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# **ABSTRACTS**

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## SENIOR RESEARCH

### P Dyndahl & Ø Varkøy: Music Education and Equality – A Critical Dialogue

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The idea that music and music education can contribute to equality in communities and societies is a noble and beautiful thought. However, if the idea should be anchored in realism, then it must be based on an unprejudiced analysis of music's social and cultural functions. Some (cynical people like the two of us) would argue that the dynamics of society are largely based on a symbolic economy that works next to the material one, according to which what is considered legitimate culture is continually negotiated. Within the symbolic – or *cultural* – economy, music stands out among the most essential and value-laden cultural expressions. Thus the social and cultural significance of music and music education is reflected as both positive and negative outcomes, i.e. as inclusive and exclusive processes respectively. It follows that music may entail equality, but that it is equally likely that music might cause or maintain differences, an issue we were concerned about in a paper entitled “The importance of differences” (Dyndahl & Varkøy, 2014), which we presented at the NNMPF conference in Stockholm in 2014.

In this paper we will firstly elaborate on the above symbolic-economic perspective. In this regard, Bourdieu (1984) argues that “music represents the most radical and most absolute form of the negotiation of the world, and especially the social world” (p. 19). Frith (1996) emphasizes, on his side, that “all cultural life involves the constant activity of judging and differentiating” (p. 251), an argument that has been reinforced by the large-scale sociological studies performed by Faber et al. (2012) and Bennett et al. (2009), indicating that “music is the most clearly separated of all our cultural fields [...] It is the most divided, contentious, cultural field of any that we examine and is central to our concern with probing contemporary cultural dynamics and tensions” (Bennett et al., 2009, p. 75).

However, among musicians, fans, music educators and even researchers, there is a dominant, somewhat self-sufficient, conception that trusts that music and music education are invariably of benefit to both self-realisation and social inclusion. Music educators quite often seem to have an idea about music as something that can wake us up and make us conscious, create good formative conditions, build bridges between people, fight racism etc. In short: Music can change individuals and societies to the better. The problems of society can be placed before “the altar of art and culture”, and one is “praying”, hoping and wishing for the best, as you have to when it is the logic of magic you deal with. When music is introduced in this way, it is not primarily utility estimation that is the

rationality involved. It is the *belief* in the transforming powers of music (Røyseng & Varkøy 2013). The idea of music as something which may cause or maintain differences rather than entail equality, is difficult to discuss in such an atmosphere of *hubris*.

Hesmondhalgh (2008) argues that such *hubris* must rest on an overly optimistic – though paradoxical – understanding, which implies that music, on the one hand, is considered crucial for beneficial individual and social development (including aspects concerning equality), while it is, on the other hand, seen as totally unaffected by negative factors: “The dominant conception rightly emphasises the social nature of music and of self-identity, but if music is as imbricated with social processes as the dominant conception suggests, then it is hard to see how people’s engagement with music can be so consistently positive in their effects, when we live in societies that are marked by inequality, exploitation and suffering” (Hesmondhalgh, 2008, p. 334). So, if music and music education are so essential for the individual and the community as their cultural significance indicate, they cannot only have positive outcomes, but must necessarily also be connected to negative social and historical processes, including those that create and maintain inequality.

One of the historically most prominent critics of this *hubris* concerning music and music education for the “common good”, is Theodor W. Adorno (1956). The German *Musische Erziehung* at the beginning of the 20th century focused singing and playing together with people from different social backgrounds and classes as a means to overcome social differences and polarities, and in this way produce “equality”. Adorno however, argues that it is impossible to overcome alienation in the modern capitalist society through choir singing across the social classes, alone. Adorno argues, with Marx, that alienation is closely linked to economic conditions, which makes it impossible that the aesthetic “community will” alone should be able to overcome human alienation and lack of harmony (Adorno 1956, p. 63). Adorno therefore found the alternative-thinking in the *Musische Erziehung* to be inadequate. According to Adorno, the risk of a very sharp time- and culture critique, as from the *Musische Erziehung*, is that it can open up for an ideology that focuses on ‘original’ and ‘popular’ in a manner that cultivates anti-intellectualism. Adorno in fact argues that *Musische Erziehung* has this in common with fascism.

The second and last aspect we will like to elaborate in our dialogue, is that this kind of critical thinking must not be turned into *resignation* concerning the power of music and music education. We will like to examine the philosophical challenges and pedagogical opportunities by taking a position between *hybris* and *resignation* when it comes to the discussion about music education for the common good and humane ends. This means that we will critically examine the ‘smell of modernity’ (this expression not to be understood as pure sarcasm) for instance in UNESCO’s report *Rethinking Education: Toward a Common Good?*, at the same time as we will discuss, *as critically*, the tendencies of ‘unmasking modernity’ in music education, which at least to some extent arguably is characterized by a certain weak or even ‘flabby’ relativism (to distribute our tang of irony fair between both positions...).

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## R Sandberg: En pilotstudie om bedömning av färdighetsprov i musik

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Den pågående pilotstudie som här presenteras är en förstudie inför en större planerad studie vars övergripande mål är att skapa kunskap om *bedömningsgrunder* och *kriterier för urval* av studenter till musiklärarutbildningar. Trots att behörighets- och/eller urvalsgrundande färdighetsprov ofta är avgörande för möjligheten att få tillträde till en musikutbildning är området tämligen svagt beforskat. Det saknas studier om provs utformning och värdet av dem, likaså saknas svenska studier och studier inom andra musikgenrer än den konstmusikaliska. Pilotstudiens syfte är att undersöka ett fåtal färdighetsprov i musik med avseende på hur proven designas och bedöms. Syftet är också att pröva studiens valda teoretiska grund och metod. Den teoretiska utgångspunkten utgörs av ett *multimodalt och socialsemiotiskt perspektiv* med fokus på hur individer använder språkliga, materiella och kroppsliga *teckensystem* för att *representera* och gestalta sin förståelse för, förhållningssätt till och tolkning av olika företeelser i världen. Vidare används begreppet *diskurs*, för att utröna vilka versioner av förståelser som används och hur de används av lärarna. Som metod användes *videodokumentationer* och *fokusgruppsamtal*, med inslag av *stimulated recall-intervjuer*.

Datamaterialet är hämtat från ett lärosäte med musiklärarutbildning och består av två videoinspelade instrumentalprov inom folkmusikgenren samt ljudinspelade fokusgruppsamtal där bedömande lärare, med utgångspunkt i utvalda sekvenser från proven, diskuterar de sökandes prestationer. I det preliminära resultatet framkommer att de representationer för och förståelser av kvalitet och kunnande som konstruerades i samtalen handlar om värderingar av de sökandes sång- och spelskicklighet; musikaliska och kroppsliga uttrycksförmåga; stilkännedom samt samspel relaterat till folkmusikgenrens traditioner och idiom. Vad gäller lärarnas ställningstaganden och hur dessa legitimeras har diskurser på mikronivå kunnat synliggöras, där spänningar antyds mellan genrebrott och genretrohet, genrebredd och genrespets samt genreovana och genrevana. Vidare framställs det som legitimt att bedöma sökandes prov utifrån bedömande lärares varierande erfarenheter vad gäller kunnande om och färdigheter inom folkmusikområdet samt synsätt gällande genrens stil, spel- och uttryckssätt. Utifrån dessa spänningar kan förhållningssätt skönjas, som visar på en polemik mellan olika värderingar av musikalisk kvalitet och kunnande.



## A Linge: Musik och rörelse - samverkande ämnesingångar i förskolan

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Det föreligger ett behov i förskollärautbildningen samt i förskolans vardagliga praktik av ett tydligare pedagogiskt fokus mot musisk-motorisk inläring och yngre barns övergripande samt specifika lärande i och genom musik och rörelse. Det musikpedagogiska fältet för yngre barn bör därför utvecklas tydligare mot rörelseinnehållet (idrottsforskning). Ett sådant tvärvetenskapligt innehåll utmanar musikpedagogikämnet mot nya pedagogiska vinster, när vi därtill även implementerar samtida hjärnforskning om hjärna och kultur. Här finns ett kunskapsområde som exempelvis förenar språkutveckling med musikalisk utveckling. Ett sådant samband kan förstås som auditiv stimulans och vokal performans förstärkt genom rörelse. Musisk aktivitet som motorisk träning har, enligt ett urval av forskning nedan, förmåga att stödja och utveckla specifika ”skills” som i sin tur har betydelse för barns kognitiva förmåga. Det öppnar en möjlighet för en fördjupad *musisk-motorisk* förskolepedagogik, samt en ökad medvetenhet att i lärarutbildningen öka kunskapen om musikens och rörelsens funktion i barns sociala, motoriska och kognitiva utveckling. Ordet *musisk* står för musikaliska aktiviteter som stödjer rim, ramsor, sång och rytmik i förskolan (se exempelvis Uddén, 2004). Förutom dessa vill med sådana aktiviteter lägga till barns spel på instrument, inte endast rytminstrument, utan gärna fingermotoriska instrument som ukulele och violin.

### **Musikpedagogik på musisk-motorisk grund**

I realiteten krymper utrymmet för kroppens lärande inom lärarutbildningarna p.g. a. ämnesträngsel och en tilltagande akademisering. I diskussionen med studenter hör jag att de saknar kunskap om forskning om hjärnans utveckling genom en mångfald aktiviteter och rörelse. Detta påskyndar behovet av att se nyttan och essensen för musik och rörelse i förhållande till aktuell hjärnforskning. På så sätt kan traditionell kunskap möta aktuell forskning från ett ”nytt” fält och stärka tidigare musikaktiviteter samt utveckla och effektivisera de samma i en mera medveten utformning. Den estetiska dimensionen i musik och motorik, finns närvarande i de lekfulla aktiviteterna även om fokus ligger mer pragmatiskt på nytta och effektivitet genom musik som medel. Vill pedagogen skapa symboliskt gestaltande estetiska erfarenheter kan detta kombineras/varieras med en mer medveten musisk-motorisk approach.

Forskningen visar på vinster som borde kunna bidra till en mer användbar musisk-motorisk pedagogik. Vid musikalisk träning ökar antalet neuroner inblandade i timing och synkronisering. Detta ger en bättre performans inte bara musikaliskt, utan generellt. Övning ger en ökad plasticitet i hjärnans motoriska delar, och en generell ökad plasticitet. Träning före sju års ålder har exempelvis effekt på den motoriska synkroniseringen (Habib & Besson, 2009). Pedagoger kan här medvetet praktisera *myeliceringsneurologi* där finmotoriska färdigheter ökar *effektivitet* i neurala nätverk. De neuroner som förmedlar impulser i hjärnan och kroppen när någon lär en ny motorisk färdighet skapar förbindelser med andra neuroner. Synapserna länkar neuroner till neurala nätverk som ligger till grund för komplexa färdigheter. När impulserna anländer samtidigt, tänds synapsen och skickar informationen vidare i det neurala nätverket. Om detta inte sker, misslyckas överföringen (Steele, et al, 2013; Walter & Walter, 2015). Forskningen ovan indikerar hur viktigt det är att medvetet öva musik och motorik för att skapa starka förbindelser och för att säkra tidigare färdigheter och automatisering. En sådan musisk-motorisk övning har även positiv inverkan på arbetsminnets kapacitet, verbalt arbetsminne, bearbetningshastighet och logiskt tänkande. Här är också tydligt att antal övningstimmar

ligger till grund för utökat arbetsminne, samt stöder betydelse av övande hos barn och ungdomar. Det stärker framförallt visuospatialt tänkande, samt igenkänning av mönster som är viktig för kognitionen (Bergman, Darki, & Klingberg, 2014). Om vi pedagogiskt kontextualiserar denna forskning till förskolans vardag så betyder det att den musisk-motoriska träningen samverkar så att komplexa färdigheter stärks. En medvetenhet om detta hos pedagogen, gör att aktiviteter som utvecklar motorisk automatisering genom musisk grov-motorisk lek och finmotoriskt instrumentalspel, kan vara del av en pedagogisk planering. En viktig aspekt att tänka på i planeringen är att aktiviteterna ska träna automatisering och att ha ett mål för aktiviteten på längre sikt, vilket utvecklas under nästa rubrik.

### **Minne och automatisering**

Procedurminnet och automatisering gynnas av en musikundervisning som fokuserar på ett långsiktigt mål snarare än att ha ett ensidigt fokus på tekniken i sig och hur rörelsen ska utföras. Detta gäller under förutsättning att en viss internalisering har automatiserats (Duke, Cash & Allen, 2011). Om fokus läggs på detaljer bryts automatiseringsprocessen och denna bör därför stärkas genom målet att uppnå en färdighet på längre sikt. Automatiseringsprocessen samverkar alltså med långsiktiga mål. Unikt med musikaliskt lärande är de ljudkomponenter som ger direkt feedback till utövare. Ett sådant lärande som inbegriper automatiserande processer är ett effektivt lärande (ibid). Här kan vi tolka in att när vi arbetar pedagogiskt med musisk-motoriska processer med förskolebarn behöver vi ett mål för aktiviteten på längre sikt för att säkra automatiseringsprocessen. Men vi måste också förstå att arbeta med grundläggande färdigheter så att en motorisk säkerhet finns i utförandet. Musikens ljudet fokuserar och ger kognitiva vinster, vilket ger fördelar till de aktiviteter i förskolan som sker i samband med musisk-motorisk approach. Det övergripande arbetssättet bör som jag ser det vara inriktat på medkonstruktion mellan barn och pedagog. Pedagogen leder och utmanar barnet, men barnet behöver också vara deltagande och skapande (Holmberg, 2014). Ett långsiktigt mål arbetas fram tillsammans, det kan exempelvis vara ett framträdande för övriga avdelningar eller för föräldrar.

### **Avslutande reflektion**

Automatiserad motorik är en förutsättning för att hjärnans arbetsminne ska frisättas för kognition. Detta stimuleras genom aktiviteter för förskolebarn där musik och motorisk träning används i språkutvecklande arbete. Här måste även traditionella roller och innehållsmässig reproduktion utmanas i förskolans musikdidaktik. Skickliga pedagoger behövs till musikstunderna (jfr. Holmberg, 2014). Resurs och tid för mer musik i lärarutbildning och praktik behövs förbättras, inte minst med tanke på behoven av språkutveckling och socialisering i det mångkulturella samhället. Pedagogens skicklighet gäller kunskapen att iscensätta lekfulla kreativa processer och musikaliska aktiviteter för barns kognitiva utveckling. Detta ser jag som en samtida och uppdaterad teoretisk grund för *musisk-motoriska processer* och tillhörande användbara redskap för förskolan. Kroppens intelligens och kunskap är nu ett allt viktigare område som inte kan negligeras i arbetet med yngre barn. Barns upplevelse och utforskande av orden (eller matematiken) ska föregå abstrakt begreppsbildning (Elm Fristorp & Lindstrand, 2012). Här behöver förskolan musisk-motoriska redskap för att leda och inspirera barnen samt ett lekfullt och utforskande förhållningssätt. Det är min övertygelse att undervisning främst måste vara *motiverande* för barn och att det därför ligger i lärarens professionalitet att kunna motivera. Föreliggande paper är ett försök att skapa en bakgrundsbeskrivning till ett område som behöver beskrivas och pedagogiskt förstärkas och där medel för detta bland annat sökts genom Kampradstiftelsen med fokus mot integration. Målet för forskningsprojektet är att utveckla en pedagogisk modell för musiskt/motoriskt arbete i förskolan som

kan användas såväl i förskolläroterutbildningen som på fältet. Detta söks tillsammans med en kollega som är idrottsforskare.

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## T Kullenberg: Om röstlösa röster i musikpedagogisk instrumentalism – en problematisering med utgångspunkt i Bakhtins filosofi

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Detta paper är av dialogfilosofiskt slag. Med intentionen att endast föra en filosofisk musikpedagogisk diskussion redovisas därför inte det empiriska underlaget från det artikelprojekt som ligger till grund för bidraget (Kullenberg & Pramling, in press). Med avstamp i ett urval av den musikpedagogiska forskning som gjorts kring problematiken med den instrumentella utbildningsdiskursen, argumenterar jag i liknande anda. Mer precist förs resonemanget med stöd i internationell musikpedagogisk forskning som bygger på Mikhail Bakhtins anti-instrumentella förståelse av såväl mellanmänsklig kommunikation som estetiska uttrycksätt.

Inom det internationella, pedagogiska fältet ”Dialogic Pedagogy” där jag deltar i olika sammanhang, är frågan om instrumentellt vs. existentiellt (ontologiskt) lärande en viktig och aktuell distinktion som debatteras flitigt. Här är Bakhtin en av de tänkare som menas kunna bidra till en nytänkande grund för en demokratisk och radikal pedagogik. I de skandinaviska länderna har en sådan musikpedagogisk vinkling förekommit mycket sparsamt. Därmed är det övergripande syftet med denna presentation att bidra med några filosofiska principer och begrepp av relevans för en dialogisk pedagogik som har potentialen att utmana rådande föreställningar inom den instrumentella, neoliberala samt mät- och målstyrda utbildningsideologin som idag dominerar (jfr. Biesta, 2010, 2015).

Ericsson & Lindgren (2010, s.13) beskriver hur estetiska aktiviteter i grundskolans musikundervisning frekvent iscensätts som effektiva instrument för social fostran och normalisering. I sammanhanget konstateras att den radikala estetiken lyser med sin frånvaro. Som Røyseng & Varkøy (2014) vidare skriver har musik, och skolämnet musik, i vår samtid generellt reducerats instrumentellt på det viset att musikpedagogik legitimeras utifrån dess anspråk på att i slutänden vara användbar för ett allmänt utommusikaliskt mål. Ytterligare en instrumentell premiss för kreativt lärande beskrivs av Peters (2009) som i linje med Kanellopoulos, (2011a) noterar hur kreativitet numera ses som en mätbar förmåga; en egenskap med den följsamma funktionen att kunna underkastas rådande ekonomisk politik. Med ett sådant perspektiv blir kreativitet inget annat än en förmåga som kan bli tillägnad, bedömd, exploaterad och därigenom också laglydigt tillämpad, konstaterar författaren.

Vidare ges den existentiella erfarenhetsdimensionen otillräcklig legitimitet i den institutionellt definierade tolkningsram som bärs upp av ovan nämnda föreställningar (jfr. Pio & Varkøy, 2012; Varkøy, 2003, 2009). Dock är det inte endast musik - och estetik - som tvingats inordna sig denna nyttoorienterade, teknologiska logik. *Dialogen* som sådan har också blivit fräntagen sitt egenvärde. Dialog betraktas inom både pedagogisk forskning och pedagogisk praktik inte sällan som ett produktivt medel för effektiv kunskapsinhämtning, dikterad och reglerad av styrdokumentens detaljerade krav. Alternativt förstås dialogen ibland som en systematisk *metod*, väl definierad på förhand, dvs. innan de berörda parterna ens har hunnit etablera någon egentlig dialog (jfr. Lefstein & Snell, 2014; Matusov, 2009; Matusov & Wegerif, 2014; Sandström, 2012; Skidmore, 2000). Ferm Thorgersen (2009) formulerar den väsentliga frågan hur olika individers erfarenheter av musik och musikaliska strukturer egentligen kan mötas inom ramen för grundskolan, och hur dessa kan tolkas i ljuset av ett existentiellt filosofiskt perspektiv.

Förutsättningarna att utifrån dessa instrumentellt verksamma premisser skapa ett kreativt musikaliskt lärande och ett personligt, konstnärligt uttryckssätt ter sig minst sagt problematiskt. För att som elev våga prova olika musikaliska uttryck kan det vara hämmande att utföra sina mer eller mindre publika musikaliska handlingar med en betygsmatrix och en lärares vakande öga ständigt vid sin sida. Det kräver tillit och mod att våga ta infallsrika risker i ett sådant välkontrollerat klassrum (Evensen, 2014). Likaså begränsas elever kreativa uttryck av den konventionella klassrumskommunikationens standardiserade natur utifrån föreskrivande beteenderegler och förhandsbestämda mål (Kullenberg, 2014; Kullenberg & Pramling, in press, Kullenberg & Pramling, 2016; Hayes & Matusov, 2005; Mehan, 1979; Sawyer, 2004). I ontologisk (existentiell) mening får eleverna paradoxalt nog inte heller några reella röster. Deras röster blir snarare till platta ekon av auktoritetens röster, i en utbildningsdiskurs som tenderar att överbetona pedagogisk styrning och likriktning. Men de kritiska förhållanden som står på spel under rådande villkor rör inte endast lärandets art, dvs. pedagogikens kvalitet i sig. Det rör också de berörda deltagarnas frihet, exempelvis musikalisk uttrycksfrihet (Kanellopoulos, 2011a, 2011b). Denna är i sin tur relaterad till väsentliga frågor om etikens roll: om demokratiskt och dialogiskt meningsskapande. Vidare implicerar dessa undervisningsförhållanden en konstnärlig problematik som rör spänningsfältet improvisation vs. socialisation, originellt artistiskt uttryck vs. konventionellt kulturellt uttryck, men också samförstånd vs. alteritet (dvs. likaberättigad skillnad, t.ex. mellan dialogpartners uppfattningar och åsikter). Dessa aspekter menas i kommande paper ha relevans för primära frågor om institutionellt musikaliskt lärande.

Ovanstående pedagogiska och etiska problematik kan återföras på några av de dialogfilosofiska hjärtefrågor som Bakhtin lyfte fram. Mot bakgrund av den instrumentella dialogens missvisande sken, visar Bakhtin (1993, 1999, 2004) på en mer existentiell, estetisk och etisk grundad dialogicitet där personer får formas kreativt och kritiskt, och där det konformistiska samtalsidealet får sitt alternativ i de polyfona uttryckssätten (jfr. Bingham & Sidorkin, 2001; Matusov, 2007, 2011, 2015).

Traditionella estetiska teorier har ensidigt antingen fokuserat på formella egenskaper av musikverket i sig eller de individuella förmågor som tolkning och utförande av dessa verk kan kräva (Kanellopoulos, 2011b). Till skillnad från dessa bejakar ett ”improvisatorisk-dialogiskt förhållningssätt” till såväl estetiska handlingar som utvecklandet av en personlig identitet ett pedagogiskt alternativ som för oss tillbaka till den kreativa musikprocessen i sig, menar Kanellopoulos (ibid.) utifrån sin musikpedagogiska Bakhtintolkning. I teoretiskt avseende vill jag således, mot denna beskrivna bakgrund, kritiskt belysa kommunikationens konstitutiva roll för artistisk kreativitet (samt kreativitetens roll för musikaliskt lärande). Den musikpedagogiska dialogens natur diskuteras och problematiseras utifrån Kanellopoulos, (2011a, 2011b) samt utifrån de Bakhtininfluerade begreppen *polyfon dialogicitet*, *ontologiskt lärande* (Matusov, 2009; Sidorkin, 1999) och betydelsen av elevers kreativa röster, dvs. deras ”*authorship*” i den musikaliska kontexten. Jag frågar mig i sammanhanget hur Bakhtins dialogicitet kan tillämpas på musikpedagogiska frågor med fokus på kreativitet, improvisation, personligt uttryck, livserfarenheter och praktisk demokrati.

