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**Norges  
musikkhøgskole**  
Norwegian Academy  
of Music

Research at NMH

Ph.D. Programme in Artistic Research in Music

Ph.D. Programme in Scientific Research in Music

nmh.no

Tbilisi October 2018

# Components in both programmes

- Intake procedure
- Mandatory part
- Supervision
- Midterm evaluation
- Individual work
- Result
- Documentation
- Final assessment
- Final presentation (public defence)

Which programme  
should I apply for?

How do you want to  
document your  
project?

## The applicant

### Artistic programme:

- Qualifies to associate professor (not to a specific position)
- Active artist on an international level
- Artistically explore research questions related to their own artistic practice
- Document the project artistically with recordings, concerts, installations etc.
- Compulsory component: A reflection
- Assessed and admitted on artistic criteria

### Scientific programme:

- Qualifies to associate professor (not a a specific position)
- Scientifically explore research questions related to their own education and competence and field of interest
- Main documentation: A written dissertation (book or e-book), 200-300 pp
- Possible attachments: Recordings (or if e-book: links to audio/video files)
- Assessed and admitted on academic criteria

# Intake procedure

## Artistic programme:

- International call
- 70 applicants last year
- 5 new positions
- Call published November 1st
- New fellows started October 1st
- Thorough evaluation process
- Internal and external readers
- The candidate must be on an international artistic level
- The project must have relevance for the NMH
- The project must contribute to new knowledge in the field

## Scientific programme:

- National call
- 25 applicants last year
- 5 new positions
- Call published November 1st
- New fellows started September 1st
- Thorough evaluation process
- Internal and external readers
  
- The project must have relevance for the NMH
- The project must contribute to new knowledge in the field

# Mandatory part

## Artistic programme:

- Three years
- 30 ECTS
- Three parts:
  - 1. Interdisciplinary research school in artistic research (20 ECTS) organized by the National programme for artistic research
  - 2. Artistic research in music (5 ECTS) specific for music. Taking place at NMH
  - 3. Project specific part (5 ECTS) developed by the individual fellow

## Scientific programme:

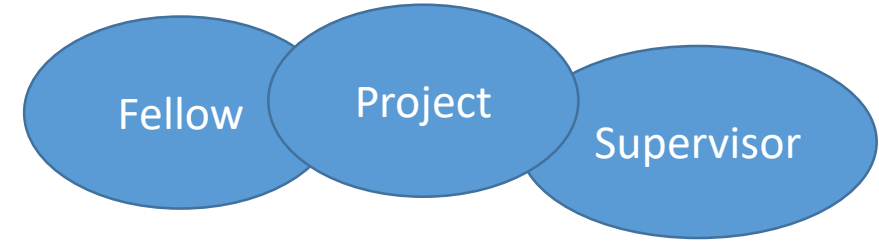
- Mainly first year
- 40 ECTS

### First year

- Ph.D. Introductory Course (4 ECTS)
- Philosophy of Science (10 ECTS)
- Research Methods and Ethics (10 ECTS)
- Project Concentration Elective (10 ECTS)

### All three years

- Text and Presentation Forum (6 ECTS)



# Supervision

## Artistic programme:

- One internal main supervisor and one/two external second supervisors
- Qualification requirements for the main supervisor
- Supervision on the artistic result and the reflection material
- NMH and the National programme for artistic research offer supervision training

## Scientific programme

- One main supervisor and one/two second supervisors
- Qualification requirements for the main supervisor
- Supervision on the thesis

# Final assessment

## Artistic programme

- Application for final assessment
- Assessment committee: one internal leader and two opponents
- Appointed by AR committee
- Criteria for the assessment (i.e. Programme regulations)
- Approved, not approved or revision (3 months)
- Public defence
- Diploma

## Scientific programme

- Application for final assessment
- Assessment committee: one internal leader and two opponents
- Appointed by scientific committee
- Criteria for the assessment (i.e. Programme regulations)
- Approved, not approved or revision (3 months)
- Trial lecture and public defence
- Diploma

