

# NNMPF 2012

## Abstracts

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HÁSKÓLI ÍSLANDS

**RANNSÓKNARSTOFA Í TÓNLISTARFRÆÐUM**  
Center for Music Research

# Table of contents

## 1.0 Keynote symposia:

### Denmark

Development of music education through expansion or reduction? <i>Sven-Erik Holgersen</i>	Page 6
Music as a subject for all or for the few Finn Holst	Page 6
The academic turn within teaching and education in music Frederik Pio	Page 7

### Norway

In what ways and to what degree can music teacher education be considered as professional education? Geir Johansen	Page 8
The Cultural Rucksack and Norwegian general education: challenges and educational political questions Catharina Christophersen	Page 8
The future of Norwegian general music education; development or shutting down? Øivind Varkøy	Page 9

### Sweden

The content is changing but the form remains Claes Ericsson	Page 10
Communication in the arts and the art of teaching Göran Folkestad	Page 11
Challenges for the Music Teacher Profession Eva Georgii-Hemming	Page 11
Knowledge development and transdisciplinarity Cecilia Hultberg	Page 12

### Finland

Relationship between academic and vocational training of music teachers in Finland Leena Unkari-Virtanen	Page 13
The possibilities of special music education Tuulikki Laes	Page 13
Informal learning and the challenges of digital culture to developing musicianship—what are we teaching for? Lauri Väkevä	Page 14

## 1.1 Symposium: Choir in focus. Research on choir singing, leadership and practise

To investigate the practice of choir leaders Pia Bygdéus	Page 15
Relations between music, health and educational science: A discussion based on the project, "Choral singing for a better life?" Anne Haugland Balsnes	Page 17
Choral practice as musical and social interaction Karin Johansson	Page 18
We sing so well together Sverker Zadig	Page 20

## 1.2 Symposium: Ontology, music, education. Heideggerian inspiration

What state of affairs in our current situation invites an ontological turn? Frederik Pio	Page 22
Techne, technical rationality and music education Øivind Varkøy	Page 22
Attunement in Music Education Kirsten Fink-Jensen	Page 23
<i>Being</i> – is it possible in a space offered by Music Education? A philosophical investigation of how Music Education can embrace the space of Being presented as the Origin of the Work of Art Susanna Leijonhufvud	Page 24
<i>Gelassenheit</i> in the Music Teacher Education Hanne Fossum	Page 25
Rehabilitation of the skill dimension in music education Sven-Erik Holgersen	Page 26

## 2.0 PhD Completed

Musical Learning as Social Reconstruction. Music and Origin in the Eyes of Immigrant Parents Ylva Hofvander Trulsson	Page 28
Musikalisk kunskapsutveckling i högre musikutbildning: En kulturpsykologisk studie av musikerstudenters förhållningssätt i enskild instrumentalundervisning Per-Henrik Holgersson	Page 29
Music History as a Polyphony. A Heuristic Study of Learning and Teaching Music History Leena Unkari-Virtanen	Page 31

### 3.0 Senior papers

Musical interaction relying on reflexion (MIROR) – a presentation of some tentative results in a European research project	Page 33
Addressi & Olsson	
The Cultural Rucksack and the teachers	Page 33
Catharina Christophersen	
Voices from Norwegian Music Classrooms	Page 34
Magne Espeland	
Professional learning in Wind band environments – meeting between two communities of practice	Page 34
Cecilia Ferm Thorgersen	
Mobile Identities. Digital Music and Media Usage	Page 36
Eva Georgii-Hemming	
Infant Behavior During Infant-Parent Music Classes	Page 37
Helga Rut Gudmundsdottir	
The singing ability of 5 year old children in preschools with and without special music programs	Page 37
Helga Rut Gudmundsdottir & Bryndis Baldvinsdottir	
Professor’s visions of music teacher education	Page 38
Cecilia Ferm Thorgersen, Marja-Leena Juntunen & Geir Johansen	
“It is not about playing the guitar well” - music and creative arts in Swedish primary teacher training	Page 39
Lindgren & Ericsson	
Spontaneous musical activities in young children’s play	
Dr Bo Nilsson	
Outcomes from a Nordic Joint Project to Offer a Globally-Relevant Master Degree in Music Education	Page 41
David G. Heber & Eva Sæther	
Music research in the kindergarten field	Page 42
Tiri Bergesen Schei	
Music Education – a Personal Matter: Digital Media and the School Subject Music	Page 43
Manfred Scheid	
Internet as Teacher?	Page 44
Ketil Thorgersen & Olle Zandén	
Relational perspectives on music experience in childhood and adulthood	Page 45
Torill Vist	

### 4.0 PhD in progress

Karl Asp	Page 47
Karl Asp	
The Future of Music Education in the Nordic Countries: Some Thoughts on the Role of the Teacher	Page 48
Anna Backman Bister	
Didactic Implications of Rich Intermedial Metaphor: The Example of 'Storytelling' in Jazz Improvisation	Page 50
Sven Bjerstedt	

Virker utdanning? Solveig Christensen	Page 51
School as a stage: Learning & gendering in a school-musical project Lorenz Edberg	Page 53
Att erövra känslan av att vara kompetent att musicera i förskolan Anna Ehrlin	Page 53
What characterizes the musical expressions created by pupils and musicians in collaborative music projects in schools? Randi Margrethe Eidsaa	Page 55
Bach in everyday life: Amateur choristers developing socio-musical identities and skills through choral participation and the performance of 'art music' Sigrún Lilja Einarsdóttir	Page 56
Identity and Knowledge Construction in Swedish Teacher Training Monica Frick	Page 56
The possibilities for democratization in music education through marginal musical practices Tuulikki Laes	Page 58
Experience of singing – a musically vocal confirmation of my existence in the world. A phenomenological investigation from a first person perspective Susanna Leijonhufvud	Page 59
Anne Linge Anna Linge	Page 61
Harp, gender and orchestra Lia Lonnert	Page 62
A Wittgensteinian conception of music education Tom Eide Osa	Page 63
The body, to make and to be in music: A theoretical double-stop Johanna Österling Brunström	Page 64
Educating general music teachers: A mixed method study of music teacher educators and programmes Jon Helge Sætre	Page 66
Changes in Learning Practices in Jazz. What is the function of books as artifact in jazz education? Steinar Sætre	Page 68
Vurdering i musikkfag – metodologiske perspektiver i gjennomføring, tolkning og analyse av en intervjuundersøkelse John Vinge	Page 69
Folk- och världsmusikprofilen vid Framnäs folkhögskola Thomas von Wachenfeldt,	Page 70

# NNMPF 2012 Keynote symposium: Denmark

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## The future of music education in Denmark

### Introduction to the Danish symposium

The point of departure for this symposium is a topical debate about music education that not only concerns Denmark but many other countries as well. The debate is caused by a number of different tendencies, not only cutbacks but also structural changes and educational policies that are putting music education under pressure.

A number of such tendencies were documented in the Danish research report *Music as a subject in teaching and teacher education: State and perspective 2010* (Nielsen, ed. 2010). The aim of the project was to investigate the development over the last four decades in order to understand the current situation of music education in Denmark. General tendencies of positive development since the 1970'ies were followed, at the turn of the millennium, by a massive decline in many respects.

The aim of this symposium is to discuss some major tendencies and possible implications for future practice and research in music education. Three perspectives will be presented.

### Development of music education through expansion or reduction?

*Sven-Erik Holgersen, associate professor, PhD, Department of Education, Faculty of Arts, Aarhus University*

Music education in Denmark has evolved from three distinct educational cultures that are still separated at the institutional level. Thus, music teachers for public school grades 1 through 9 are trained as professional bachelors at university colleges; music teachers for upper secondary school are trained as masters of Arts at universities; and music school teachers are trained as music teachers or professional musicians at music conservatories. For many decades, music education in these three areas has referred to different departments, though recently, the appropriate departments were changed into 'children and teaching'; 'research, innovation and higher education'; and 'culture', respectively. This organization of music education in Denmark has strengths as well as weaknesses and particularly during the last decade, music education has been affected by political priorities and structural changes that have caused considerable damage at all institutional levels. Institutions have become bigger and knowledge areas have increased, whereas the number of faculties and students as well as the production of music teachers has decreased. The current situation and the future prospects will be discussed in the perspectives of expansion vs. reduction in music education and of music as an educational subject in the Bildung tradition vs an individual choice or responsibility.

### Music as a subject for all or for the few

*Finn Holst, research fellow, Department of Education, Faculty of Arts, Aarhus University*

In Denmark, music is a compulsory subject in public school, only, from grad 1 through 6 (primary school). In grades 7 through 9 (lower secondary school) and in grades 10-12 (upper secondary school) music is an optional subject. Parallel to this, music with a focus on instrumental teaching is provided in music schools, voluntary and charged for. Public school from grade 1 to 6 is the only place where *all* children meet music and thus, public school has a key role introducing music to all. Music teaching in public school, in this respect, forms a base for voluntary music education, and the relation between compulsory music in public school and voluntary music in music school for the same age group is particularly close. The

present scene, however, is that music as a compulsory subject in public school (primary school) is under pressure as documented in the above mentioned report (Nielsen, ed. 2010). This report also documents that music teacher education for public school (provided by University Colleges) has been under a similar pressure especially with a new teacher education act in Denmark (2006) and the most recent data show that reductions have escalated even further. Parallel to this, music teacher education at conservatories has generally reduced the pedagogical emphasis in their programmes and focus on the production of music performers and talent programmes. An analysis of each of the two areas shows an extensive polarization of a problematic character. In applying a comparative view, the analysis further points to a conflict between a dominating management approach and an approach based on music teacher professionalism.

### **The academic turn within teaching and education in music**

*Frederik Pio, associate professor, PhD, Department of Education, Faculty of Arts, Aarhus University*

The Danish report, *Music as a subject in teaching and teacher education: State and perspective 2010* (Nielsen, ed. 2010), surveys the subject music in teaching and education in Denmark from the period 1970-2010. A key feature brought out by Nielsen in his introduction of the volume in general is a distinct tendency in the covered time span. This crucial tendency concerns a rising degree of a variety of academic 'features' being introduced into music teaching and –education in general. This process according to Nielsen contains several items. Here a few of the most significant are highlighted:

- The concept of professionalization and professional competence in teacher education becomes increasingly linked with a general ideal of academization: the primary mark of music teacher education is the status of the educational content being research based
- This process deposits a general concept of pedagogy resting on the ideal of scientific - i.e. theory controlled - knowledge
- With the concept of *Didaktik* as point of departure the practical side of music teacher education is professionalized by means of theoretical knowledge dissociated from the dimension of practice
- Whether 'social education worker', 'nursery teacher' or 'school teacher'. They are now all educated as 'professional bachelors'. That is an academic terminology.
- The institutions of teacher education are renamed from the old 'seminarium' to the modern 'university college'.

Now, how can we take stock of this development? What is this underlying trend all about? And which consequences can be traced or anticipated? Is it possible to use this significant academic turn within the field of music to develop some future directed considerations for music as part of general education?

## NNMPF 2012 Keynote symposium: Norway

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### The future of music education in Norway

#### Three very different perspectives

Music education is many different things. Instrumental education (at different levels), general music education, music teacher education, community music, informal learning etc. This presentation will discuss the future music education in Norway from three very different perspectives – connected to the research interest of the three presenters.

#### **In what ways and to what degree can music teacher education be considered as professional education?**

*Geir Johansen, PhD, Professor in music didactics, Norwegian Academy of Music*

What does it entail to consider music teacher education as professional education? Does it have something to do with the education itself? Or does it have something to do with the student teachers' future jobs? Do those jobs belong to a profession or is speaking about a profession only another way of speaking of a vocation? And: does one have to belong to a profession to carry out one's job professionally? Posing questions like this can help us sort out parts of, and assist us in navigating within, the conceptual jungle that we move into when trying to describe music teacher education as professional education. It can also reveal the need for asking why we want to approach it that way. From such points of departure, regarding music teaching as a profession and music teacher education as professional education could offer perspectives for widening our understanding of music teaching and the education of music teachers in ways that would hopefully enable revisions and improvements of the latter. Hence, from describing the music teacher profession with respect to its organizational and performative sides and by drawing on other perspectives of professional theory and scholarship as well, understandings of music teachers as agents of maintaining the present as well as changing the future are reachable. This could inform the discussion about how and where the education of music teachers should move in the future.

#### **The Cultural Rucksack and Norwegian general education: challenges and educational political questions**

*Catharina Christophersen, PhD, Associate professor in music education, Bergen University College*

The Cultural Rucksack is a Norwegian national programme for arts in education that includes all pupils in primary and secondary education, ensuring children and youth access to professional arts productions (among them musical productions) several times a year. The programme is collaboration between the Ministries of Culture and Education, and is said to be both a cultural and an educational political project. The cultural political dimensions of the program are quite obvious; the educational political implications, however, are less clear. The current execution of The Cultural Rucksack leaves much room for discussion of arts educational policy, and also for discussion of implications for general education in music, such as: What are the educational aims and implications of The Cultural Rucksack? Is it only an enactment of cultural policy in schools or does it also entail an independent educational policy? What are the future implications for the arts subjects, among them music? What are the implications for the music teachers and for music teacher education? How and for what does the Cultural Rucksack educate the pupils? These, and similar questions will be posed and discussed on the basis of a national three-year research project on The Cultural Rucksack.



## **The future of Norwegian general music education; development or shutting down?**

*Øivind Varkøy Dr.art. Professor in music education, Norwegian Academy of Music & visiting professor in musicology, School of Music, Theatre and Art, Örebro University*

In 2005 more than 50% of teachers teaching music to 6 to 9 years old children in Norwegian general education did not have any education in music themselves. This was even the situation for 35% of “music teachers” of children from 10 to 12, and 28% of “music teachers” in secondary education teaching 13 to 15 years old pupils. Only 2,7%, 5,1% and 15,8% respectively, had more than 60 points music education.

There is a neoconservative political trend in a number of the Nordic countries focusing education as a mediator of national cultural heritage. Music educators seem to have some ideological problems concerning this.

General education attempts to create skilled and useful citizens. All subjects are seen as a means to achieve this end. Not at least in an educational system influenced by neoliberalism this kind of technical rationality seems dominating. There is however a tension between technical rationality and phenomena not mastered by this kind of rationality alone – like music.

To me these aspects primarily focus the importance of stepping outside “taken-for-given” ideas like the common truth among music educators that music is to be a compulsory subject in general education for ever.

## NNMPF 2012 Keynote symposium: Sweden

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### **The future of music education in Sweden: Challenges and ways ahead**

#### **Introduction**

Against the background of a changing and diverse society, the Swedish symposium aims at mirroring the situation for music and music education from different regional and scientific perspectives. As an introduction, we give an overview of the current state of affairs concerning music teaching and learning in institutions at different levels, which are all influenced by newly established reforms. These changes mean that arts and aesthetical subjects are given less space in society as a whole, in teacher education, and in schools where subjects as maths and the mother tongue are prioritised. In parallel, higher music education faces challenges concerning student recruitment and employability.

Thereafter, the keynote participants share their views of the Swedish situation by presenting issues from their research standpoints and by connecting to future visions for music education in Sweden. Eva Georgii-Hemming elaborates the challenges of music teachers in the current situation and Claes Ericsson discusses how form and content may be harmonized in the music education of today. Göran Folkestad outlines ways ahead for new research approaches and Cecilia Hultberg discusses the relationship between transdisciplinarity and a focus on musical learning and knowledge development.

#### **The content is changing but the form remains**

*Claes Ericsson, Academy of Music and Drama, Gothenburg*

The content related to the subject of music in Swedish comprehensive school has during a few decades changed in character. It has become a subject dominated of popular music. The predominant instruments used in popular music are also used in the music classroom, and the songs to be played, sung and created, adapts to the genre of popular music. Popular music has entered the music classroom, but not in all aspects. The results of a recently finished larger research project shows that the teaching of popular music is often carried out in a strongly formalized manner. Governance techniques typical for school frequently occur. Composing activities are surrounded and restricted by a set of rules that tend to be an obstacle for the creative process. The history of pop- and rock music is carried out as traditional lectures with focus on the great icons. It is obvious that popular music is subject to a transformation when it enters school. But does it really matter? From a culture theoretical perspective it does, and an argument has been that popular music is problematic to integrate in educational contexts because of its values, function and character. From a postmodern perspective transformation of cultural expression is unavoidable and also productive, and is therefore not considered as a problem. The last few years the two perspectives have come closer to each other in favor of the postmodern position. However, that does not reduce the importance of posing the question of whether form and content can be harmonized in music education. Or is it impossible for school to be something else than school?

## **Communication in the arts and the art of teaching**

*Göran Folkestad, Malmö Academy of Music, Lund University*

Since the establishment of the Nordic Network of Research in Music Education in 1994, a great breadth of interesting and important projects have been conducted. In its origin, the starting points of music education research were to be found in disciplines such as education, musicology, music psychology, sociology and ethnography.

Today, research in music education is a well-established discipline in its own right, which I think onwards will be developed in mainly two contexts: (i) at the Academies of Music, in close collaboration with Artistic Research in Music and (ii) Schools of Research in Educational Sciences and the domains of Teacher Education.

This will result in a further development of the methodological points of departure as well as the ways in which the results are communicated. In order to find new ways of research approaches, I think it is important to found the discussion in the most basic criteria of all research:

- Research is signified by the formation of new knowledge, new not only on the individual level, but also on the collective level.
- In this lies one of the core aspects; how is this new knowledge made visible and accessible for others than the individual(s) who has generated it? In other words, how does it become a part of the collective knowledge formation?
- Accordingly, a basic requirement of all research is that the process leading up to the result, the product, is made visible and thereby accessible for others to trail and discuss.