Till sist kan förtydligas att detta paper rör dialogicitet med Bakhtins förståelse och därför överskrider definitionen av begreppet dialog den mer vardagliga innebörden av samtal eller konversation. Här åsyftas även den musikaliska interaktionen och den implicit existerande dialogen mellan den samhälleliga (sociokulturella) makronivån och individnivån.

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# K Thorgersen & T von Wachenfeldt: Becoming extreme. A media analysis of how music is constructed in three marginalised/outsider groups' fanzines

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Music and art is often considered to help good people. On the internet and in newspapers we can find lots of debates and articles about how the world would be a better place if only the arts played a more prominent role in education.

In this paper we will investigate the other side of the coin. Considering that Mussolini was an accomplished violinist, Hitler and Franco both were talented painters and Mao a recognized poet. We will not assume that art leads to what the society, in general, consider as good or decent, but rather ask what role music plays in constructions of subgroups who are, by choice or by exclusion, outsiders in society. In recent years in the afterglow of the economic regression and often connected to the increased migration, more extreme groups and politicians have gained ground. We have decided to study musical socialisation in three marginalised groups who could loosely be labelled: “the Salvation Christian Movement”, “the Black Metal Movement” and “the New/Alt Right movement”.

These – in every respect highly idealistic – groups have been selected to represent different angles to understand how music, ideology/religion and society intersect. The three groups also share a scepticism towards representative democracy in various forms. The groups are however different in that some seek power and influence while others seek to be more exclusive. Also the kind of ideology or belief that is at the roots of the movements are very different, as are the level of “danger” associated with the groups. The empirical material for the paper is what we label “fanzines” online and offline since 2014 that Swedish youth are likely to read. A fanzine in this meaning could be a group on social media, a physical paper, an online forum, webpage or a podcast.

## ***The Black Metal Movement***

The Black Metal movement seeks its roots to the early 1980's with bands like Venom, Hellhammer and Bathory. But it was during the 2nd wave with bands like Mayhem, Burzum and other bands mainly from Norway, where the satanic lyrics and imagery came to full life with church burnings, homicides and other criminal acts. Today the movement, to some content, is more or less free from any greater controversies. But there's still an essence within the field that hails the dark side of the human psyche and deals with unspeakable themes. Among the thousands of Black Metal fans and musicians there is assumed to be around 300 practicing satanists in the Nordic countries who lives the evil ideas that is at the root of the Black Metal movement. The fanzines studied here are partly physical fan magazines, and websites devoted to the genre.

## ***The New/Alt Right Movement***

The New/Alt Right is a more or less loosely connected network of national socialists, identitaires, counter-jihadist, nationalists, libertarians (anarcho-capitalists) and more reactionary-oriented conservatives. The different groups within the sphere share some values that can be narrowed down to family, heritage/history, anti-globalism and often a quite socialistic view on economics (critique of interest, economic growth etc.). Many of the representatives criticizes the system with parliamentary



representation and argue for a more direct democratic system, where the decisions is made on a local level. In line with this reasoning, the critique of centralization of power within the European Union also ties them together. One another important common denominator is the critique of a “leftist-liberal” establishment comprised of, what is call, “mainstream-media”, celebrities and politicians from “the old parties”. The New/Alt-Right has rapidly grown the last decade and have built up a new source and structures for exchange of news and thoughts, commonly called “Alternative Media” with blogs, new sites, YouTube-channels, podcasts, and an extensive activity on social media channels like Twitter and Facebook.

### ***The Salvation Christian Movement***

This group might seem misplaced at first sight since it for most represents no threat to society (as we know it). There are several examples of people having suffered in the name of salvation in sheltered cults. One of the more famous examples is the siege of the Branch Davidian Seventh Day Adventists leading to the death of 83 people. Going back to Jonestown, Guyana and November 1978, 918 people died in a mass suicide in the cult *The Peoples Temple*. More recently and closer to home, there is the Knutby example of how murder can be committed behind a shelter of christianity. On a less mortal note, there are several testimonies of how people who have broken out of cults like Jehovah’s Witnesses have suffered traumas after having broken with the closed circuit of the cult. The fanzines we are studying from this group are a combination of material sanctioned by different cults like *Jehovah’s Witnesses*, *Livets ord*, and *the Plymouth Brethren*, as well as social media.

The aim of the paper is to analyse and try to investigate how the function of music in these groups are presented, and what similarities and differences there are in how music is presented. To be more clear: how do music mediate and strengthen the ideological message within each group? Other questions to be asked is the dialectical connexion between the ideological message and the musical expression.

### **Music Educational Relevance**

Music has played an important part in creating a collective feeling of us and them in churches and state building throughout history. In this study we analyse the mediated picture of music that is reflecting and shaping the current discourses of music among youth who are becoming or already are a part of marginal(ised) ideological groups. Music is being used for specific purposes within these movements, and it is of importance for music education to take these manipulative aspects into account when preparing students for a life with music.

## B Nilsson: Autonomy and ownership – Digital music tools enhance autonomy and musical creativity for children in need of special support

*Bo Nilsson, Kristianstad University, Sweden*

This presentation highlights results from an action research project in a Swedish primary school. The aim of the project is to investigate digitally-based musical settings with young children in need of special support. Various digital-based music instruments were used to facilitate performing, creating and learning music, alone or in small groups.

The theoretical background of the project is found in sociocultural educational theories, health theories and musicology. To engage in musicking is to take part in any kind of musical event such as performing, listening, practicing or providing material for musical activities. The Zone of Proximal Development describes how the learner with guidance can improve his or her social interaction with more competent peers. Physical and psychological tools mediate the world to individuals engaged in practical activities such as musicking.

The research method is inspired by ethnographical methods and performed in collaboration between a music educator and the researcher. Data was collected mainly through participant observations, field notes, audio and video recordings.

Preliminary results of the study demonstrate that even very young children quickly learn how to use digitally-based instruments for playing and creating music. Open-ended apps seemed to catch the participants' interest, whereas in some cases they soon lost interest in ready-made apps.

Results furthermore imply that a musical setting might be regarded as a combination of cultural, musical, technical, physical, psychological and personal resources. The digitally-based instruments were found in many cases to enhance autonomy and latitude for children in need of special support. This may be of even greater importance for the participants with Swedish as their second language. To participate in musicking and to learn music creates a sense of ownership that is of great importance for the individual not only from an educational, but also from a democratic perspective.

## B Olsson & E Nielsen: Tolkningspraktiker och bedömningskulturer – ett projekt om bedömning inom högre musikalisk utbildning

*Bengt Olsson & Einar Nielsen, Högskolan för scen och musik, Göteborgs universitet*

Detta är ett projekt om bedömning av instrumentalt utövande inom högre musikalisk utbildning. Bedömning utgör en central aspekt av såväl antagning, redovisningar av olika slag som examinationer. Syftet inom projektet är att utforska olika aspekter av bedömning såsom vilka kriterier som används och deras funktioner, vad som bedöms och vilka normer och värden som sammanfattningsvis bildar en grund för bedömningar inom högre musikutbildning. Forskningen centraliseras kring Bachelor och Master- undervisning. En teoretisk utgångspunkt för detta projekt vilar på den s.k. praktiska kunskapens teori. Ett fokus utgörs därför av musikpedagogiska handlingar och värderingar vilka inte alltid verbaliseras och begreppsliggörs och det är här vårt intresse för diskursiva konstruktioner och normbildningar tar sin början. Ett andra teoretiskt perspektiv rör interpretationsbegreppets hermeneutiska betydelse för intervjupersonerna. Metodiskt är projektet en intervjustudie med deltagare från två svenska och två danska musikhögskolor och konservatorier.

Tolkningen av intervjuerna visar på tre samlade bedömningsgrunder Dessa är: (1) idiomatiska, instrumentspecifika och analytiska färdigheter; (2) uppförandep Praxis och stilkänsla; (3) musikaliskt, personligt uttryck och kommunikation. Den första samlade bedömningsgrunden kring färdigheter, exemplifieras av kriterier som intonation, klangbehandling, timing, rytmkänsla samt teoretisk och analytisk förmåga att exempelvis tolka en notbild. Diskursivt handlar det om tydliga kriterier och begrepp. Uppförandep Praxis och stilkänsla, bedömningsgrund 2, kan sägas omfatta musikerns förhållande till traditioner och förmågan att tolka musikaliska förlagor (noter eller efter inspelningar) och i linje med vedertagna uppfattningar av traditionen. Man skulle också kunna sammanfatta dessa kriterier som delar av ”generella estetiska kriterier” där en given repertoar på ett enskilt instrument eller vissa stilar och traditioner utgör tydliga referensramar. Den tredje bedömningsgrunden är det individuella, musikaliska och personliga uttrycket och kommunikationen. Vilken förmåga har musikern att självständigt uttrycka musikaliska och personliga ställningstaganden i sitt utövande och hur skall detta i så fall förstås ur ett bedömningsperspektiv? Här återfinns de mest svårgripbara kriterierna att verbalisera. En sådan svårighet är bristen på referensramar utifrån stil, konventioner etc. då det musikaliska uttrycket har sin utgångspunkt i den individuella personligheten och kommunikationen. Resultatet kännetecknas också graden av spänning mellan bedömningsgrunderna. Helt integrerade grunder pekar mot en holistisk bedömning utifrån en positiv värdering av det musikaliska framförandet. Ett separat fokus mot en enskild bedömningsgrund skild från övriga representerar en kritisk ansats. Dåligt utvecklade färdigheter eller bristande kunskaper om en musikalisk stil motverkar en positiv helhetsbedömning. Ett andra övergripande resultat är hur spänningen mellan uppförandep Praxis/stilkänsla och personligt uttryck/kommunikation dominerar i materialet och där skilda betydelse av interpretationsbegreppet tycks ha en roll. Är själva kopplingen till det musikaliska verket betonad i tolkningen, eller handlar det snarare om musikerns egen förståelse av verket och det personliga musikaliska uttrycket? Ur dessa resultat tecknas slutligen en hypotetisk modell baserad på transformeringar och dynamiska spänningar mellan de olika bedömningsgrunderna.

## G Gravem Johansen, C Larsson, U MacGlone & E Siljamäki: Expanding the space for improvisation pedagogy: A transdisciplinary approach

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Being immersed in a moment of musical improvisation can be described as an intense experience, and as such, it is consistent with the way Viola Spolin describes an improvisational moment, as a “moment of full consciousness, awareness, continuous time” (Viola Spolin, 2001 cited in Verducci, 2015, p. 501), where the senses feel alert and present in responsiveness to the situation. Thus Spolin’s description, of improvisation relates closely to the concepts of flow (Csikszentmihaly, 2007) and aesthetic experience, drawing on Dewey’s conceptualization (Dewey, 2005/1934).

Improvisation activities are expected to take place in music education to develop real-time creative decision-making and nurture a critical mind (Heble & Laver 2016). Furthermore, research suggests that improvisatory music making activities are particularly well suited to promote social and bodily engagement, to create spaces for facilitation of individual independence and collaborative creativity, for social inclusion, for accepting difference, and for developing abilities to balance the individual voice with collective interests (Wilcox et al. 2011). Hence, improvisation holds potentials for nurturing well-being in human lives, a phenomenon with an increased interest in educational and health research. Nevertheless, a recent review (Siljamäki & Kanellopoulos, in review) revealed that in music education research studies on improvisation from the perspective of social impact, health or wellbeing, are rare or non-existent. Improvisation as influencing well-being has only been acknowledged in music therapy (MacDonald & Wilson 2014).

The teaching of improvisation as an institutionalized subject in Europe and North-America has up until recently been dominated by jazz curricula. However, musicians across many genres are increasingly expected to be able to improvise. In classical and/or contemporary music contexts, this can be seen in the growth of festivals and the production of works which utilise electronics and graphic notation in combination with improvisation. As a consequence, improvisation is being offered by a growing number of Conservatoires and Universities, sometimes as a distinct subject across genres, or separate from genre-based improvisation. In general education, however, research show that music teachers find it difficult to implement improvisatory music making activities in their teaching, sometimes ascribed to a perceived lack of artistic experience in teachers themselves (Bernhard II & Stringham, 2016).

Research looking at different approaches to jazz education clearly show the battles that are being fought in the field (Prouty, 2008; Whyton, 2016). It is precisely improvisation pedagogy that is at stake, concerning issues of orality versus an intellectual approach, or model-based versus free improvisation pedagogies, etc. With an increasing number of music programmes and musicians from diverse genre backgrounds taking part in improvisation, dichotomous debates on the pedagogy related to it seem to increase rather than the opposite. A number of improvisational teaching concepts are emerging, both within free and model-based approaches, sometimes justified by normative claims of ownership to the definition of improvisation pedagogy. This development can be seen as a commercialization of the field, where teaching concepts are commodified or “branded”. To the degree

that this is the case, we consider the commodification of improvisation pedagogy as inhibiting to people's access to improvisation, and delimiting the benefits of democratic participation, social inclusion and aesthetic richness potentially afforded by improvisation. In other words, improvisation cannot be said to be an inherently democratic activity by default.

Hence, there is a need to problematize improvisation pedagogy and critically examine the cultural values, aims and methods involved. Are there artistic expectations – explicit or implicit - present? Who defines them, who are the gatekeepers? How much freedom is involved? Who has creative agency – teacher or students? Furthermore, given the contradiction between ideals of democracy and openness versus polarized teaching “methods”, questions of teacher qualifications are potentially loaded with tensions: Who “owns” the right to teach improvisation? When teaching a practice which potentially enables social growth and well-being, what professional ethical standards do teachers have?

In our view, different fields spanning from music education, music therapy, community music, early childhood music to higher music education, and different musical genres, from classical, folk music, world music, to popular music and jazz, as well as theatre and visual arts, all carry valuable knowledge that can fertilize the field of improvisation pedagogy. This is not to dismiss the fact that improvisation over time has existed in different contexts with different socio-historical conventions and norms, and that such traditions have developed different reflective tools for learning and teaching improvisation. Hence, these developments have reached different degrees of maturity, or perhaps, as some could claim, stagnation. We wish to outline a way ahead for improvisation pedagogy and research by opening up between disciplines in the field, to provide a space for the exchange of knowledge, mutual respect, constructive critique, and thus, for moving improvisation pedagogy further.

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## S de Boise: Gender Inequalities and Higher Music Education: Comparing the UK and Sweden

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A number of studies have either directly or indirectly pointed to the role of music education in reproducing broader gender inequalities, in broader music life, across genres (eg. Abeles 2009; Abeles and Porter 1978; Armstrong 2011; Bogdanovic 2015; Branch 2012; Gould 2004; Green 1997). Crucially, gender inequalities shape instrument and activity choices (Wych 2012) as well as perceptions about the relative value of those activities (Georgii-Hemming and Kvarnhall 2015). Such processes operate alongside active discrimination against girls and women, as well as differential (and often preferential) treatment of individuals and groups on the basis of gender. Many, though not all, of these studies have been based on Anglophone countries. Yet despite its international reputation as a more 'gender equal' nation than many countries in other respects (U.N. 2014), music continues to be one field where people of non-male genders are excluded and discriminated against through 'informal' practices (Bergman 2014; Björck 2013; Kvarnhall 2015).

Furthermore, whilst many approaches have focused on primary (grundskola) and secondary (gymnasiet) education, relatively few have actively explored the state of gender inequalities in higher music education (HME). Given HME's increasingly important role in the professionalization of music careers across Europe (Allsup 2015) a focus on gender inequalities in higher education is of critical importance (Bogdanovic 2015; Born and Devine 2015). Such an approach entails asking where the problems lie, how gender inequalities manifest themselves and, crucially, how to change them given that course choices are, already, often shaped by years of specialisation in 'lower' education.

The first part of this paper presents comparative HME statistics from Sweden and the UK from 2010-2014, surrounding music course choices amongst undergraduate students. Drawing from statistical analysis on comprehensive data from UHR (Sweden) and UCAS (UK), it compares application and acceptance rates for men and women. This allows us to point to the extent to which institutional discrimination or previous education play a part in shaping participation rates at HME institutions at a national level. It relates similarities and differences between the two national contexts to key contextual features in the way music education is established and executed as well as broader societal commitments to gender equality.

However whilst Sweden has adopted a highly-successful gender mainstreaming agenda, something which clearly has an impact on HME, it is problematic to represent inequalities only in terms of inequalities of representation. Attempts to 'fix representation' may do very little to challenge patriarchal assumptions on which different music traditions are founded (Macarthur 2010; 2014); traditions such as all-male canons (Citron 2004), instrumental fetishisation (Pellegrini 2008) or masculinist aesthetic judgment (Macarthur 2002). Furthermore it may actively lead to preferential treatment of men in areas where women are now better represented, despite historical exclusion - the so-called missing males problem in choirs for example (Koza 1993; O'Toole 1998) - as well as overlooking how intersectionality impacts on different forms of gendered exclusion. In this respect, a gender-mainstreaming focus in Sweden has also tended to overlook how class, ethnic and racial inequalities in other areas influence gender inequalities (de los Reyes 2016); something which could

well extend to music.

The second part of the paper therefore outlines some of the issues the data throws up around how to define, understand and combat gender inequalities in HME. It makes specific reference to how gender mainstreaming approaches may discriminate against trans\* individuals (Hines 2013), and how efforts to increase women's representation may miss more fundamental strategies in engaging and transforming men's attitudes and behaviour. Crucially, in doing so, it also touches on more complex issues around what the marketization of higher education means for gender inequalities at a university level. Comparing the more-recently neoliberal free-market system in the UK (Allen et al. 2013; De Angelis and Harvie 2009; Radice 2013), with the more 'public institution' approach in Sweden, allows for debate as around how universities *should* challenge already-gendered 'consumer' choices and how far they *can* seek to actively change those choices. These questions centre not just on the subjects that are offered but the way in which the subjects are marketed to appeal to a range of groups.

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# E Askerøi: Sound, sonic markers and the school: Some perspectives on teaching sound analysis in primary school

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Analysing sound in popular music expressions is undoubtedly a challenging task. Sound cannot be notated, it is often described through adjectives or associations and the term can be used to describe the sound of a recording studio as well as the sonic signature of an individual singer or instrumentalist. Whilst I accept that the study of sound in popular music can be tricky and challenging, I would nonetheless argue that sound is one of the most important parameters for understanding recorded popular music.

This is why, in this paper, I will explore some possibilities of including sound as a musical parameter for a new generation of music teachers. Theoretically situated within the field of popular musicology (Middleton 2000, Hawkins 2002, Moore 2007, Scott 2009), I have been working with various approaches to sound analysis since my master's thesis from 2005, where I developed a model for understanding sound as a result of the interaction of stylistic and technological parameters in recorded music. Following from this, in my PhD thesis (Askerøi 2013) and in later articles (Askerøi 2016, and 2017), I have developed this concept further in relation to how what I label *sonic markers* in many respects have become significant compositional tools in pop production.

In an attempt to mould these perspectives from popular musicology with perspectives from music education, this paper will be based around the three following questions:

1. What is sound in recorded music?
2. Why should we teach sound in primary school?
3. How can we teach sound in primary school?

As a starting point for defining sound, I will take into account Peter Wicke's observation that: "It [sound] is not just a sound image, but also a particular concept of sound that results from the creative handling of technology" (Wicke 2009: 149). In other words, sound must always be regarded in a dialogic relationship between the technological artefacts applied to produce music and the people involved in the process of producing this music.

This brings me to the next question of why we should teach sound analysis in primary school. Arguing this point, I will turn to the Norwegian LK06, where it is suggested quite explicitly that popular music analysis may be taught on all levels. Interestingly, all the key components in the competence aims suggested in the curriculum could be directly related to sound analysis:

- gjenkjenne og beskrive musikalske stiltrekk fra improvisert musikk og rytmisk musikk [recognize and describe stylistic characteristics from improvised music and rhythmic music]
- diskutere særtrekk ved rytmisk musikk, kunstmusikk og norsk, samisk og andre

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kulturers folkemusikk og gjøre rede for egne musikkpreferanser. [discuss characteristics with rhythmic music, art music, and Norwegian, sami, and other cultures' folk music and explain your own musical preferences].

- gjenkjenne og benevne forskjellige instrumenter og ensembler innenfor ulike sjangere [recognize and name different instruments and groups within different genres.

Finally, if we accept that sound play a major role in experiencing music, then, how can we go about teaching sound analysis in primary school? After all, its theoretical complexity could easily vaporize any attempt to create understanding and potentially interesting discussions with the pupils. My core argument here will be twofold. First, in line with Lucy Green's perspectives on informal learning (Green 2008), I would argue that one should engage with music that the children have a relation to. Second, I would argue that digital tools such as iPads would offer important inroads to teaching sound analysis both practically and theoretically.

In sum, then, this paper aims to explore the possibilities of engaging with sound analysis in primary school, by juxtaposing perspectives from musicology and pedagogy through the use of digital tools.

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## S Bjerstedt: Musicality in acting

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Why has 'musicality' come to be perceived as a central quality in the field of spoken theatre? The theatrical director is often compared to a conductor, the actor to a musical instrument, the script to a musical score. Further examples include speaking of the 'tone' of the actor's line, the 'pulse' of a dramatic dialogue, or the 'rhythm' of a performance. As a rule, 'musical' is a word with significant positive value, while 'theatrical' is not. Research on musicality has largely neglected the use of this concept in art forms outside music.

Based on a literature review as well as extensive qualitative interviews with thirteen Swedish actors, directors and playwrights – Stina Ekblad, Gösta Ekman, Lena Endre, Staffan Göthe, Henric Holmberg, Mia Höglund Melin, Sissela Kyle, Rolf Lassgård, Ann Petré, Marie Richardson, Göran Stangertz, Tobias Theorell, and Iwar Wiklander – I have tried to gain from the knowledge, experience and perspectives of theatre professionals in order to attain a deeper understanding of how *musicality in acting* may be conceptualized.

In the analysis and discussion of the results, three crucial aspects of musicality in acting emerge: *presence, structure, and fluidity*. In conclusion, this presentation discusses the relevance and potential of these findings with regard to musicality research in the field of music.