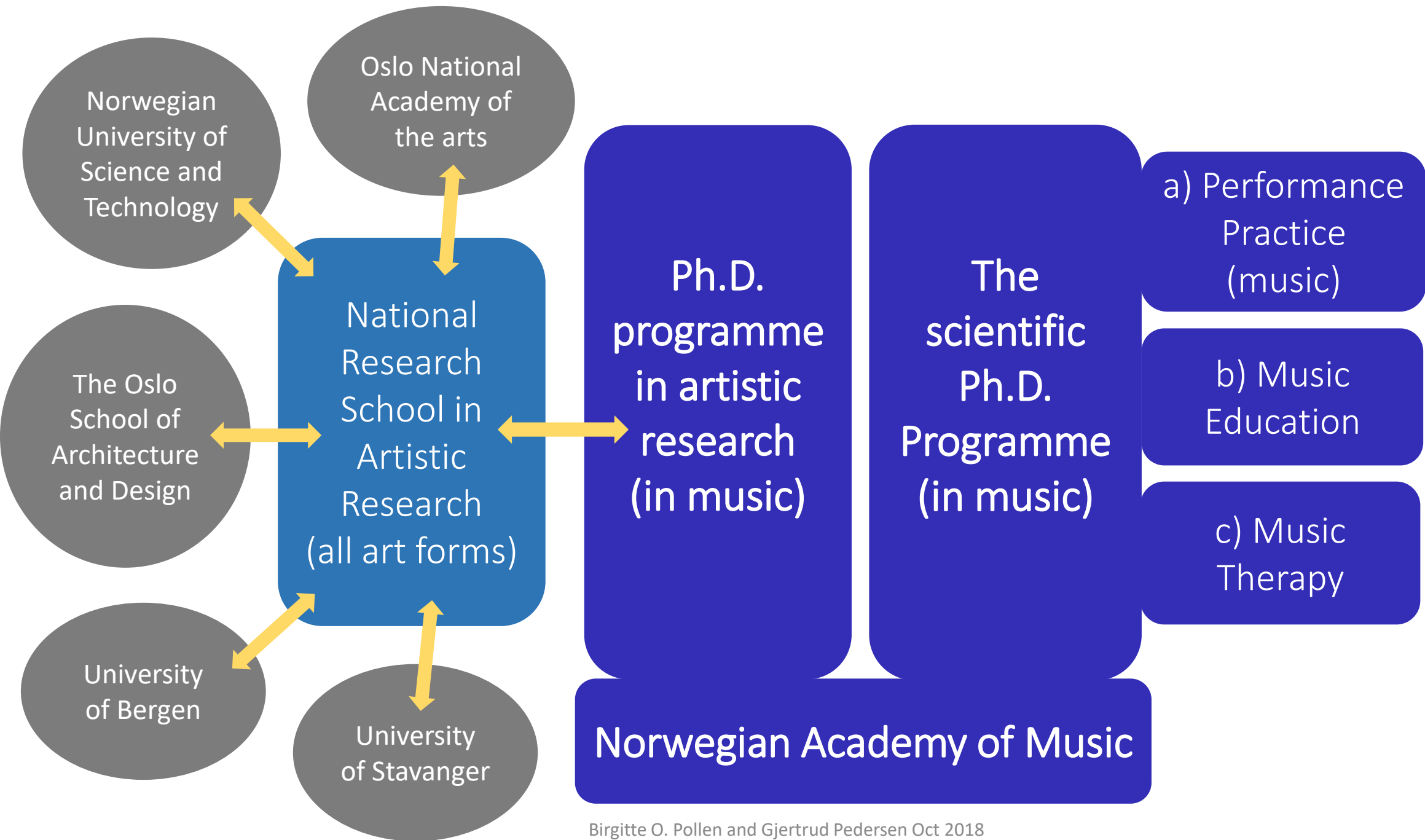


# The artistic and the scientific Ph.D. programmes - what do they have in common?

“The main component (dissertation or artistic result) must be an independent research project or research and development project that meets international standards with regard to ethical requirements, academic/artistic level and methodology used in the research field.”

(From the National Regulations)







# The artistic and the scientific Ph.D. programmes - some examples:

## The artistic research programme

- Christian Kjos
- Elisabeth Holmertz
- Ingrid Breie Nyhus
- Erik Dæhlin

## The scientific research programme

### a) Performance practice in music

- Laura Ellestad
- Astrid Kvalbein
- Tanja Orning
- Koka Nikoladze
- Frank Havrøy
- Njål Ølnes

### b) Music Education

- Aslaug Louise Slette

### c) Music Therapy

- Lise Lotte Ågedal



Kjos is a Research Fellow at the Ph.D. programme in Artistic Research

## Christian Kjos

Releasing the loudie

Harpsichord accompaniment in G. F. Handel's continuo cantatas

Artistic Research project on the continuo accompaniment in G. F. Handel's continuo cantatas (for one voice with continuo accompaniment).

Research questions:

- How can the basso continuo accompaniment in Handel cantatas for one singer and continuo be interpreted?
- How much freedom of interpretation is given to the harpsichordist?