Based on these criteria, and the fundamental question what is it that we want to achieve that cannot be achieved already today, I look forward to an exciting development of the field of research in music education, in all its aspects.

## **Challenges for the Music Teacher Profession**

*Eva Georgii-Hemming, Örebro Academy of Music*

Music education in schools is faced by many challenges. The challenges vary from country to country, according to their different educational systems and conditions.

Regardless of such differences, official documents show that the educational priorities of politicians seem to remain the same. By referring to concepts like employability and competitiveness, exams and grades are being accredited with a more important role, schools performing badly are being punished and the pedagogical forces are concentrated on core subjects like maths and English. This development has led to the impoverishment of other subjects, yet differences between economic production values and ethical or aesthetic values are seldom acknowledged. This development places great demands on the profession of music teachers.

Music teachers have an urgent and critical task ahead if they are to prevent pedagogical activities from being confined to adaptation to government directives and political and organisational changes, following and submitting to new guidelines and policies, and delivering only what is expected. Music teachers need to create a counter-culture to initiatives and perspectives from outside. To contribute to an alternative, music pedagogical discourse is necessary to face external forces – especially when these are at odds with perceptions within the profession about what is the best for people in the long run. In this presentation I will explore current and future challenges for music education by connecting the power relation between internal and external control to the idea of a profession.

## **Knowledge development and transdisciplinarity**

*Cecilia Hultberg, Royal Academy of Music, Stockholm*

Today, music is part of every-day life of most people living in Western societies. If actively interested in music or not, it is almost impossible to avoid being confronted by music during an entire day. Because of this, it is of general interest to explore the area of learning and development of knowledge in situations in which music is involved. In some respect, political decision-makers and research councils have also recognized this. However, this does not necessarily imply a general interest in music education research. Contrarily, huge grants awarded neurological research projects focussing on brain activities related to music exemplify a "politically correct" appreciation of natural sciences, similar to the higher priority given to school subjects representing this area.

Even if research is free (per definition), we need to cope with priorities like these since research is, to a large and maybe even increasing extent, based on external funding. Other priorities concern the organisation of research in groups, preferably cross-disciplinary ones. To researchers in music education this may imply collaboration with disciplines in the area of music, as well as other ones. The first alternative is consistent with a general concern to strengthen academic disciplines representing music. This does not at all exclude collaboration with disciplines beyond this area, though. If we do so or not, we may draw on findings in these that give evidence of the importance of participation in music. When planning/conducting research we need to keep in mind our main challenge, to contribute findings on how to achieve/improve conditions for individuals to actively participate and develop knowledge in music, a challenge closely related to conditions/design of music education and its availability.

# NNMPF 2012 Keynote symposium: Finland

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## Future prospects for Finnish music education: three focuses

### Introduction

This symposium focuses on the present and the future of Finnish music education. After a short introductory note by the moderator, each participant gives an introductory speech in the area of her or his specialization, in which she or he addresses specific challenges or recent developments in that area. The speech is followed by comments from the other participants. At the end of the symposium, the audience is encouraged to participate in discussion to provide a pan-Nordic perspective to the issues discussed.

Moderator: Lauri Väkevää

### Relationship between academic and vocational training of music teachers in Finland

*Leena Unkari-Virtanen, Dr. Mus., Senior Lecturer, Helsinki Metropolia University of Applied Sciences, Researcher, Sibelius Academy*

In Finland, the music students in Higher Music Education can choose between two kinds of institutes:

The only music university in Finland, Sibelius Academy is responsible for providing the highest level of music education in the country. The Academy trains artists skilled in independent artistic work, teachers and other music professionals. Sibelius Academy is also responsible for developing the Finnish music culture and fostering music tradition. The Universities of Applied Sciences have working life -oriented goals for their Bachelor's and Master's Degree Programmes. A key part of their approach is the collaboration with the varied music and cultural life in their local areas through innovative "research and development" -projects and working life projects.

I shall introduce some similarities and differences between Metropolia University of Applied Sciences and Sibelius-Academy, both located quite near of each other in Helsinki. I will also discuss in a more general way the possible future of the relationship between academic and vocational music teacher training in Finland.

### The possibilities of special music education

*Tuulikki Laes, M. Mus, Assistant, Sibelius Academy, Expert, Special Music Centre Resonaari*

The music teacher education in Finland today encourages future music educators to see the learning potential in every student and to openly meet different learners in different learning situations, provided with varying skills and basis for music learning. This perspective has its roots in the socio-cultural educational theories that are prevalent in our educational thinking—or at least, that is what we want to believe.

I will offer some real-life examples of music education done within people "in the margins", in other words outside the institutional level and outside the profile of "an average" student in music schools. People with disabilities as well as older adults (third age) and elderly are seen as potential music learners in these settings. Is there something in these cases that

we could pick up and use to reassess our view about what should be considered as democratic music education?

### **Informal learning and the challenges of digital culture to developing musicianship—what are we teaching for?**

*Lauri Väkevä, PhD, Professor, Sibelius Academy*

I will consider the significance of informal learning and digital culture to the idea of how—and what for—are we to develop musicianship in different contexts of formal music education. It has been argued that digital culture not only has transformed the ways music is made, disseminated and enjoyed in informal domain, but also has the potential to change general music education. However, there also seem to be important implications of this culture to how we conceive the education of professional musicians. I will argue that it would be a mistake to take informal learning and digital musicianship merely as symptoms of changing popular music culture. Especially in countries such as Finland, with a heavy emphasis on traditional ways of educating in music, they might imply a need to change the conceptions the value goals and methods of music education. One area in which this could affect would be education to creative music making. Why is Finnish music education predominantly performance based, especially on the upper grades and in music institutions? Should we build more creative music making and musical communication emerging informally digitally mediated culture? What would this imply for musical agency?

# NNMPF 2012 Symposium: Choir in focus. Research on choir singing, leadership and practice.

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## Introduction

Choir singing as a social and musical practice has an important status for large parts of the Scandinavian populations and is increasingly explored as a research object from different music education perspectives (Lindström, 2006; Sandberg Jurström, 2009, Haugland Balsnes, 2009; Zadig, 2011). The international research network “Choir in Focus” has since 2009 developed a transdisciplinary and transnational platform and suggests vast possibilities for co-operative and cross-disciplinary projects (Geisler & Johansson, 2011) in a multi-faceted field of interesting cultural-historical, pedagogical, sociological, psychological and music-related topics.

This symposium gives a short introduction to choral practice as a research area and then presents ongoing research on choral singing, choral leadership and choral practice in two senior research studies and two PhD projects from Norway and Sweden. In conclusion, we will discuss theoretical and methodological opportunities and challenges in connection with choir-related research in music education.

## To investigate the practice of choir leaders

*Pia Bygdéus, Malmö Academy of Music, Lund University. PhD project in progress*

In my own work as a musician and pedagogue I have often thought about how musical quality and knowledge can be developed in the work with choirs, where the role of the choral director is a complex one (Durrant, 2003). When working with a choir, the same person often has several guises, and in a previous study of how choir directors talk about leadership (Bygdéus, 2006), I found six aspects of their professional role: the pedagogue, the conductor and the leader, all with: administrative, social and artistic functions. The study gave rise to new questions on whether it is possible to investigate and make visible the mediating tools that choir masters use and the way in which artistic leadership is exercised. My ongoing PhD work has the focus on artistic leadership and its different aspects. In study I I investigate artistic leadership through choir leaders in children’s choir. I have followed children’s choir directors in their professional development as individuals as well as at a collective level. The study is based on a socio-cultural perspective (Vygotskij, 1995; Vygotskij, 1999; Säljö, 2005; von Wright 2000).

## Preliminary study, autumn 2009

During the autumn of 2009 I carried out a preliminary study with one choir leader, here called Anna, who started a new choir with children between seven and twelve years old from different cultures. She was asked to answer five portfolio questions after each lesson over a period of six weeks. During all these lessons, I was present and took notes. After the sixth observation, she was asked to compile her notes and we talked about them during a semi-structured interview.

At each observation, it became clear that Anna reflected on everything she did and that she tried to be completely present and receptive. She appeared to be prepared to improve her teaching methods and the children’s activities week after week. She switched between different tasks and methodologies, and was musically and administratively prepared when she met the group. She had a didactic approach that can be described as both *techne* and

fronesis (Gustavsson, 2000). In her work with the children, she focused on their relationship to the music and different ways of creating and performing music, i.e. musical expression. On several occasions she told the children, 'Do not speak – sing'. During the interview after the observation period, Anna pointed out that the children learn quickly and that they learn by doing, by singing more and talking less. She was keen to continue to stimulate this quality and proved, by her attitude to the children, that her focus was on the music and the children, and that they worked together in order to create forms of expression. During the interview Anna also put the question why choir directors are not trained or encouraged to discuss how choristers should be approached and treated.

The preliminary study showed how the method of doing, writing and reflecting over and over again makes it possible to verbalise and make visible the choir director's work, his or her type of leadership and professionalism. After completion of this preliminary study, the overall study design, which included this informant, Anna, was determined.

### **Main study, 2009-2010**

During one year (2009/10) I followed four choir leaders and applied the same methodology as described in the preliminary study with Anna. The study encompassed nine phases and ended with a focus discussion. The results show that each choir director works differently during rehearsals and lessons, and the study pinpoints several variations in terms of making music together with groups of children. I found that the choir leaders mostly do the same during a lesson, but in different ways. They warm up the body and the voices, tune up and work with intonation, text, voice, articulation and sing different music parts and styles with their children groups. They work at the floor without or with the piano, with movements together with the children and very often with imitation as a tool.

The results show how choral leadership is dependent on taking the other parts perspective, to think about (very quickly in the rehearsal) what the choristers do, how they sing, how it sounds and then give them new instructions. During the time the choir leaders lead the group through different actions and the reflections between new actions they decide what to do and how. In this way, the leader constructs the leadership in the intervals between his/hers actions. To lead is to construct the leadership through actions and choir leadership involves continuously ongoing relationships on many different levels. My conclusion after the main study is that to lead is to embody a professional role with dynamic relationships between I and Me (von Wright, 2003), as well as between the choir on individual and on collective levels. It's important to take the other's perspective to understand more and the other could be the group, the individual choir singer or the leader. For example: The choir leader uses gestures when communicating with the choir as the group as well as on an individual level. All choristers react to the choir leaders actions. There are connections and relations between the choir leader and many different tools, for example, the scores, the piano, the body gestures, the sounds from the choir, what you hear, and what you see. The choir leader collects tools during every rehearsal, every action and during preparations between rehearsals.

During the upcoming phase of analysis, I will focus on the mediating tools that emerge as important to the subject (the choir director) in relation to the object (choir leading). At present a number of tools have emerged. These include among others: basic musical ideas, reactive practice and story-telling. Against the background of a socio-cultural perspective and the view that both words and actions describe who you are (von Wright, 2003), the study will continue with an analysis of verbal and non-verbal aspects of choir leaders' professional roles.



## **Relations between music, health and educational science: A discussion based on the project, “Choral singing for a better life?”**

*Anne Haugland Balsnes, Ansgar Teologiske Høgskole, Kristiansand. Senior research project*

Previously, I completed a PhD project in the field of music education, in which I studied choral singing from a situated learning perspective (Balsnes, 2009). Even though the study focused on learning in a wider sense, the material included various categories which were not easily illuminated by existing music educational theory. In the course of interviews I conducted, choristers of their own accord related different health effects connected to their participation in the choir – something which I integrated to a modest extent in the PhD dissertation. Since then, I have attempted to highlight portions of this material from a music and health-related perspective (Balsnes, 2011). In this regard, such questions have arisen as “When does a project stop being ‘music education’ and become a ‘music and health project’? Can a music education activity promote health, or does it in this case stop being music education? Does the music educator have sufficient expertise to undertake health related work? Can music therapists lead music educational work? How does music education relate to the growing music and health field and vice versa?”

### **Postdoc project: Choral singing for a better life**

In January 2012, I will begin working on a postdoc project based on these kinds of questions. The aim is to study which health-promoting resources exist within music educational practice. More specifically, I ask how choral singing can affect the health situation of individual people. The project will be presented briefly in the following. Two empirical studies and a more theoretical one are planned.

#### Study 1: Case study of a multicultural choir

The purpose is to investigate how *choral singing* influences immigrants’ health and quality of life, with particular focus on refugees and asylum seekers as a marginalised group. Qualitative data collection strategies such as participatory observation and interviews with leaders and participants will be used. The analysis will be inspired by phenomenology and discourse analysis.

#### Study 2: Interview study

The purpose is to investigate how *choral singing* (in ordinary choir practices without a particular therapeutic objective) influence individuals with chronic illnesses’ health and quality of life. Individual interviews will be conducted and the analysis will be inspired by phenomenology and discourse analysis.

#### Study 3: Theoretical discussion

The purpose is to discuss approaches to problems of significance for the relations between the music education and music and health fields. The existing paper is the start of this study which is based on questions posed introductorily – summarized as, how can the fields of music, health and education be combined in a relevant manner in relation to content, as well as theoretically, practically and methodologically? The discussion will be supported by examples from relevant studies.

### **Discussion**

In this paper, I will account for the growing music and health field and argue for its function building bridges between music therapy and music education, two fields, which have traditionally remained quite separate. Within the music and health field, one is able look with more of an overview perspective at *all* areas where music is of significance for the development, maintenance and inclusion of health factors in people’s lives, not just in therapy situations. The music educator’s focus of attention is on teaching and learning in a musical context. Are there points of contact? Previously, I have argued for the benefit of

using multidisciplinary perspectives to highlight music educational practices (Balsnes, 2009). The music education field requires extended grounds for reflection in order to acquire perspectives on society and music's position and function within it. In addition, steadily new arenas for music educational activity are appearing in the field of practice. In recent years, we have seen a development within music educational research from studies of music teaching to interest in music and musical learning in general, something which in turn involves the need for study of a range of new fields of practice (Ruud, 2011). Areas such as musical communication and interaction, situated learning and identity are often categorised in newer music educational research (Olsson, 2008). An increased focus on the potentially health promoting effects of music educational practices is, for the time being, at an early stage (Ruud, 2011). There are, as far as I am aware, no thorough discussions related to this question from a music education perspective. I wish to address this situation in connection with my postdoc project. The reason that I have chosen music education in particular as a point of departure is to an extent the fact that there is a need within the field for such a discussion, and in part because my own empirical studies (both in the past and future) concern precisely music educational practices.

I will also discuss central terms and theories in this paper. For instance, which terms related to health are relevant for the music educator? Or would it be possible to develop new terms which "fit better"? Are *quality of life*, *well-being* or *a good life* alternatives which are not, to such an extent, associated with medical contexts? One's attitude to music must also be discussed – which music concept is relevant in this context?

### **Implications**

Perspectives related to health and quality of life in relation to culture in general and not least in relation to music are highly relevant in our society. From a political point of view, we can see a shift towards looking at the meaning of cultural life in relation to these kinds of considerations (Baklien & Carlsson, 2000). Another trend can be seen in the health sector where the focus is changed from concentration around one-sided, curative activities to preventive and health promoting ones (Fugelli, 1998). The knowledge which comes to light through the "Choral singing for a better life" project will thus be relevant for the music education field, for example in connection with the training of choir directors, but also for public health.

### **Choral practice as musical and social interaction**

*Karin Johansson, Malmö Academy of Music, Lund University. Senior research project*

During a large part of the 20th century, Sweden was a uniform culture with social institutions like the church, school, unions and student contexts as stable bases for choir singing and music making (Sparks, 2000). This situation formed a stable pyramid with a base and an elite. Today, however, the situation is different – multifaceted and unpredictable.

'Folkrörelserna', the unions and the church are gradually disintegrating and other, probably more temporary, structures appear. Re-orientation is necessary and the future is unclear. As with all professional musicians, the education of choral leaders of all genres rests upon the long-term study of musical craftsmanship and technique. This demands stamina, self-discipline and receptivity of music students, who in institutional learning are expected to reproduce and continue traditions as well as to develop a strong and profiled artistic identity. In today's society and from the perspective of life-long learning, independent musical willpower, original ideas and entrepreneurial skills become increasingly important. Against this background, inside perspectives on successful choral leadership may give important contributions to the collective knowledge and educational development in this area.

Very few projects on PhD level have so far been made on choir singing, choral leadership and learning. A small number of completed and ongoing studies describe choral practice as

complex musical and social interaction: The choir leader interacts with the choir, which is created and re-created at every instance, and is in turn built up of inter-individual and intra-individual micro-interaction between the voices and between individuals. Furthermore, the choir in practise and performance interacts with the audience/listeners and with a wider social context than that from which the choir draws its members.

### **The study**

The purpose of this study was

- (i) to explore prominent performers' perspectives on central and important topics related to choir, and
- (ii) to map out research areas and questions with artistic and pedagogical relevance for the field of musical practice.