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## E Angelo & C Rolle: First Methodological Steps to an Investigation about Higher Music Education. A Review of Studies employing Discourse Analysis in Music Education Research

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The submission is part of the work of the Research group DAPHME; *Discourses of Academization and the Music Profession in Higher Music Education*, funded by Riksbankens Jubileumsfond, Sweden. The DAPHME research group consists of six researchers from Germany, Sweden and Norway and is led by professor Eva Georgii-Hemming from Örebro University. The purpose of the DAPHME project is to investigate how processes of academization and views of music as a profession affect performing musician programs across Europe. The research group will analyze and compare differing perspectives on performing musicians' expertise and societal mandate. The data material in DAPHME is official documents and interviews with leaders and teachers of music academies in Sweden, Norway and Germany.

In our submitted paper we will present the findings of a review study about the use of 'discourse analysis' in music education research. The data basis is published literature. There are already some similar review articles (e.g. Rogers 2005, on CDA in educational research, and Talbot 2013, about the chances of discourse studies for music education). However, we focused on concrete studies and publications. We started the review process systematically searching data bases (ERIC, Web of Science, Scopus) and many journals (including the NNMPF yearbook and the AMPF yearbook) in an attempt to map and summarize the discourse oriented work that was done. Thereby we focused on publications written in English, Swedish, Norwegian, Danish and German. As our investigation progressed, it more and more became a qualitative study aiming for a model to compare different theoretical stances and analytical procedures. We expect that the developed model could serve as a methodological basis for employing discourse analysis in the context of the DAPHME research on higher music education.

'Discourse analysis' labels a range of approaches, with fundamental similarities and differences (Carbaugh, 2005; Wodak et al 2012, Wooffitt, 2005, Angermuller et al 2014). The similarities concern a focus on analyzing language to explore ideology, hegemony and power relations, and a view upon language as constructing reality as well as being socially constructed. Differences between the approaches concern first of all what is meant by *discourse* resp. *in which form* discourse becomes the subject of analysis. A linguistic approach of discourse analysis focuses more narrowly on texts analyzing semantic and pragmatic aspects which leads to studies about the choice of words, grammar, cohesion, sentence structures and so on. Discourse can on the other hand be viewed more widely as *language in use* including sociological or ethnographical perspectives. In many cases, this approach leads to studies not only about spoken and written words but to research that is interested also in acts and codes, how group members learn these codes, and how groups employ these codes and acts to distinguish from one another. The question, what is meant by 'discourse', marks *one* axis which is helpful for us to map the methodological field of discourse analysis in music education research.

Thorolf Krügers PhD-thesis from 1999 marks the first 'discourse analysis' in the Nordic countries, and was followed by several Norwegian studies that all draw upon Michel Foucaults approach towards

discourse analysis, and especially upon his interest in the relation of power and knowledge (Krüger, 2000; Nerland, 2003; Apeland, 2004; Schei, 2007). Foucault is also an important point of reference in discourse studies from overseas, not at least by Brent Talbot, (2013) and Roger Mantie (2012). In Sweden, discourse analyses in music education research is undertaken from both discourse theoretical- and discourse psychological approaches (Holmberg, 2010; Rostwall & West, 2001). Discourse analysis in music education from the Nordic area includes studies from music teaching in compulsory school, church music, higher music education and music- and art schools, in many cases referring to Critical Discourse Analysis (CDA), developed among others by Ruth Wodak, Teun Van Dijk, and Norman Fairclough in early 1990s. In Germany, there are, as yet, only a few published studies using discourse analysis (f.e. Bugiel 2015 referring to Keller 2011).

On the basis of our initial explorations of the field of discourse studies in music education research and adopting some categories of comparison proposed by Angermueller et al. (2014) we decided to take the following questions as a basis of our comparison:

- Is the research publication mainly concerned with theoretical considerations or is it rather about empirical analysis?
- Do the authors write against a poststructuralist theoretical background, a normative-deliberative theoretical background, or a critical-realist theoretical background?
- Does the empirical discourse analysis, if it is an empirical study, pursue primarily a language-oriented approach (e.g. mainly focusing on semantic aspects of written texts without analyzing contexts), a praxeological/practice-oriented approach (e.g. with a main interest in verbal interactions analyzing how people coordinate their behavior in social practices), or a context-oriented approaches (with an interest especially in what the text corpus is about analyzing how knowledge is discursively constructed)?
- How do the authors define the relationship between discourse, text, and corpus? (What is seen as the 'text', what kind of data are taken into account? Which semiotic or linguistic entities are seen to be relevant? Is it a multimodal approach? Is it a more linguistic or a more sociological/ethnographic approach?)
- Which institutional or non-institutional field of music education is concerned? Does the research publication focus on schoolmusic, music schools, higher music education, community music, or another field of music education?
- Which social practices of music education are in the focus? Does the research address educational practices (through analyzing e.g. classroom discourses and interactions, textbooks, curricula, interviews with teachers), policy practices' (through analyzing e.g. policy statements, interviews with leaders, official documents), or research/scholarship practices (through analyzing e.g. research journals, books, articles, interviews with academics)?

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# R M Eidsaa: A Case Study: Exploring the international collaborative project Musical Dialogues

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The purpose of this study is to examine a two years collaborative project with participants from Norway, Bosnia-Herzegovina and Armenia. In various ways, the project has encouraged exploration on how music is in action in conflict areas. The project is in progress and the third and final concert *Musical Dialogues: Explorations of Hope*, will be presented at National Gallery of Art in Washington DC in April 2017.

In this paper the concert project will be briefly described and the themes *musical performance as cultural-historical narrative* and *dialogue through musical performance* will be discussed. The description will focus on how conflict was thematized during the development of the project and in the presentation of the concert, and in the conclusion general questions about music and conflict will be discussed. One important issue is if music in itself could be said to have the power to harmonize relationships or change conditions. Or is it the environment, which means the individual or groups of individuals, who project meaning into the music and the context where the music is presented?

In the study, the concert events connected to the Musical Dialogues project are placed in the middle of a hierarchically constructed overview that includes musical and extra-musical categories connected to this particular performance. As a tool in describing and analysing the project, a model based on musicologist Mans's description of "musical worlds" will be used (Mans 2009, p.43). According to Mans every musical practice could be viewed as a musical world or a musical system, with a number of components to explore, such as, symbols, meaning and actions, which are intertwined in intricate manners. These components are acoustic musical sounds (*intrinsic* features) and social context, the rules and thinking about music and musical performance (*extra-musical* features).

The project *Musical Dialogue* was developed by a sociologist and teacher, an Armenian musician and PhD candidate, and this author as researcher and responsible for the team's musical performances. The idea was to create a concert concept that in addition to the repertoire, explored extra-musical dimensions such as historical context, political conditions and cultural aspects.

The empirical data includes notes from collaborative processes, historical documents and an interview with the Bosnian opera singer Adema Pljevljak-Krehic who was a music student in Sarajevo when the city was under siege from 1992 to 1995.

The project *Musical Dialogues* is inspired by Susan O'Neill (2011) who suggests that we should understand music performance not only as a form of music making, but also "a lens through which teachers and students, together, may awaken a part of themselves that might otherwise remain dormant or frozen". She underlines that in music education it is necessary to create spaces for interaction, which she refers to as *contact zones*. In this paper *Musical Dialogues* is analysed as a musical system and a contact zone between Norwegians, Armenians and Bosnians as well as students, performers, scholars and teachers.

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# J Österling Brunström: Education and freedom? Utopia or necessity?

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This text should be understood as a "work in progress" and will result in an article in autumn 2017. The study aims to problematize the music teacher's *freedom* within the framework of their profession in relation to the existing context. In-depth interviews will be the basis for the data collection and a phenomenological descriptive approach interacts with understanding, explanation and interpretation according to hermeneutics.

## **Context**

A basic requirement for most educations, regardless of level, is to report their activities in terms of measurable results. This also applies for music education. The measurability is expected to be a guarantor of *quality*, although what is measurable signals a *quantitative* basis. Being able to measure education gives quantitative answer to a qualitative question (Gustavsson 2012).

There is a risk that knowledge is instrumentalized in order to meet efficiency and commercial interests together with economic interests. One way to create legitimacy for the subject of music is to demonstrate positive impact, which may consist in benefit for the field of production, or to generate creative citizens who can cater for innovation and growth (Lilliedahl 2013, p 206-207). Music should support, reinforce and promote aspects outside oneself, instead of having values in itself.

With help of OECD and EU a new range of expressions and concepts has been introduced which gained ground in the educational field. The concepts are usually undefined in the documents and can therefore be given the importance of the institutions that uses them in order to get funding, "Examples of (other) concepts are employability, evidence-based research and lifelong learning" (Gustavsson 2012, p 93, my translation). The aim of the policy documents is to increase the competitiveness nationally, but also between nations. The documents serve as instruments of power in selecting and sorting out activities that do not meet the established criteria.

In opposition to this line of reasoning, we find the reasoning that says that the goal has a value in itself. Goals that are not funds for anything other than itself, and instead takes a value in itself (Varkøy 2012; Østerberg 2012). There is no consensus within the field of music education on these issues, on the contrary, there exist conflicts between the groups that perceive music as goals and those who believe that music is a mean. A third group believes that these two positions are compatible and in no way contradict each other (Varkøy 2012). There is a debated educational context between the goals which underline democratic civic role and the goals that emphasize a more efficiency-oriented labor market (Wahlström 2009, p 88). On one half of the court, we find the "efficiency approach" based on that education is an institution that mainly focus on delivering students equipped with some predetermined knowledge (Ibid, p 40). Here is the outcome in focus and the path between goals and results are not as important. The other half of the court is characterized by a democratic dimension, represented by directions in sociology of education, post-structuralism and postmodernism. This perspective would explain and understand how education transforms the perception of what it means to "be a man" (Ibid, p 42). Between these halves occurs a field, that could be understood as that as field of tension and a force field (Bourdieu 1993) in educational contexts which have laid the

foundation for the school's curricula and syllabi which guide the teaching in school, preschool, preschool class, kindergarten and adult education. In other words, curricula and syllabi control the purpose and content of courses and subjects in school.

On that basis, I wonder what freedom the music teachers is given, surrounded by steering documents together with concepts stipulated by the EU and the OECD that claims for results, to create themselves and their way teaching?

### **Aim and questions**

The aim of this paper is to problematize the freedom of the music teachers within the framework of their profession, with an existential perspective.

- What choices are possible for the music teachers in the context of established policy documents?
- How do music teachers experience their freedom of action within the profession?
- How appears meaning-making for the music teachers in their work?

### **Theoretical framework**

This study is built on an existential understanding of man (Sartre 2007). In existentialism the basic assumption consists in that man actively create his own lives, and his own meaning of life:

"'existentialism' is a doctrine that makes human life possible and also affirms that every truth and every action imply an environment and human subjectivity" (Sartre, 2007, p 18). Sartre especially presses on the individual choice that each man has. "The existence precedes essence", means that man exists first, then he defines himself: "He will not be anything until later, and than he will be what he makes of himself" (Ibid, p 22). Man is regarded as responsible for himself: he is what he does, and he gets what he wants to be. How could this be possible in the context of a music teacher surrounded by steering documents?

### **Methodology**

The empirical study is based on in-depth interviews with four music teachers working in primary schools (Kvale 1997). The selection is based on how long experience the teachers have: a newly graduated teacher, a teacher who taught 10 years, 20 years and 30 years. Within the phenomenological philosophy, experience and meaning are key concepts. The phenomena appears first and foremost as "lived" which suggests that we do not always dress phenomena in words, but in the interview situation there is given an opportunity to open up, uncover and create understanding for the four music teachers' lived experiences. The empirical data will be collected, processed and analysed by "reflective life world research" (Dahlberg et al 2008, p 25).

In this paper descriptive phenomenology approach interact with understanding, explanation and interpretation according to hermeneutics (Dahlberg et al 2008, 29). The phenomenological analysis aims to describe the essential structure of the phenomenon, while the hermeneutical analysis aims to interpret, penetrate and understand the world of man through a profound analysis of human existence conditions (Ödman 2007, p 42).

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# C Ekström: Musikpedagogik i konfessionell kontext: en studie av Göteborgs Evangeliska Brödräfsamling (1787-1859) som musikpedagogisk miljö

*Christina Ekström, Högskolan för scen och musik, Göteborgs universitet*

Detta paper avser att presentera en studie av en kristen församling i historisk kontext som musikpedagogisk lärandemiljö. Studien vill peka på bäring som ideologi/teologi kan ha på musikpedagogik. Syfte är att med *Göteborgs Evangeliska Brödräfsamling* som exempel uppmärksamma och problematisera musikdidaktisk verksamhet i relation till konfessionalitet. Explicit forskningsfråga är: Hur framställer källmaterialet tillfällena och förutsättningar som ges till undervisning-lärande i musik? Den ontologiska ståndpunkten är konstruktionistisk; förgivettagande om att den studerade verkligheten är en social konstruktion snarare än företeelse i termer av yttre fakta bortom/oberoende människans intellekt. Den metod jag har använt är en diskursanalytisk ansats för att undersöka både hur och vad källmaterialet anger om musikpedagogiska funktioner samt för att identifiera diskursiva praktiker som rör undervisning och lärande i musik. Undersökningen baseras på material som är producerat av Göteborgs Evangeliska Brödräfsamlingen som organisation samt i förekommande fall även från enskilda medlemmar av densamma. Argument för urval av material intentionen att genomföra studien ur ett inifrånperspektiv, att undersöka hur forskningsproblemet framställs i och av kontexten ifråga.

Projektets bakgrund härrör från mitt avhandlingsarbete (konstnärlig-kreativ inriktning av musikvetenskap) vilket uppmärksammade musiklivet i Evangeliska Brödräfsamlingen med tidsmässigt fokus på 1700-talet. Resultatet, skriftligt rapporterat och musikaliskt/klingande demonstrerat, pekade på dels musikalisk praktik som essentiell för spiritualitet och i lära, dels betydelse av sångare/instrumentalisternas känslösblandning i det musikaliska uttrycket.

En kort historisk exposé över den valda kontexten visar att Evangeliska Brödräfsamlingen, sprungen ur pietistisk-herrnhutisk fromhetstradition med rötter i tyska Herrnhut, etablerades i Sverige från 1730-talet. Rörelsen kom dels att få inflytande på befintliga religiösa verksamheter, dels att leda till skapande av församlingsverksamhet. Församlingsbildningar med egna gudstjänstlokaler, regelbunden gudstjänstverksamhet och undervisning, grundades på fyra orter i Sverige varav en var belägen Göteborg. Bland milstolpar i församlingens utveckling var då den fick bofasta predikanter (1767) samt byggande av egen gudstjänstlokal (1787). Utöver att verksamheten därmed kom att få fastare former sett till organisation startade församlingen skolverksamhet för flickor, en privatskola, finansierad genom elevavgifter. Denna pågick under drygt 70 år (1787-1859) och under 30 år (1799-1829) pågick även utbildning för pojkar. Skolan som var intimt förknippad med konfessionen kom beträffande utbildningen för flickor att, enligt Kyle (1972), bli en av Sveriges första flickskolor i sitt slag.<sup>1</sup> Från att initialt ha varit ämnad för församlingsmedlemmars barn kom skolan senare företrädesvis att besökas av döttrar och söner till icke-medlemmar tillika personer från övre medelklass och adel.

Resultat från den studie konferensbidraget avser presentera är att teologiska diskurser (här i betydelsen konfessionsspecifik lära och spiritualitet) genomsyrade församlingens musikdidaktiska funktioner.

<sup>1</sup> Kyle, Gunhild 1972. *Svensk flickskola under 1800-talet*, diss. Göteborg: Kvinnohistoriskt arkiv.

Detta kom till uttryck i både liturgisk verksamhet och skolverksamhet samt i utbud av artefakter.

Teologiska diskurser präglade även – och särskilt offensivt – texter som var ämnade för internt bruk inom församlingen medan dokument riktade till allmänheten ger uttryck för en långt mer moderat ideologisk hållning.

Sammantaget menar jag att studiens resultat sätter ljus på konsekvenser av ideologi; på dess bäring på såväl undervisningens innehåll och form som hur ideologiska agendor kan existera och utöva inflytande. Tänkbart kan resultatet vara särskilt signifikant i ljuset av friskolor i vår samtid med koppling till konfession men även till musikpedagogiska verksamheter relaterade till specifik ideologi. Förhoppningsvis kan föreliggande studie medverka till uppmärksamhet på och diskussion kring både möjligheter och dilemman med relation mellan ideologi/religiös konfession och musikpedagogik.

## K Stensæth: “Living in transit” About the use of music activities as participation within child welfare. A music therapy project in progress.

*Karette Stensæth, Norwegian Academy of Music*

The dream of Ida and other children and youngsters in the child welfare system is to live a so-called normal family life. In a song created through a music therapy program Ida sings that she feels she is constantly in transit; that she lives her life somewhere in-between to and fro, either geographically, psychologically or emotionally. Not feeling that you belong anywhere and to continuously live your life on hold, never knowing where to go and when to move on, who to connect to, or what comes next, is a stressful life. Symbolically Ida sings “That is why I always keep my jacket on.” The ‘In transit’ situation creates sometimes existential crisis for the children and the youngsters in the child welfare.

Sometimes the crisis is a result from experiences of development trauma, which describes the severe traumatization caused by persistent violations in the earliest childhood, often in situations where the violations are inflicted by someone close. A consequence of the complex problems is that too often these young people end up quitting school, few of them get normal jobs and too many have troubles with drugs and addiction. To repair their pain is very difficult. Many people do their best without being getting credit for their job. The child welfare system in Norway is for example very often referred to with negative terms. We need not look far in the media to find stories marked by problems, anxiety and powerlessness.

Recent child research in the social sciences has moved from being research *on* children to being research *with* children. This means that the child is not seen as an object of knowledge acquisition but an acting subject who has her own voice. She in fact now has a right to speak up – , and we are committed to listen to her before making decisions.

To express oneself through music affords a form the young people find familiar and motivating; and by performing and sharing the music it becomes one where they can feel they are being listened to, while at the same time building constructive social relationships with other children and youth. To build healthy communities like this is a small start – that in the long run could be of vital ecological importance for the society – .

The opposite – and especially the extreme opposite – is dangerous and scary. Khan, the British reporter, says in her documentary film of young Jihad fighters that their radicalization is primarily explained by the pain the young people feel by meeting racism, exclusion, marginalization, and isolation. Several music therapy projects and community music projects show that participation in music activities sometimes give children and youth experiences of success, joy, hope and recognition. PhD student Roaldsnes, for example, who interviewed unaccompanied refugee minors in the child welfare in Norway says that music groups can be important for children and youth in that it creates valuable positive emotions that can become a source for distraction from their traumas.

My idea is that participation in music, is not only a right the child has; it is also essential for education in democracy and citizenship. Participation is something the young people need to exercise, and it

should happen in groups and offered in a form that holds the trust and respect in a protective relationship with significant others. Because music is an aesthetic and immediate medium, music is helpful in building communicative musicianship where young people can express and share their feelings – *and* experience recognition from others. Through the music they can speak up and we can listen to their voices, literally speaking.

This project asks: Can music activities be a resource for these young people? Is for example music theater and songwriting – as we know from the case with Ida – useful? Can music be a way to build trust, construct identity, experience mastery, to bond with others and build healthy communities? In case, how? Is music a democratic right that affords participation, and if yes, how can music theater and songwriting provide experiences of participation for Ida and her equals?

**Keywords:** Participation; Music Therapy; Child Welfare



## M-H Zimmerman Nilsson: When Content Matters - Capturing and Developing Preschool Student Teachers' Pedagogical Content Knowledge in Music

*Marie-Helene Zimmerman Nilsson & Pernilla Nilsson, University of Halmstad*

This study focuses on a group of preschool student teachers' reflections of their Pedagogical Content Knowledge (PCK) during a 10-week music methods course. The student teachers created Content Representations (CoRe) when planning before and reflecting after their music lessons in a preschool context. The analysis of written reflections in CoRe protocols about the teaching of "Dynamics" indicates changes in focus between CoRe 1 and CoRe 2, suggesting a development of PCK. More specifically it was a progress from children gaining experience to children's understanding, from teaching strategies to children's learning, and from the teacher governing the activity to involve children collaboration. In conclusion, this approach to enhancing preschool teachers professional development in music adapting a CoRe based methodology has a promising potential to make their PCK more explicit and elaborate.

Keywords: preschool, PCK, music, teacher education. CoRe (design)

## L Lonnert: Samarbete och vision – en fallstudie över en musikhögskolas relation till amatörorkesterverksamhet

*Lia Lonnert, Malmö Academy of Music, Lund University*

Detta paper är en del i en fallstudie som undersöker vad musikhögskolestudenter lär sig genom att delta i amatörorkesterverksamhet och vad det tillför utbildningen. Studien består av åtta intervjuer, fyra med utbildningsledning för en musikhögskola och fyra med dirigenter för amatörorkestrar där musikhögskolestudenter deltar. Här presenteras endast den del som rör relationen mellan musikhögskolan och amatörorkestrarna.

I ett internationellt och nationellt perspektiv på en föränderlig arbetsmarknad och ett föränderligt samhälle visar det sig att kontaktytorna mellan alla typer av musicerande på olika nivåer kan utvecklas. Studenter på musikutbildningar måste då ha beredskap för olika typer av roller. Kunskap om olika typer av roller inom ”community music” kan vara en del i denna föränderliga musikerarbetsmarknad. Detta behöver inte betyda att den professionella nivån behöver sänkas. Mycket av det som kan läras i en amatörorkester kan läras inom musikhögskoleinstitutionen eller på andra sätt, men inte alltid till lika hög grad. En del av det som lärs i amatörorkester blir ett komplement, till exempel gällande mängden erfarenhet, specifikt orkesterkunnande och repertoarkännedom. Däremot kan mycket av det som lärs om pedagogiska roller, förandet av en professionell yrkesroll och kunskap om olika sociala kontexter inte läras på samma sätt inom en musikutbildningsinstitution. Här visar det sig att amatörorkestern ger professionell kunskap på ett annat sätt än utbildningsinstitutionen.

Studien visar att relationen mellan musikhögskolan och amatörorkestrarna kännetecknas av informella kontakter och informella samarbeten av tradition. En viktig aspekt är autonomi, både lärarnas och studenternas. En annan aspekt är öppenheten inför en föränderlig arbetsmarknad och kulturscen där nya former av samarbeten är möjliga och önskvärda. Beroende på vilket instrument studenten spelar och vilken utbildning studenten går är möjligheterna att spela orkester inom utbildningen olika. Detta gör att studenternas val av deltagande i amatörverksamhet ofta kännetecknas av brister inom utbildningarna.