<https://nmh.no/en/research/projects/releasing-the-loudie>



Holmertz is a Research Fellow at the Ph.D. programme in Artistic Research

## Elisabeth Holmertz

The otherness of the self - A solo voice in dialogue

Holmertz is searching for connections and disconnections between her role as baroque soprano and new music singer. She says: “I am a singer who constantly go from the sometimes rigid strictness in a score written by a composer today to a song from the early baroque, a period where improvisation was an important component of the music.”

In her research, Holmertz work on Monteverdi’s opera L’Orfeo where she will sing almost all roles herself. She also works with the composer Henrik Hellstenius on a new opera. She aims to mirror the experiences with Monteverdi’s music in music written today.

<https://nmh.no/en/research/projects/the-otherness-of-the-self>



Nyhus has been a Research Fellow at the Ph.D. programme in Artistic Research. Today she holds a part time position as Deputy Director of CEMPE (Centre of Excellence in Music Performance Education) at NMH.

## Ingfrid B. Nyhus

A Play with Traditions - interpretation and performance between folk and pianism

Nyhus is a pianist who stands between two performance traditions; classical interpretation and Norwegian folk music tradition. In this fellowship project, she has examined musical possibilities in the field between art music and folk music, she has looked at differences and similarities by the traditions, and let them intertwine in her playing. She has also investigated the musical possibilities between the traditions in cooperation with a handful contemporary composers on new piano works inspired by folk music.

The main artistic result is a CD trilogy, covering three perspectives; "Abstraction in Folk Art" is Norwegian contemporary music inspired by folk music, "Stille-stykkje" is an extended interpretation of Norwegian classical music inspired by folk music, and "Slåttepiano" is Norwegian folk music played on the piano.

<https://nmh.no/en/research/projects/a-play-with-traditions>

## Erik Dæhlin

Shared Space: composing in the field of a relational, processual and intermedial practice



Dæhlin is a Research Fellow at the Ph.D. programme in Artistic Research

Dæhlin is a composer, and in his artistic research project, he cooperates with different performers. He says: “My main focus is to investigate a relational and process-based compositional practice. This will take place as a tracery of my compositional musical practice and strategies from performing arts, leading to hybrid and intermedial forms of musical works.”

Research questions:

- How can knowledge about musical composition be brought together with process-based strategies from the performing arts and together create a dynamic compositional method?
- How can this knowledge be developed together with the performers and become a crucial part of the artistic process as well as the shared performance?
- How does this influence my own practice as well as the roles and room for maneuver of the other contributors, and finally the artistic result?”

<https://nmh.no/en/research/projects/shared-space>



<http://www.lauraellestad.com/>

Ellestad is a Research Fellow at the scientific Ph.D. programme. She also works at the Department of Traditional Arts and Traditional Music in Rauland, Telemark.

## Laura Ellestad

Kappleiks and House Parties:  
Norwegian Traditional Fiddle in Upper Midwestern  
Contexts, 1900–1970

Laura Ellestad’s research project investigates performance practices among Norwegian immigrant traditional fiddlers in North America during the period between 1900 and 1970. Her research involves studies of Norwegian-American “old-time” music and “bygdedans”.

Research questions:

- How did Norwegian-American traditional fiddle players adapt their performance practices to cultural contexts in their new homeland?
- How can Ph.D. student Laura Ellestad use her musical praxis to investigate and recreate performance practices from this period?

Documentation: Written dissertation

<https://nmh.no/en/research/projects/norwegian-folk-fiddle-in-north-american-contexts>



Astrid Kvalbein had her disputation at the scientific Ph.D. programme at NMH in 2013. In 2013-2017 she was a post doctoral research fellow at the Department of Musicology at the University of Oslo. From 2017 Kvalbein holds a position as researcher and project leader at NMH.

## Astrid Kvalbein

Musical Modernization; Pauline Hall as composer, theatre woman and leader of Ny Musikk

Astrid Kvalbein's Ph. D. project explores the work of Pauline Hall as classical composer, theatre women and leader of Ny Musikk, the Norwegian Section of the International Society for Contemporary Music (ISCM).

Hall's work is explored and discussed in relation to different conceptions of *modernization*, *modernity* and *modernism* through a combination of biographical, performance and discourse-oriented approaches.

Documentation: Written dissertation  
(audio recordings as appendix)

<https://nmh.no/en/research/projects/modernizing-music-pauline-hall-1890-1969>





www.ballade.no

Tanja Orning had her disputation at the scientific Ph.D. programme at NMH in 2014. Today she is a post doctoral research fellow at NMH.

## Tanja Orning

The polyphonic performer

- A study of performance practice in music for solo cello  
by Morton Feldman, Helmut Lachenmann, Klaus K.  
Hübler and Simon Steen-Andersen

Tanja Orning is a cellist and she has specialized in the repertoire from the 20<sup>th</sup> and 21<sup>st</sup> century. She claims that the new repertoire proposes a new role for the cellist and the cello.