During the academic year 2008/2009 I conducted semi-structured in-depth interviews with 26 choir leaders (13 male and 13 female) from all parts of Sweden. They represent several musical genres, educational backgrounds and performance traditions, and were chosen and asked to take part on the basis of their reputation, prominence and long-standing experience in the field of Swedish choir life and as educators. With their artistic profiles, they mirror and respond to the contemporary situation in Swedish musical life. The interviews were transcribed and analysed by the researcher in the framework of cultural-historical activity theory (CHAT). CHAT represents the third generation of development of Vygotsky's cultural historical psychology (Engeström, 1987; 2005) and is applied in order to study choral practice as dynamic activity systems, where music-making and learning develop, transform and expand and where relationships between individual and collective levels are in focus. The following areas were covered:

- What is your background as a choir leader? Why have you chosen to work with choirs?
- What are the most important aspects of making music with choirs? What areas are still unexplored?
- What are your long-term goals and vision? Do you have ideas about how choir singing and choral work may be developed in terms of education and performance? What is needed?

### **Results**

The study illustrates successful choral leaders' learning trajectories and points to how they, in different ways, relate to what can be called the loss of common grounds. The data give the opportunity to analyse contemporary Swedish discourses on choral practice and to relate this to the musical practice. Where is choral activity in Sweden heading? Is it possible to speak of it as one phenomenon?

An interesting common pattern is that qualitative developments as well as setbacks are described as the results of individual work, talent and willpower. Participants forget or omit references to persons and contexts that have formed their musical personalities and present privatized stories of success/failure and aims. Furthermore, the participants do not report on any knowledge or use of music education or practice-based research in their musical practice, which is interesting considering the vast amount of choral research that actually exists, as shown by Geisler (2011). However, the data also show structures on a collective level, and suggest future directions for choral practice in education and performance. This presents interesting questions about the relationship between theory and practice.

### **Implications for music education and research**

Practitioners are seldom trained in analysing their own work and actions on collective levels, that is, in taking the analytical step. However, cooperation between researchers from

different disciplines and – in this case – musicians have proved to be a way to “educate the educator”, raise consciousness and increase the options for making informed choices about future actions (Hultberg, 2010). Trans-disciplinary and collaborative studies, that may also function as developmental research projects in music, are recommended. The study of creative, contemporary music-making and learning in performance and institutional settings, and analyses of contradictions in particular activity systems may provide practitioners with tools for developing and changing their practices – individually as well as collectively. Furthermore, it is a way to develop the awareness of artists’ and music educators’ influence on and responsibility for societal change.

## **We sing so well together**

*Sverker Zadig*

About conscious or subconscious cooperation between choral singers and about formal and informal leaders in the choral voice.

My interest for this study is based on my experiences both as a choral singer and a conductor. I have noticed that in choirs and within the choral voices someone often takes on the role of informal leader - just by being the one in front musically - concerning attacks, intonation, phrasing and so on.

Earlier studies on choral music and choral singing have mostly centered on socialization within the choir, reasons for singing in a choir, the rehearsal situation, with aspects of interpretation and rehearsing technique in focus, mainly from the conductors’ point of view. The field of studies focusing on informal leadership in choirs is so far fairly unexplored. The aim of this study is to examine if the singers in a choir listen to each other while they sing and if this affects their own singing. And if so, if this can be described as a leadership with informal and formal musical leaders in the choir.

The questions for the research are:

- How does learning take place in the choir between the singers, according to experienced choral conductors?
- How can you through recordings of the choral singing detect and analyze vocal exchange between the singers in a choir, and notice how the single voice acts towards the choral voice?

From a music education perspective, it is interesting to, on the basis of these results, eventually find ways that might improve choral singing, and help singers, choirs and choral conductors. This is also a way to find tools to register and study cooperation within the choral body and the choral voice.

The first part of the study is a series of interviews with long established Swedish choral conductors about their experience of how singers in a choir cooperate and learn “together”. Conductors are chosen from professional and semi-professional choirs and from Swedish upper secondary school choirs. Choral conductors are convinced that there are informal leaders in the choral voices. Many of them speak of leaders not only in attack and initiative but also how these singers, with their personal voice and timbre, give color to the entire choral voice or even to the whole choir.

The second part of the study examines, by means of close up headworn microphones and by multi track recordings, exactly how each individual sings. The singers are compared graphically with each other and differences in attacks and intonation are shown. The computer program used for the recordings is Cubase5, which has an integrated analyzing

function, "Varyaudio", originally constructed to be used as a sophisticated tool for pitch-correction. An analysis has been done with printouts of the same sequence of music, with the recordings of all voices in the same choral voice.

Most of these recordings are done with choirs in a Swedish upper secondary school. The recording sessions have been done during choir rehearsals, and by means of a simultaneous video recording to notice if visual signs between the singers could be traced. The main results from the two studies are that the individuals in a choir can differ in taking initiative and acting in leading roles. This role can be both positive and negative; a good singer can bring along others to follow the music and a confident but not so good singers can unfortunately also bring other singers along in taking wrong steps in the music. My vision, within the field of music education, is to find, improve and develop a positive leadership from good singers to the rest of the choir. As suggested from some of my informants, this might have something to do with the accentuation of the formal leadership; a confident leader who also has the capability can help the choral voice. A recognized leader within the choral body will be a pedagogical support for the conductor. At the same time, several singers do have that capacity and it is also important to help them improve and support their self-esteem.

# NNMPF 2012 Symposium: ONTOLOGY, MUSIC, EDUCATION. Heideggerian inspirations.

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## Introduction

Heidegger's *Sein und Zeit* (1927) is by now broadly being recognized as *the* most significant contribution to 20th century thinking. For instance Sartre, Merlau-Ponty, Bourdieu, Derrida, Foucault have all professed the profound influence of Heidegger's thought on their own work. In this Symposium we present some ideas from our ongoing work with an anthology where we are looking for the broadest possible approach to the implications of Heidegger's thought within the fields of music, education and teaching. We are convinced that an ontological turn will be of vital importance to the attempt to improve the kinship between the world of university research directed by (educational) theory and the artistic world of practical music education.

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## What state of affairs in our current situation invites an ontological turn?

*Frederik Pio, Phd. Associate professor at Danish School of Education, Aarhus University*

To answer this question, my point of departure is inspired by Heidegger's concept of 'die Technik' from his little book *Die Technik und die Kehre* (1962). 'Technik' for Heidegger is something that makes the world appear for us in a very distinct way. I.e. as a 'ressource'. A resource that can be extracted, coordinated, managed, controlled, administered and so on. What is accordingly the central resource today within the field of education? It could be claimed to be the learning-subject. 'Learning' is the measurable output (as a result of input). At the baseline of any educational institution there is a consumer of educational services. That is 'a learner', - a customer. With this 'learning'-theme as point of departure I will provide an example underlining the necessity of ontological turn within the field of musicpedagogy.

## Techne, technical rationality and music education

*Øivind Varkøy, Dr.art. Professor at Norwegian Academy of Music & Visiting professor at School of Music, Theatre and Art, Örebro University*

The Aristotelian concept *techne* is in English translated to *art*. Nevertheless *techne* is very often associated with *technical knowledge* (or even *technical equipment*) in a modern sense. This understanding of the term *techne/technique* is closely linked to thinking about *knowledge as an instrument*, and the talking about *instrumental knowledge*.

In music education, this sort of thinking and talking is very easy to relate to the *technical skills* that are needed to play an instrument. A skilled musician truly needs *instrumental knowledge*. That gives this term a double meaning concerning music education. It becomes indeed very ambiguous.

Martin Heidegger, however, underlines that *techne* in fact has nothing to do with what we today think about as *technical skills*. According to him the term is to be interpreted as a *way in which to have knowledge*. To have knowledge of this kind means *to have seen* - in the wide sense of "to see" - *a perception of being as it is*, uncovering the truth of being. To Heidegger *techne* means neither craft nor art, and certainly not *the technical* in the modern sense. *Techne* has absolutely nothing to do with a practical achievement. The word *techne* rather indicates a way to have knowledge. Having (this kind of) knowledge means having seen in the wide sense of seeing, which means to perceive *being* as it is. The Greek understanding of knowledge as expressed by *techne* is that this kind of knowledge is the

forth-bringing of that which is. *Techne* should never be understood as to produce something. When art is called *techne*, this in no way means that we are experiencing the artist as a craftsman, according to Heidegger.

From this kind of reflection this paper focuses questions such as: How can reflections on the term *techne* have implications for thinking about teaching music? (This is about the relationship between “craft” and “art”, the heart of the dual nature of the term *techne*.) How can reflections on *technical rationality* in light of a discussion of the concept of *techne* have impacts on thinking about education as a phenomenon? (This concerns a reflection on the relationship between the questions of “what”, “why” and “how” in educational thinking and practice.) And not at least: How can these reflections contribute to an understanding of music education practice; illuminating discussions about functions of music and music education in today's society?

Central to such discussions is the Aristotelian distinction between *poiesis* and *praxis* – which has one parallel in the Kantian distinction between *pragmatic* and *practical* actions – a second parallel in the Heideggerian discussion of *things* and *useful articles* on the one hand and *works (artworks)* on the other – and a third parallel in the distinction made by Hannah Arendt between *labor* and *work* on one hand, and *action* on the other. In this way this paper is linked even to rethinking “the value of music in itself” connected to Arendt's and Heidegger's thinking.

## Attunement in Music Education

*Kirsten Fink-Jensen Phd. Associate professor at Danish School of Education, Aarhus University*

Today the notion of “mindfulness” occurs as a mantra in different contexts. Mindfulness is considered as a mental condition that may compensate for a person's living with a stressed everyday life. In our community today both grown-ups and children are affected by stress. A stressed person is often drained from energy and has difficulties of being focused. The objective of different training in mindfulness is then, that a person shall learn to be able to be present in a more sensuous way. Different ways of training are used to enhance the person's enjoyment of life and her ability to be focused in learning situations.

One of the philosophers who have thematised the phenomenon of presence is Heidegger. He was concerned with presence as “being in the world.” Heidegger has inspired several other philosophers, among others the Danish philosopher K.E. Løgstrup. Here I shall introduce his concept of *stemthed* [English: attunement; German: *Befindlichkeit*]. Løgstrup represents an example of philosophical anthropology focusing on the ontological question of the nature of human beings. One answer to this question is that human beings are characterized by two basic and different attitudes to the world: the open-sensuous attitude and the active-intervening attitude. The open-sensuous attitude is basic to maintain the zest and joy for life. So, at the same time this philosophical position highlights the need and importance of finding methods to enhance the open-sensuous attitude, which is not stimulated in a modern, achievement-oriented society.

“Stemthed” or “attunement” describes the state of open-sensuous being. “Attunement” is also used by Daniel N. Stern from a psychological point of view in connection with the word “affect” to describe a certain kind of nonverbal communication between mother and infant. I am using “attunement” as a philosophical concept to characterize a way of being present existentially and in a situation with music.

Both concepts, the Danish and the English one, entail an auditory metaphor. The metaphor describes some aspects of the phenomenon. Attunement is an interrelation between a

person and a sensuous impression, which may be more or less conscious. It is not just adaptation. When we are attuned we are moved by an impression, like a string of an instrument. The tone quality depends on the material of the instrument, the striking, and the acoustics in the room. So the tuned instrument adds something to the sound. Attunement depends on a person's perspective in a given situation; the person's perspective depends on intentionality, embodied experiences, and understanding.

Alf Gabrielsson has studied the effect of grown up persons' strong experiences of music. He points out, that how we perceive a piece of music depends of the form and expression of the music, if the tempo is slow or quick, if the music is in major or minor key, etc. We are not neutral observers, we become engaged in the music, thoughts, feelings, movements are released and we may get the feeling of being absorbed by the music. With the concept from Løgstrup we can talk about strong experiences as attuned experiences that insist on being articulated in some kind of expression. The phenomenon of "musical attunement" occurs as an intense and self-forgetful concentration and focused attention articulated in narratives or in different musical articulations. Articulations are expressions which stem from a person's experience of meaning.

In my empirical studies children in music lessons in school articulated meaning in movements, facial expressions, or singing, pictures, drama or verbal expressions. Meaning may appear in movements coordinated with music, certain shifts in facial expressions, concentrated attitudes when someone plays an instrument, etc. Moreover, musical attunement may be reflected in verbal expressions of musical experiences.

In my paper I shall describe different examples from my empirical studies to discuss how these musical experiences can contribute to personal development, and consider how it is possible to create situations in school that might stimulate the open-sensuous being. From the music teacher's point of view the concept of "musical attunement" may be an eye-opener for the understanding of what kind of meaning different music activities may offer to children in different situations. This knowledge has didactic implications: if children's articulations are musically attuned they are potentials of individual and collective musical learning processes. If musically attuned articulations inform the teacher about children's engagement and competences, they are an important point of departure for didactic reflections on what kind of music activities should be offered in music lessons to strengthen the potentials of the individual child. This requires a certain attitude from the teacher – that she is able to be present in an open-sensuous way. So an important question may be: How do we educate music teachers in getting such an attitude?

### ***Being* – is it possible in a space offered by Music Education? A philosophical investigation of how Music Education can embrace the space of Being presented as the Origin of the Work of Art**

*Susanna Leijonhufvud, Lic. Guest teacher at UTEP, Stockholm University & Cecilia Ferm Thorgersen, Phd. Associate professor at Uppsala University & visiting professor at School of Music in Ingesund, Karlstad University*

Our contribution to the symposium focuses on Martin Heidegger claims that a Work of Art contains an intrinsic power to open the space of Being. If a Work of Art can be a musical Work of Art, then music posses the power to strike us and hence throw us into Being. The presentation will communicate an investigation of the philosophical thinking in Heidegger's book *The Origin of the Work of Art* and what consequences that thinking could generate for music educational practice. More specifically the contribution to the theme of the symposium will be an examination of Heidegger's thinking in relation to the new Swedish syllabus for the subject music. This theoretical study is animated by a living example of a young boy who is about to conquer music. Further, Art, as Heidegger describes it, is being focused and discussed in relation to how it can exist within music education. How is it possible to relate to



Music as a Work of Art with the same distinctions as Heidegger presents for us, by looking upon Art as a Thing as well as a Tool but also as an opener to the space that constitutes the gap between Earth and World? To structure the philosophical investigation the presentation follows two main lines; one investigating Art as an opener to Being and the other focusing the equivalence between how the Artist makes the Work of Art in the same time as the Work of Art makes the Artist. According to Heidegger, this equivalence is the very Origin of Art. We argue, that the educator has an unquestionable role in this creational space of Origin seen as an educational practice. To be able to understand, draw parallels and exemplify Heidegger's thinking, we choose to relate the investigation of those two main line issues to the Swedish national syllabus for the subject Music. The disposition of the presentation in the symposium starts with a narrative that describes how a musical Work of Art has changed history for a young boy. A section follows where Heidegger's concepts *The Origin of the Work of Art*, and *The space of Being between World and Earth* are presented and explored. Heidegger's thinking is then related to the new Swedish governing documents, an investigation aiming to explore how the syllabus embrace and perform Heidegger's thinking in music educational practise. The presentation will be ended by a discussion about how music education can offer students a place in Being, and music educators' roles as being parts of the creational Origin process of a Work of Art.

### **Gelassenheit in the Music Teacher Education**

*Hanne Fossum Associate professor at Oslo and Akershus University College of Applied Sciences*

The teacher education traditionally has had – and must necessarily have – a nearness to the practical field. Recently, one in Norway has moved even further in this direction through the strong influence of professional theory, which central idea is the notion of “relevance for praxis”. The music teacher education is not excluded from this demand. The praxis-orientation could make us believe that the music teacher education thereby is safe from the dangers of objectification and distancing from the core values of the subject music. In fact though, the notion of “relevance for praxis” in a certain way even tends to increase the instrumental aspects of teaching and learning music, and to reduce the subject music into something manageable and useful. One outcome of this notion is the promotion of short and practical „recipes“ or „starter kits“ of teaching content and teaching activities for direct use by the students in their own teaching. The adjective “hands-on” has become something like a motto. Thereby a kind of “activism” can be observed in the music teacher education. The quality of both research and teaching is to an increasing extent measured after the criterion of the direct relevance for its practical use and implementation in school. Even the notion of “aesthetic learning processes”, which by nature should be playful and not single-minded, has lately become heavily loaded with tasks and expectations to come up to: more effective learning, usefulness for all subjects, Mozart-effect, Wow-effect, extension of the brain's capacity for learning, and so on. Together with the impact of the Pisa-studies and the Bologna process on school life, that increases the focus on measurable competences and skills, this praxis-activism creates a breeding ground for instrumentalism and reductionism in music education.

I would like to discuss this development related to some of Heidegger's ideas regarding the human existence in the world. Especially the notion of “being” and “oblivion-of-being” will be fruitful for this discussion. So will the idea of man as “Being's shepherd”, instead of “Being's Lord” and “everything's rule and measure”. Through this idea the question of man's ability to control his conditions in the world, and also to control musical experience, could be explored. In one of his latest works, *Discourse on Thinking*, Heidegger describes two contrasting ways of thinking, one meditative and another calculating. He is warning against the case that the calculating mindset could take over and dominate the world totally. This would not only put man's survival at risk, but even worse, says Heidegger it would deprive man of his particular

property: the ability to reflect, to contemplate. Human beings need to get involved with the meditative way of thinking to gain the attitude called "Gelassenheit", which make them able to experience the world in an authentic way. Inseparable from Gelassenheit is the attitude of "openness to the secret". Using the word "secret", Heidegger aims at the characteristic way in which the phenomena of the world at the same time reveal and hide themselves. In an artwork this is remarkably obvious, since "the truth" is "happening" in the artwork. Heidegger's "truth" is not the same as rightness, it is not conceptional, but is based on an incident that is happening *before* the concept. An artwork brings man face to face with the mystery of being and let him regain a forgotten way of thinking that arises from the origin of thought. Gelassenheit and openness to the secret together could give modern man in a changed world a new sustainable down-to-earthness that would help him to keep his humanness.