Generellt är ledningen på musikhögskolan mycket positiv till alla typer av musicerande utanför musikhögskolans verksamhet och stöder den på olika sätt. Flera typer av samarbeten gällande orkesterverksamhet, framförallt genom personliga kontakter och av tradition, pågår. Dessa personliga kontakter är mellan dirigenter, studerande, ledning och lärare. Dirigenterna för amatörorkestrarna skulle gärna se fler kontaktytor mellan institutionerna, och skulle gärna åta sig pedagogiska uppdrag gentemot musikhögskolestudenterna.

Eftersom ledningen för musikhögskolan ser musicerande som ett livsval för studenter anser de att alla typer av musicerande inte kan, eller ska, ingå i utbildningen. Det finns en stor frihet för studerande att kunna välja vad de vill inrikta sig på och alla typer av musicerande kan ses som att det tillför både de enskilda studenterna och utbildningarna mycket. Det finns både frihet och ansvar för studenter och lärare. Dock visar det sig att studenter inte alltid har förmåga att bedöma sin kompetens, i viss mån blir det då ett institutionellt ansvar att se till att studenter får den kompetens de behöver för sin utbildning.

## L Weider Ellefsen: Musikalisk kompetanse som “mangfold og fordypning”. Diskurser om kunnskap og kompetanse i den nye rammeplanen for norske kulturskoler.

*Live Weider Ellefsen, førsteamanuensis, Høgskolen i Hedmark*

Høsten 2016 forelå rammeplanen «Mangfold og fordypning», som erstatter tidligere undervisningsplaner for norske kulturskoler (Norsk Kulturskoleråd, 2016). Planen representerer på flere måter en nytenkning av skoleslaget. For det første legges det opp til en reorganisering av fagtilbudene, i bredde-, kjerne- og fordypningsprogram. Undervisningsprogrammene skal ivareta henholdsvis ‘aktivitet’, ‘opplæring’ og ‘fordypning’, og de beskrives med ulike målsettinger og føringer for innhold og organisering. For det andre er det utarbeidet detaljerte fagplaner med målsettinger og læringsutbyttebeskrivelser. For det tredje er vurdering og kvalitetssikring søkt satt i system. I tillegg vektlegger planen, i sterkere grad enn tidligere, kulturskolens betydning for lokalt og regionalt kulturliv, og den oppfordrer til tett samarbeid med grunnskolen og lokale kulturaktører om elevers kunst- og kulturoppdragelse.

Visjonen om en «kulturskole for alle» som ivaretar både bredde og fordypning kan man imidlertid følge gjennom utredninger og styringsdokumenter fra oppstarten av de første kommunale musikkskolene på 60-tallet og frem til dagens rammeplanprosesser. Selv om man også kan forstå utviklingen av musikk- og kunst/kulturskolene som en organisk prosess som gir ulike lokale utslag (Enger et. al., 2014), avtegner det seg et bestemt, om enn sammensatt, samfunnsoppdrag for kulturskolene i politiske dokumenter de siste 30 årene: kulturskolene skal oppfylle barns rett til deltakelse i kunstnerisk virksomhet (som nedfelt i FNs barnekonvensjon); bidra til utvikling av barns skapende evner og identitet; sørge for at barn med særlige forutsetninger får utvikle sine kunstneriske evner; og fungere som ressursentre for lokalt skole- og kulturliv (ibid., s. 257). Utbyggingen av kunstfaglige utdanninger på videregående og høyere nivå har også forsterket forventningene om at kulturskolen skal forberede for kunstfaglig profesjonsutøvelse, og fungere som en underskog for profesjonell kunstutøving.

Det nye rammeplanverket kan betraktes som et forsøk på å møte utfordringer knyttet til dette sammensatte samfunnsoppdraget, og lignende utrednings- og endringsprosesser er også på gang innenfor det svenske kulturskolefeltet (Lindgren et al., 2016). Her vil jeg imidlertid begrense meg til å behandle den norske rammeplanen. Gjennom fyldige retningslinjer for innhold, organisering og arbeidsmåter, og et betydelig målhierarki som strekker seg fra overordnet visjon og generelle formål for opplæringen og ut til fagmål og forventninger om læringsutbytter for de enkelte emner, søker planverket å legge til rette for et større mangfold i utdanningstilbudet, bredere rekruttering, felles normer for faglig og pedagogisk kvalitet samt felles forventninger om læringsutbytter og kompetanseoppnåelse. Rammeplanen har altså en klar retning og endringsagenda. Men den kan også leses som et uttrykk for et utdannings- og kulturfelt med sterke, og kanskje også uavklarte, spenninger. Ikke bare på tvers av de kunst- og kulturuttrykk kulturskolen søker å favne, men også innad i de tradisjonelle fagkretsene eksisterer ulike og til dels motstridende syn på kunst og kultur, skole, fag og fagutdanning, kvalitet og kompetanse, hensikter og mål. Den versjonen av planen som foreligger høsten 2016 er resultatet av lang tids aktivitet, drøfting og forhandling i fagmiljøer og arbeidsutvalg,

høringsrunder og landsmøtdebatter, administrative prosesser og skriveprosesser. I et Foucauldiansk diskursperspektiv (Foucault, 1972/2010) kan planen betraktes som et 'utsagn' fra dette feltet, som på samme tid aktiverer og iverksetter ulike talemåter, antagelser, relasjoner og posisjoner – diskurser – fra feltets mange praksiser. Planen re- presenterer og tilbyr således aktører i feltet bestemte posisjoner å snakke og handle ut fra, og kan på den måten også gi plass til noen og ta plass fra andre. Dermed er det av stor betydning hvilke antagelser som målbæres og hvilke handlinger som vektlegges i planen. Ikke minst er det av stor betydning hvilke forståelser av kunstfaglig kompetanse og kunnskap, og kunstfaglig læring og læreprosesser, planen iverksetter.

I dette paperet tar jeg utgangspunkt i rammeplanens omfattende hierarki av målsettinger, og undersøker hvordan musikalsk kompetanse og kunnskap fremstilles i, og forvaltes gjennom, visjon og formål, virksomhetsmål, fagmål, «nøkkelkompetanser» og læringsutbyttebeskrivelser. I tillegg til å følge målhierarkiets innordning av mål under mål, trekker analysene opp den musikalske måltaksonomien som konstrueres i planens program- og nivåinndeling, og viser hvordan et musikalsk kunnskaps- og ferdighetsinnhold differensieres i forhold til ulike målgrupper og forventninger om «nivå». En Foucauldiansk forståelse av diskursiv praksis og makt/kunnskap tas i bruk for å diskutere hvordan ulike diskurser om kompetanse muliggjør, og muliggjøres i, planens tydelige målstruktur, og hvilke makt/kunnskapsrelasjoner og subjektposisjoner som er tilgjengelige for elever og lærere.

Paperets analyser av diskurser om musikalsk kompetanse og kunnskap i rammeplanen representerer deler av en bredere og pågående analyse som utforsker hvordan musikkfaget konstitueres som et «kulturskolefag» i planen. I paperets avslutning deler jeg noen foreløpige tanker om hva slags fag «kulturskolefaget» musikk fremstår som i denne sammenheng, og om dette fagets forankring i det større utdannings- og kulturfeltet.

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## C Björk: When primary school music teaching does not result in learning. Students' retrospective views.

*Cecilia Björk, Åbo Akademi University, Faculty of Education and Welfare Studies*

In the past decade, Finnish teacher educators in charge of designing and teaching music education courses for future K-6 teachers have gained an acute awareness of inequality in students' level of knowledge as they enter teacher education (e.g. Juvonen & Anttila, 2008; Vesioja, 2006). Some students have acquired considerable knowledge and skill at school, through extracurricular music lessons, or through leisure activities. But for those who have only rudimentary skills, the main issue seems to be with the music education experienced in grades 1 to 7. For some students, seven years of regular, compulsory music lessons seem to have left almost no traces on their musical abilities, whether practical or theoretical (cf. Juntunen, 2015). The consequence is that teacher education programmes at universities, which presumably should focus on strengthening pedagogical knowledge, must now include music courses that compensate for students' lack of prior subject knowledge and skill. This 'reality shock' can be challenging for both students and university teachers.

The factors that affect the quality of music education in schools are complex and there is nothing new, or unique to Finland, about the complaint that present and future primary school teachers feel insecure and inadequate when it comes to teaching music (e.g. Gifford, 1993; Mills, 2009; Russell-Bowie, 2009). The purpose of this project is to gain an understanding of experiences of faltering K-6 music education from a student perspective. What do classroom teacher students remember doing and experiencing during music lessons in primary school? If they learned very little, what are their own retrospective views about the reasons?

This project will seek answers to those questions through interpretation of qualitative interviews with 16 Finnish classroom teacher students who still consider themselves beginners in music in spite of weekly music lessons throughout primary school. Informants will be selected through their response about previous musical learning as described in a questionnaire distributed at the beginning of the academic year. Interviews will focus on the students' experiences of learning music at school in grades 1 to 6.

Based on yearly discussions in student groups taught by the researcher, it is anticipated that students' accounts will include descriptions of teachers who seemed to have abandoned the ambition of teaching music in a systematic way that would include all students. In the paper, possible reasons for this development are discussed. Future research, it is suggested, might examine if and how such processes take place from K-6 teachers' perspective.

The ethical challenges of the project and a possible follow-up study from a teacher perspective are significant; for example, students may feel disloyal criticising former classroom teachers of whom they may have important and warm memories apart from music learning. Also, the researcher will need particular wisdom for designing interviews with teachers whose work is scrutinised. Careful consideration of long-term consequences of the research is mandatory and the paper lists a number of avoidable pitfalls.

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# E Georgii-Hemming, K Johansson, E Angelo, S Gies, C Rolle, Ø Varkøy: The construction of Academic Academies – Art, research and marketization as competing discourses

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## **Aim of this paper**

This paper draws on the on-going comprehensive three-year study *Discourses of Academization and the Music Profession in Higher Music Education* (DAPHME) conducted by a team of senior researchers in Sweden, Norway and Germany. The overall purpose of the project is to investigate how processes of academization affect performing musician programmes. By focusing discourses in higher music education (HME) the project, more specifically, explores contrasting perspectives on performing musicians' expertise and societal mandate. Data are gathered through official documents and interviews with institutional leaders and teachers in HME across Europe.

Based on the preliminary analysis of about 30 interviews this paper presents findings that concern notions of competence, knowledge and research activities within HME. We will particularly discuss these findings in relation to the analytic framework of critical discourse analysis (Angermüller 2007; Fairclough 1993, 2009, 2010).

## **The Context**

Performing musician programmes around Europe currently find themselves in a phase of change.

While the main concern of HME during the 20<sup>th</sup> century has been to educate musicians and composers for a profession where conceptions of craftsmanship and artistic skill were given, new conditions for employability and processes of academization are now challenging this expert culture. Since the Bologna declaration 1999, music institutions must stimulate research activities within the context of artistic practice. Musical expertise is thus not enough for today's music profession. Traditionally, concepts like employability and (artistic) research have not played an important role in music profession. Therefore it is likely that conflicts arise when these enter the discourses on and within music academies. In a wider context, this also concerns the broader issue of the role of higher education in times of marketization and instrumentalization.

## **Methodology**

Empirical data consist of official documents (e.g. syllabi, official presentations, self evaluations, political documents related to the Bologna process) and interviews with leaders and teachers within four institutions in Sweden, Norway and Germany respectively. We are primarily interested in exploring the tensions between different viewpoints within higher education institutions. Therefore we are focusing on those responsible for implementing educational policies on a daily basis, rather than interrogating students' experiences. The topics addressed in the open-ended interviews, central for this paper, concern notions of competence, knowledge, and artistic research, as well as views on their

functions in education and in the music profession.

In order to analytically capture and make visible the tensions that indicate negotiations and renegotiations of higher music education, the analytic framework of critical discourse analysis (Fairclough 1993, 2009, 2010), combined with linguistically informed French discourse analysis (Foucault 1974), especially enunciative pragmatics (Angermüller 2007) are used. The reason for this choice is CDA's view on discourse, not only as language in general but discourses as a form of social interaction and practice (Fairclough 1993; 2009). Changes, and discursive events, in society help to shape both institutions and interactions between actors. This relationship can be understood in terms of a mix of discourses. The method of analysis can therefore demonstrate how multiple, competing discourses are shaped by the politics of education reforms. Over time, different discursive practices within and across institutions are also restructured.

Earlier examinations concerning the purposes of higher (music) education, and its role in relation to society and the individual, provided three key discourses (Barkholt 2005; Georgii-Hemming, Burnard & Holgersen 2013; Unemar Öst 2009; Kezar 2004; Hufner 2003, Johansson 2013; Wilson and van Ruiten 2014; Stephens 2013), which served as the foundation for the first phases of our analysis: (i) *The classical academic discourse*, (ii) *The discourse of marketization*; (iii) *The discourse of artistic freedom*.

These articulations have a long history in the Western world, but are also present within the European policy arena today. Thus, present-day articulations adhere to, and in different ways reformulate, earlier ideas about higher (music) education. Following Fairclough (e.g. 2010), discursive struggles are fundamental social conditions. Different social actors have access to, and help to create, plural discourses, which does not mean that certain discourses are linked to specific actors. However, depending on the distribution of power particular discourses are easier to obtain than other.

With regards to academic institutions, it is fairly common that they acquire a hybrid discourse where elements of the "Entrepreneurial University" are added to, and fused with, classical European university norms and structures (Melander 2006). This potentially means that art academies are currently in a process of developing hybrid discourses where components from articulations of art, research and market are mixed.

## **Conclusion**

This paper deals with empirical discursive objects in a theoretical way and will engage in a critical reflection of the nexus of language, knowledge and practice in contemporary higher music education. Preliminary analyses indicate discourses between at least two social logics: in the world of knowledge to be recognised as part of a specialised art community and in the world of power to be recognised as part of academic organisations with a certain status (c.f. Angermüller 2013).

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## A B Emstad & E Angelo: Collaboration by outsourcing or inclusion - Collaboration between Schools of Music and Performing Arts and *school*.

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In Norway, the municipal Schools of Music and Performin Arts (SMPA) is an extra-curricular activity, obliged by the Norwegian Law, Education Act (§ 13-6) to serve as local resource centres for arts education, but owned and enabled by the municipalities (Ministry of Education 1998). There are just a few formal guidelines existing to regulate SMPA-teacher competence, or the curriculum and subjects each SMPA offers and this has led to a diversity of practices attuned to individual SMPA teachers' own understandings of their expertise and mandate, as well as local variations in subjects and profiles among the 428 municipals (Angelo, 2015). SMPA, as a local resource centre is by their own curricula committed to contribute to strengthening cultural competence and expression in local communities through committed relationship with schools. The purpose of this study is to gain more knowledge about collaboration between SMPA and public school, which can help to further develop and enhance this kind of collaboration from a leadership perspective. The point of departure is three cases, from three municipalities in Norway, where SMPA is collaborating closely with public school. The study begins from the premise of how school leaders describe the initiation and maintenance of the collaboration between SMPA and schools taken place in their municipality. *How is collaboration between public school and Schools of Music and Performing Arts facilitated by leaders across levels?* The purpose of this study is to gain more knowledge about collaboration between SMPA and public school, which can help to further develop and enhance this kind of collaboration from a leadership perspective. The point of departure is three cases, from three municipalities in Norway, where SMPA is collaborating closely with public school. The study begins from the premise of how school leaders describe the initiation and maintenance of the collaboration between SMPA and schools taken place in their municipality.

The collaboration at leadership level, is analysed and described by using Bryson, Crosby, and Stone (2006) framework of design and implementation of cross sector collaboration. The main categories are:

- Initial conditions
- Process
- Structure and governance
- Contingences and constraints
- Outcomes and accountabilities

The findings are discussed in a theoretical framework based on value based leadership and transformational leadership. Transformational leadership focuses on developing the organization's capacity for change, and its ability to innovate and put emphasis on developing capacity to choose objectives and justify these Bass (1985, 1990, 1999), Bass, B. M., & Riggio, R. E. (2006); Burns, J. (1978, 2003) and support changes of school practices through the development of teaching and learning (Leithwood,1994;Leithwood, K., & Jantzi, D. 2005, 2006)

In order to get a general understanding of the phenomena “collaboration school and Schools of Music and Performing Arts”, we have chosen a collective case study (Stake, 1995). We have studied the phenomena in three Norwegian municipalities, in order to understand how collaboration is played out between the two. Three cases are chosen, because they all have achieved some kind of positive publicity by their efforts making school of music and art available for many students at daytime. The three cases in this study are through earlier studies analysed and defined, and we have named the cases after Borgen (2014) characteristics of three different models of collaboration: an integrated model, an external model and a partnership model. “The Integration” takes place in a small municipality in Norway with less than 2000 inhabitants. The municipality is highly recommended for their students high achievement in both numeracy and literacy. Some teachers has combined position, which mean that they work both in school and in SMPA. The SMPA is integrated in school by including art in ordinary school subject, and student participating in SMPA are given lessons at daytime, as they leave their ordinary class to attend SMPA (Angelo & Emstad, 2015). “The external” is taking place in a city with ca 45 000 inhabitants, three primary schools have started a collaboration with SMPA, and the SMPA are in charge of the music lesson at 1.-4. grade in the primary schools. The SMPA teachers plan the lessons and plan the curricula. They are hired by SMPA, but the school pays the SMPA for these lessons, and their own teachers are present in the lesson, and give the SMPA teacher a hand if necessary. “The partnership” is the characteristics of the collaboration between SMPA and one school in a city with almost 190 000 inhabitants. The municipality hosts the largest CMSA in Norway, and is collaborating closely with many schools. In the school studied, a higher amount of students are attending the CSMC than usual in this kind of local society. Low economic. Three teachers in the school are teachers both in SMPA and in the primary school, which means that they teach music in school, and they give classes in music or dance for SMPA students.

We argue that value congruence in school, at school authority level and in the local community seems to explain some of the findings. This value congruence seems to build sustainability and strengthen this kind of collaboration. We find that in the external model in this study. Leadership actions are based on the value of professionalism and the quality of teaching in the subject of Music and Performing Arts, its all about getting the students to reach the goals in the curriculum. While the in the integrated model and the partnership model leadership actions seems to be based on the value of Music and Performing Arts in a child’s life, for its own sake.

We find that in this study, the external model of collaboration (outsourcing) is more fragile than both the integrated and the partnership model (insourcing). And the less fragile on seems to be the partnership model. One reason for this might be that is doesn’t have any economical consequences for any of the partners, its just collaboration based on the value of art and music, values that are congruent across the levels in the municipality and across the two schools. .

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## I Lunde Vestad: «Fra de største byene til de innerste fjordene»: Musikk for alle barn i 1950-tallets radio

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Radioprogrammene «Barnetimen for de minste» og «Lørdagsbarnetimen» var i etterkrigstida to av Norsk Rikskringkastings mest kjente programmer for barn. Som Norges eneste radiokringkaster sto NRK i flere tiår i en særstilling når det gjaldt å bidra til å skape den norske barndommen. Programmene ga opphav til en felles kulturarv og felles referansepunkter som strakk seg langt utover selve programmene. For eksempel er flere av Thorbjørn Egners kjente barnebøker omarbeidede radiomanus. Barnetimeonkler og –tanter fra ulike kanter av landet og med ulike dialekter ble populære blant lytterne, noe som kommer fram i møtoreferatene fra NRKs Programråd. Referater fra disse møtene viser i tillegg at en slik bredde ikke var tilfeldig, men snarere resultat av strategiske valg med tydelige intensjoner om å bygge og samle landet og – ikke minst – å lage radio som favnet alle barn fra de største byene til de innerste fjordene: En ønsket å ivareta og å møte mangfoldet. Foruten en bredde i identifikasjonsobjekter i form av «onkler» og «tanter» la en for eksempel opp til en bredde i temaer («bytemaer» og «kysttemaer»). Videre sto musikken sentralt i barnetimeprogrammene. Kombinasjonene av fortellinger og sanger framført av «onklene» og «tantene» er et av disse programmenes mest framtrepende særpreg. De ulike programlederne anvendte ulike musikkjangre på bånd, framførte viser fra «sine» kanter av landet og/eller egenkomponerte viser og sanger. Musikken og sangene ble etter hvert del av hver enkelt programleders særpreg.

I denne presentasjonen tar jeg utgangspunkt i intensjonen om å tilby mangfold for å ivareta mangfold. Nærmere bestemt diskuterer jeg hva som regnes som «mangfold» i radiopublikummet sett fra produsentsiden i NRK i perioden 1945-1959 og ser dette i lys av hva slags musikalsk mangfold som kommer fram i barnetimeprogrammene i det samme tidsrommet. Diskusjonen av radiopublikummets mangfold gjøres med de sosiologiske kategoriene kjønn, etnisitet og klasse som omdreiningspunkter.

Presentasjonen er en del av et større prosjekt som omhandler barnemusikkens historie i Norge. Barnemusikk defineres her som musikk produsert og markedsført og/eller kringkastet for barn. Barnetimeprogrammene fra 1946-1959 utgjør samlet sett studiens første kasus. De andre kasusene er «Lekestue» som ble sendt hovedsakelig på 1970-tallet, «Sesam Stasjon» sendt på 1990-tallet og MGPjr fra 2000-tallet. Det siste kasuset er «Sangfoni» som ble sendt på NRK første gang høsten 2016. Studien er primært en arkivstudie, hvor både selve programmene, inkludert musikken i dem, og dokumenter som angår programmene (for eksempel møtoreferater, manus, noter, leserbrev etc.) utgjør datamaterialet. I tillegg gjøres kvalitative intervjuer med nøkkelpersoner på produksjonssiden. Diskursanalyse anvendes gjennomgående i studien, med mål om utdypet forståelse av produksjonssidens iscenesettelser av diskurser om «barn», «barndom» og «musikk» i et historisk og kontemporært perspektiv. I særdeleshet vektlegges hvordan disse diskursene filterer seg sammen i en diskurs om «barnemusikk» og hvordan diskurser om «barnemusikk» manifesterer seg i verbale utsagn og i barneprogrammene.