In her Ph.D. project, she studied four musical works by Morton Feldman, Helmut Lachenman, Klaus K. Hübler and Simon Steen-Andersen. In order to explore and analyze these pieces, she argues that the performer needs new skills and expertise.

“My investigation of the performance practice circles around four main topics: notation, Werktreue (fidelity to the work or its composer), idiomaticism, and body (the physical relationship between instrument and performer).”

Documentation: Written dissertation  
(audio and video recordings as appendix)



Frank Havrøy had his disputation at the scientific Ph.D. programme at NMH in 2015. Today he is associate professor at NMH and freelance singer.

## Frank Havrøy

Alone Together – Vocal Ensemble Practice Seen Through The Lens Of Neue Vocalsolisten Stuttgart

Frank Havrøy's Ph.D. project examines different aspects of vocal ensemble practice, and explores the ways in which this practice differs from other classical vocal practices, like solo singing and choir singing.

The empirical data upon which this thesis draws consists of a case study of the ensemble, including observations, semi-structured interviews, and participating observations.

Documentation: Written dissertation

<https://nmh.no/en/research/projects/alone-together>



Nikoladze is a Research Fellow at the scientific Ph.D. programme at NMH.

## Koka Nikoladze

### How to hack performers?

Nikoladze says: “Human performers have limitations, such as for example the amount and complexity of information that they can read and render, an incapability to objectively measuring loudness by ear, variable sense of time, difficulties of adjusting intonation in microtonal steps, etc. Koka Nikoladze’s research argues that many of such limitations can be bypassed by technology assistance.”

Research question:

- Can customized music technology enhance the practitioner’s practice?

Documentation: Written dissertation

<https://nmh.no/en/research/projects/how-to-hack-performers>

## Njål Ølnes

From Small Signs to Large Forms: Analyses of improvised interaction using aural sonology

“In my PhD dissertation at The Norwegian Academy of Music, I have studied how musical form emerges in an improvisational interaction, such as how the musicians communicate through the music and the listening.”

Aural sonology analyses

(method developed by Lasse Thoresen et.al.)

- Spectromorphological analysis of the sound-materials
- Layer analysis, dynamic form analysis and form-building transformation analysis

Documentation: Written dissertation submitted as an interactive PDF and as an e-book.

<https://nmh.no/en/research/projects/small-signs-to-great-form>



Njål Ølnes had his disputation at the scientific Ph.D. programme at NMH in 2016. Today he is a post doctoral research fellow at the Department of Music at the Norwegian University of Science and Technology in Trondheim (NTNU).



Aslaug Louise Slette had her disputation at the scientific Ph.D. programme in Music Education at NMH in 2014. Today she is senior advisor at NOKUT (the Norwegian Agency for Quality Assurance in Education)

## Aslaug Louise Slette

Aural awareness in ensemble rehearsals:  
A qualitative case study of three undergraduate chamber music ensembles playing Western classical music

The aim of the study is to understand the roles and characteristics of aural awareness in ensemble rehearsals.

Research questions:

- In what ways are undergraduate music students aurally aware during ensemble rehearsals, and how does their aural awareness influence their collaborative efforts to improve their playing?

Slette carried out an empirical study with three undergraduate chamber music ensembles, all playing Western classical music. The study is a case study, and the field work was organized in two phases: a) Video observations of chamber music rehearsals and b) A focus group interview with each ensemble.

Documentation: Written dissertation



Lise Lotte Ågedal had her disputation at the scientific Ph.D. programme in Music Therapy at NMH in 2016. Today she is associate professor OsloMet

## Lise Lotte Ågedal

Better pronunciation for children after music therapy with customized songs: A randomized controlled pilot study

Lise Lotte Ågedal is a music therapist with special interest in the connection between music and speech. She has been working for many years with children with special needs. Common for these children are speech delays or speech disorders. She experienced that the children sang better than they spoke, and wanted to use song to improve the children's speech ability. This is why she wanted to research whether children with speech difficulties could get a better speech after only 6 weeks of intensive music therapy.

Research questions:

- Can music therapy with customized singing improve speech intelligibility for preschool children with phonological speech difficulties?
- What directions for further development for a follow up study does this pilot study suggest?

Documentation: Written dissertation



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# Information about the programmes at NMH's website

Ph.D. programme in artistic research

[https://nmh.no/en/study/doctoral/norwegian\\_artistic\\_research\\_fellowships\\_programme](https://nmh.no/en/study/doctoral/norwegian_artistic_research_fellowships_programme)

The scientific Ph.D. programme

<https://nmh.no/en/study/doctoral/phd>