As an answer to the problem of "oblivion-of-being" in the music teacher education I will carry on with an investigation of the possibilities for and the significance of Heideggerian-Bollnowian musical-existential experiences (opposite to superficial experiences, that don't stop us) in music teacher education. In this part, utterances from music teacher education students will exemplify how such experiences may play a role in the formation of their identity as music teachers.

At first sight, it might not be obvious what Heidegger and Bollnow have in common. Yet there are some similarities between Heidegger's thought regarding the world-opening forces of art works in *Der Ursprung des Kunstwerkes* and Otto Friedrich Bollnow's Pedagogy of Encounter in his book *Existenzphilosophie und Pädagogik*. Both describe how artworks may function as an impact that overthrows all habit and all that man has been used to until then, an impact that opens a world that has not been there before. Heidegger even suggests that the encounter with the outrageousness of the artwork is one of the very few ways by which man of modernity may be torn out of the oblivion-of-being. Bollnow describes the encounter as an unexpected impact, an experience that man is not able to plan or to calculate on, that forces him to reorient in the world. It is a discontinuous event that throws man out of the line of development that he has been following until then, and forces him to start again.

Bollnow mentions several discontinuous events that may impact man in his innermost being, i.e. the crisis, the risky undertaking and the experience of being defeated. Heidegger also brings up different types of breakdowns through happenings in daily life that remind man of the finitude of his existence and the limitedness of his own control. Which contributions may such dramatic descriptions then bring to the field of music teacher education?

Such reflections could be an impulse to a music teacher education of today that also counts with the not countable, that not only strive for clear answers and results, but also opens for new questions and artistic ambiguity, and that allows for Gelassenheit and openness to the secret in relation to musical experiences.

### **Rehabilitation of the skill dimension in music education**

*Sven-Erik Holgersen ,Phd. Associate professor at Danish School of Education, Aarhus University*

The aim of this paper is to discuss implications of a holistic account of the skill dimension in music education and in particular with respect to bodily conditions. In current educational policy discourses, the appreciation of skills in general is very often dominated by measurable aspects. It makes little sense, however, to appreciate the complexity of skills in music education by standard measures, that is, skills comprising a variety of aspects related to performance, creativity, experience, etc.

Bodily conditions of skills are of particular interest for a phenomenological investigation and as a point of departure, four different perspectives will be outlined.

*First*, skills in music education are very often defined in psychological terms as a combination of perceptual, cognitive, psycho-motor and distributed skills.

*Second* the question “what are skills in music education” may be discussed from a subject matter didactic perspective with a particular emphasis on music as a school subject, though all levels from preschool to higher education are considered relevant.

*Third*, the acquisition of skills has been investigated referring to different theoretical traditions such as expertise theory, intuitive expertise (skill model), and apprenticeship theories.

*Fourth*, from a phenomenological point of view, it is discussed how skills in music education may be understood as embodied and bodily conditioned. In this view, bodily intentionality forms a pathway to understanding skills as constituted within a life-world perspective. Taking a phenomenological life-world perspective has far reaching implications for the understanding of skills as well as for the research approach as a whole.

*In conclusion*, a rehabilitation of the skill dimension is suggested. A phenomenological account of skills in music education offers a holistic account emphasizing embodiment and bodily orientation rather than “objective” measures. The suggested perspective may open up for a profound appreciation of skills across different educational and cultural contexts.

## NNMPF 2012 Completed PhD-projects

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### **Musical Learning as Social Reconstruction. Music and Origin in the Eyes of Immigrant Parents**

*Ylva Hofvander Trulsson*

In Swedish higher formal aesthetic education, students from ethnic minorities are significantly underrepresented. This also seems to be the case in music education for younger children. Accordingly, the relationship between music education and the ethnic diversity of the contemporary Swedish society, not reflected in the selection of students to the Swedish music and culture schools, is of vital importance for research. The overall aim of this thesis is to investigate music education in the eyes of immigrant parents, by examining the narratives of parents with non-Swedish backgrounds on the significance of music in their families. The specific aims of the study is to investigate how these parents describe (i) the presence and role of music in their everyday lives and how it relates to their origin, and (ii) the importance of music learning to their children.

The theoretical framework rests on the theories of Pierre Bourdieu and his definitions of various forms of capital: *cultural, social, economic* and *symbolic capital*. Furthermore his concept of *habitus* has been useful in order to understand the musical upbringing and the impact of the music in peoples' lives.

Qualitative in-depth interviews were undertaken with 12 parents, six women and six men, now all living in Sweden, but with their background in eight different countries. The results are presented in three parts: (i) portraits of the parents and their backgrounds; (ii) the parents' own narratives on music and music education and (iii) an analysis adopting the concept of *social mobility*.

The discussion consists of perspectives on the practice of music as a potential tool for social success and integration of the children. It emphasizes the concepts of identity and music as a potential tool for *social reconstruction*. *Class remobility*, the reclaiming of social position through the next generation, and its possible impact on the upbringing of the child are also themes in focus. In conclusion, the complex interactions between teacher and parent, parent and child, student and teacher, three parties trialectically creating and nourishing teaching situations, are elucidated.

The theoretical perspectives have partly come to address gender and class perspectives, and the issues of having a foreign background and living in a minority group, respectively. In order to understand the structural perspectives between individuals and the society, as well as class identity, I have used Bourdieu ((1979, 1986, 1999, 2000, 2004) and his ideas about various definitions of *capital: cultural, social, economic* and *symbolic capital*. Furthermore his concept of *habitus* has been useful in order to understand the upbringing and the impact of the music. *Field* and *location* have been applied to illustrate how different groups in society fight influences to family norms.

The gender perspective is further developed by Kraus (1993), Connell (1995), Bourdieu (1999), Sjöberg (2006) and Hirdman (2008) to describe the differences between women and men, girls and boys, in various societies and cultures. Willis (1977) concept of *counter school culture* and Skeggs's *respectability* (2006) provides a further tool for the interpretation of *class* and *gender*. Trondman (1993) has exposed the dilemma of *class mobility* and Giddens (2009) of *class awareness*. Ålund (1991) has studied minority groups in Sweden and developed theories on social class in minority groups. Foucault's (1976, 1980, 1993)

concept of *disciplinary power* shows the link between knowledge and power. Laclau & Mouffe (1985) have contributed theories for the development of an analysis of identity where the position of subjects in relation to the dominant discourses are illustrated; the concepts of *overdetermination* and *antagonism* have become relevant in this study. Goffman's (2001) labelling theories have demonstrated how a person can express a stigma. Goffman's (1974) dramaturgic theories of the *front* and *back stage* have illustrated the experience of cultural phenomena within the subject and within the cultural group, which do not always accord with each other.

## **Musikalisk kunskapsutveckling i högre musikutbildning – en kulturpsykologisk studie av musikerstudenters förhållningssätt i enskild instrumentalundervisning**

*Per-Henrik Holgersson, Kungl. Musikhögskolan i Stockholm*

Completed PhD-projects paper:

Avhandlingsarbetet som presenteras i detta paper är finansierat av Vetenskapsrådet (VR) genom projektet Instrumentalisters musikaliska kunskapsutveckling. Samt Myndigheten för nätverk och samarbete inom högre utbildning (NSHU), genom projektet Vem äger lärandet?

### **Inledning**

Möten mellan student och lärare i enskild instrumentalundervisning i högre musikutbildning kan beskrivas som unika. Deras relationer och interaktion är betydelsefulla för de lärandeprocesser som förekommer och påverkar lärandet.

Syftet med avhandlingsarbetet är att nå en fördjupad förståelse av hur musikerstudenter förhåller sig till kunskap som distribueras vid enskild instrumentalundervisning inom högre musikutbildning.

Jørgensen (2009) beskriver och presenterar på ett innehållsrikt sätt forskning som fokuserar högre musikutbildning. Enskild instrumentalundervisning har en central plats inom musikerutbildning (Hultberg, 2010) där avhandlingsarbeten och artiklar som belyser detta område varierar vad det gäller problemformuleringar. Forskningsrapporter inom enskild instrumentalundervisning framvisar resultat som bland annat tar upp undervisningsstrategier (Barry, 2007; Gaunt, 2008), interaktioner mellan lärare och studenter (Heikinheimo, 2009), den enskilda lektionen som kulturell praxis (Nerland, 2004), studenters förväntningar på den enskilda instrumentallektionen som en plats för lärande (Reid, 2001; Mills, 2002; Gaunt, 2010). Flera forskare beskriver även enskild instrumentalundervisning i högre musikutbildning som ett relativt nytt forskningsområde (Koopman et al, 2007; Gaunt, 2008).  
Teoretiskt perspektiv

Det teoretiska perspektiv som valts i detta arbete är kulturpsykologi. I ett kulturpsykologiskt perspektiv menar Bruner (1990; 2002) att det är olika individers handlingar och berättelser i en ömsesidig samverkan som är det centrala i de lokala kulturer som undersöks. När Bruner diskuterar kunskapsutveckling menar han att den sker i relationer mellan individer i en lokalt situerad kultur som representerar etablerade konventioner. Den lokala situationen har enligt Bruner betydelse för individers kunskapsutveckling och den distribution av kunskap som

föregår inom denna kultur. Det innebär att kunskap distribueras mellan individer och att kunskap även distribueras mellan individer och kulturer genom texter, dokument liksom även i det som individen socialt kommit att ta för givet (Bruner, 2002).

Det ligger en utmaning i att förstå och beskriva musikaliskt lärande med ord. Musikaliskt kunnande tillhör en klingande och delvis verbalt outtalad kunskapsdimension (Hultberg,

2009). En kulturpsykologisk modell för musikaliska lärandeprocesser utvecklad av Hultberg (2009) öppnar möjligheter att förstå dessa processer. Modellen bygger teoretiskt på Vygotskijs kulturhistoriska teori, Bruners kulturpsykologiska perspektiv och Säljös beskrivningar av ett sociokulturellt perspektiv. Modellen tar sin utgångspunkt i en musikkulturell kontext. Viktiga begrepp i modellen är konventioner, musikerns förtrogenhet med den musik som framförs samt kunskap om de fysiska och psykologiska musikkulturella verktyg som musikern bär med sig i sin kulturella verktygslåda.

## Metod

Denna studies forskningsfokus är lokalt situerad till enskild instrumentalundervisning, och kan beskrivas som ingående i deltagarnas vardagshändelser. Området är komplext till sin karaktär eftersom handlingar som förekommer i dessa situationer inte kan ses som isolerade företeelser (Nerland, 2004; Flick et al, 2005). På grund av problemområdets komplexitet valdes flera olika insamlingsmetoder av data. Valet av flera olika insamlingsmetoder ökade möjligheten att göra tydligare och mer rimliga tolkningar (Patton, 2002; Flick et al, 2005; Larsson, 1994; Hultberg, 2000; Nerland, 2004; Aspers, 2007). Den kombination av olika insamlingsmetoder som användes var följande:

- Videodokumentationer av enskild instrumentalundervisning
- Intervjuer med samtliga deltagare
- Loggböcker som samtliga deltagare ombads skriva
- undervisningspass som videodokumenterades.
- Uppföljande samtal som tillkom under forskningsarbetet

Det kulturpsykologiska perspektivet för med sig en syn som innebär att individers kunskapsutveckling sker i processer. En individs internalisering dokumenteras när denne externaliserar kunskap genom handlingar. Detta synsätt ligger till grund för denna studies longitudinella karaktär. Genom att planera inspelningsserier under ett läsår var avsikten att kunna ta del av individers kunskapsutveckling som sker i en lokalt situerade kultur över en längre tid. Kunskapsutveckling å sin sida är inte tidsbestämd till dagar, månader och år. En individs internalisering av kunskap varierar i tid, vilket innebär att kunskapsutveckling kan ske under en och samma instrumentallektion som är i fokus för denna studie, eller som längre processer under en serie av instrumentallektioner.

Valet av instrumentgrupper och deltagare i studien gjordes i samråd med forskare inom VR projektet. I VR projektet ingick instrumenten violin och klassisk gitarr. Det fanns dessutom i grundansökan med doktorsarbetet en plan om att följa studenter inom fler musikgenrer än enbart företrädare för den väst europeiska konstmusiken. Som en konsekvens av detta valdes följande instrumentgrupper: violin, klassisk gitarr, saxofon och elgitarr.

## Resultat

Resultaten, utgår från deltagarnas sätt att använda kulturella verktyg i en lokalt situerad kultur som i denna studie är enskild instrumentalundervisning. Ett tydligt resultat är att alla deltagande studenter på ett övergripande plan intar tre huvudsakliga förhållningssätt: *reflekterande navigering*, *anpassning* och *indifferens*. Dessa förhållningssätt är inte fixerade till sin karaktär, vilket innebär att olika förhållningssätt kan variera och vara samtidigt representerade hos en och samma deltagare.

*Reflekterande navigering* innebär att studenterna förhåller sig till sina lärare och deras kunnande på ett respektfullt sätt. De förväntar sig också att bli bemötta med intresse och respekt. Detta innebär att studenterna i samverkan med sina lärare medverkar till att strukturera undervisningen, både innehållsligt och metodiskt, inom den ram som de uppfattar att läraren sätter för undervisningen / utbildningen. De deltagande lärarna kan sägas

representera ett övergripande förhållningssätt där studentens musikaliska kunskapsutveckling är i centrum.

*Anpassning* innebär att studenterna är måna om att ta del av så mycket som möjligt av det kunnande som läraren delar med sig av. Studenterna anpassar sig också till de sätt som läraren använder för att dela med sig av sin kunskap. Att studenterna har förtroende för läraren och att de ser lärarens kompetens som relevant för sina egna studier är en förutsättning för detta förhållningssätt.

*Indifferens* (ointresse, att inte bry sig om) innebär att studenter inte beaktar kunskap som lärare distribuerar. Detta kan ske medvetet i vissa fall och omedvetet i andra. Undersökningens resultat visar att till exempel studenter som inte är medvetna om betydelsen av de råd som lärare delar med sig av intar ett indifferent förhållningssätt. Detta kan bero på att studenten kan vara upptagen med att lösa något problem med annat innehållsligt fokus och därmed inte får med sig den helhet som ryms i den kunskap som läraren delger. Här är det viktigt att framhålla innehållsliga nyanser i begreppet. *Indifferens* inrymmer fler nyanser och variationer där förhållningssättet kan karaktäriseras som både omedvetet och medvetet från studenternas perspektiv. Vilket kan diskuteras som både positiva såväl som negativa konsekvenser för studenternas musikaliska kunskapsutveckling.

## **Music History as a Polyphony. A Heuristic Study of Learning and Teaching Music History**

*Leena Unkari-Virtanen, MusD post doc researcher, Sibelius Academy senior lecturer, Metropolia University of Applied Sciences*

My study examines music history as an educational subject. Over the last two hundred years, the history of music has been the focus of numerous studies and writings, and it has been examined from the aspects of history, musicology and cultural research. Since the end of 19th century, the history of western music has been studied as part of the education undertaken by Finnish musicians. The pedagogical goal of music history teaching has been focused on distribution of academic knowledge. But in today's society, where knowledge is easy to access from internet, the pedagogical focus of music history teaching and learning should be under a process of rethinking. Nevertheless, examinations of music history from an educational perspective have been few and far between. This study brings music history teaching and learning into the field of music education. The objective of this study has been to examine music history from a pedagogical point of view and to discuss to aim of the music history studies for today's students in Higher Music Education.

The basis for the case study was a one-year music history course at Stadia Helsinki Polytechnics (nowadays the Metropolia University of Applied Sciences) in the year 2003-2004. The participants were 1st year students enrolled in the Bachelor's degree programme in classical music. In my study I inquired

- what events have been described by each student in his/her accounts about his/her music history course, and
- how the subject matter, the student's tacit knowledge and the development of a classical musician's professional identity have been included in the individual student's descriptions of his/her learning process. Furthermore, based upon the previous questions, I have examined
- how the teaching and learning of music history could be improved upon in the light of the student's experiences and the tradition of the subject.

The methodology was based on heuristic research, action research and etogeny (see Harré & Secord 1972). The heuristic research examines the underlying meanings of lived experiences. The action research looks at the action as a continuum of planning, action and reflection, and its aim is to improve that action, in this study the teaching and learning of music history, including e-learning. I was the lecturer of the course I studied, so I collected the data during the course. Etogeny highlighted the participants' voluntary accounts of their own lives, and emphasized the researcher's negotiations with the participants regarding interpretations of the multi-layered structure of the episode.

The core of the data was the students' voluntary accounts, transcribed negotiations and the students' essays and exercises. The analyzing process was abductive, combining the data, theoretical concepts and my own interpretation of the genealogy of music history as an educational subject. The themes of my analyses were: learning as an everyday routine, students and exercises, the subject matter of the History of music, tacit knowledge, concepts and narrative knowledge.

I applied to my interpretation of the learning process Rom Harré's theory of identity: the tradition is first appropriated, then transformed to personal being, and finally published as a manifestation of identity. Auli Toom's description of tacit knowledge provided a theoretic basis for the classification of the students' speech, which, in turn, made it possible to form a link to the different phases of Harré's identity process. The teacher can, when recognizing these phases, help students to pass through the passive phase of appropriation to an active and experimental transformation of the tradition, and to take over their own development. E-learning and ITC can promote the phase publication.