Analysene av hvert kasus tar utgangspunkt i fire overordnede spørsmål som henger tett sammen: 1) Hvem er barnet det formidles til? Spørsmålet dreier seg om det imaginære barnepublikumet, det produsentene ser for seg, som diskursiv størrelse. Sammen med spørsmål nummer 2) Hva slags musikk formidles? hviler spørsmål 1 på et premiss om at det er sammenhenger mellom historiske og sosialt tilgjengelige fortolkningsrepertoarer om «barn» på den ene siden og historiske og sosialt tilgjengelige fortolkningsrepertoarer om «musikk» på den andre, i den forstand at repertoarene i seg selv og sammenfiltringer av repertoarene har konsekvenser for det vi bredt forstår som «barnemusikk». Når diskursive forestillinger om barnet over tid endres, vil også hva slags musikk som anses som passende for barn endre seg, og vice versa: Når nye former for barnemusikk blir tilgjengelig, både provoserer det og påvirker det synet på hva «barn» og «barndom» er og kan være. Premissene innebærer videre at ved en gitt tid og et gitt sted vil produksjonssiden ha noen mer eller mindre bestemte fortolknings repertoarer tilgjengelige, som muliggjør (og gjør ønskelig) noe barnemusikk, mens annen barnemusikk er umulig å tenke seg. Historien om barnemusikk som her skrives fram forholder seg til disse premissene og deres konsekvenser som grunnlag for analysene. De to første spørsmålene henger tett sammen med et tredje spørsmål, nemlig: 3) Hvordan formidles musikken? (Hvem framfører? Hva slags instrumenter anvendes?) Et siste spørsmål er: 4) Hvilken funksjon har musikken i de ulike programmene (overordnet sett for hvert program og mer detaljert i utvalgte programsekvenser)? For analyse i lys av de to siste spørsmålene anvendes filmmusikkteori i forbindelse med fjernsynsproduksjonene (Tagg og Lissa). Analysene forholder seg til tre nivåer ved forskningsobjektene: Programmet, musikken i programmet og produksjonssidens «bakenforliggende» intensjoner. Når alle kasus er analysert vil de sammenliknes ved hjelp av de fire analyse spørsmålene, i tillegg til at temaer som springer ut av analysene av de enkelte kasus vil anvendes som analysekategorier på tvers av kasusene.

Mangfold blant publikum og ivaretagelse av dette mangfoldet for å skape like muligheter for barn er et tema som dukker opp i analyse av samtlige kasus, men med ulike valører. I denne presentasjonen er det altså etterkrigstidas syn på et mangfoldig barnepublikum og like muligheter som står i fokus med NRKs barnetimeprogrammer som kasus.

## C Ferm Almqvist & N Andersson: To offer dance as aesthetic experience and communication among people 65+

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Hitherto, research regarding music and dance in relation to elderly people can be divided into three focus areas, namely treatment, therapy, and well-being. The latter is most often investigated within the frame of “community dance or music” or defined as “adult music or dance education.” Elderly peoples’ activities as audience, performers, composers or directors have constituted the research objects in these studies. The study’s results showed that engagement in music or dance activities can help persons to connect with their life experiences, increase empowerment and agency, and encourage well-being in several ways; socially, emotionally, and cognitively. Although there is an agreed upon need for initiatives that support elderly people’s well-being, researchers state that little attention has been paid to the role of those facilitating such activities. Hence, partly it seems to be important to focus on artistic dimensions of music and dance as forms of expressions available for elderly people from an equality point of view, and partly the role of the teacher in such settings, are important aspects to study further. Based on theories regarding aesthetic experience and communication a workshop series, given by a professional dancer and choreographer, offered for people 65+ was studied and explored in close collaboration. The workshop took place during one week in Sweden in the fall 2016 with 25 elderly non-professional dancers. In the end of the workshop week the dancers run their created dance performance on stage.

*The specific aim of the study is to explore the role of the teacher regarding to offer participation in dance as an artistic art form among elderly people.*

### **Method**

To be able to elaborate upon the role of the teacher aiming to offer participation in dance activities, written material was produced based on one interview with the teaching choreographer, six interviews including two male and four female participating dancers, complemented by field notes and video recordings. The material was analysed in a phenomenological hermeneutic way. The analysis process comprised naïve reading, structured analysis, comprehensive understanding, and the formulation of results in a holistic manner. In other words the produced texts were firstly read several times in order to grasp their meaning as a whole, by the two researchers respectively. This naïve reading was followed by a phase of structural analysis, which can be seen as a way of identifying and formulating themes, and which provided opportunities for testing emerged concepts, made in cooperation. A theme is a thread of meaning that penetrates parts of a text in the process of conveying the essential meaning of lived experience. The process was finished when the themes validated and deepened the naïve reading. Then the main themes and constituting aspects were summarized and reflected upon in relation to the research question and the context of the study, and finally the last step concerned formulating the result in everyday language, used by the participants.

### **Result**

The phenomenological analysis generated four main themes that picture the role of the teacher when it comes to offer participation in dance as an artistic art form among elderly people 65+. The themes state that the teacher influences possibilities for participation regarding *how workshops are designed and what inputs that are given in the process, what atmosphere that is created, how the participants are to use their bodies, and how dance as artistic art form is offered.*

The most important aspects of design and of teacher inputs in the dance activities appeared to be *teacher approach, communication tools, life-stories, music, and progression.* The approach of the teacher in the study can be defined as being constituted by professionalism, explicitness, naturalism, presence, risk taking, energy, warmth, curiosity, encouragement, caring, and adaptation. Communication tools used were dance vocabulary, body movements, mirrors and metaphors. In beforehand the participants were asked to write and share life stories that could concern simple everyday topics, or deep experiences, which were used as grounds for improvisations. Chosen musical pieces were used as inspiration and guidance in connection to all kinds of dance activities. When it comes to task and progression, both technical, personal and communicative skills were trained, used and developed throughout the workshop. Warming up activities, a choreography, and improvisation were combined in each class. The participants appreciated the mix of steered and free activities.

The atmosphere seemed to be important an important theme, according to both the teacher and the participants. The atmosphere was constituted by *freedom, open sharing, a sense of equal age, and playful seriousness.* The participants expressed that the expected co-operation with unknown people went smoothly. It also became clear that the common age of the participants influenced the atmosphere. The aspect of playful seriousness consists of prestigelessness and playfulness, which contributed to safeness. In turn the safeness allowed the group to be curious, to let go, and play.

The theme body was brought to attention both by the teacher and the participants. It seemed that the body were seen both as including possibilities and as limitations. Aspects that emerged of the theme body were *earlier experiences, awareness, health, and dance impetus.* The participants' had limited earlier experiences from using their bodies in dance as aesthetic communication, and therefore were rather unfamiliar to the context. Awareness was brought to attention and revolved around presence in the body in various ways, including memorizing movements and movement patterns, the participants' own learning process with and through the body and awareness of their progression. The participants also emphasized dance as a form of impetus for bodily movement and well-being.

Dance as a form of expression was brought to attention both by the teacher and the participants. The theme dance as a form of expression was constituted by *variety of movement language, variety of expressions, emotions, individual/collective communication, and exploration.* The participants were offered to try out various ways to move and express themselves in dance, both through improvisation and given choreography. The participants expressed that they discovered, developed and dealt with their expression of emotions during this dance experience, both as individuals and as a group. The participants got the chance to explore there own but also others dance expressions.

## **Discussion**

The presentation aims to contribute to a discussion regarding possibilities and limitations regarding encouraging opportunities for dance as an artistic art form among elderly people. The study contributes to the increasingly relevant discussion of a growing field in music education, and challenges the common assumptions of what is designated in this article as 'later adulthood music



education'. The participants express their possibility to explore and express themselves with dance as an artistic art form. The teacher created prerequisites for this possibility by offering a context where elderly people explored dance as aesthetic experience.

## J-O Gullö, S-E Holgersson & A Åkerblom: Supervision of independent projects in music in higher education

*Jan-Olof Gullö, Per-Henrik Holgersson & Annika Åkerblom, KMH*

Since the Bologna Declaration in 1999, the independent project on the undergraduate level, also called bachelor essay or degree project, and the independent project on masters level has a special role in ensuring and maintaining the relevant learning outcomes. Our preconceptions in this paper is that most of the higher education institutions in Sweden are in a similar position concerning student's independent projects: the independent projects in music needs to be more influenced by current research and needs, on the basis of such research, to be further developed. The purpose of this paper and conference presentation is to highlight different aspects of the independent project in higher education in music, to report experiences from a national conference on independent projects in music and to present some theoretical suggestions for future development. This is a work in progress.

At the national conference on independent projects in music, 13 to 14 October, 2016 at the Royal College of Music in Stockholm, many different aspects were discussed such as, supervision strategies and qualification requirements for supervisors, the size and scope of independent projects, different forms for examination as well as the balance between formality in education and students' artistic ambitions. A challenge for higher education is that there are different possible models for how the independent projects can be performed by the students according to their own aspirations, wishes and requirements as well as different offered conditions at different institutions. Our analysis shows that the learning outcomes seem to have been interpreted in a similar way in various Swedish higher music institutions. But on the other hand the evaluation criteria's are less discussed and usually not explicitly expressed.

The supervision of students' independent projects may, obviously or not, have a most significant impact on both the students' performance and the quality of their projects. However, our analysis shows that there is a big difference between how the independent project is carried out by different students and also big differences in how the supervision is designed and performed in different study programs and at different institutions. Thus there's a big difference between, for example, solo projects for violin at an institution for classical music or song writing at an institution for music production, even if they are at the same college or university. But regardless of what orientation the individual students have on their independent projects, all institutions that

participated in the national conference on independent projects in music reported that they have organized regular supervision during the students' independent projects. It was also found that it is rather the exception than the rule that the supervisors have received special training in supervision. Likewise, the awareness among the supervisors of the latest current research and literature on tutoring was almost non-existing. Therefore, the National Conference agreed that a national coordination for on-going professional development for tutors and discussion on supervision issues should be arranged.

The framework for this article is based on a socio-cultural and dialogical perspective, which proposes that learning and understanding develop in context through interaction and dialogue (see e.g. Bachtin 1981; Vygotskij, 2001). Independence, as in the independent project, is thus something that can be

explored in interactions of different kinds. Literacies are seen as social practices where epistemologies and identities are crucial.

In this project we aim to develop a model for supervision in music based on Mick Healey's model *Curriculum design and the research-teaching nexus* (Healey & Jenkins 2009, 7; Healey, 2005, 70). Healey's model uses two dimensions where the first dimension is a stress field with *emphasis on research content* versus *emphasis on research processes and problems* in the outer positions. The second stress field has outer positions where the students either are *participants* or *audience*. As a result the curriculum design is described in the model in four different positions, firstly: the *research-tutored*: engaged in research discussions; secondly: the *research-based*: undertaking research and inquiry; thirdly: the *research-led*: learning about current research in the discipline, and fourth: the *research-oriented*: developing research and inquiry skills and techniques. As a result we expect that a model for supervision in music based on Healey's model may work as a bridge between the polarisation of research based on either scholarship or artistic practice. This is a work in progress and we look forward to present our preliminary results and discuss suggestions for future development.

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## S Bjerstedt: Improvisational approaches to supervision dialogue

*Sven Bjerstedt, Malmö Faculty of Fine and Performing Arts, Lund University*

The reflective processes in which supervisors and doctoral students indulge together may be improvisatory to an important extent. Based on a literature review and an interview study, I argue that there are important similarities between jazz, reflective practice, and supervision dialogue as improvisatory art. These similarities would seem to regard, for instance, the need for structure as well as continuous impulse fluidity, and the need for receptivity as well as initiative. Furthermore, knowledge, meaning, and understanding may be generated as direct consequences of “breaks” in the conversational flow. Supervision dialogue, I suggest, is similar to jazz improvisation in several respects. In jazz improvisation as well as in supervision, it is crucial to be able to relate simultaneously, by way of qualities such as openness, wholeness, and listening, to both internal and external impulses, to both structural and communicative aspects, and to both one’s own individuality and the tradition in which one is situated. Doctoral supervision takes place within an institutional framework. In conclusion, I argue that the institution’s role with respect to making space for improvisation must be considered.

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# M Espeland & K Holdhus: School and concert – from transmission to dialogue (DiSko) – Challenges for a funded project in the making

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## Introduction

The DiSko project, starting in Jan 2017 is funded from Norwegian Research Council's Fintut innovation programme. The project intends to innovate visiting concerts in Norwegian schools produced and implemented nationally by Arts for Young Audiences Norway (AYAN) and regional partners in Norway. This research-based innovation work will be carried out by researchers from the CASE center at the Western Norway University of Applied Sciences. The time scope of the project is four years. A selection of schools and groups of musicians and producers from AYAN and partners are research participants. The project budget is 7.4 mill NOK.

DiSko's point of departure is that shared ownership emerges through equity-based relations, and our innovation processes will be grounded in this belief. From the practical iterations of concert productions, researchers will develop analysis and research reports, and parallel to the concert production activities, a continuous implementation and discussion will take place.

DiSko has been elaborated on the background of recent and to a great extent unanimous research results claiming visiting concerts in the Norwegian context to be work-oriented and sender-receiver-based. Lack of school engagement seems to stem from a mechanism that grants the musicians the power of definition over these visits (Breivik & Christophersen, 2013; Holdhus, 2014).

The DiSko research approach is that to be meaningful, visiting professional concerts need to be integrated in school's everyday life, and that teachers should function as equal professional partners in the elaboration and performing of processes and products comprising visiting musicians. Our theoretical inspirations stem from dialogic and relational art and pedagogy (Bingham & Sidorkin, 2004; Bourriaud, 2002)

## Project challenges

The main challenge of the project is the institutional differences between art and school on many levels. Bresler (2002) claims that art in schools always will come forth as hybrid - because of school's didactic hegemony. What we are trying to do in practical research is to contradict this claim by introducing heteronomic (Rasmussen, 2015) musical forms and dialogue as vehicles.

By the time of the NMMPF seminar, we are 3 months into the project and will report and discuss our challenges as they appear and as they have grown out of intentions, described procedures and research questions.

We deliberately have designed research questions with development practices at its core. This limitation aims to make the innovations more concrete and prepare the ground for shared solutions on local as well on a national level.

Our research questions are:

How can dialogue based concert practices be produced in order to be integrated as meaningful and professional elements in school's everyday life?

How can schools facilitate such integration in their work with teaching, learning and Bildung?

The research design is primarily qualitative, though with important elements of quantitative approaches in form of questionnaires as well as pre- and post- tests to search out pupils' social and emotional affinities to visiting concerts. Video will be used both as a vehicle in describing concert prototypes and as observational documentation. The project analysis will go on continuously and consist of reports generated by the researchers each semester. A certain kind of the reports will be used as guidelines for on-going decisions on project development.

Even though we have a thorough project plan incorporated in our application, the project is bound to meet challenges as it materializes and functions empirically. The first thing to discover, was that when the funding decision had been made by NRC, we had not admitted sufficient time for planning - there was no scheduled time to recruit research participants, to inform municipalities and co-operators, to adjust questionnaires or to elaborate interview questions. A challenge so far has been access to the field we had planned and described in the application.

Another major challenge is that neither schools nor musicians we plan to work with are familiar with reflection on and practice with dialogic art-forms, and since the documentation of musical dialogic art-forms to a great degree comes forth as academic, we must find a way to communicate our thoughts in a language and at a level that suits the participants. The language- issue is a well-known in dialogic artistic forms and participatory and emergent research (Kester, 2004; Thygesen, 2009)

Inspired by Educational Design Research (EDR) (McKenney & Reeves, 2012), we will emphasize the use of iterations in different contexts, trying out different versions of results using alterations and reflections over experiences and practical design suggestions. These innovative activities are planned to result as models and prototypes that must be suitable for spreading and use. In elaborating such prototypes, there is a need to recognize and systematize urgent practical issues as well as artistic and pedagogic forms when elaborating different prototypes, e.g. (dramaturgic) forms, genres, architectural specificities, age/target group, economy and logistics. This research design implicates a continuous information flow and aims at an on-going discussion with practice participants on all levels. Already at the beginning of the project we experience this aspect to be major concern. How to inform the organization, musicians and teachers as well as interested audience to music and arts education and performance without jeopardizing trust among research participants?

Implementation of dialogic concert forms in the Norwegian visiting concert practice will have an impact on inherited and taken for granted artistic, economic, logistic and organizational issues in both organizations on macro as well as micro level. Due to an on-going reorganization of the assembled Norwegian practice of visiting art in schools, The Cultural Rucksack, the possibilities of organizational changes seem to be good.

The DiSko project has brought us out in the open. It is a willing and much wanted position, but it also brings challenges of many kinds, challenges we very much would like to discuss with our Nordic colleagues. Some of these challenges are connected to questions such as:

To what extent will our project have to adapt to the empirical realities? How can we handle the complexity of the project in such a way that we take good care of our intention of ownership and equity? And what is an innovation project really? What is the role of theory and practice in such a project, and how realistic are the intentions of innovation?

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## SYMPOSIAS

H Blix, B A Haugseth, B Isaksen, K Juntilla, L Mittner, M Strobelt & M Tøllefsen: The critical potential of music and performing arts education

### Symposium

*Hilde Blix, Bengt Arve Haugseth, Bjarne Isaksen, Kristina Juntilla, Lilli Mittner, Michael Strobelt, Maria Tøllefsen. UiT – The Arctic University of Norway*

**BACKGROUND** Recent socio-political developments in Europe and other parts of the world raise questions about our common values and the future of an inclusive society, and make it increasingly necessary for educators on all levels of education to examine the possibilities in their field to contribute to the ideas of responsible citizenship and a just society. In the face of ecological threats, the emergence of populist and authoritarian political figures, growing socio-economical inequality and – as one of several consequences – increasing numbers of refugees and migrants, we hold the opinion that it is no longer sufficient, if at all possible, to simply *prepare* students for a meaningful and responsible existence, instead one must also look at education as a means to *change* and *transform* society in a positive way.

**THEMATIC FOCUS** Education is one of the forces in society that involves individual as well as collective and institutional levels. In the proposed symposium we look at both the individual level, consisting of learners and teachers – especially their relationship in learning situations – and the institutional level, primarily the role of curricula, educational policies and structures. In the critical pedagogy of Paulo Freire (1968) and his successors we recognize a direction that defined itself as a force of social and political change, taking the side of the oppressed, creating awareness about injustice, imbalance of power, and worker exploitation. We wish to explore to which extent ideas of critical pedagogy can address pressing challenges of our time. With the exception of the related critical theory of the *Frankfurter Schule*, these pedagogical ideas have primarily been developed and applied within the Latin American and North American context. We will discuss their relevance and applicability in the Nordic educational landscape, focusing on music and arts education. Central concepts are critical consciousness and conscientization (Freire 1968), transformation, empowerment, as well as questions of access and participation. Specific topics addressed in the individual papers are dimensions of power relations and the critical potential within teaching material, digital learning tools, curricula and learner-teacher relations. On a more general level we also address the situation of arts education in schools in a time of increasingly neoliberal educational politics.

### STRUCTURE AND TIME FRAME

4. Introduction of research focus and presentation of participants 5'
5. Paper presentations 60'

6. Discussant session 10-15'

7. Plenary discussion on issues raised by the audience or, 10(-15)' alternatively, on one of the following questions:

o What possibilities do we find in music and performing arts education to develop critical consciousness and social engagement among students?

o What could be concrete instances of *empowerment* achieved by critical arts education?

#### ABSTRACTS OF PAPERS INCLUDED

**Michael Strobel:** *How can a critical pedagogical approach to music and arts education contribute to empowerment and transformation?*

This introductory paper gives a short history of ideas concerning critical pedagogy by outlining its various points of departure, its objectives and different strands, thereby providing a background for the symposium. As a continuation, an argument is put forward that arts education based on critical pedagogy can encourage critical reflection and responsible involvement in education and society, without losing sight of the creative and expressive qualities central to art. With reference to such divergent thinkers as Kant and Adorno, among others, the paper argues that, in fact, art and arts education are inherently disposed towards a development of critical competencies.

**Bjarne Isaksen:** *The unforeseen in the pedagogical encounter*

Based on the theories of Paolo Freire, the paper discusses the music teacher's first meeting with his or her new students. How can we understand the roles of the teacher and the students in this perspective? Can the perspective provide new insight into possibilities for interaction, inter- subjectivity, dialogue, and respect in music teaching?

**Bengt Arve Haugseth:** *Do we educate students with critical awareness?*

The article discusses to what extent music as subject can function as a liberating for students and teachers, and whether it really challenges students to think and act critically. The article is based on the author's own experience as university teacher with local curricula, repertoire and assessment, and it evaluates in what way today's music education supports central elements in critical pedagogy.

**Kristina Junttila:** *Performance as a pedagogical event – practicing to become something without knowing what it will be.*

The paper is based on the author's participatory performance "Snakk for deg sjøl" (Talk for yourself) and examines how the audience exercises that are part of the performance open up a room for democratic involvement, transformation and the unknown. The production is situated in a landscape between performance art and pedagogy and looks at action and participation from a neomaterialist and post-human perspective.

**Hilde Synnøve Blix: *The Power of the Textbook.***

Textbooks are a commonly used teaching tool in music schools, especially at beginners' levels, and in most cases represent a defining factor regarding musical content and teaching methods. The aim of this study of textbooks was to investigate how the most frequently used books for beginners in Norway prepare the students' development of a good ear and musical literacy. The study is an analysis of 36 beginner textbooks for 15 different instruments. The focus of the analysis is how music notation is taught, and what tools are presented in order to develop a good musical ear. The analysis will have a critical pedagogic perspective on the potential and limitations of the textbook, especially if there are ways in which these types of books construct power relations, with Paulo Freire's concepts of power, dialogue, and critical consciousness as analytical tools.

**Maria Tøllefsen: *Digital learning tools in a critical pedagogical perspective***

This paper is based on a survey of music students' use of digital tools and resources in their studies. The results of the survey are discussed from a critical pedagogical perspective, focusing on the question of how digital learning tools can be used in teaching in a way that stimulates critical awareness, original thinking and creativity.

**Lilli Mittner: *When students challenge the curriculum. Jessy McCabe and her campaign for women composers as part of school assessment.***

Gender issues and critique of the canon are topics especially conducive to the development of critical thinking in arts education. When 17-year old Jessy McCabe initiated a campaign in England to put more women composers onto the national A-level syllabus in music, she received wide public and media attention. Through her actions she succeeded in convincing the national exam board to change its assessment requirements.

Using a qualitative interview with Jessy MacCabe the author examines her motivation, the educational culture that brought forth her involvement, and how she views the students' role in the process that lead to the changes.

The article is based on Paulo Freire's concept of the student as "critical co-creator" (Freire 1968) and discusses how student-led initiatives can contribute to transformations in the classroom. It is argued that changes in the curriculum both require and promote student involvement.

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R J Rønning, E Dehlin, E M Stabell, A Jordhus-Lier, G S Aglen, I A Westby, A B Emstad, L Lundh & E Angelo: *IRISforsk* – pilot for a Nordic Research School for school development, in and around the schools of music and arts?

