving peer feedback to other candidates. All tuition is compulsory, and there should not be absence of more than 20%. Submitting a written assignment after the course is optional.

*NB. Candidates can participate in more than one type of presentations if they wish.*

**Your Ph.D. in Five Minutes or Less!**

All candidates are invited to give an introduction/update on their Ph.D. projects. This session offers the opportunity to practice getting your point across in a limited time and perhaps trying out new ways of communicating about your research. Candidates are encouraged to use whatever form of presentation is appropriate for them, for example, presenting without notes, creating a poster, using multi-media, as well as more traditional slide presentations. The only thing not allowed is presenting for more than 5 minutes. Ideally this presentation should include a brief outline of the project, what stage the project is at and what progress has been made over the last year and so on. It is really useful to hear about successes and problems! **Candidates should submit 1 written page beforehand (no more than 600 words).**

**Ph.D. presentation (oral submission): 30 minutes**

This presentation should be directly related to the candidates Ph.D. research. These presentations will be followed by feedback from keynote speakers/GRS senior researchers and other Ph.D. candidates.

***How to prepare for the oral presentation?***

This presentation should take the form of a research lecture considering one or two key questions or issues important to the work. Candidates should choose carefully how much to present given the time limitation. Use of appropriate audio/visual materials is recommended where possible. It is also recommended that candidates give clear information as to how the material of the presentation fits within the context of the Ph.D. as a whole.

**Key text presentation: 30 minutes**

Candidates can give a short presentation on an article or book chapter of their choice. The text chosen should be important to their Ph.D. research. Candidates can choose texts that strongly support or have influenced their thesis, or texts that challenge or oppose their work.

***How to prepare for the key text presentation?***

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

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

**Ph.D. presentation (written submission):**

**4000-7000 words**

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

***How to prepare for the written presentation?***

Papers can be written in Norwegian or English and should be 4,000-7,000 words in length. An abstract, keywords and appropriate referencing should be included. The abstract should also indicate how the submission fits into the Ph.D. work as a whole.

**If you wish to give a written presentation please submit an abstract by 15<sup>th</sup> October.**

**If your abstract is accepted the written paper must be submitted by 14<sup>th</sup> November.**

PS! Written presentation is not the same as written assignment. If you wish to submit a written assignment after the course, which may give you 2 additional credits if approved, the submission deadline is 1<sup>st</sup> February 2015.



Written  
Presentations

Førstelektor Candidates:  
Presentations and  
Group Meeting  
Wednesday  
26<sup>th</sup> November

**Førstelektor candidates** are invited to a meeting to focus specifically on their work.

Candidates are encouraged to give a short presentation outlining their current work and progress towards førstelektor status. Presentations should be around 20 minutes and can be in Norwegian. Support and feedback will be given by members of the Scientific Advisory Board of the GRS and other førstelektor candidates.

**If you would like to participate in this session register with [liv.qvale@uni.no](mailto:liv.qvale@uni.no) by 15<sup>th</sup> October.**

Important Information



The GRS course in June 2015 will be hosted by Stord/Haugesund University College in collaboration with GRS and NAFOL - the Norwegian national research school for teacher education.

The theme of the course is "The Art and Science of Improvisation". Confirmed keynote speakers so far include:

**Professor Gert Biesta,**  
University of Luxembourg

**Professor Colin Lee,**  
Wilfrid Laurier University,  
Canada

**Dr. Laudan Nooshin,**  
City University London, UK

**Professor Keith Sawyer,**  
University of North Carolina, US

**Professor Anna Lena Østern,**  
Norwegian University of Science  
and Technology, Norway

This exciting Summer School event will take place in the heart of the Norwegian Fjord Country on the island of Stord with a programme that will include lectures, workshops, performances, research symposia, mini courses and social events.

Call for submissions will be posted shortly.



SPRING COURSE 2015

## The Art and Science of Improvisation

Stord / Haugesund University College, 8<sup>th</sup> - 12<sup>th</sup> June 2015



## Addresses

From Monday 24<sup>th</sup> in the afternoon till Tuesday 25<sup>th</sup> at lunch:

### Grieg Academy

**Lars Hillesgt. 3, Bergen**

PS! Lunch/reception will be in the Grieg Academy canteen.

From Tuesday 25<sup>th</sup> after lunch till Friday 28<sup>th</sup>:

### Sydneshuagen skole

**Sydnesplassen 9, Bergen**

If you have any questions about the course please contact  
Liv Gunnhild Qvale [liv.qvale@uni.no](mailto:liv.qvale@uni.no)

## Social Programme

**Wednesday 26<sup>th</sup>**

**5.30 pm: Dinner**

**After dinner: Open Jam Session**

The vocal group DATES invites all course participants to join a jam session. If you have any questions about the jam session, e.g. about instruments and equipment, please send an email to [Tine.Grieg.Viig@hib.no](mailto:Tine.Grieg.Viig@hib.no)

**Thursday 27<sup>th</sup>**

**7.30 pm: Classical Concert in Grieghallen**

Stavanger Symphony Orchestra plays Ørjan Matre's "presage", Prokofiev's "Violin Concerto No. 1" and Tchaikovsky's "Symphony No. 4". Tickets can be purchased at [www.harmonien.no](http://www.harmonien.no)

## Credits awarded

*3 ECTS credits:*

Active participation  
(full attendance and approved presentation - oral or written)

*5 ECTS credits:*

Active participation and approved written assignment

## Refreshments

- The lunch/reception on Tuesday is free, but participants will have to pay their own lunch the other days
- GRS provides coffee/tea, fruits and biscuits in the breaks
- Course dinner on Wednesday 26<sup>th</sup> is not included in course fee

## GRS members

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

## External participants

There will be a course fee of NOK 3000.

imculo  
 cerddoriaeth  
 musiiikki  
 music  
 música  
 musik  
 muziek  
 GRS  
 ceol  
 muzika  
 glasba  
 musik  
 muzikk  
 muzyka  
 zene  
 musik  
 music  
 musique  
 muusika




---

## GRIEG RESEARCH SCHOOL

### INTERDISCIPLINARY MUSIC STUDIES

---

UiB    UiS    HSH    HiB    HVO

---

### **A MusicNet West Cooperation**

Bergen University College – Stord/Haugesund University College – Volda University College  
 University of Stavanger – University of Bergen