As a fundamental part of this study, I also discuss the role of the teacher. I introduce a way of transforming the teacher's role from that of a passive purveyor of information gained from textbooks to an active producer of knowledge. I have created three metaphors to describe the rich cultural boundaries and creative pedagogical possibilities of music history. According to these metaphors, music history can be conceived of as a "Cultural heritage", as a "Voice leading" and as a "Cultural memory". The role of the teacher can thus be seen as both an upholder and a developer of tradition.

In my NNMPF presentation I will also discuss two further implications of my dissertation. First, since fall 2011, a voluntary group of Finnish music history teachers and students has been creating new material for music history teaching and learning, searching new pedagogical approaches to face music history as an inspiring musical heritage, and to end the project in spring 2012, the group will outline guidelines for renewed national curriculum of music history in Finnish music schools and conservatoires. The other implication is a theoretic outlook in the form of an article on transformative processes and collaborative learning in music history in Higher Music Education. Shared reflection and collaborative development of the knowledge are needed for this subject area to be able to renew itself. Thus, in turn, the music history studies in Higher Music Education can contribute to the construction of the students' professional identity, help the students to meet the changes of the discipline and contribute to the transformation of the education to response to the new demands of musician's and instrumental/vocal teacher's profession.



## NNMPF 2012 Senior paper abstracts

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### **Musical interaction relying on reflexion (MIROR) – a presentation of some tentative results in a European research project**

*Adnessi and Olsson*

The MIROR project deals with the development of an adaptive system for music learning and teaching based on the reflexive interaction paradigm. The platform is developed in the context of early childhood education. It will act as an advanced cognitive tutor, designed to promote specific musical abilities in the field of musical improvisation and composition, both in formal contexts (kindergartens, primary schools, music schools) as well as in informal ones (at home, kinder centres etc.). The research partners are five European universities and two technological partners involving Sony science computer lab in Paris and the IT-company Compedia in Tel Aviv. The reflexive interaction paradigm is based on the idea of letting users manipulate virtual copies of themselves through specifically designed machine-learning software referred to as interactive reflexive musical systems (IRMS).

The project has so far tested and worked out the first protocol for experiments in musical improvisation. However, these experiments have raised critical issues regarding the theoretical as well as methodological starting-points in the project. One reason for this is based on the influence of different contexts for early childhood education and preschools among the four psychological and pedagogical partners. In a comparative and interdisciplinary project like MIROR it is necessary to find approaches that are compatible in order to work out an analysis that is in common for all.

Moreover, the theoretical perspectives differ between the partners which influences the development of a spiral design approach, i.e. to present the gradual process of the development of the research project. The integration of psychological and pedagogical case-study experiments with technological work with software stresses the need for new approaches in the empirical analysis.

In the presentation some of these issues are discussed together with the presentation of some tentative results.

### **The Cultural Rucksack and the teachers**

*Catharina Christophersen, Bergen University College*

The Cultural Rucksack is a national programme for arts and culture in Norwegian schools, aiming to give children and youth (ages 6-18) access to professional artistic and cultural productions of high quality, so that they can appreciate culture in all its forms. The Cultural Rucksack is supposed to function as a natural part of everyday life in schools, and also to support the learning goals of the national curriculum. The programme is based on cooperation between the ministry of Culture and ministry of Education; while carried out in the schools in school hours, the ministry of Culture funds it. It is clearly stated in The Cultural Rucksack's mandatory guidelines# that cooperation between the two fields is a condition, further that the cultural sector is responsible for defining and deciding the artistic content of the programme while the schools are responsible for facilitating it through preparation and follow-up-work (Ministry of Culture 2007: 22-23).

My study is part of an on-going 3-year research programme on The Cultural Rucksack. The research group, consisting of 4 senior researchers and 8 master students, conducted a pilot

study, aiming to highlight and pinpoint research issues for more in-depth study. Based on our observations, The Cultural Rucksack seems to be perceived as an encounter between artists and children, that teachers are often absent in public debates on the programme, and also that teachers are frequently mentioned in negative terms by actors from the cultural sector.

As a result of this, my research interest is to study teachers within the programme: What can we learn about The Cultural Rucksack by talking *with* the teachers (as opposed to talking *about* them)? What do teachers say about their experiences with the programme? Assuming that language is constitutive for reality, the patterns and structures of speech can be studied in order to explore prevailing, self-evident and legitimate ways of talking and acting (Burr 2003). Following this line of argument, speakers are interpellated in subject positions through language, meaning that speakers are offered social positions through language, including expectations and possibilities for action (Jørgensen & Phillips 1999; Neumann 2001).

The aim of the study is to explore teachers' space of action in The Cultural Rucksack, using the concept "subject position" as a lens for the analysis of interviews with 8 teachers.

## Voices from Norwegian Music Classrooms

### **Music Teacher Practice Perceptions and Music Teacher Profiles in different Music Education Contexts: What seems to happen when, where, and how? Different or same? And what should the implications be? And for whom?**

*Magne Espeland*

Given the lack of comprehensive data about music teachers in different Norwegian music education contexts, one of my priorities for the past two years have been to collect and analyse national survey data from music teachers in primary, secondary and culture schools in Norway. Three national surveys conducted by our research group at Stord/Haugesund University College have rendered comprehensive and informative data from approximately 800 music teachers working in a variety of schools from all parts of Norway. Even though survey data only offer limited insight and information about music teachers everyday life, these studies nevertheless provide a platform for a qualified insight into practising music teachers perceptions of their situation, their priorities, their problems and frustrations as well as their educational successes.

In this senior research paper I will share some of the findings from the studies. My focus will be on to what extent music teachers from the three educational contexts researched; primary schools, secondary schools, and culture schools, - seem to operate with similar or different practise theory orientations, what their priorities in the different contexts seem to consist of, and how these practices relates to national curriculums, and to recent developments in what might be described as global trends in music education. I will conclude by discussing what the survey findings might mean in terms of implications for the music education community as well as for researchers.

### **Professional learning in Wind band environments – meeting between two communities of practice**

*Cecilia Ferm Thorgersen, School of Music Ingesund, Karlstad University*

During the fall 2011 a co-operation between The Symphonic Wind Band at School of music Ingesund, and the Military Wind Band in Karlskrona was started. The project offers unique

possibilities to study how musical knowledge within a specific area, is mediated and developed in the meeting between these two communities of practice. The over arching aim with the study is to conceptualise and define professional musical knowledge among wind band musicians, and how these are mediated and developed in the meeting between professionals and students. The study can be defined as ethnographic, and includes interviews and video observations, combined with log book writings. The participants have been encouraged to write log books where they describe and reflect upon on beforehand defined aspects connected to identity development, based on the knowledge they develop during the period, and especially in the meeting with the professional orchestra. In addition to that, observations of common rehearsals have been video recorded. The participants will also be interviewed based upon the content in the log books, and the first analysis of the video recordings.

A community of practice can be defined as a group within a profession that is held together by common interests, a passionate aim, and which is interacting continually. Communities can be constituted within an organisation, or between organisations. They can be formal and informal and human beings can be connected to several communities at the same time. They are different from other groups as they are working for the development, education and exchange of the participants. They can also change their agendas to suit their participants and they work for development of professional competence and mediating of good practice. Hence, both individual and social identity development as well as learning is central within a community of practice. What knowledge and competence are valued as important, what forms of learning that are functional, and how activities can be organized is decided in being. A strong community is built upon mutual trust and respect, characterized by an interest in putting questions, change ideas, and listen. Frames, ideas, tools, styles, language, anecdotes, and documents create and re-create practice. New members are often peripheral and become as times runs more and more engaged in the mentioned activities. Based on these starting points the arenas that the orchestras of the investigation represent can be defined as communities of practice.

Wenger developed later the theory of communities of practice to also include the ability to learn, which underlines the individuals possibility to take care of learning outcomes from one community, and use and develop them within and between others, through learning trajectories. Learning trajectories are connecting learning of individuals to learning systems. If an education program is seen as a learning system, organisation for education can include making learning trajectories possible, and by that increase possibilities for the individual to learn and by that handle his or her life.

Participation in orchestras as a system can also be seen as connected to a larger system of social learning, where different orchestras and organisations exist and co-operate with one another. One question is how the ability to learn as a wind band musician which the education offers in the meeting with the professional orchestra to develop, function as a base for further careers as wind band musicians?

The specific aim of the study is to increase knowledge about professional knowledge within wind bands together with how that knowledge is mediated and developed within the meeting between students and professionals. To meet this aim the following research questions were formulated:

- What happens in the meeting between students and professional musicians with specific focus on musical knowledge in a holistic perspective?
- What educational approaches become visible in the meeting between peripheral and central parts of the wind band seen as a community of practice?

- What constitutes the military musical heritage and how it is taken care of and developed in the meeting and creation of a new common musical expression?
- How is choice of repertoire treated in the project?

The presentation will communicate the preliminary results of the study.

## **Mobile Identities. Digital Music and Media Usage**

*Eva Georgii-Hemming*

This research presentation concerns *Mobile Identities. Digital Music and Media Usage*, a project in the stage of planning. A pilot study will be carried out late spring–early autumn 2012. The study is a collaborative project and involves researchers within musicology and media and communication studies.

### **Problem area**

We live in a society where ICT is a significant part of many people's everyday lives, as a means for socialisation and interaction. People are able to maintain social relationships and communicate "wherever" they are and "whenever" they wish. This is also the case for experiences of music. Geographical boundaries as well as boundaries between musical worlds *appear* to have become blurred. However, it does not mean that music listening or communication is placeless; listening, commenting or status updates on Facebook can evoke thoughts and imagination that enable a movement function, but it happens on buses, at cafés or at work. In addition, the access to musical, cultural and collective identities may not be as infinite and multi-faceted as we might think.

A balanced view of the influence of digital developments on ways of living and socialising is called for. Despite this, it is necessary to discuss the conditions of an increasingly "connected" world. There is a need to explore how concrete mobility in time and space influence (the experience of) music and media use, but also whether and how symbolic mobility enables relations between different music worlds as well as between the individual and the collective.

We have identified three analytical categories, which can increase the understanding of identity processes in relation to digital music and media use. These are *mobility*, *place, space and time*; and *text*. The meaning of the categories is intertwined and their relationships are complex. We separate them, as they become fruitful tools when we explore the areas where they are shaped, and shape each other.

The main aim of the project is to investigate the meaning of digital music and media use in relation to identity processes.

### **Methodological design**

The project contains three empirical studies; (1) *Mobile music and media users* (exploratory survey); (2) *Mobile music and media use* (group conversations based on results from the survey study); and (3) *Mobile music and media experiences* (individual interviews).

The three studies are separate in the sense that empirical data will be analysed in a separate fashion, but they will also be joined together for a concluding analysis. The three studies are, in addition, intertwined through a continuous development of the research area. Results from an initial quantitative study will guide identification of participants for a second study. The outcome of the second study, based on musicological and discourse analysis, will

contribute to identification of participants as well as research questions for the final study, which will contain in-depth interviews.

In order to address the project's overall purpose and specific aims, the data gathered in the three empirical studies will be critically investigated in relation to the following social factors: profession, gender, age and ethnicity.

## **Infant Behavior During Infant-Parent Music Classes**

*Helga Rut Gudmundsdottir, University of Iceland, Reykjavik, Iceland*

The present study investigated the behavior of 8-9-month-old infants during parent-infant music classes. Two groups of parent-infant pairs participated in the study with 14 and 16 pairs in each group (N=30 pairs). The music classes were taught twice a week over a period of 5 weeks. The duration of each class was 45 minutes and all classes were taught with the same structure of activities. The classes were videotaped from three angles simultaneously. Video data was analyzed and transcribed manually using the *Transana* software. The infants' behavior during the music classes was coded for signs of focused attention, deliberate gestures, affective responses, rhythmic movement, musical gestures, vocalizations, anticipation, engagement and interaction.

From previous studies it is known that infants are discriminative listeners and learners of music. Remarkably early in life, infants seem to process and internalize the tonal, melodic and rhythmic information presented in music. Studies have reported musical behavior in infants in the home, interacting with parents and caregivers, and in nursery settings. Attention of researchers has to a lesser extent been directed towards infants' musical or participatory behavior in parent-infant music classes.

The results indicate that 8-9-month-old infants display a varied repertoire of gestures during musical activities and are capable of adjusting their behavior according to different activities as soon as the activities have become familiar to them. Furthermore, the infants in this study showed signs of increased attentive and affective behavior as they became more familiar with the musical activities.

## **The singing ability of 5 year old children in preschools with and without special music programs**

*Helga Rut Gudmundsdottir and Bryndis Baldvinsdottir, University of Iceland, Reykjavik, Iceland*

The present study is a part of an international project on singing called AIRS (Advancing Interdisciplinary Research on Singing). The children in the study were given a singing test battery developed by a team in the AIRS project. Children were tested at four preschools near Reykjavik. Two of the schools were known for their music program while the other two did not have any special emphasis on music. The schools without music programs did have group singing at gatherings with the regular staff while the schools with the music programs had special music teachers who were responsible for the music.

The test battery administered had 11 items. One of the items was about learning a new song. The song in the test battery was rather difficult for the 5-year-olds. Half of the children were taught the new song with lyrics and the other half without lyrics. The study confirmed results of previous research which suggests that lyrics are acquired before melody when learning the melody is challenging. Differences between the test results of children with and without music programs will be discussed.

## Professor's visions of music teacher education

*Cecilia Ferm Thorgersen, Uppsala University and Ingesund School of Music, Karlstad University*

*Marja-Leena Juntunen, Sibelius Academy*

*Geir Johansen, Norwegian Academy of Music*

Recent developments at the labor market for music teachers require a broader understanding of the music teacher profession than before and cause music teachers to establish themselves as versatile music workers at various levels and areas of music education. This requires music teacher education to not only offer a variety of relevant courses albeit also to secure that the student music teachers profit from the potential synergies of relating and reflecting the learning outcomes of those courses in each other. As a basis for succeeding in such an endeavor, studies into the characteristics and manifestations of the various educational traditions at play are very much needed. In addressing this need empirically we found the notion and concept of *vision* a possible point of departure. Drawing on Hammerness (2006) we conceive music teacher's visions to entail "images of an ideal practice" (ibid.: 1), bringing together their hopes, cares and dreams with their understandings. As such, a vision represent a reach for them that also is within the realm of possibility. In turn vision connect to their understandings, dispositions; and practices as well as notions of accessible tools.

While the role and function of visions among teachers and student teachers have been scrutinized by several scholars, visions' role in the teacher education of particular subjects and the role of the teacher *educators'* visions have not yet been systematically studied. We hold that these visions may turn out to be equally important for the quality of teaching and learning in music teacher education that (music) teachers' visions may prove to be in the areas and schools for which the student music teachers are qualified. Furthermore, the professors' visions can be expected to influence the visions of student music teachers and teacher freshmen and thus constitute a kind of visions of second degree.

Hence, in this presentation we will address the following question:

*What characterize the visions of Musikdidaktik professors and how do those visions relate to their notions of understandings, dispositions, practices, and tools within the Musikdidaktik subject as a learning community?*

The study is positioned within the field of research on higher music education and how that education can be further developed. The theoretical framework draws on teacher thinking research (e.g. Jyrhämä 2002; Kansanen 1999), questions of teaching and teacher development in teacher education (Darling-Hammond 2006; Darling-Hamond & Bransford ed. 2005) and the understanding of teaching and learning in *musikdidaktik* (e.g., Ferm & Johansen 2008, Juntunen 2007).

The study is a shared project of three researchers from Sweden, Norway and Finland each examining one music teacher education program of their country educating both classroom and instrumental music teachers. Data consist of four semi-structured interviews of *musikdidaktik* professors from each country representing *musikdidaktik* for classroom, voice, piano and strings.

The results will be presented and discussed in connection with *Professors visions of good practice*, *Professors visions of an ideal graduate*, and *Professors visions of the musikdidaktik subject as a whole*. The ways in which similarities and differences between countries and *musikdidaktik* traditions emerge from the visions will be discussed in relation to music teacher education, as well as music teaching practice.

## **“It is not about playing the guitar well” - music and creative arts in Swedish primary teacher training**

*Lindgren and Ericsson*

Artistic expression in teacher education has been a topic of discussion since the post-war era. The status of creative arts subjects and their place in primary teacher education has been repeatedly questioned over the years in Sweden and elsewhere in the Western world. However, although the arts have in recent decades been increasingly included in professional development programs for general education teachers, several studies shows that many teachers lack confidence in their ability to use the arts in teaching. Until the latest teacher education reform in Sweden (prop 2009/10:89), arts courses were provided for all teacher categories in the general education, legitimized on the basis of social development and flexible thinking. This study, which have been financed by the Swedish research council, investigates prevailing discourses on music and creative arts in Swedish general teacher education, following the teacher education program based on the 1999 teacher education reform. The data-collection includes 19 focus group interviews with teacher educators and teacher students from 10 higher education institutions that offer teacher education programs. In order to obtain the broadest possible empirical material, composition of the sample was based on size and geographical placement of the teacher education programs and the range of arts courses, including music, offered. Because we regard teacher education as a practice in which language plays an essential role, theories related to language as action and the consequences of linguistic actions are central to the study. In order to identify and discuss the discursive formations, analytical tools inspired from discourse psychology and discourse theory have been used in the analysis.