## Symposium

*Rut Jorunn Rønning, The Norwegian Council for Schools of Music and Performing Arts; Erlend Dehlin, Norwegian University of Science and Technology; Ellen Mikalsen Stabell, Norwegian Academy of Music; Anne Jordhus-Lier, Norwegian Academy of Music; Gry Sagmo Aglen, Inland Norway University of Applied Sciences; Inger Anne Westby, Norwegian Academy of Music; Anne Berit Emstad NTNU, Norwegian University of Science and Technology; Lise Lundh, Oslo and Akershus University College of Applied Sciences/ Concerts Norway; Elin Angelo, Norwegian University of Science and Technology.*

This symposium presents an overview of the work in the research group *IRISforsk* (*IRIS Research*) (2014–2017) and seven of the projects within the group. *IRISforsk* consists of 17 researchers and research students from five universities and university colleges in Norway. These researchers come from different disciplines: higher music education, teacher education, school development and education leadership. Among the researchers, there is one professor, five PhD students, four master students, two freelance researchers and six associate professors — of them three have PhDs. The research group is affiliated with the project IRIS, which is a huge development project within the schools of music and performing arts (SMA), to strengthen the music education for children and youth, concerning both breadth and depth.

IRIS is financed by Sparebankfondet, Dextra Musica. The different research projects within the group *IRISforsk* all connect to various aspects within IRIS. Research projects in *IRISforsk* concern, for example (numbers points to presentation order in this symposium): (1) philanthropy in the field of music education and music education research (Rønning), (2) art as an interpretative lens to conceptualise leadership, based on an artist talk with the artistic leader of the project IRIS (Dehlin / Hagerup), (3) talent programs concerning the demand for an SMA 'for all' (Stabell/ Jordhus-Lier), (4) competence demands for music teachers in the SMA versus competence aims in diverse music teacher education (Aglen), (5) curriculum for the subject music in the SMA versus in compulsory school (CS) (Westby), (6) school leadership in the collaboration between SMA and CS (Emstad/Angelo) and (7) El Sistema-inspired music education as an approach to improve the culture for learning and inclusion in school (Lundh).

In conclusion, we elaborate on how *IRISforsk*, as an *inclusive research model*, might be considered as a pilot for a collaborative, Nordic, Research School for school development in, and around the schools of music and arts. We hope for constructive dialogues in and after the symposium on this topic.

### **1. Rut Jorunn Rønning (master in progress), Norsk Kulturskoleråd**

***What is the project IRIS's contribution in developing Norwegian schools of music and performing arts?*** This paper discusses the value of the project IRIS (IRIS) in connection with developing Norwegian schools of music and performing arts as a philanthropic corporation project. IRIS has been

described as a pioneering developmental project of national value within musical education, considering the content, scope, economy and proliferation effect. To support the national transmission value, and considering the project's size, IRIS was developed as a nationally based project, within the Norwegian Council for Schools of Music and Performing Arts. The paper is based on empirical evidence from dialogue and discussions between teachers, leaders and board members. Analytical reading of this material, using for example Bourdieu's thoughts about symbolic power, as well as Aristotle's views on character formation and Solhjell's theory about inclusive and exclusive cycles, this paper discusses the public sector's consciousness of symbolic power. A result from IRIS could be the experience of the symbolic power given from an external body, such as Dextra Musica, which is based on mutual trust and at the same time being managed by the public sector. This is all for the benefit for the pupils at schools of music and performing arts.

## **2. Erlend Dehlin (senior researcher) & Pia Skog Hagerup (PhD in progress), NTNU, PLU**

*From artistic leadership to art in leadership – A 'Plaggeat'*. This paper investigates how the arts may be used as an interpretative lens to inform and expand conceptions of leadership. Our aim is to contribute to the rapidly expanding field of research where the arts are linked to leadership, not by instrumentally crafting particular traits of the arts into leadership devices, but as an attempt to understand complex and understated aspects of leadership as a practical phenomenon. We have conducted a semi-structured interview in the form of an *artist talk* with renowned Norwegian artist and scholar Wolfgang Plagge, who is engaged as a leader in the IRIS project. In our conversation with Plagge, we have focused on his experiences as an artist performing leadership activities, as well as elaborating on the nature of leadership in general. The empirical analysis has, in combination with relevant theory on the arts and leadership, generated five dimensions of the arts as whole, transcending the variety of contemporary and historical particularities of different forms of arts, and which we suggest may be fruitful to expand our knowledge of leadership practice. Our construed dimensions are process, interaction, intentional creation, unpredictability and non-dualism.

## **3. Ellen Mikalsen Stabell & Anne Jordhus-Lier (both PhD in progress), NMH**

*Inclusion of talent programmes in the schools of music and performing arts – The tension between breadth and specialisation*. This paper addresses the possible opportunities and challenges in introducing selective in-depth programmes into the municipal schools of music and performing arts. The school's main vision is to offer 'arts and cultural education for everybody' (Norsk kulturskoleråd, 2016, our translation). However, with the new curriculum, all schools shall offer their students opportunities for specialising within an art form through an in-depth programme. Through looking at dominating discourses within the school of music and performing arts field, as well as learning cultures in junior conservatoires, which are highly selective and specialised, questions of inclusion, accessibility and selection processes are discussed. One newly started in-depth programme, Ad Astra (part of IRIS), will be used to exemplify how breadth and specialisation can be combined in a school of music and performing arts. Although we recognise that there are challenges inherent in such a process, we want to argue in favour of an 'in-depth breadth programme', including a breadth of genres and art forms that will give more children and adolescents opportunities for specialising within an art form, and thus increase both the accessibility to specialisation and the diversity in the school's activities.

## **4. Gry Sagmo Aglen (PhD in progress), Hil**

*'I want to be a music and art school teacher when I'm grown up. How do I become that'?*

It is statutory that all municipalities in Norway will have music and performing arts offerings for children and youths, but it is up to each municipality and the municipal schools of music and performing arts (kulturskole) to define what the teaching content of arts will be and what teaching qualifications and music pedagogic education the teachers should have. The kulturskole offers lessons in several music and performing areas, but this article limits itself to examining the subject area of music. The qualification requirements are taken from the new curriculum for kulturskolen, 'Mangfold og fordypning', which was released in autumn 2016. This curriculum will be the guiding document that the schools should adhere when it comes to the teaching content and performing arts teachers' competence. What is new in this curriculum is that it has developed three teaching programs. Each requires different qualifications, and these teaching programs in conjunction with other claims of qualifications form the basis of the article's discussion. The music pedagogic educations are selected based on national academic regulations and programme descriptions that belong to the relevant educations. Based on the kulturskole's national curriculum in the context of these study regulatory documents, this article will make a survey of which music pedagogic educations in Norway can be said to qualify to teach in the kulturskole. The article also draws guidelines from IRIS, and sees the project in the light of the national curriculum's qualification requirements.

#### **5. Inger Anne Westby (senior paper), NMH**

***The teaching subject 'music' in schools of music and performing arts and in compulsory school – Two sides of the same coin, or?*** The aim of this paper is to discuss how teaching music in schools of music and performing arts, and teaching music in compulsory schools, can be both a challenge and a possibility. All municipalities in Norway — alone or in cooperation with other municipalities — shall provide music and art programmes for children and youth, and the activities should be organised in association with different parts of the school system and organizations and associations in the field of music and performing arts. Due to expectations of collaboration between the compulsory school and the school of music and performing arts, teachers from schools of music and performing arts also are attractive as music teachers in compulsory schools. This paper presents some challenges music teachers experience when moving between the compulsory school and the school of music and performing arts. Although the name of the subject is the same for both schools, music in compulsory schools and in schools of music and performing arts has a lot of differences; curricula, commitments and legal rules. The paper focuses on didactic questions and discusses how the music teachers in schools of music and performing arts also can be resource teachers in compulsory schools.

#### **6. Anne Berit Emstad & Elin Angelo (both senior researchers), NTNU, PLU**

***When collaboration between MAS and CS creates greater participation in MAS.*** This case study examines a successful collaboration between MAS and CS in one of the larger cities in Norway. The study explores how close collaboration at the leadership level may contribute to the fact that, despite their low socioeconomic status, one third of the CS students are also attending MAS. The data consist of interviews with leaders in both MAS and CS, and document analysis. The findings indicate that the collaboration from the beginning was rooted in strong values about what is important in a child's life— values that are manifested and articulated at all levels, from top management in the municipality, to the leadership of the two collaborative schools. Such value congruence may have

strengthened collaboration, where no one is economically dependent on the other, but where basic values like faith in the significance and value of music in a person's life, are the driving force across levels in the educational system in the city. Both formal and informal collaboration are taking place, and the schools' organisation of their music lessons, combined with the employment of MAS teachers as CS teachers, have created a situation in which music is introduced in various ways for the students and created an interest in both band and dance. We have identified the leaders as transformational leaders who are empowered and driven by strong values that take root across and at all levels of the system and that enable a culture that enhances students' interest in music, which leads to an interest in MAS for the students in CS.

### **7. Lise Lundh (PhD in progress), HiOA/Kulturtanken.**

*Music as communities of practice in a diverse student environment.* This paper concerns a PhD project in its beginning stages and addresses two questions:

-Can greater diversity among pupils enrich a school environment, and thus better the learning situation?

- Can music play a part in developing greater inclusion in schools?

Part of the research will be carried out in a school that has a large number of pupils from different ethnic minorities, and with different mother tongues. As a collaboration between the local MAS and CS, a school-orchestra was founded, one of the aims being to provide opportunities for all the pupils to play an instrument. Among the outcome, many seem to agree that the orchestra provides for a better school environment. The paper discusses a possible starting point for analysis, from fields such as ethnomusicology and 'community music therapy'. Furthermore, the paper briefly presents several problems stemming from approaches to groups considered minorities, as well as methodological issues related to studies of inclusion. Finally, theories connected to the term 'Superdiversity' and the 'Capability perspective' are presented as possible fruitful directions in terms of analysis.



Y Hofvander Trulsson, G Folkestad, P Dyndahl, A Kallio, H Länsman & T R Hilder: Samí Music, Cultural Transmission and Indigenous Politics in Sapmi.

## **Symposium**

*Ylva Hofvander Trulsson, Lund University; Göran Folkestad, Lund University; Petter Dyndahl, Högskolan i Hedmark; Alexis Kallio & Hildá Länsman, Sibelius Academy, University of the Arts Helsinki; Thomas R. Hilder Grieg Academy, University of Bergen*

### **1. ARTs, agency and social mobility: Intergenerational transmission of Sami culture in family, educational and community settings (ARTIS).**

Presenter (Chair): Dr. Ylva Hofvander Trulsson, Lund University, Sweden.

Abstract For the Sami, assimilation processes into the majority society have led to the loss of capital (economic, social and cultural). Today, the narratives of many older Sami convey feelings of shame for their culture. In a recent report half of the Sami school children in Sweden had experienced mistreatment because of their Sami heritage. A pilot study, where the PI interviewed eight principals at 'municipal school of music and arts', in Sapmi, revealed a lack of knowledge of Sami representation in their courses. In addition, there were no teachers specialised in Sami music and arts in these schools. Five representatives from a Sami parent organisation emphasised a general challenge in making Sami culture and language visible and accessible for the children and adolescents within the majority society. The present project are studying the intergenerational transmission of discourses of culture and arts education and its relation to the concepts of identity, agency and social mobility in the Sami group. The methodology is based on cultural analysis. The empirical data are primarily derived from interviews with an open-ended design with Sami parents in Sweden and Norway,

Sami adolescents in Sweden and Norway, and individual interviews with art- and educational council officials from four municipalities in Sweden and Norway.

### **2. "Soundscaping my Sami origin": Creative Music Making in Contemporary Sapmi Contexts (SAPMUS) Presenter: Prof. Göran Folkestad. Lund University.**

The aim of the present project is to investigate contemporary creative music making and collaborative musical practices, with a special focus on participants with Sami background. The research questions are formulated as follows: How do the participants' different backgrounds influence and become visible in negotiations and results of the creating processes?

How do the participants with Sami backgrounds describe their own journey of musical learning and creative music making, and the impact of their ethnic and cultural background in that? In a first phase of the study, data consists of the TV programmes Sapmi Sessions, radio programmes and statements on web sites.

The material is analysed from an intersectional perspective, that is, issues of gender, social class, generation, ethnicity, etc. will be focused when introduced by the participants. Key theoretical concepts in the analysis are Intertextuality, Discourse in Music and Personal Inner Musical Library.

**3. Áile's Voice: A Pedagogy of Solidarity for Music Education** Presenters: Hildá Länsman & Dr. Alexis Kallio. Sibelius Academy, University of the Arts Helsinki.

Finland's publicly funded, extracurricular Basic Education in the Arts system is one founded on ideals of equality. These ideals ensure that many Finnish families have access to highly subsidized, high quality music education, however they also result in the exclusion of many sociocultural groups, including Indigenous Sámi communities. In this presentation we present the results of a decolonizing arts-based engagement with the stories of over twenty Sámi artists, arts educators and education leaders, considering how equality might be enacted in, and through, arts education in Finland. Through the crafting of Áile's voice through story and *luohti*, we here extend Gaztambide- Fernández's (2012) Pedagogy of Solidarity to music education, envisioning a music education that embraces uncertainty, acknowledges interdependency, provokes action and activism, and seeks creative, complex solutions to inequality in a way that positions diversity as an asset, not a problem to overcome. References

Gaztambide-Fernández, R. 2012. Decolonization and the pedagogy of solidarity. *Indigeneity, Education & Society*, 1(1): 41-67

#### **4. Sámi Music, Digital Media, Cultural Transmission**

Presenter: Dr. Thomas R. Hilder Grieg Academy, University of Bergen

From the dissemination of the bible to the emergence of broadcasting corporations, media have long provided a tool for assimilation of the Sámi by the Nordic states. In the post-WWII era, state modernisation nonetheless also enabled a wider Nordic public to utilise media for their own cultural needs. The establishment of Sámi Radio, the growth of Sámi publishers and the emergence of a Sámi music industry have played a key role in wider Sámi revitalisation since the 1960s.

This presentation explores various examples of Sámi digital media that have been designed to enable new forms of musical transmission. Drawing on ethnomusicology, Sámi studies and Indigenous theory, I ask: How do these media exploit forms of interactivity and multi-sensoriality that chime with Sámi cosmologies and subvert earlier logo-centric models of education? Based on multi-sited ethnographic fieldwork and media analysis, my presentation highlights the importance of digital technologies for articulating Indigenous sovereignty.

#### **5. Sámi popular music in the light of aesthetic cosmopolitanism**

Presenter: Prof. Petter Dyndahl. Hedmark University College.

Put up against the widespread – nevertheless exoticizing and Othering – view that the authenticity of indigenous cultures should be concomitant with demands that they remain (pre)modern (Taylor 1997), this paper seeks to identify and exemplify that Sámi popular music is equally oriented towards moving further in the direction of late modernity as other Nordic and Western popular musics. That way, equalities and similarities between these cultures are focused rather than differences and divergences. The theoretical point of departure is Regev's (2013) concept of aesthetic cosmopolitanism, pointing at

the gradual formation of world culture as a single interconnected entity, in which different social and cultural groupings around the world increasingly share common ground in their aesthetic perceptions, expressive forms, and cultural practices: “While in the past national cultural uniqueness was organized around the principle of striving towards totally different expressive forms and stylistic elements, with expressive isomorphism it becomes organized around proximity, similtude, and overlap of art forms and stylistic elements between nations” (Regev 2013, 11–12).

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C Borgström Källén, C Ferm Almqvist, R Billström, S V Onsrud, L W Ellefsen, C Jonasson: Questions and Dilemmas when Exploring Music Education and Gender in Scandinavian countries

### **Symposium**

*Carina Borgström Källén, University of Gothenburg; Ceceilia Ferm Almqvist, Luleå University of Technology; Rebecca Billström, Örebro University; Silje Valde Onsrud, Bergen University College; Live Weider Ellefsen, Hedman University of Applied Sciences, Camilla Jonasson, Lund University.*

### **Introduction**

The purpose for this symposium is to discuss music education from a gender perspective by highlighting questions and dilemmas that, from our different points of departure, are either still to be asked or need to be further explored. Research on music education and gender has hitherto to a large extent focused the subordination of women in musical arenas, children's gender related choices of instruments and music activities, the missing males problem in vocal ensembles and choirs, differences in terms of grades related to gender and gendered attitudes towards compulsory music education in primary schools. Taking this body of research as a starting point this presentation focuses on dilemmas regarding ethics, theoretical framework and methodology when investigating gender and musical learning and teaching. Further, the symposium points at research questions still waiting for deepened analysis, for example questions that are aiming to increase knowledge about the role of the teacher in the music class room and questions regarding the intersection between gender, class and ethnicity when learning music. Each researcher will present findings and dilemmas based on concluded or ongoing research from different perspectives, and finally Cecilia Björck will draw lines between the different contributions and give a picture of common findings and dilemmas from a critical point of view, and give some views of what is to be done in the Nordic field of research in music education with connections practice.

### **Feminist activism and music education in conversation**

*Rebecca Billström, Örebro University, Sweden 11 min*

Can research on feminist activism in music have implications for the understanding of gender in music education and if so, how? Drawing on interviews with musicians across different music scenes and practices, I discuss how taking in to consideration discrimination in music as well as feminist-inspired musicianship opens for further complexities when researching gender in the music classroom. More specifically, it calls for inquiries into conflicting strategies for change in activism and education as well as the intersections of norms, understandings of subversion and experiences of inequalities with regards to gender in music.

### **Musical learning: a gendered, entrepreneurial practice?**

*Live Ellefsen, Hedmark University College, Norway (11 min)*

In light of findings from two methodologically and empirically different research projects, Ellefsen draws attention to discourses of entrepreneurship and individual accountability in music education practices. Norwegian upper secondary music education, and, she argues, the Norwegian Kulturskole as outlined in the new 2016 Curriculum, presuppose an entrepreneurial, synthesising music student who participate in a range of more or less formal learning practices; collecting and merging competence across contexts. Pointing to an intertwining of discourses of entrepreneurship, musicianship and gender, Ellefsen raises the question of who benefits from, and indeed, has access to, musical learning as an entrepreneurial practice.

### **”Singing situations”**

*Linn Hentschel, Umeå University, Sweden (11 min)*

My presentation will include descriptions and preliminary findings from my ongoing Phd-project on singing and gender in the music subject in a secondary school in Sweden. Singing is found to be a ”feminine coded” musical instrument, as well as a more popular choice of instrument for girls in Sweden, but is also a mandatory activity for all pupils in the music subject. The preliminary findings suggest that gendered structures can be found both on a societal level as well as a more individual, and that this allows some pupils to succeed and some to fail in their singing projects.

### **Musical instruments and the doing of gender in music education**

*Mikael Persson, Royal College of Music in Stockholm, Sweden*

We already know that music instruments are gendered and that this affects the students’ choices of instruments. What is yet to be explored is how these instruments effects the production of gender in the actual classroom. The elaboration of material feminist theories opens up possibilities to study not only what musical instruments represents culturally or discursively, but also how these instruments are entangled in the production of gender in the music classroom. A more elaborated understanding of the relation between gender production and musical instruments could open for new ways of approaching the gender equality issue in music education.

### **New times, new gender, and new paradoxes**

*Silje Valde Onsrud, Bergen University, Norway*

The positions offered in our culture to act as a gendered subject are changing all the time. What it means to be a boy or a girl, or something in between, is not necessarily the same today as it was for the participants in the study I finished in 2013. Society is changing: The amount of immigrants has grown. The use of digital technology has expanded. Most teenagers are more aware of different sexual orientations than a few years back. In this paper I will address new challenges concerning teenagers’ performance of music and gender, and relate it to some of the findings from my doctoral thesis.

### **What about the role of the teacher – a follow-up study**

*Carina Borgström-Källén, Gothenburg University, Sweden*

For to deepen the understanding of complexity and variation concerning gender in the music classroom the role of the teacher will be problematized in conjunction to musical learning and gender performance. The point of departure for the discussion is an on-going research project, a follow-up study to a project conducted at the University of Gothenburg 2010-2011. The preliminary result shows

that teacher' differences regarding knowledge in gender and other intersectional aspects, both as theory and practice, matters for how the students perceive their education in music. It also suggests that the students 2016 are more interested and informed in gender related issues than was the case in 2011.

### **The dilemma of reproduced role models, gender norms and genres in ensemble education and in creative music making using digital tools.**

*Cecilia Ferm Almqvist, Luleå University of Technology, Camilla Jonasson, Malmö Academy of Music at Lund University, Sweden (11 min)*

Based on two on-going studies regarding female electric guitarists' experiences of participating in popular music ensemble education at upper secondary level, and creative music making using digital tools that take place in leisure time activities among girls and transpersons, we would like to discuss the dilemma of reproduction of genre, gender norms and role models.

“I always wanted to play electric guitar, but I couldn't imagine myself playing rock lics, and I didn't know any girl who played electric guitar” says one of the interviewees.

“I'm not very technical. I know about singing **technique** but nothing else” says one of the interviewees who choose not to participate in a Music Lab where digital tools where used.

Both technology and instruments used in ensemble education are still associated with masculinity but how can the chain of male role models playing and composing “male” music in education and how might gender norms be challenged? What's the responsibility of music teachers, school leaders and music teacher education? Are there ethical dilemmas?

**Comment:** *Cecilia Björck, Gothenburg University, Sweden*

### **Discussion**

Å Bergman, C Björck, C Borgström Källén, M Lindgren & C Wallerstedt:  
Critical perspective in researching music education and equality – what, why  
and how?

### **Symposium**

*Monica Lindgren, Cecilia Wallerstedt, Carina Borgström Källén, Cecilia Björck, Åsa Bergman, University of Gothenburg*

*Commentator: Lauri Väkevä, Sibelius Academy of University of the Arts*

In presentations of educational research statements like “A critical perspective is applied to examine xxx” are very common. What does this mean? Do not all research processes embody some notion of criticism? What differences are there between critical approaches and non-critical approaches in research? What does a critical perspective entail in terms of research questions; purpose/aims of research project; theoretical framework; ethical questions and scientific significance?

This symposium will be based on how critique, or critical perspective/approach, can be understood and used in researching music education. By presenting contemporary music education research, where critical perspective is seen as decisive, the presentation aims at discussing the importance of critique in researching music education in general and music education and equality in specific.

### **Critique in Nordic music education research**

Critique/critical perspective in music education research focusing issues of equality is conceptualized from different theoretical and methodological standpoints. The concepts of critique will here be reviewed in relation to selected Nordic studies. Some of the key aspects in these studies are: focusing what is taken for granted; being aware of cultural context; taking into account how our lives are mediated by systems of inequity and paying attention to the role of power and discourse.