Our analysis shows that an academic discourse focusing on theory, reflection and textual production has pushed aside skills-based practice. Music is represented as something other than singing and playing instruments; practical work in music is arranged under titles like “leadership” or “group processes”. A second discourse, characterized by subjectivity and relativism vis-à-vis the concept of quality, is also found in the material. Finally, a therapeutic discourse is articulated and legitimized based on an idea that teacher students should be emotionally balanced. The constructions may be regarded as strategies that legitimize aesthetic subjects that no longer have a clear identity in the primary teacher education context. The discourse on technical skills in music that previously took a hegemonic position in the discursive field has fallen apart, allowing other discourses to take root.

## **Spontaneous musical activities in young children’s play**

*Dr Bo Nilsson, Kristianstad University, Sweden*

Music and creative music making in different forms is important in young peoples’ lives. Children learn many things about music on their own by taking part in the growing production of musical cultures that media makes available. According to a recent investigation of young children and media, Swedish children aged 2-9 have access to all kinds of modern media, like TV, computers, the Internet and mobile phones (Medierådet, 2010). The media revolution has produced new tools for musical activities even for the youngest children in our Western society. Although surrounded with musical impulses from media, it appears that young children sing and embed musical activities spontaneously in their play.

Research on children’s spontaneous musical creativity has been carried out during the decades, mainly by researchers from Western countries. There are a number of studies of children’s spontaneous singing, e.g. in the 1930s by Pond (Pond, 1981), in the 1960s by Sundin (Sundin, 1963, 1998), in the 1980s by Bjørkvold (Bjørkvold, 1980, 1990), by Whiteman (2001) and in the last decade by Young (2006) and Barrett (2006). According to Barrett (2006) spontaneous singing is an element in and play activities from about 18

months to the age of seven. Even if spontaneous singing may be more frequent among young children, they continue to be musically creative and spontaneous, at least up to early teens, as found by Bergman (2009). Most research concerns children's spontaneous musical singing and not so much children's spontaneous use of musical instruments, toys and artefacts for musical purpose. The bodily aspects of music creativity among young children have been studied and discussed by Holgersen (2002, 2010).

This presentation investigates musical activities among Swedish pre-school children 1- 6 years of age. Data were collected by 35 experienced pre-school teachers during an in-service training course. The teachers prepared by studying texts by Sundin, Whiteman and Nilsson and were asked to observe Musical Expressions (ME). They were also asked to create their own definitions of what should be recognized as a ME. The teachers observed the children during what in Swedish pre-schools is called 'free play' (fri lek) for the period of 6 weeks. All teachers reported their observations in a descriptive way together with a short reflective text related to their observations.

Analysis of the collected data indicates that the definitions of ME made by the pre-school teachers were not limited to the children's vocal expressions but also included a number of other kinds of ME:

- Examples of vocal ME: different kinds of singing, vocal experiments, shouting, imitation, rhyming and humming.
- Examples of non-vocal ME: clapping – individual and collective, acoustic experiments, rhythmic playing with toy cars or blocks (spontaneous musical instruments), exploration of sounds, drumming and stomping.
- Examples of bodily related ME: Rhythmic movements, jumping, dancing, clapping and making sounds with your body.

The theoretical perspective used in the analysis is based on an ecocultural perspective, developed by the author (Nilsson, 2002, 2003, 2007), which concerns learning and creative activities in informal and everyday situations (Lave, 1988) where musical learning is regarded as a cultural practice (Nilsson & Folkestad, 2005). The ecocultural perspective also includes Gibson's (1979) concept of affordances, which describes suggestions of acting offered by the environment to the individual and Csikszentmihalyi's (1994) flow concept explaining balance between abilities and challenge. The model Zone of Proximal Development (ZPD) represents a way to understand learning and creativity on a collective level (Vygotsky, 1978). Play is considered as an important cultural practice and a way to create meaning in musical activities.

A preliminary analysis of the collected material suggest that play may be considered as a significant cultural practise and that theories of play and flow represent a powerful perspective in understanding children's musical expressions. In many cases the children explored the balance between ability level and challenge, which is one of the flow indicators (Csikszentmihalyi, 1994). Challenge seeking in musical activities by young children has also been investigated by Custodero (2005). The children's musical expressions seem to accompany their play, were a balance between abilities and challenge can be compared to the balance between different degrees of order in play (Caillois, 1961). Furthermore, the pre-school teachers reported that the observations hade made them much more aware of the children's spontaneous musical creativity. Many things that they before might have held for 'noise' now rather were perceived as musical expressions.



## Outcomes from a Nordic Joint Project to Offer a Globally-Relevant Master Degree in Music Education

*Professor David G. Hebert, Grieg Academy, Bergen University College*

*Associate Professor Eva Sæther, Lund University, Malmö Academy of Music*

Folk music programmes have been a major feature of music departments in higher education across the Nordic region for several decades, yet programmes that offer the opportunity to deeply study non-European music (other than jazz) are very rare, and programmes in music education that offer such opportunities at anything more than a superficial level had been virtually nonexistent until the launch of the international-collaborative Nordic Master of Global Music (GLOMAS) programme at Womex in 2009. This presentation is based on participant observation of and interviews with participants at the GLOMUS1 camp, an intensive course experience in Ghana, April 3-13, 2011, as well as questionnaires from the beginning and the end of this unique event. Theoretically, our work rests on Vygotsky's theories of creativity, and on ethnomusicological and music education approaches to collaborative learning. The GLOMAS program offers many possibilities for the participants to challenge their own taken-for-granted conceptions of musical learning and musicianship.

Perhaps the most fundamental learning takes place when comfort zones have to be abandoned as a consequence of intercultural collaboration, which was quite clear when Master students in music from across the Nordic region collaborated in Ghana with their musician peers from an array of nations across Africa and the Middle East.

While it may be naïve to assume that intercultural music participation necessarily holds the unique promise to permanently cure a vast array of social problems, the outcomes of several recent projects in music education (e.g. MORE, n.d.; Bergh & Sloboda, 2010) and music therapy (Stige, Andsell, Elefant & Pavlicevic, 2010) suggest it does indeed have important potential that is often left untapped, calling for further research. Olivier Urbain has observed that "music has tremendous power to move people in any direction, towards peaceful and noble goals, or violent and destructive ones" (Urbain, 2008, p. 2), while Bergh and Sloboda (2010, p.4) concluded that "not utilizing music for peaceful purposes will leave it open to abuse by those who attempt to maintain boundaries between enemies, either by performing

GLOMUS is the global network for higher music education that supports the GLOMAS programme and other initiatives. See: <http://glomus.net> music that emerged during a conflict, by creating new music that commemorates a conflict or through music that highlight[s] latent conflicts." In other words, as music educators we must choose either to be proactive in our scholarly and political engagement or merely passive agents withdrawn to a theoretical sphere of pedagogical pontification and aesthetic contemplation.

The quality of music education in the 21st century was much discussed during the GLOMUS camp in Ghana. As one of the participants expressed it:

... I think that musicians of the 21st century will not have a successful career if they continue the old process of just learning the music and that's it. But music is a part of humanity, and understanding humanity is very important to a satisfying and fruitful life profession. (Fred, academic leader)

His institution is involved in GLOMUS because "our world is shrinking, and it's really, really important for our students' education to have some experience beyond their home port." At the time of our interview, the biggest challenge so far to the delegation from the American school of music was the "improvisatory nature of GLOMUS... but it's also good for our students to learn to sort of go with the flow and that not every culture in the world has a rehearsal schedule of say ten rehearsals leading up to a performance. So this is educational."

Matt, a charismatic performer from Ghana, says that he has learned a lot of things musically, but to him the big challenge is to change his home institution:

Bridging the gap between academia and professional musicians in Ghana is important, because academia tends to look down on them. There's a huge gap. Personally, one of my aims is to see how best I can bridge that gap, because those we see as grass roots, they really have amazing skills. So this, I believe helps.  
(Matt)

Kwame from the same university in Ghana is very inspired by seeing people from different regions, ethnic groups, traditions and cultures together:

This world can only move when we are networked, and when we move in that network. Straight away I'm going to communicate this to my university to make sure that people are able to co-exist ... (Kwame)

To the Nordic GLOMAS students, the issue of quality in music education was more often related to their own skills in musical communication, dimensions that they felt they could develop at the camp.

In addition to interpretation of qualitative data from interviews and observations, our presentation will also include some discussion of statistical analyses of the questionnaire data to evaluate changes in student attitudes resulting from the 2011 Ghana camp experience.

Based on our experiences with GLOMAS, we would argue that the future of music education in the Nordic countries is best conceived as a pluralistic future, characterized by stronger – rather than weaker – cooperation with the Middle East, Africa, and other regions, as well as a future in which a greater diversity of musical genres and practices is valued, understood, and shared by music teachers.

## **Music research in the kindergarten field**

*Tiri Bergesen Schei*

Research on music education appears as a conglomerate of disciplines with various theoretical and methodological approaches. In the Nordic countries there is a lack of research on music education with relevance for kindergarten educational planning, and for the teaching practice of kindergarten staff. As more children spend their days in kindergarten from a very young age, the demand for empirical knowledge about high-quality early childhood education increases sharply. Investigations of discourses within kindergarten teaching practices and traditions, official curricula and political priorities are of high concern. We need to know more about the musical acculturation that takes place during a child's kindergarten years, and how kindergarten teachers may influence little children's musical and artistic learning and personal development. To what extent, and with what results, are children formatted into patterns that make them act in accordance with adult norms and habits? What are these norms? Kindergarten is a pulsating learning arena where little children imitate each other and the adults they meet, and where even the youngest display competence and awareness of themselves and their space of action.

Since 2006 Norwegian kindergartens are regulated by the Ministry of Education and Research. The new reform indicates a political turn with a strengthening of learning and competence aims. It has been argued that the current development threatens kindergarten

as an arena for playful, social, child-initiated interactions. When kindergarten is converted into *preschool* it is likely that the education of preschool teachers will focus more on children's academic competence and measurable learning in Norwegian, math and science. What effects does it have on music and art related activities taken into account how these subjects are treated in today's compulsory school? Different discursive readings can map how the kindergarten staff interpret and practice the Kindergarten act 2006. To what extent are children heard as agents and competent meaning makers?

Music is an expressive form of art and to study how music is practiced and unfolded in kindergarten might uncover what status music has and how it is valued. Music is an arena where the child is challenged, put *on* stage and put *at* stage, especially in terms of self-esteem. In search of knowledge about what "the Norwegian childhood" and "Norwegian children" are understood as in today's society, it is relevant to do such investigations in kindergarten.

This paper presentation will include a video extract of a kindergarten teacher with special competence in music and how to convey music to little children. The practice and reflections presented concern the effects of thorough didactical preparations for musicking in organized sessions with one-year-olds. The study highlights a number of issues that are highly relevant for research in music education today.

## **Music Education – a Personal Matter**

### **Digital Media and the School Subject Music**

*Manfred Scheid, Dept. of Creative Studies, Music, Umeå University*

Playing instruments and making music is the core of the school subject music in Sweden in secondary school. The repertoire mostly consists of popular music selected by the pupils and teachers together. In this perspective not only music in various digital medias enter the school, but so too are the symbols used, communicated and associated with music, music technology, genres and lifestyles. This presentation is based on findings from a project concerning digital media in the school subject of music. Teachers and pupils aged 14–16 from 15 secondary schools in Sweden were observed and interviewed. The focus in the study is: In which ways are digital media transforming the content and form of the school subject of music?

The preliminary results indicate that digital media have made it easy to obtain, edit and distribute music. Music also expands in its mediation by incorporating visualisations. By combining these two results I think it is reasonable to conclude that music is expanding in two aspects; at first in a quantitative way as the amount of accessible music is increasing and secondly in a qualitative way as music is being visualised in various ways. These I refer to as aspects of musical performativity, contextualized in the school subject music. One conclusion is that digital media facilitate personal choices. One dilemma that stands out is the lack of computers and software provided by schools suitable for producing, creating and editing music.

## Internet as Teacher?

*Ketil Thorgersen, Stockholms universitet*

*Olle Zandén, Stockholms universitet*

For economical reasons, today's students in Swedish music teacher education are provided with a fraction of the tuition time that was considered necessary thirty years ago. Since there are no resources for instrumental tuition within the curriculum, alternative ways of encouraging students' learning must be explored. The advance of, and access to, information and communication technologies (ICT), has led to new platforms and opportunities for learning music through social platforms for sharing, exchanging and collaborating in all stages of producing music. In less formalized settings for learning music, a whole new arena for learning music has consequently developed. As Väkevä states (in the article "Garage Band or GarageBand?? Remixing Musical Futures" BJME 2010), informal settings for musical learning are no longer placed solely in garage bands: Through the advance of technology for communication, creating, sharing and interaction a set of new and extended arenas for learning music has developed. There is a growing body of research concerning the use of computer software in music education, but as yet there is no published research on using internet in learning to play a musical instrument.

However, internet offers a plethora of guides, tips and tricks for playing different musical instruments. Georgii-Hemming and Kvarnhall (in "Perspektiv på populärmusik och skola", 2011) have coined the expression "the digital music pedagogue" for YouTube-clips that are explicitly produced for didactical purposes. They emphasise that such didactical resources are lacking both the dialogical relation and the cultural historical situatedness that traditional institutional didactical contexts provide. They also tend to regard viewing and listening as mainly passive activities. However, it is an empirical question to what extent YouTube can be used for active learning purposes. A Google search on such an esoteric activity as to "learn accordion" returns 19 000 hits and a YouTube search on "learn" + "accordion" returns over 2 000 hits. Clearly, there are vast resources at the fingertips of the internet-user and the question is to what extent these resources can be used for musical learning. The aim of this paper is to investigate teacher students' experiences of learning to play an instrument with internet as a teacher; how and to what extent do they consider internet functional in supporting their learning and what problems have they met in their endeavour?

In an action research study, 12 beginning teacher training students were given the task to exclusively use the internet as an instructional tool for learning how to play an instrument of which they had little or no previous skills. Additionally the students were organized in small peer groups to help each other both as critical friends in the practising and in the usage of internet as a learning tool. The students documented their progress in personal logbooks as well as in edited log books aimed for the critical friends and the researchers. The students were even also instructed that a part of the assignment was to contribute to a wiki for teaching and learning about how to learn the different instruments by the help of the internet. The project lasted for half a year in 2011 and had a triple intention. 1) It was supposed to provide the students with experience about learning how to play by help of the internet in ways similar to what some of their pupils-to-be possibly will be doing. 2) The students were to learn to play a second instrument besides their regular one – something which the new syllabus (LGR11) requires from pupils. 3) The project aimed to investigate if and how learning practices for learning an instrument aided by the Internet found outside schools could be useful in music teacher training.

The empirical data analysed in this paper are the logs, three group interviews done in the middle of the project and a set of individual interviews done after the project had ended. The computer programme Transana was used for collaborative transcription and categorisation. Theoretically, the study departs from a combination of Deweyan pragmatism and dialogical theory. In the former, meaning making and education is considered a way of living, and

democratic communication is seen both as the goal and the method of good learning. In the latter, sense-making processes are considered as dependent on interaction within and with situations and traditions. At first sight, both these perspectives may seem incompatible with a learning situation in which a human being is interacting with non-responding recordings. However, we consider them apt for the purpose since they may help us to understand how the interface is constituted in action by the users and to analyse the possibilities and drawbacks of using internet as a teacher.

Tentatively the results will focus discrepancies between students' assumed digital competence versus the teachers', the tensions between the frustrations of the problems connected to the perceived limiting frames of technology versus the curiosity and perceived relevance of the task and finally the tension between the students' learning of an instrument, their didactic reflections and the connections to musical learning outside school settings.

## **Relational perspectives on music experience in childhood and adulthood**

*Torill Vist*

In the research project, *Music experience – potentials for emotion knowledge* (Vist, 2009), the focus was on aspects of emotion knowledge that can be considered as being mediated by music experience. However, the interviews also reveal interesting aspects about the way we experience music. Thus, a preliminary analysis was conducted to help categorize the descriptions of music experience in relation to emotion knowledge, which divided the material into four perspectives of music experience: The structural perspective, the referential perspective, the affording perspective and the relational perspective. It is the relational perspective that will be further investigated in this presentation.

The empirical material consists of 10 interviews. Excerpts from these interviews will be discussed and seen in relation to communicative musicality (Malloch & Trevarthen, 2009) relational aesthetics (Bourriaud, 2002) and Stern's (1985/2000) theory of the self. All the interviewees were adults, although some of the excerpts are describing their childhood or interaction with children. Therefore, the research question in this presentation will be: *How is music experience described, taking a relational perspective, and how do these experiences influence us in childhood and adulthood?*

The relational perspective was divided into separate categories: alone, community (interaction), dialogue, encounters (meeting), care and acknowledgement.

Garred (2004) discusses two different music spheres, the dyad, in which the person encounters the music, and the triad (music-person-person) or interpersonal sphere. According to Garred, the interpersonal relationship is mediated by music, which may be between child and teacher, adult and therapist or simply between two (or more) persons. In this material, *alone* is considered to be a relational aspect of music experience, not only because of the relation between music and a person, but also because of the relational qualities music affords "in itself". The interviews show a connection to something universally human, the experience of sharing something, while experiencing music. Furthermore, loneliness in music experience may also awaken a strong desire for sharing the experience with somebody.

In accordance with previous research, several interviewees emphasized *community* as an aspect of music experience. They claim that their strongest experiences have been together with others, often significant others such as parents, sweethearts, etc. It may be of interest that only one (out of 30) stories from early childhood describes what took place between child and teacher. For the rest, close family relations are at the forefront of the experience.