### **A critical stance in researching music-learning processes**

Discourses on children’s musical learning are often built on assumptions on what the *outcomes* of learning are. By studying empirically the *processes* of learning, in terms of activities that evolve in different settings, what is found may be markedly contrary to such assumptions. Taking a meta perspective on three research projects that explore different music educational settings, video observed and analysed according to the principles of Interaction Analysis (IA), it is found that these kinds of analyses are productive not only for investigating practice but also for taking a critical stance in pedagogical discussions. The importance of how music education for children is organised, and the role of the teacher in these practices, for how music-learning processes develop, are highlighted.

**The “bad” and the “good” – critical analysis and gender equality** This presentation will focus the

study of work and initiatives for improvement and development, for inclusion and justice. In addition to the need for a critical examination of those things we perceive as injustices in music education – the “bad” – I will consider the importance and challenges of deploying a critical analysis of what takes place in the strive for justice and improvement – the “good” – with special attention to the strive for gender equality in music.

### **What is excluded? Deconstruction as critical analysis**

Drawing on Derrida’s theoretical framework the symposium will discuss how deconstruction can be used as a strategy for self-reflection when analysing empirical data. We will argue that deconstruction, as interpreted by McQuillan, could be fruitful for a critical analysis since it offers strategies for to identify third spaces and power in binary oppositions. By highlighting deconstruction the symposium is focusing awareness of what is excluded in the analysis, since this can be a way a head for to develop a way of seeing that goes beyond what was at first taken for granted as a result.

### **Critical approach in ethnographical studies**

A critical approach will at this symposium also be discussed in relation to ethnographical method. It will for example be highlighted how critical results can be communicated to representatives of music pedagogical practices participating in ethnographical studies. Attention will also be paid to challenges that follow on critical discussions between researchers and informants. Also methodological implications of such a critical and reflexive dialogue will be discussed.



## G G Johansen, P Dyndahl, J-O Gullö: Musicalization of theoretical practices in music education research

### **Performance-symposium**

*Guro Gravem Johansen, Norwegian Academy of Music; Petter Dyndahl: Inland Norway University of Applied Sciences; Jan-Olof Gullö, Södertörn University*

During last year's NNMPF conference in Hamar, we launched the concept Musicalization of theoretical practices in music education research, which represented a new presentation genre in the history of the Nordic research network. It was even well received! However, we have learned that not everyone who wanted to experience the performance in Hamar were given the opportunity. Therefore, if the conference organizers allow us to, we will be extremely pleased to perform a new, elaborated version of the concept at the 2017 conference.

During the last decades, the body of research aiming at theorizing various musical practices has become substantial. In effect, the need for musical practice theory seems saturated, and the question rises whether it is now time to flip the coin. In this project, the idea of studying musical practices through theory is rejected altogether. Instead, an innovative and subversive approach is developed and utilized to study theoretical practices in the music education research community through music.

The project is inspired by a broad spectrum of theoretical traditions and positions, presented through the musical grid of Brazilian bossa nova. Drawing particularly on feminist theory, the research method is performative in its (socially constructed) essence. By borrowing from composers such as Tom Jobim, Louis Bonfá, Simon and Garfunkel and Joni Mitchell among others, we have written new lyrics to well-known songs, with the intention of poetic as well as satiric interpretations of various theoretical themes. Furthermore, the project is political in the sense that it is a performative response to current political issues in today's society.

In the presentation we aim at touching musically upon themes and concepts such as power/knowledge ("Jogos de verdade"), deconstruction inspired by Derrida ("Wave of deconstruction"), music psychology ("Slightly out of tune - Desafinado according to Trewarthen"), music and technology ("One tool samba"), the sociology of education and culture ("Hunting high and low – for cultural capital in the academic world"), the politics of feminism, gender and sexuality ("Waters of March 8<sup>th</sup>"). In "Edith, Judith and Joni", based on Joni Mitchell's "Edith and the Kingpin", we exemplify various "kingpins" in the music industry as

well as in the philosophical reception of feminist theory, by embedding (literally speaking) a reference to the recent (male) Nobel Literature Prize winner.

## PhD COMPLETED

### T Laes: The (Im)possibility of Inclusion. Reimagining the Potentials of Democratic Inclusion in and through Activist Music Education.

*Tuulikki Laes, University of the Arts Helsinki*

What does it mean for music education to be inclusive? In this dissertation I examine the ambiguity, in other words the *(im)possibility* of inclusion, within the context of music education in Finland. The general ethos of inclusive education aims to ensure equal opportunities for all students. However, social practices that are mediated through action and structures, such as segregating students into categories of those who are able, and those who are in need of special education, therapy, or care, generate paradoxes of what inclusion means, and for whom. Furthermore, the system of the Finnish music schools has a tradition of selecting young and talented students, with the objective of guiding them toward professional music careers. Such approaches to music education make a distinction between those in the targeted mainstream, and those who are outside of this ideal because of their age, ability, or other characteristics, thus restricting equal possibilities for accessible learning and gaining agency in and through music throughout the lifespan.

Building upon internationally published sub-studies, at the center of this research project is the *Resonaari* music school that promotes inclusive and accessible music education within the Finnish music school system. By utilizing methodological strategies for reflexive interpretation, I examine and reflect on the complexity of inclusion from varying perspectives in the four sub-studies: (1) constructing musical agency of older (third age) adult learners within a rock band context (Laes, 2015), (2) enacting teacher activism through innovative pedagogical practices, ethical commitment, and flexible policy advocacy (Laes & Schmidt, 2016), and (3) expanding the discourse of professionalism through attending to disability as a generative notion to diversity within music teacher education (Laes & Westerlund, forthcoming). Finally (4), the continuum of the sub-studies culminates in my own self-reflexive narrative of striving toward activist scholarship during the research project, thus expanding the notion of inclusion to music education research (Laes, forthcoming). Through the methodological lens of critical reflexivity, I ask: How might these *activist* practices disrupt the hegemonic social practices and discourses of music education? What lessons might these ruptures hold for the structural, ethical, and political enactments of inclusion?

Drawing upon the pragmatist framework of John Dewey's educational democracy and moral imagination (Brinkmann, 2013), critical (political) educational theory (Apple, 2006), and complexity

theories (Osberg, 2010), and through Gert Biesta's (2009) conceptualization of *democratic inclusion*, I suggest that there is a continuing need to challenge the understandings and discourses of inclusion through extending the scope towards transformational and *answerable* activism (Patel, 2016) within music education – and beyond.

The findings of this research indicate the benefit of recognizing the inclusive potential within Resonaari's specialized music education context both as generative and ambiguous. Showing the implicit and explicit, transferable and unique markers of inclusion reveals the complexity of such discourses and practices. This widened and problematized view of inclusion that I in this dissertation designate as *activist hope*, may radically challenge and extend the perspectives and implementations of democratic music education.

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# A Mars: När kultur spelar med i klassrummet – en sociokulturell studie av ungdomars lärande i musik

*Annette Mars, Luleå Tekniska Universitet*

Avhandlingen undersöker ungdomars lärande i musik utifrån ett sociokulturellt perspektiv. De två delstudierna är genomförda med en teoretisk utgångspunkt som gör gällande att människor lär sig musik i samspel med andra människor samt att de använder sig av medierande verktyg i de lärsituationer de deltar i, vidare involveras den proximala utvecklingszonen, samt muntlig och skriftlig lärandekultur. Eftersom lärande inte endast sker i skolmiljö utan överallt där individer gemensamt skapar kunskap har de empiriska studierna genomförts både utom och inom skolan som institution. Genom att studera ungdomar som musicerar och skapar musik tillsammans, och i interaktion med sina lärare, har deras medvetna eller omedvetna val av medierande verktyg för musikaliskt lärande i olika kontexter synliggjorts.

Syftet med den samlade studien är att synliggöra, beskriva och analysera musikaliskt lärande så som det blir synligt bland ungdomar i högstadieålder, inom ramen för grundskolans verksamhet och i frivilligverksamhet ur ett sociokulturellt perspektiv. Studiernas metodologiska grund återfinns i musiketnologisk teoribildning och i avhandlingen beskrivs hur musiketnologi och musikpedagogik förhåller sig till varandra. De valda metoderna utgjordes av observationer och intervjuer, vilka dokumenterades med videofilm och fältanteckningar. Analysarbetet genomfördes med kvalitativ analysmetod i fem olika steg, där stegen delvis skiljde sig åt i de två delstudierna.

Resultatet i studie I visade att elevernas musik- och lärandekultur framträdde när de lär och undervisar andra. Vidare framträdde ungdomarnas kulturella bakgrund genom deras val av verktyg för lärande och samlärande. Ungdomarna verkade vara mer benägna att ändra sitt sätt att undervisa andra än att ändra metoderna för sitt eget musikaliska lärande. I studie II visade att musikleäraren skapade ramar som eleverna kunde förhålla sig fritt till, vilket gjorde eleverna såväl trygga som fria. Musikleärens sätt att organisera undervisningen liksom hans pedagogiska kompetens möjliggjorde elevernas musikaliska lärande och musikskapande. När eleverna skulle komponera och samspela använde musikleäraren sig av era olika verktyg i sin undervisning. Vidare synliggjordes hur en skriftlig lärandekultur genomsyrade de pedagogiska valen. Resultatet i studie II visade även att elevernas val av verktyg när de lär och undervisar sina kamrater var desamma som deras lärare använde. En skriftlig lärandekultur blev synlig i hur eleverna använde verktyg och artefakter för att lära och skapa musik tillsammans. Implikationerna av studie II kan sammanfattas med att musikleärare behöver veta hur möjligheter för lärande i grupp skapas, samt när elever behöver lärarens kunskap och vägledning för att kunna sig i en proximal utvecklingszon.

Resultatet i den samlade studien visar på vikten av en musikleärare som inte bara har gedigen ämneskunskap utan också har kunskap om vilka medierande verktyg och artefakter elever behöver i varje specifik situation, samt kan bedöma vilka kunskaper elever redan har och vilken utveckling som är möjlig. När elever arbetar tillsammans i grupp för att lära verkar betydelsen av lärarens kunskap och pedagogiska förmåga vara avgörande för att en god miljö för lärande och utveckling ska kunna skapas. Vidare framkom att lärande i muntlig och skriftlig lärandekultur skiljde sig åt vad gällde verktyg och artefakter. Ungdomarna i de båda lärandekulturerna använde en bred repertoar av verktyg och artefakter på primär och sekundär nivå, medan läraren använde artefakterna på sekundär och tertiär

nivå. I en skriftlig lärandekultur tyder resultatet på att verktyg och artefakter hade sitt ursprung i någon form av skriftlighet och de användes för att förklara hur musiken skulle framföras. I en muntlig lärandekultur utgjordes artefakten av den klingande musiken och de medierande resurserna användes för att förklara vad musiken ville förmedla.

Nyckelord: Sociokultur, muntlig; skriftlig lärandekultur, musikskapande, verktyg, primära; sekundära; tertiära artefakter, högstadiet.

## PhD IN PROGRESS

### M Persson: Playing music as positioning - an intersectional analysis of gender and class in the secondary school music classroom

#### PhD in progress

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In the Swedish secondary schools the differences in results between the highest performing students and the lowest has increased over the last decades and the main explanation is differences in relation to class. There is also a fairly large amount of research that shows that discourses of gender are highly limiting adolescents possibilities to participate in musical activities. Despite this there are not so many studies that actually addresses the question of how this class and gender actually effects the interactions in the actual music classrooms. Apart from gender and class differences the adolescents' relation to music has been pointed out as important to understand interactions in the music classroom. The primary aim of my research is therefore to study the relationship between the adolescents' interactions in the everyday music classroom and their possibilities to engage in musical activities. I also hope that my research will be helpful also in finding new ways to understand the adolescents and to discuss new ways to diminish the limitations that the gender and class reproduction creates.

By using the term *positioning* I want to point towards the process of positioning rather than positions as fixed within the discourses. I am primarily drawing on positioning theory with a poststructuralistic view of power. In the discursive psychology I have found powerful tools to further understand positioning as a process. Finally I have turned to the postmarxist theories to find a way to be able to discuss gender and class as structural positions that are not negotiable but pregiven within hegemonic discourses for the adolescents. Gender and Class also intersect with each other which creates an even more complex understanding of the positioning of the adolescents in the music classroom.

I have, drawing on the concept of the case study, strategically chosen three classrooms to be able to discuss positioning in the light of class, gender and musical interest. One of the classrooms is within a school with adolescents from a low educational background "The Low Town School", another one from a high educational background "The High City School" and finally one school with adolescents highly motivated to study music "The Music School". I have used video ethnography and analysed the interaction within the classroom in great detail.

In my thesis I will describe how different rhetorical resources such as (in)security, humour, playing music, singing and violence bears different meanings and are being used to accomplish different positions in the different music classrooms. In this presentation I will though focus on *playing music* as a rhetorical resource. As I will address the question about singing in another chapter playing music is here to be understood as playing music on other instruments than with the voice.

In the following I will address three different tensions that has emerged from the adolescents interactions in the classrooms and the first of these is between *playing music* and *not playing music*. In the "Low Town School" classroom *not playing music* could, I will argue, be seen as a discursive

resource to avoid the position as good student and in favour of the position as streetmart. In the “Low Town School” classroom, the *not playing music* as a rhetorical recourse to position yourself as streetmart, is something that both boys and girls are engaged in. From teachers point of view this means that teaching where *not playing music* is part of the frequent way of positioning yourself means a larger need to engage in questions of motivation than in the other classrooms.

The second tension is between *talking about music* and *just playing music*. In all three classrooms there it seems more accepted that girls talk about music than it is for boys. This, I will argue, facilitates for the girls to at a higher extent be positioned as band leader, as someone that is facilitating for others to play music. For the boys not talking about music and rather *just playing music* is a more available resource which creates a space in which they at a higher extent can focus on their own musical performance rather than the performance of the group of musicians. These differences between boys and girls are exceptionally obvious in the “Music School”. For the boys in the “Low Town School” to articulate questions about music and how to play is being questioned by the other boys, but for the girls it is possible to talk about music and in this sense position yourself as a good student which is not the case for the boys.

The third tension separates *music as practice* from *music as performance*. To practice, which means to put your own shortcomings at display, seems as a more straightforward resource for girls in all three classrooms although only for a few of the girls in the “Low Town School”. The boys on the contrary tend to hide when they practice, and their playing of music in the music classroom is rather to be understood as performances. This increases the chances of becoming a talent in music, a position that is desirable also in a wider discourse of music.

My contribution is, I hope, to deepen the understanding of *how* this reproduction of differences, this segregation between who gets access to different positions within the music society at large and in the music classroom in particular, is accomplished in daily interactions.



## A-K Kuuse: Musklärares konstruktioner av professionalitet och det sociala uppdraget

### PhD in progress

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I och med implementeringen av kör och orkesterskolan El Sistema i den svenska kulturskolan har artikulationen av musikundervisning i relation till ett socialt uppdrag tydligt accentuerats. Att spela eller sjunga tillsammans i grupp definieras i denna musikundervisning som metod för social förändring och integration. Sådana målformuleringar tillsammans med talet om individuell utveckling och en utvecklad självkänsla anses, förutom musikalisk utveckling, främja elevers demokratiska fostran.

El Sistema organiseras både inom den schemalagda skolundervisningen och som frivillig eftermiddagsverksamhet. Som en del av den obligatoriska skolformen, kan musikundervisning för barn och unga i Sverige dock redan ses som inbegripen i ett fostransuppdrag som bygger på demokrati och lika-behandling. Ämnesdidaktiskt har social transformation däremot inte blivit betraktat som ett av musikämnets huvudmål och musklärare kan därför i och med dessa nya mål förmodas befinna sig i förhandling gällande sitt uppdrag.

Syftet med denna studie är att undersöka hur lärarprofessionen konstrueras i musikundervisning för barn och unga som har ett uttalat socialt uppdrag. Studien vilar på en socialkonstruktivistisk och poststrukturalistisk grund där musikundervisning förstås som en social praktik. Denna praktik förväntas innehålla meningskonstruktioner som också konstituerar deltagares tal och handlingar. Studien intresserar sig för vilken lärarkompetens som värdesätts och förhandlas i dessa konstruktioner. Ett fokusgrupps-samtal med en grupp lärare i en lokal El Sistema praktik utgör huvudsaklig empiri för kommande artikel. Denna empiri analyseras i relation till insamlad data från en etnografiskt inspirerad fältstudie där gruppundervisning i en av El Sistemans nybörjarorkestrar för barn observerats. Fokusgruppssamtalet med lärargruppen på den aktuella skolan iscensattes som avslutning på denna fältstudie.

# T G Viig: Facilitating reflection-in-musicking through cultural tools in creative practices

## PhD in progress

*Tine Grieg Viig, Stord/Haugesund University College*

This presentation is based on the discussion in a PhD-project entitled *The Dynamics of Creative Music Making: Sociocultural perspectives on development of reflection-in-musicking and facilitation in creative practices*. The PhD reports from three different case studies. Each study display a particular focus on creative practices where children or young adolescents work with professional artists to create music. The methods employed in the study are individual and focus group interviews, and video-recorded observations. Important findings from this study suggest how the facilitator role supports a development of reflection-in-musicking mediated by different types of cultural tools. This presentation aims at giving a description, analysis and discussion of how these findings can enhance our understanding of creative practices.

The facilitative strategies a workshop leader uses to support music making with a compound group of pupils from municipal schools of culture and performing art are analysed through a sociocultural perspective (Rogoff, 1990; Säljö, 2006; Vygotsky, 1978, 1986). The facilitator role is in this study examined as consisting of multiple modes of facilitation. Important features of these modes are *scaffolding creative musicking, co-participation and collaboration, and distributing and managing cultural tools* (Viig, in press).

In the second case, focusing on secondary school pupils' development of three modes of reflection-in-action (Schön, 1983, 1987) are identified: *aesthetic, artistic* and *structural*. These modes were found in complex sets of relationships and actions/interactions elaborated further through the concept of *musicking* (Small, 1998). Aesthetic, artistic and structural modes of reflection-in-musicking are interwoven, but also building on distinctive important learning features to be facilitated and developed in creative practices. For example, aesthetic reflection-in-musicking is found in the pupils' way of reflecting in and through musicking referring to existing cultural and social conventions and quality criteria. Artistic reflection-in-musicking are inscribed in interactions where cultural tools such as compositional strategies and ways of working are mediated and appropriated. In addition, developing structural reflection-in-musicking is about seeing details in relation to the big picture, understanding the way components in and elements of a piece are arranged and balanced.

Finally, the term 'cultural tools' is examined in order to see how fifth grade pupils in collaboration with two professional artists create music through verbal, physical and musical symbols, embodied gestures, and artefacts. Different mechanisms give the individual access to insight, skills and information within and across time and society (Säljö, 2006). Cultural tools function in the creative practices studied as mediators of social, historical and cultural 'knowledge', and consist of different systems appropriated by the learners. In this case, cultural tools distributed in this particular situated community of practice are found as both connected to physical instruments, conductor gestures and different kinds of language signs and symbols, graphic notation, and experiences of musical sounds.

These three approaches to analysing and understanding creative practices forms the basis of the discussion chapter in this compilation thesis. Through a closer look at the analytical tools used for examination of the empirical data, important features and possible challenges will be the topic of discussion in the paper presentation.

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## D Johnson: Playlist – a critical survey of song repertoire in Swedish schools

### PhD in progress

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The forces shaping repertoire selection in Swedish compulsory music education today come from many diverse sources inside and outside the classroom: from both students and teachers, central government directives, commercial interests, demographic shifts and current research in voice development. Because singing can be seen as such a fundamental aspect of music training for young children, much is at stake: not least, what role public school music education can be seen to play in promoting equality, integration, and intercultural awareness. Researchers have expressed concern that current school song repertoire is drawn from a too narrow field of popular music that does not represent students' own listening interests or cultural background, provides unhealthy or unrealistic voice ideals, and is developmentally inappropriate. A recent national evaluation of music teaching (2015) suggested that time and resources allocated to singing in the general music classroom may be shrinking and called for further research. In light of these issues, a systematic overview of current song repertoire and how it is used would be an important tool for researchers and teachers.

In this paper, I will present central findings from my doctoral study – *Playlist*, which aims to describe current song repertoire and singing practices in Swedish compulsory school. Data was collected through a survey of music teachers (n=302), conducted on a national level between April and September, 2016, in a mixed-mode questionnaire, where participants provided a complete list of songs sung during the 2015-16 school year with a chosen grade (grade 4), as well as information such as chosen key, sources of repertoire, and other issues surrounding repertoire selection and classroom singing. Participants also provided detailed information concerning their professional background and training, working environment, and student engagement in singing activities.

A “top ten” list of the school year’s most popular songs has been compiled and repertoire has been analysed according to such factors as vocal range, genre, musical content, lyrical content, and country of origin. The results provide a comprehensive picture of song repertoire and singing practices, with initial findings suggesting that what we are singing with young students, how we are singing, and how much we are singing appears to be governed to a certain degree by an overarching national tradition that dominates classroom teaching irrespective of factors such as teacher training and background, regional and cultural diversity, school form, or developments in popular music.

The next phase of this study will be to compare findings with archival material such as song books, textbooks, broadcasts and recordings, to set current repertoire and teaching practices in an historical ethnomusicological perspective. Methodological concerns will be addressed in the present papers discussion, as well as a brief overview of how Swedish national curricula goals have evolved in the modern era, from the 1950’s to the latest Lgr 11, with the aim of considering how these developments might be seen to effect current song repertoire selection.

A further ambition of this project has been to report results back to music teachers and to engage educators in discussions concerning the development of teaching materials and pedagogical strategies

based on study findings. I will discuss possible uses of electronic resources such as *Spotify* playlists and online fora from *youtube* to *musikoteket* and what role they might be seen to play in today's general music classroom and the classroom of the future.

# S Stich & C Rolle: The impact of cultural differences on discourses within music education. A comparative study of two music lessons on video from Sweden and Germany.

## PhD in progress

*Simon Stich & Christian Rolle*

### *Introduction*

Large scale assessments of student achievements like TIMSS and PISA look at educational phenomena from a global perspective. In the last 20 years, those studies produced several national curricula reforms; the focus changed from inputs to measurable learning outcomes. Apart from this, there is a difference between curricula as policy documents on the one hand and the enactment in the classroom on the other hand. Comparing a Swedish and a German music lesson on video, we ask the following questions: How are curricula enacted in the classroom? How do similarities and differences of curriculum-in-action look like? And how do they reflect different pedagogical traditions in Germany and Sweden?