The interviewees describe parallels in terms of communication between parents and children and the communication in the encounter with music. Music is considered to be in an exceptional position when it comes to developing community, and contexts with music are claimed to afford more acceptance for expression of emotion. This relates well with Stern's (1985/2000) affect attunement and vitality affects, as well as with Malloch and Trevarthen's (2009) communicative musicality, which claims that an infant is born with a capacity for intersubjectivity that affords an active and emotional participation in the communicative, musical interactions between adult and child. Moreover, Ruud (2010:115) writes that one of the single most important factors contributing to health has to do with our social connectedness, with feelings of inclusion and belonging. The most striking element shared by the interview excerpts describing interaction in early childhood is the role that music seems to play in all of this.

The interviews reveal many interesting nuances of the relation between music-person (-person). The category *dialogue* is understood as both verbal and nonverbal interaction and communication, and is claimed to afford a kind of "training" when it comes to social communication. Metaphors such as meeting and *encounter* are also regular terms in the material. They appear to have significant qualities in relation to energy and interpersonal contact, and may afford significant changes in a person's life.

The encounters above also consist of different types of care, often described as containment, being held and seen, etc. To be seen may also lead us to an acknowledgement and – for better or worse – the admiration and love that often comes along with stage performance. Although acknowledging that emotions are seen as "in" humans" and not "in" music, the relationship between music and emotion is experienced as being more "intrinsic" than elsewhere, thereby possibly leading to the claim of having special emotional and relational qualities: "While the dinner bell might, through association, lead us to salivate, we do not think of it as tasty. By contrast, we experience the sadness of music as present within it" (Davies, 2001, s. 30).

With the concept of communicative musicality, we are not only led to see the music in infant-caregiver dialogues, but may also see a relational turn in the understanding of musicality and music experience. In other aesthetic areas, there has also recently been a relational turn. Nicolas Borriaud wrote his, *Relational Aesthetics*, in 1998. Despite the ingenious title, he claims his theory *not* to be an aesthetic theory, and he only relates his ideas to visual art. It may be time for other aesthetic areas – such as ours – to claim the right to a relational aesthetic (theory) as well.

# NNMPF 2012: PhD in progress

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## Karl Asp

### *Karl Asp*

This study investigates how teachers of the subject *ensemble* in Swedish upper secondary school talks about their choices of subject content in light of their background as musicians and/or music teachers. According to current Swedish regulations and curricula (Läroplan för de frivilliga skolformerna, Lpf 94, (2004:2); Programsmål för Estetiska programmet (SKOLFS 1999:2)) the Swedish upper secondary school system can be described as goal-centered, which implies that the goals of the education are in focus and that methods and material to achieve those goals can show great variances. Therefore it is interesting to investigate what music teachers find important and essential when having to decide between different activities or objects of learning.

The research questions were:

- How do music teachers talk in group interviews regarding choices of content in ensemble in upper secondary school?
- What do music teachers perceive as essential contents in music teaching in the subject ensemble?

## Theory

The conceptual framework in this study is inspired by Berger and Luckmann's (1966/1979) theories of the construction of reality. This means that a non-essentialist approach is taken and that subject matter, content and curricula all are understood as constructions in relation to a context, historically and cultural specific (Burr, 2003). This explains the focus on the interviewees professional backgrounds in relation to choice of content. The study also partly covers didactics (Jank & Meyer, 1997; Nielsen, 1998) which could be described as what, how, by what, with whom, how, and when learning should take place.

By focus group-interviews (Wibeck, 2000; Morgan, 1998) data was collected and then analyzed. The analysis was done by using *interpretative repertoires* (Potter & Wetherell, 1987) and in the interviews mainly two different repertoires were found: a repertoire based upon and spoken through the experiences of being a musician and a repertoire grounded in didactical thinking and planning.

## Results

The results showed that the repertoire of the musicians experiences were used more often than the didactical repertoire. A short excerpt from one of the group-interview can exemplify the musician repertoire:

Mod: Is this a theme you are working with, that to know certain genres is essential to musical learning?

B3: Yes, to a certain degree. This period, we work in periods, right now we're working with Swedish poptunes. Traditional covers mainly. What you [as a teacher] know is that these songs will be around no matter what you'll be doing in the future. These covers are covers by a reason, they'll probably be around in the future as well as they've been to today, so it's good if you [the pupil] understand this and then you [as a teacher] can talk about it...

"To know a certain genre" could in this case be seen as the primarily learning object. In this excerpt it also relies to a future career as a musician, where you need to know a certain repertoire in order to be a competent musician. This raises questions about to which degree music teachers has knowledge about different genres and the music business seen as a whole.

The didactical repertoire focused explicitly on different learning objects:

C3: We've chosen to call the first concert "The pupils world", and then it's not many different kinds of music, they'll play the music which they listen to in their everyday life...

C1: Yeah, but we try to decide a little what they're going to play, because we want them to experience some specific waypoints in music which eventually leads to...

C2: ...the second concert...

C1: Yeah, the second concert, the first is theirs, but after that it's the teachers that decides the content, in a dialogue with the pupils of course, but nevertheless...

[...]

C3: Then it's not that rigid, with every genre comes different subgenres, for example when working with jazz, you could play fusion or funk also. It doesn't have to be so rigid...

C1: But then it has to relate to what the genres are aiming at: improvisation skills, notions of timing and groove. In jazz it could mean that the pupil learns how to use theoretical skills in harmony when improvising, how to express themselves and perhaps how chords are built up in jazz...

That the musicians repertoire was more frequent also meant that music as a subject (cf. Nielsen, 1998) often was seen as a *product*, as in a concert or a recording, and that the music teachers' professional experiences of making music was an important ground for accomplishing this. This raises further questions about how music teaching should be carried out and what implications the focus on such a musical product has on musical learning from a democratic as well as a pedagogical perspective.

## The Future of Music Education in the Nordic Countries

### Some Thoughts on the Role of the Teacher

*Anna Backman Bister, PhD Student Royal Academy of Music, Stockholm*

This paper will discuss the role of the teacher in the music classroom in Sweden, according to findings from a PhD study in progress. Hopefully the findings will lead to increased discussion on the design of music education and the role of the teacher – and become a contribution to the discussion of the future of music education in the Nordic countries.

Being a music teacher in public school and upper secondary school in Sweden, you are faced with the challenge of teaching many pupils in groups, all pupils with different skills, needs and knowledge levels. Both the new curricula for the public school (lgr11), for upper secondary school (gy11), and the old curricula (Lpo94 and Lpf94) prescribes that every student shall have possibilities to develop individually and that the education shall be



individually adapted to the pupils' skills and needs<sup>1, 2</sup>.

All who work in the school should:

- be observant of and help pupils in need of special support and

[...]

The teacher should:

- take as the starting point each individual pupil's needs, circumstances, experience and thinking,
- reinforce the pupils' desire to learn as well as their confidence in their own ability,
- provide scope for the pupils' own ability to be creative and use different means of expression,
- stimulate, guide and give special support to pupils that have difficulties,
- co-operate with other teachers in order to achieve the goals of the education and
- organise and carry out the work so that the pupils:
  - develop in accordance with their own capacity and at the same time are stimulated into using and developing all their ability,
  - experience that knowledge is meaningful and that their own learning is progressing,
  - receive support in their language and communicative development,
  - gradually receive more and increasingly independent tasks to perform as well as increasing responsibility,
  - are given opportunities for deeper studies in subjects, a framework and a context,

This situation of large student groups combined with the curricula demands of individually adapted teaching is the background to the PhD study at hand. What strategies are being used when teachers are trying to adapt their teaching to the different pupils in a group?

The theoretical foundation of the study is the cultural psychological perspective as represented by Jerome Bruner<sup>3</sup>. According to him learning is always situated in a culture and dependent on the available cultural resources<sup>4</sup>. Life in the culture and certainly learning is managed by the use of cultural tools which also are provided by the culture. Humans are part of several cultures at the same time that also overlaps each other in different ways. In this view "culture" is used even to describe a small group like a class or a family. Bruner suggests that every member of the culture has her own cultural tool box to be able to use the right tool at the right time.

What cultural tools do three music teachers use when aiming at adapted teaching in group settings? This is the research question. To answer it, video recordings and observations was used as a method. Finding the cultural tools was a key to finding the teacher's strategies.

In 2009 a pre-study was carried out to test the method. In the analysis of those recordings Hultbergs model of "individual musical learning through making music in a local situation<sup>5</sup>" was used as a starting point. In the pre-study I video recorded myself teaching my own class, an upper secondary school class.

When the pre-study had been performed, two teachers were selected to be observed in the main study, based on their own statement that they were aiming at adapted teaching in group settings. The first teacher; Mary, was teaching at upper secondary school, and were observed and video recorded in her work with three different classes. The second teacher,

Louise, was teaching in a public school and was video recorded and observed while working with two different classes. The pupils in the classes were 15 and 16 years old.

The analysis of the main study is still in progress, the results are not final yet, but I would like to discuss some pre-results here. In order to carry out adapted teaching in a group setting the two teachers use two quite different settings. Mary splits her class into smaller groups, and circulates from group to group like a supervisor. Louise's main setup is having the whole class making music together in the classroom. Although the analysis isn't altogether ready yet, so far the main strategies and cultural tools found are:

### **Strategy**

Encouraging peer teaching and learning

Keeping the focus on the task

Individually adapted levels on tasks

An allowable attitude, the pupil as well as the teacher, own the right to make comments in the classroom and contribute to the mutual learning process.

### **Cultural tool**

Conventions to perform and structure music

The teacher's performance

The performance of a class fellow

The performance of the pupils

Notation

The use of information technology (IT)

Already on this early stage of analysis, a lot of questions are raised about the role of the music teacher.

Are the pupils able to handle a very free learning situation where the teachers is acting as a mentor?

The attitude that both teacher and pupil freely can contribute to the common learning process and learn from each other also directs the thought towards the concept of the music classroom as a community of practice as described by Wenger.

## **Didactic Implications of Rich Intermedial Metaphor: The Example of 'Storytelling' in Jazz Improvisation**

*Sven Bjerstedt*

The usage of metaphor in music education is a well-known phenomenon. When improvising solos, jazz instrumentalists have no words at their disposal. Still, '*storytelling*' is arguably the most common prestige word in descriptions of jazz improvisation. Earlier studies have discussed storytelling in this context from several points of view, e.g., coherence, semantics, linear and temporal development, and performativity [1,4,6]. This study aims to clarify the pertinence to music education of this rich intermedial metaphor by means of an investigation of the range of meanings ascribed to the term in artistic and educational discourse.

### **Methods**

Explorative qualitative interviews with 15 Swedish jazz improvisers of national and international renown were conducted, documented, and analysed. Several of the interviewees have also worked extensively as educators in the field of jazz improvisation.

## Results

"A good improvisation is like the captivating story you tell a child at bedtime," says one of Sweden's leading jazz trumpeters. The storytelling concept functions as a metaphor for a combination of several abilities and qualities in the jazz improviser and improvisation, some of which can be categorized as:

- *Personal and expressive sound*
- *Rich and mature humanity*
- *Physical openness and wholeness*
- *Simplicity*
- *Aptitude for creative interplay with fellow musicians and audiences*
- *Rhythmical awareness*
- *Alertness regarding the input and output of musical and non-musical impulses*

## Conclusions

The result clarifies in considerable detail a number of ways in which the metaphor 'storytelling' might function as a tool for education in jazz improvisation. On a general level, it exemplifies the importance to music education of rich intermedial metaphor as an indispensable but insufficiently investigated educational tool in order to verbalize and mediate holistic views of sets of musical phenomena.

## Discussion

The many functions of a rich intermedial metaphor may be interpreted and illustrated as a *metaphorical topology*. The abilities and qualities indicated by the results in the present case point to a multidimensional topology including inner vision, openness, and temporality as important dimensions. The prospect of formulating a *didactic topology* for music education – in this case, for jazz improvisation education – on the basis of the metaphorical topology comes forward as a tempting and urgent possibility.

## Future directions

The study of the function of metaphor in artistic and educational contexts will be expanded through (i) comparison with the usage of the rich intermedial metaphor 'musicality' in artistic and educational theatre discourse [2], and (ii) analyses of intermedial conceptual loans in the light of theories of narrative and temporality as well as theories of metaphor and conceptual blending [3,5,7,8,9].

## Virker utdanning?

*Solveig Christensen, Norges musikkhøgskole, Oslo*

Spørsmålet forstyrrer en tilsynelatende selvfølgelighet. Det åpner nemlig for et ubehagelig alternativ: - at utdanning ikke virker. Grunnen til at jeg stiller dette spørsmålet, er mine informanternes forholdsvis unisone uttrykk for misforholdet mellom utdanningens innhold og opplevd kompetansebehov i yrkeslivet. # Betyr misforholdet at utdanningen ikke virker?#

## Utdanning av – utdanning til

Da må vi først spørre hva den skal virke til. Her vil det være mange oppfatninger. Én mulig tilnærming er å ta utgangspunkt i perspektivene *utdanning av* og *utdanning til*. Dette synliggjør samtidig spørsmålet om hva slags utdanning kirkemusikkutdanningen er. Er den først og fremst en disiplinutdanning i kirkemusikk, eller er den en profesjonsutdanning til kirkemusiker, slik kompetanseutredningen *Mangfold og egenart - utfordringer og*

*kompetansebehov på kirkemusikksektoren* (2007) omtaler den som? Og når kommer eventuelt disiplinutdanningen og profesjonsutdanningen i konflikt?

Dette er problemstillinger som er høyst relevante for enhver kunstutdanning, ikke bare kirkemusikk. I det øyeblikk vi bringer inn perspektivet utdanning til, antydes et nytteaspekt som av mange oppfattes som uforenlig med kunstutøvelse: Kunsten er i sitt vesen fri og ikke underlagt noen, det er det som gjør den til kunst. Om den underlegges nytteperspektiver, vil den miste sin egenart, vil mange hevde. Nyttens ligger i dens unyttighet (Varkøy 2001 og 2003). Vil en utdanning med en slik 'unyttig' motivasjon gå på bekostning av dens profesjonsverdi? Blir den en utdanning av enkeltindivid i så stor grad at den går på bekostning av en utdanning til et spesifikt yrkesfelt?

Utdanning skal ideelt sett være både en utdanning av og en utdanning til - « (...) det å være utdannet betyr "å vite at", likeså mye som "å vite hvordan" (Peters, 1992:19). Men når noe kalles en profesjonsutdanning eller oppgir å ha et spesifikt yrkesfelt som mål for sin utdanning, må med nødvendighet hva man utdannes til få et langt mer framtredd fokus enn om man 'bare' skal bli god til å beherske en disiplin, det være seg et språk eller et instrument. Også det skal anvendes til noe, men til-perspektivet er ikke nødvendigvis det som er i forgrunnen når disiplinutdanningens innhold defineres. Derimot er det oppfatningene av hva som er kjernekunnskap i den enkelte disiplin og hva den enkelte bør kunne for å kalles utdannet.

I lys av denne innsikten stiller jeg derfor spørsmålet «virker utdanning?» Hva vil det si å være utdannet kirkemusiker? Er det det samme som å være utdannet i kirkemusikk?

*På studieplannivå* formidler kirkemusikkstudiet ved Norges musikkhøgskole et tydelig *til-*perspektiv. Fokus er rettet mot yrkesfeltet der kirkemusikeren skal anvende sin kompetanse: «Kandidatstudiet i kirkemusikk er særlig rettet mot utdanning av kantorer for virke i menigheter i Den norske kirke og for kirkemusikalsk virksomhet i andre sammenhenger.» (fra NMHs elektroniske studiekatalog: [www.nmh.no](http://www.nmh.no))

*På emnenivå* er det imidlertid *utdanning av* som er i fokus. Hva som skal læres, oppgis å handle om både holdninger, kunnskaper og ferdigheter, avhengig av type emne. Med unntak av liturgisk orgelspill og orgelimprovisasjon, dreier målbeskrivelsene seg nesten utelukkende om den som utdannes, ikke hvilke oppgaver han eller hun skal løse. Det settes et taust likhetstegn mellom musikalske ferdigheter og oppgavene som skal løses. Dermed framstår *utdanning av* som en underforstått forutsetning for *utdanning til*. Er det slik, eller finnes en differanse mellom *av* og *til* som utdanningen ikke fanger opp og som profesjonsutøvelsen forutsetter?

Det kan aldri bli noe 1:1-forhold mellom utdanning og den profesjonelle virkelighet. Ei heller er et 1:1-forhold en enegyldig målestokk på om utdanningen virker (jf Repstad i Nylehn og Støkken, 2002:153ff). Det er ikke nødvendigvis slik at ikke-anvendt kompetanse fra utdanningen er uten nytte selv om den direkte bruksverdien er fraværende i den arbeidsvirkeligheten man for tiden er i. Likevel er det ikke til å komme forbi at det bildet utdanningen tegner av den profesjonelle virkeligheten påvirker de kommende kirkemusikerne. Utdanningen skaper forestillinger både om profesjonsfeltet og profesjonsutøvelsen (Wenger, 2004:200ff). Det betyr at utdanningen gjennom sine faglige prioriteringer formidler, direkte og indirekte, hvordan profesjonsfeltet er - og kanskje enda mer hvordan det burde være.