### *Context of the study*

While there is a large body of publications in music education that present curriculum research in many different even comparative ways, there is not much empirical research focussing on the observation of classroom practice, at least not with a comparative interest (but see Burnard et al., 2008, who examine pedagogical practices in the music classroom within four countries focussing on the underlying concept of inclusion). Nielsen (2007) outlines the joint German and Scandinavian pedagogical tradition of *Didaktik* and *Bildung*. However, Riquarts & Hopmann (1995) note that the Scandinavian countries were also influenced by the Anglo-Saxony tradition of curriculum studies, probably more than Germany. Both traditions differ regarding the way they understand and use the curriculum. While, broadly speaking, the ideas of *Didaktik* and *Bildung* address the formation of the whole person, the tradition of curriculum studies is more goal-oriented and interested in measurable competencies.

We will refer to the five culture study by Alexander (2001) who analysed both curricula and classroom practices, and related them to each other examining the enactment of the curriculum in the classroom.

### *Methodological approach*

Alexander's (2001, 2009) notion of pedagogy allows to relate the theoretical discourse to the teaching practices and classroom activities. In our study, we refer to Alexander while also considering the discourse-practice methodology described by Reckwitz (2008). Against this theoretical background we focus on three levels of analyses: The curriculum, the lesson planning, and the enactment of the curriculum in the classroom practice. In our data, lesson planning is captured by interviews, the classroom activities by video recordings. The teaching practices were reconstructed on the basis of thick descriptions. An international comparative perspective sheds light on the different ways curricula are enacted in the music classroom.

## Outlook

While the teacher in the Swedish lesson seems to anticipate the curriculum reform from 2011, the teacher in the German lesson reasons his way of teaching by a music educational concept; that raises questions concerning the role and power of curricula in relation to pedagogical traditions.

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## D Alkenäs: Musikkomposition i samarbete med barn inom El Sistema

### PhD in progress

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Inom ramen för doktorandstudier i *Musikalisk gestaltning* (vid Göteborgs universitet) avser jag att som ett konstnärligt forskningsprojekt utföra och undersöka ett kompositionsarbete i samarbete med barn inom El Sistema. Syftet med projektet är att musikaliskt gestalta några frågeteman jag identifierat, och hur människor reflekterar över dessa, samt problematisera gestaltungsprocessen. Projektets frågeteman berör begrepp som beskriver hur människor tänker om och agerar gentemot varandra, begrepp som exempelvis *ödmjukhet*, *generositet* och *medmänsklighet*. Valet av frågeteman har sitt ursprung i mina reflektioner över de terrordåd som ägde rum i Paris 13 november 2015. På grundval av denna händelse har frågan om *medmänsklighet* lagts i fokus för projektet, och en drivkraft är att inom ramen för ett musikaliskt kompositionsarbete integrera perspektiv som berör social hållbarhet och mångfald.

Planen är att ett team bestående av mig, 4-5 elever inom El Sistema och en musiklärare tillsammans skapar melodiska, rytmiska och harmoniska teman samt sångtextmaterial som jag sedan kan utveckla till större kompositioner. Arbetet dokumenteras med hjälp av filmkamera och kompositionsprogrammet ”Soundtrap” (beskrivs nedan). Dokumentationen kommer i efterhand analyseras och ligga till grund för undersökning av processen i arbetet. Projektet förväntas synliggöra, undersöka samt diskutera kompositionsmetoder och kreativa processer. Ett förväntat resultat är att jag under processen, som konstnär och forskare, i möten med människor skall kunna lyssna, uppleva, undersöka, samtala om hur individer känner, tänker och uppfattar ord som *ödmjukhet*, *generositet*, *medmänsklighet*. Att låta deras personliga berättelser och uttryck sjunka in i min begrepps- och upplevelsevärld, så att jag sedan *musikaliskt* kan *gestalta* dem med verktyg från *min* konstnärliga praktik. Genom att studera det insamlade materialet kan jag som forskare/konstnär analysera och utforska möjliga ledmotiv och sammanhang, vilka sedan kan bli översatta till konstnärliga uttryck. Exempelvis kan platsbesöken mynna ut i ett antal enkla visor, vilka kan dokumenteras och framföras som enskilda verk, samt bearbetas och utvecklas till mer komplexa konstnärliga produktioner.

En anledning till att jag valt att arbeta med barn är att de besitter en spontanitet och kreativitet som jag ser vara mycket värdefull i en konstnärlig process. Dessutom utgör de våra kommande generationer, och är därför en viktig del i kulturernas utveckling, exempelvis konstnärligt, kreativt, etiskt och socialt. Musikskapande kan för barnen vara ett sätt att bearbeta tankar och erfarenheter.



Under konferensen presenteras projektet med fokus på frågor kring metod. Under vårterminen 2017 kommer jag göra nio workshops med barn och lärare vid El Sistema. Barnen kommer från årskurs 4. I mitt metodval har jag tagit inspiration av modeller som hämtats från ämnet design. En grund till metodvalet är att jag länge reflekterat över att designprocesser på olika sätt påminner om de processer som förekommer inom musikalisk komposition. Jag har funderat över likheter och skillnader mellan design- och kompositionsprocesser, och om det finns något att lära genom att integrera dessa processer. Efter att ha studerat metodernas huvudsakliga utgångspunkter har jag i det inledande arbetet valt att fokusera två metoder, *Bonded Design* och *Informant Design*, och undersöka möjligheter att utgå från dem.

**Bonded Design** används ofta i samband med utveckling av dator-mjukvara. Metoden är en utveckling av designmetoder som involverar olika former av kompetenser i processen. Inom metoden betonas ett generation-överskridande partnerskap som arbetar mot ett gemensamt mål (Large et al. 2006). Ett specifikt särdrag är att deltagarna under *hela designprocessen arbetar tillsammans*. Ett syfte är att ta tillvara den mångfald som finns inom gruppen. Här undersöks också vilken typ av samarbete som sker mellan vuxna och barn inom teamet.

**Informant Design** utgår från lågteknologiska kreativa verktyg vilka noggrant förklaras för deltagarna i designprojektet. Designern försöker inspirera barnen att ge olika förslag och låter dem sedan veta om förslagen är genomförbara. Ett grundläggande antagande i metoden är att barn är en viktig resurs vad gäller att föreslå idéer till motiverande och rolig pedagogisk programvara (Scaife et al. 1997). En viktig skillnad mellan *Bonded Design* och *Informant Design* är att den förstnämnda igenom hela processen ser barnen som fullvärdiga gruppmedlemmar.

Flera forskare har samarbetat med barn för att utveckla ny design. Druin föreslår att barn kan ha fyra olika roller i en designprocess: *användare*, *testare*, *informant* samt *designpartner* (Druin 2002, 3). Hon lyfter fram de olika rollernas möjligheter att skapa förståelse för befintliga teknikens inverkan på användaren, att få kännedom om hur tekniken möter upp designens mål, hur de påverkar riktningen under skapandeprocessen samt skapar tillgång till design-idéer under hela processen. Jag finner det intressant att utveckla och översätta denna idé till musikalisk komposition. Vilka roller kan barn ha här? Hur kan det påverka den kreativa processen och det konstnärliga skapandet?

Det musikaliska arbetet utförs och dokumenteras i kompositionsprogrammet ”Soundtrap”, ett online-verktyg som bland annat fokuserar musikskapande i samarbete. Textskapandet utgår från samtal med deltagarna. Utifrån samtalen ombeds deltagare formulera reflektioner. Reflektioner kan formuleras i text eller i bild (exempelvis teckningar).

En drivkraft i studien är att undersöka om och hur jag med hjälp av musikaliskt skapande kan arbeta för förståelse och dialog kring *social hållbarhet*. För mig har denna drivkraft motiverat mig att placera kompositionsprocess-studien i en kontext utanför mitt privata arbetsrum. I placerandet av studien i en sådan kontext uppstår utöver själva musikskapandet även mänskliga möten och möjligheter till lärande. Det är därför tänkbart att studien kan föra in ny kunskap till områden inom musikaliskt lärande, exempelvis inom *Musikpedagogik*. Det kan finnas intresse i hur elevens kreativa arbete kan transformeras till större sammansatta konstnärliga verk. För att inte börja i ett vakuum och försöka uppfinna några hjul har jag som ambition att designa min studie så att jag kan koppla till befintliga forskningsfält inom närliggande och för studien relevanta ämnesövergripande områden. Förhoppningsvis kan studiens resultat också kommuniceras och spridas i en mångdisciplinär kontext.

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# A D L Tillborg: Music and democracy Leadership positioning in relation to inclusion of children and adolescents with disabilities in Sweden's music and art schools

## PhD in progress

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This paper exposes and problematises the situation of children and adolescents with disabilities in relation to Sweden's music and art schools in a time of change. The national evaluation of music and art schools in Sweden, which was published in October 2016, directs the attention to children and adolescents with disabilities. By doing so, it may have consequences on leaders' decisions regarding this group of pupils.

Many researchers in the Nordic countries have raised aspects of democracy in music education, as a way towards inclusion of all children. Some music education researchers even claim that music teachers and researchers have a responsibility to focus on the marginalised. The inclusion of children and adolescents with disabilities is the aspect of democracy in music education in focus for this paper. In order to actively work towards focusing on their abilities to promote inclusion, I choose to add parenthesis when applying the concept (dis)abilities.

The empirical material for this paper consists of questions from a national survey sent to all music and art school leaders in Sweden, two focus group conversations with a total of nine music and art school leaders and individual telephone interviews with six other music and art school leaders.

The aim of this paper is to investigate, by way of an analysis of leadership perspectives, whether children and adolescents with disabilities are included in music and art schools.

The research questions are: • How do music and art school leaders talk about children and adolescents with disabilities? • How do music and art school leaders position themselves regarding inclusion of children and adolescents with disabilities in music and art school activities?

A social constructionist framework makes it possible to refer to the concept of disability as socially constructed, focusing on the responsibility of society – or specifically music and art schools – in making changes to include individuals with disabilities. Discourse analysis as a social constructionist approach is applied since it makes a connection that is important to my research object, namely the connection between social change and language. Exposing the repressed and excluded discourses can be a way to counteract marginalisation and promote democracy.

The results reveal that even though most music and art schools work towards inclusion of children and adolescents with disabilities, there are still music and art schools in Sweden where children and adolescents with disabilities are not included in the activities.

# D S Treacy: Co-constructing Visions for Context-Specific Music Teacher Education: Appreciative Inquiry in the Kathmandu Valley

## PhD in progress

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This presentation gives an overview of my doctoral study in progress. The primary objectives of this study are to build a network of music teachers in the Kathmandu Valley (Nepal) to facilitate a process of co-constructing visions for music education in Nepal with the teachers in this network, and to have these visions contribute to the development of Nepalese music teacher education. This project began when the Nepal Music Center, a music education institution, contacted the Sibelius Academy, University of the Arts Helsinki, after the introduction of music into the Nepalese National Curriculum created a need in the country for more music teachers and for music teacher education. Collaborative developmental work and research on music teacher education between the two institutions resulted, including a teacher exchange, funded in 2013 and 2014 by the Ministry for Foreign Affairs of Finland; and the Global Visions Through Mobilizing Networks: Co-Developing Intercultural Music Teacher Education in Finland, Israel and Nepal, funded by the Academy of Finland in 2015-2019.

To achieve the primary objectives, this research focuses on highlighting the local expertise of Kathmandu's music teachers and learning from and with them. These musician-teachers teach music in a small number of private schools and music institutes even though music teaching has not yet formally begun in government schools. It is hoped that the process of collaborating with local music teachers will promote music teacher agency, elevate the work and voices of the music teachers, and initiate a process of research-based teacher education in Nepal. The theoretical, policy, methodological and practical sub-objectives of this study include:

- Theoretical objectives:
  - to contribute a majority world perspective to the widely recognised need for international theoretical discussions and literature regarding cultural diversity, inclusion, and democracy in the global fields of education, music education and teacher education through an exploration of music teachers' co-constructed visions
- Policy objectives:
  - to reveal the local challenges in Nepal and analyse the core issues of adding music to schools and to teacher education which have become difficult to see in countries such as Finland because of music's long tradition in schools
  - to illustrate how teachers could be included in the building of national practices and teacher education, and how research can be used in the planning and preparing of larger educational projects
- Methodological objectives:
  - to increase the intercultural skills in the Sibelius Academy research community through anticolonial and ethical deliberations
- Practical objectives and outcomes:
  - to develop music education and music teacher education both in Nepal and globally
  - to help build a self-sustaining music teacher network in the Kathmandu Valley

The study builds on a number of starting points to help move it towards these objectives. Dasen and Akkari's (2008) concept of the majority world is used to challenge Western ethnocentrism, while Liamputtong (2010) and Patel (2014) contribute to the ethical discussion regarding cross-cultural and anti-colonial research. Hammerness' (2004) concept of teachers' visions is extended using Appadurai's (1996) concept of imagination, as well as his ideas regarding the capacity to aspire (2004) and the right to research (2006).

The research questions guiding the study are:

1. *How do the local and global intersect in context specific practices (such as assessment and school songs) in Nepalese schools and influence the envisioning of new music education practices?*
2. *What visions for music education do Nepali music teachers co-construct through an Appreciative Inquiry 4D cycle?*
  - a. *How do the Nepali teachers benefit from participating in this 4D cycle?*
  - b. *How can their co-constructed visions contribute to the development of music teacher education globally?*
3. *What methodological and ethical deliberations contribute to anticolonial research with Nepali music teachers in a majority world context?*

The first research question will be answered primarily through the use of educational ethnography (Pole & Morrison, 2003) and collaborative ethnography (Lassiter, 2005). The data will be generated through classroom observations of music lessons at different schools, and interviews with music teachers and school administrators. It will include my researcher diary; audio recorded interviews and their transcripts; and relevant documents (e.g. school websites, curricula, student handbooks, policy and national curriculum documents). This will result in a book chapter "Imagining beyond ends-in-view: The ethics of assessment as valuation in Nepali music education" (Treacy, D., Timonen, V., Kallio, A., & Shah, I.) and an article "Rethinking the distinction between school music and 'proper' music education: Lessons from the School Song practice in Nepal" (Treacy, D. & Westerlund, H.).

The second research question will be answered using Appreciative Inquiry (e.g. Watkins, Mohr & Kelly, 2011). The data will be generated through Appreciative Inquiry workshops with music teachers, and include my researcher diary, workshop materials (ex. handouts, written response sheets) and audio recordings transcribed in part. It will result in a book chapter with the working title "Discovering the possibilities of co-constructing visions: Towards sustainable professional development for Nepali music teachers" (Treacy, D.) and a peer-reviewed article. The third research question will be answered by examining the research methods theoretically in relation to the literature. It will result in an article with the working title "Reflexive Appreciative Inquiry in the majority world: Methodological and ethical deliberations from a 4D cycle with music teachers in the Kathmandu Valley, Nepal" (Treacy, D.). These articles and book chapters will be supplemented with a kappa/introduction.

## R Strauman: Children and youth singing in church - choice of contents and music genres

### PhD in progress

*Ragnhild Strauman, The Arctic University of Norway*

Singing hymns and songs is an important part of religious education activities in the Church of Norway. This is also reflected in the Plan for Christian Education: “The church’s cultural, musical and liturgical traditions are a rich inheritance that is constantly being expanded. The choice of hymns and songs (...) to be used in Christian education must reflect the diversity of this inheritance and ensure both renewal and respect for tradition.” (Kirkerådet, 2012) The Church musician is the person formally in charge of music choices and performances and she is expected to teach children and youth in singing hymns and songs in her congregation. Music pedagogy is not a part of the organist study in Norway. Neither is religious pedagogy. As a part of my PhD project, *Singing hymns and songs in church - The Church Musician's role in religious education in the Church of Norway*, I have collected hymn and song repertoire from 208 different activities in 50 Norwegian congregations. The data material also shows who has been in charge of choosing hymns and songs for choirs, family services, confirmation and other particular educational events involving children and youth. Based on the findings, I would like to present some reflections on the repertoire from a hermeneutical point of view, in what extent is there a connection between contents and music genres and the main themes in the Plan for Christian education? How can the repertoire reflect the thinking of singing hymns and songs in the perspective of *Bildung*, and does it matter if a catechist or an organist- or both - is the person in charge of selecting hymns and songs? Through this approach I will try to draw a picture of how the church musician is mirrored in the practice of religious education.

I have a long experience as an organist and choir conductor in the Church of Norway. Since 2009 I have been working as a University Lecturer at the Northern Norway Church Education Centre (Tromsø) and now, since 2015, I am also a PhD candidate in Music Pedagogy at the Norwegian Academy of Music (Oslo).

## S J Havre: Becoming LittleBigMusicCreators: learning and teaching of music within the LittleBigPlanet video game, community, and culture

*Sigrid Jordal Havre, University of the Arts Helsinki*

Video games, as one of the most popular media of today, have caught the interest of educators and educational researchers (Prensky 2007). Still, reports of research on music games within music education are rare (for a few exceptions see for instance Clemens, Cody and Gibbs 2008; Ideland 2011; Gower & McDowall 2012). So far the main research focus of music education researchers have centred on progression games as motivators for developing certain game specific musical skills, while the creative music-making taking place within commercial gaming is still uncharted.

The focus of my research is on how gamers experience, practice and learn music in creative video games, community, and surrounding game music culture. Specific aims are to find out how different actors construct agency (Karlsen 2011) and develop music and game related identities in this context. This I investigate through the concepts of experience, learning, and culture, where learning is seen as the mediating step between having a game experience (Mäyra 2008) and cultural participation in this context.

My research is designed as an ethnographic case study where the extended world of the LittleBigPlanet video game is the research site. LittleBigPlanet is a sandbox game, a game where players have the options not only to play the game, but also to create own games, levels, and modifications. This includes creating music for games on an in-game sequencer as well as doing game audio, and making sound and music interact with the environment. LittleBigPlanet is social and the game features options for multi-play and co-creating of games and music. User-created game levels and music can be shared and played by others the LittleBigPlanet community. Therefore, the research site includes both the virtual worlds of the game series as well as its surrounding music related game forums, social networks, and publishing channels.

Data is collected through interviews and participant observation in the sense of playing games, participating in forum activities and social media, as well as online game creation and music making (Hine 2006, Mäyri 2008). The participants consists of music gamers, music game composers, and representatives of the game's audio design. They are between 15-40 years old, located in different countries, but all represented on the English speaking part of the Internet. Each of them provides unique perspectives on development of agency, identity and musicianship in the musical universe of LittleBigPlanet.

In my presentation I will discuss results showing aspects of how gamers teaching and learning in-game, community, and the LBP music culture can support the construction of agency as well as development of different music gaming identities within popular video game culture. Also, how can this further inform music education theory and practice?

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M Koskela: Finnish lower secondary school students negotiating their agencies. An intersectional feminist viewpoint on the multicultural music classroom.

**PhD in progress**

*Minja Koskela, Sibelius Academy of the University of the Arts Helsinki.*

Today's Finland is facing new challenges. The societal change has been rapid during the past few years as the amount of asylum seekers has raised exponentially. Even though Finnish society has always been multicultural, the immigration has made the discussions on multiculturalism louder and more visible than they have been in many years. Also, the populist politics, that have gradually strengthened both nationally and internationally with the nationalist stance as their strongest political tool, have affected the ongoing discussion on refugees and asylum seekers. In Finland, the hate crimes have become more common and there has even been many racist incidents where members of the white majority population have attacked the reception centers where the asylum seekers have been located.

Since school is part of society at large, these incidents and discussions are also visible and debated among and inside the schools. Furthermore, since Finnish school is getting more diverse due to immigration, the teaching and learning practices cannot anymore be considered only from the viewpoint of white, western students with Finnish as their mother tongue. The potentially diverse backgrounds of the students have also been taken into account in the newest curriculum of the Finnish comprehensive school, a curriculum in which cultural sensitivity is emphasized to much stronger degree than in previous national curricula. In addition to cultural sensitivity, the newest curriculum also pays attention to the multifarious expressions of gender. Nevertheless, to safeguard and reinforce democracy and equality in the Finnish school, more critical research is needed.

In my doctoral study, I investigate the music teaching of Finnish comprehensive lower-secondary school (students aged 13 to 15) from the viewpoint of intersectional feminism. The research focuses on the construction and negotiation processes of students' agencies in the practices of band playing and popular music in a multicultural music classroom. Intersectionality here refers to the intersections of social and cultural categories and identities. Intersectional feminism endeavors to take into account that in addition to gender, factors such as race, sexuality, social class, disablement and/or nationality may also affect people's social positions and agencies. Furthermore, intersectional feminism investigates how the different social categories intersect and/or entangle both theoretically and in lived reality. In the context of this study, I aim at exploring how the different social positions and categories become visible and how they intersect in the practices of band playing in a Finnish lower-secondary school music classroom which contains students from different social and cultural backgrounds. Hence, in my study, the concept of agency is also perceived from the stance of intersectional feminism.

In Finnish comprehensive school music lessons, playing in a band is currently the dominant practice. Moreover, the pedagogical use of band instruments and popular music in Finland is considered relatively advanced and appreciated, when speaking from an international point of view. Earlier

research has even argued that playing in a band is a comparatively democratic practice. Even though the democracy of band playing has been questioned by further research, band playing and the playing of popular music are still hegemonic practices in the context of Finnish music teaching and they possess strong positions in music classrooms nationally.

When considering the practices of band playing and popular music in a multicultural music classroom from the viewpoint of intersectionality and agency, the democracy aspects of the practices need to be reconsidered. For example, the history of band playing and of using electronic instruments is shown to be dominated by males. Hence, one needs to ask: If adapting the band playing practice in school contexts as such, how will it affect the gendered agencies of the students? It is also shown that the immigrant students find the music of their own cultural background meaningful and important. Consequently, another question to be considered, is how western popular culture and its related practices, such as band playing, might or might not enhance the agencies of the students with minority culture backgrounds.

Based on these considerations, I have formulated my research questions, which are as follows:

1. How do the students negotiate their agencies in the multicultural music classroom in the context of band playing and within the socio-cultural frames of the music classroom from the viewpoint of intersectional feminism?
2. How is it possible for the teacher to guide the negotiation processes so as to enhance the democracy of music teaching and learning, and the equality between the students?

The data of the study will be collected from my own teaching context. I will observe an optional music group of over twenty students with a focus on band playing and popular music. In addition to the agencies of the students, I am also interested in the teaching practices and the role of the music teacher when aiming at more equal and democratic practices. Hence, in my study, I am not only a researcher, but also a teacher and one of the study objects. The data will be collected utilizing ethnographic research methods: I will keep a teacher-researcher's journal, videotape some of the lessons and interview the students. By using multiple data collection methods, I am to have as multifaceted and rich research data as possible. The empirical part of the study will be conducted during the academic year of 2016-2017. The data collection started in November 2016 and will be finished by June 2017.