## School as a stage

### Learning & gendering in a school-musical project

*Lorenz Edberg*

Every year many school-musicals are produced and a lot of dedicated young people perform in front of a large audience. This study, as a part of a PhD-project, explores learning and gendering in such a school-musical project. The project was a collaboration between a secondary school grade nine and a youth centre. The teachers, in interaction with the pupils, created a science fiction inspired script and to existing pop- and rock songs wrote new lyrics. In a stage performance the students demonstrated, through individual performances, a collective knowledge. When the purpose of the project is to produce and stage a musical in a school context, one can talk about the school as a stage.

My aim was to study the development of knowledge and construction of gender in a subject integral context. It relates to the following research questions: How did learning occur? What kind of learning did occur? How did the school-musical project relate to the school curriculum? In which way was gender constructed? I observed the activity, interviewed the teachers and had focused conversations with the pupils. My theoretical starting point was mainly the sociocultural theory of Lev Vygotsky and the theoretical framework of Basil Bernstein. The result shows that in a school with limited space for music, drama, art, handicraft and dance the project had a compensatory role.

Learning developed between teacher and pupil, teacher and teacher and pupil and pupil in a social process of the interaction. The commitment and the common artefacts of and the interaction between the participants had a major impact on creation of the learning environment. The pupils strengthened their self-confidence, mainly because of the optional nature of the project and the absence of ratings. The status and hierarchies renegotiated because of impact from a new learning environment. The secondary school curriculum indicates that measureable knowledge in individual subjects, with clear contents and strong classification, is legitimate knowledge. For a school-musical project with no marks, based on subject integration, and with a zone of unpredictability, a dilemma then occurs. An impact of that dilemma was that pupils had to perform acceptable results in traditional school subjects to be part of the project, because it competed for timetable space with support classes in various subjects.

This hidden curriculum risked excluding school-tired pupils from an activity that could affect their school performance in a positive way. Neither teachers, nor pupils, could identify gender-related company, comparable to gangs of boys and girls in school, during the integrated school-musical work. It showed that construction of gender relates to social settings and expectations. There were examples of musical gendering when four boys, and no girls, played the male-coded instruments of a rock-band (drums, base and electric guitars) in a musical with rock as dominating genre.

### Att erövra känslan av att vara kompetent att musicera i förskolan

*Anna Ehrlin, doktorand i Musikvetenskap med Musikpedagogisk inriktning  
Musikhögskolan, Örebro Universitet*

Min avhandlingsstudie utgår från två förskolor i ett multietniskt område i Sverige som under ett antal år utvecklat ett arbetssätt med betydande fokus på sång och spel som redskap för språkstimulans och social träning. Syftet med studien är att förstå hur musikaktiviteter används och på ett konkret plan legitimeras i de inblandade förskoleverksamheterna. En aspekt som visat sig ha betydelse i förståelsen av hur undervisning med utgångspunkt i

musik legitimeras och utformas på dessa förskolor har med personalens syn på sin kompetens att göra.

Tidigare forskning i Norden kring yngre barn och musik har i ganska stor utsträckning intresserat sig för barns spontana uttryck med ljud och rörelse, och tagit denna utveckling på allvar (Sundin 1963, 1979, 1995; Bjørkvold 1981, 2009; Uddén 2001, 2004; Holgersen 2002). Förskolepersonal uppmuntras att ta till vara på det sponta i barns musikaliska uttryck, och utgå från det i sång och spel. De flesta håller också med om att sång och rörelse till musik har sin plats i en förskolas verksamhet. Det framhålls också i förskolans läroplan Lpfö-98. Många som arbetar inom förskolan har dessutom inspirerats av forskning som försökt visa att musik kan vara bra för barns utveckling på andra områden än det musikaliska. Trots både riktlinjer och inspiration finns det emellertid medarbetare i förskolan som sviktar i sitt självförtroende när det gäller att leda musikaktiviteter i den dagliga verksamheten. Denna problematik har uppmärksammas av (Sundin, 1995; Uddholm 1993; Uddén 2004; Holgersen 2008) och också av forskare med utgångspunkt i Storbritannien (Small 1996; Young 2003).

## Syfte

Syftet med denna presentation är att visa hur upplevelsen av kompetens påverkar hur personal i förskolan förhåller sig till ett arbetssätt med utgångspunkt i musik.

## Metod

Min studie är etnografisk vilket innebär att jag har sökt förståelse för förskolornas verksamheter genom deltagande observation. I mitt fall har det inneburit att jag under drygt två år, mellan hösten 2007 till våren 2010, på olika sätt deltagit i tre förskolors verksamheter. Genom intervjuer har jag tagit del av berättelser från olika yrkeskategorier vid de aktuella förskolorna. Förskolornas lokala arbetsplaner har också bildat underlag för förståelse. Därtill har jag kontinuerligt funnits på plats för observationer av förskolornas arbete. Totalt har 11 pedagoger, 3 förskolechefer samt en i området anställd musik- och språkpedagog intervjuats. Därtill har jag haft möjlighet att vistas 12 dagar på varje förskola. Studien omfattas alltså av en trianguleringsprocess av intervjuer, observationer och min egen tolkning av berättelser och upplevelser.

## Resultat

Kortfattat kan sägas att musicerandet på förskolorna i första hand kan beskrivas i termer av att skapa glädje och trygghet. För att vilja och våga delta krävs trygghet och lust, och den lustfyllda känslan i undervisningen uppnås genom att musicera på olika sätt. Musik som medel för språkutveckling har i detta sammanhang att göra med den plattform av trygghet och glädje som uppges uppstå i musicerandet och som då i nästa steg gör att språket används och kan utvecklas. Språklig kompetens får här en vidare betydelse än att kunna föra en dialog med talat språk. Kommunikation med ljud och rörelse blir uttryck som är möjliga att ta del i och använda sig av också när orden inte räcker till. De båda förskolorna ger ett stort utrymme för det individuella uttrycket, men att utgå från personalens och barnens spontana uttryck i sång och spel innebär inte att barnens möte med musik är slentrianmässigt arrangerat. Verksamheterna är väl planerade och har en fokus på musikens sociala aspekter som redskap för att stimulera språkutveckling. Musikaktiviteterna uppges däremot inte bidra till att utveckla barnens musikalitet.

Det kan förklaras med att det finns de i personalgrupperna som inte litar på att det de gör också kan stärka barnens musikalitet. Detta pekar på ett problem som kommer att diskuteras i denna presentation.

Flera medarbetares beskrivningar visar att de varit hämmade av en föreställning att musik är något för en elit på området. De har nu tagit sig förbi tanken att musik endast kan användas i

undervisning av speciellt utvalda, men några väljer ändå att se på sig själva som otillräckliga, men glada utövare av musik i förskolan. Detta trots att fortbildning och utövande av musik naturligtvis också har utvecklat deras egen kompetens.

Personalgrupperna har kämpat för att erövra ett musikpedagogiskt arbetssätt som inte värderar olika förmågor eller uppfattar musik som en bättre eller sämre produkt utan som istället ser musik som ett gemensamt uttryck som alla kan ta del i. Det synsättet är nu förankrat hos personalen. Att undervisningen har en fokus på musikens sociala aspekter som redskap för att stimulera språkutveckling har bidragit till att fler tror sig om att klara av uppgiften. Musiken legitimeras som ett redskap för språkstimulans och någon rädsla för att bedriva språkstimulans på ett mindre lämpligt sätt finns inte i personalens berättelser. Personalen har istället utvecklat en medvetenhet om varför de arbetar som de gör. Ett första steg till att musikaktiviteterna fått utrymme i verksamheten har varit att lita på att den egna förmågan att bedriva denna undervisning räcker till, nästa steg har varit att bli medveten om varför de arbetar som de gör, vidare har utvecklingen av arbetssättet lett till att personalen upplevt att musikupplevelser också bidrar med något unikt som är betydelsefullt i sig. Ytterligare ett steg blir att våga lita på och tala om att dessa aktiviteter också har betydelse för barnens möjligheter att utveckla sin musikalitet. Det är ett steg som ännu tydligare skulle legitimera musikens plats i dessa förskolors verksamhet.

## **What characterizes the musical expressions created by pupils and musicians in collaborative music projects in schools?**

*Randi Margrethe Eidsaa*

This paper is a presentation of a PhD study in progress on collaborative creative music projects (*creative partnerships*) in schools. The study focuses on creative processes with music within the context of a strictly structured temporary school project. The intention of the research project is to describe and analyse the music, the ensemble interactions, the didactics and the context. The major research questions are: What characterizes creative processes in collaborate music projects in schools, and the question about connections between music, context, didactics and relationships; and the next matter is to what extent is the final musical product a manifestation of the children's creativity, their ideas and their musical skills and/or the teachers' and musicians' competence and artistic vision?

An overall aim of the research project is to clarify in which ways these four components; music, relationships, didactics and context or project design are connected to each other. During this presentation I will focus on one part of the study; and draw the attention to the didactic strategies used by the professional musicians during the creative processes; as well as commenting on the style, mood and structure of the music that was created by the pupils in collaboration with the professionals.

This is a qualitative research project with a phenomenological approach to music and art partnerships highlighting creative processes. Empirical work is an essential part of the study. The research data were collected during the observation of four creative music projects from 2007 to 2010 and include field notes, video, sound recording, written music, interviews, manuscripts, children's written reflections, children's drawings, concert programmes. All four projects were funded by The Cultural Rucksack, Art Council Norway and regional and local music and cultural institution and were organized as extra-curricular projects, other subjects were replaced with these creative culture activities as long as the partnerships were in progress. The structure of each project made possible encounters between groups who would not otherwise have formal access to one another. The four cases represent a wide-ranging sum of expertise between musicians and other professionals and also different models of creative collaborative music projects for school children and visiting professionals.

One common theme in all four cases is the development of musical ideas into aesthetic expressions through collective aesthetic processes directed by adult musicians.

Through analysis of the *musical products* (style, complexity, moods, structure, musical references), *didactics* (tools, learning environment, the musicians' strategies and beliefs), *ensemble interactions* (roles, positions, communication) and *context* (funding, organization, structure, participants) this research project aims to describe the essence in the creative processes in these particular category of creative music and art partnerships. During this presentation musical excerpts and selected preliminary findings are shared, and the aim is to portray aesthetic expressions as well as the creative process during various stages of a collaborative music project. The underlying set of ideas and theories that will be discussed in this research project are connected to music aesthetics and theories on creativity and composition.

## **Bach in everyday life: Amateur choristers developing socio-musical identities and skills through choral participation and the performance of 'art music'**

*Sigrún Lilja Einarsdóttir, PhD student in Sociology – University of Exeter, England – Part time lecturer – Bifröst University, Iceland*

This paper demonstrates a socio-musical research on an amateur composer-oriented Bach choir whereas the main purpose is to study the amateur chorister's experience in rehearsing and performing large-scale choral music. The study analyses how amateur choristers use this experience to define and redefine their musical identities with special emphasis on creating and developing musical skills through choral singing as a method of informal music education.

This study is based on an interdisciplinary approach, seeking concepts and ideas to different fields of study – primarily sociology and music sociology# but also music psychology#, history of music (especially Bach scholars)#, music education# and interdisciplinary studies on music, health and well-being#.

The methodological approach of this research consists of a grounded theory based, single case study where the case was the Croydon Bach Choir in London performing J.S. Bach's *Mass in B Minor*, using participant observation (where I sang with the choir for one semester) and qualitative interviews as main research methods and gathering demographic background data on choral members via paper-based survey. Whereas many researches on music performances have been conducted, so far no choral research is known where the direct participation of the researcher as a member of the choir is used as one of the main research methods.

Primary results indicate that participants develop a certain socio-musical identity both through their choral participation in general, by relating to and reconstructing J.S. Bach and facing the challenge of performing large scale choral work.

## **Identity and Knowledge Construction in Swedish Teacher Training**

*Monica Frick, Academy of Music and Drama, University of Gothenburg*

This paper, which can be seen as part of my PhD project, aims to discuss the enabling of identity and knowledge construction in Swedish teacher training courses in Music, from a discourse analytic perspective. The paper also discusses rhetorical constructions in a



governance and control perspective, and the effects of these constructions. The discussion is mainly based on a discourse psychological microanalysis of some lesson sequences entitled “guitar and djembe drum workshop”, which was part of the empirical data produced for my PhD project during the autumn of 2011.

### **An introduction to the PhD project (work in progress)**

Enabling knowledge construction in Swedish teacher training courses in Music (specializing in children in their early school years) is the main focus of my PhD project. A synthesis of discourse theory and discourse psychology forms the theoretical and methodological foundations of the study. Hence, the study focuses on how discourses surrounding musical learning in teacher training are constructed through multimodal interaction between the actors in this process. The study also focuses on identity construction and identity negotiation in the music classes that are a part of Swedish teacher training programmes; (in my project, *identity* is not regarded as a fixed position that a person as a subject possesses but is instead explored on the basis of what different forms of subject positions student teachers are offered and enabled to acquire through different discourses). Furthermore, the approach adopted towards learning, towards the subject, as well as towards language and action also has bearing on the theoretical foundations of discourse analysis; the interaction between language and action is therefore of central importance in this study.

The overall aim of the PhD project is therefore to identify, describe, problematize and discuss the discourses surrounding knowledge construction and identity construction in the music classes that take place as part of Swedish teacher training. Empirical data will be gathered during the autumn of 2011 by filming music classes in teacher training courses at a number of Swedish higher education institutions. The empirical data will mainly consist of the data gathered from these video documentations but will also include field notes from the recordings mentioned above.

### **Analytical tools used in this analysis**

Although the analysis of my project is based on both discourse theory and discourse psychology, the analysis in this paper is mainly based on a number of selected analytical tools from *discourse psychology*, which has originally emerged from social psychology.

Asking questions to the empirical data based on the *variation* of selected topics is the first tool that can be used in microanalysis. Different *constructions* (even of the same theme) may then be discerned. Creating hypotheses about what *function* a statement or a construction can have, and about what *effects* this construction can bring about in a wider societal perspective, for example, is another tool that can be used. *Even analysis of rhetorical constructions, analysis of fact constructions* (how facts are built up in different stories), *analysis of different stories' action orientation* and *analysis of how different reality constructions are made convincing*, are additional tools that can be used. Finally, an analysis of how the actor is *included* or *excluded* in a construction may also be relevant for the result of the analysis.

Of course there are many more analytical tools that can be used in discourse psychology, but these are the tools used in this particular presentation.

### **Microanalysis of lesson sequences – “guitar and djembe drum workshop”**

In this paper presentation, I will present and analyze a number of lesson sequences, which will display the results that follow. These lessons are about how teacher students learn to play the guitar and the djembe drum in Swedish teacher training courses. The lesson

sequences contain instructions about instrument playing, teacher students playing in an ensemble, and discussions about assessment and examination.

### **The result of the analysis**

The result shows that different identity constructions, different control techniques, and different rhetorical constructions are used to construct legitimacy for the students' lack of musical skills and for both the students' and the teachers' lack of accountability regarding the construction of musical knowledge.

The result also shows that the effects of the rhetorical functions are that the teacher students do not have to play the guitar in order to pass the guitar course. The most important thing is to be a part of the whole, and that teacher students should have fun during the examination.

### **The possibilities for democratization in music education through marginal musical practices**

*Tuulikki Laes, Sibelius Academy*

The objective of this PhD project is to promote the realization of democracy in music education by examining the values, implications and outcomes of certain *marginal* musical practices in both formal and informal learning environments in the Finnish music education context. The concept of marginality is used here to define groups of people who are left at the fringes of music education on institutional level. The *less talented* and non---professional majority of potential music learners and musicians are ignored by the Finnish music school system that still seems to emphasise talent and professional success over other educational values. This is considered to hold true in teacher education, curriculum and school practices, notwithstanding that the notion of democracy in the current discourse of music education philosophy has been acknowledged. This study claims that the participation and musical growth of certain people is limited by the system of institutionalized musicality testing and student profiling concerning age, health or social status. Democratization is a process and a method where the everyday experience of music is valued over professional success. In this study the agents at the margins of formal music education are seen at the forefront of the democratization process.

### **Aim and theoretical points of view**

The aim of the research is to explore *how acknowledging and examining marginal musical practices can strengthen critical and socio---cultural educational view and enable the realization of democracy in music education*. The theoretical understanding of the study is framed by critical and feminist theory that together with pragmatist view on music education constructs a socio---cultural perspective on the democratic possibilities of music education. According to praxialist view, the main goal for music education is to give everyone an equal, safe ground for developing oneself. However, as seen from the perspective of socio---cultural learning theories musicianship is not only an individual construct but also a social construct. In this sense, music education is also a political act. For example scholars in critical pedagogy have pointed how music and art can empower people who are not influential nor in a powerful position in conventional hierarchies or social structure. This also leads to discuss the value of music (the value of Art) in music education: is music above human or does music exist for human?

### **Design and methods**

This PhD project consists of a compilation of four refereed articles and a kappa. The study is part of a joint research project at the Sibelius Academy that focuses on democracy and agency in music education. The process and method of the study lies in the selected instrumental case studies of marginal musical practices in the Finnish context. Each case

study originates in the Resonaari music centre, a Music school “without limits” that offers committed, goal-directed music education for people with disabilities or other special educational needs that prevent studying in ordinary music schools and with conventional methods. The first article examines a particular rock band of six female *third age learners* (around the age of 70) who are learning to play rock band instruments in the formal music school environment of Resonaari. The concept of third age is used here in order to address the active lifestyle of after work life, which is considered to be an age of new learning, self-development and cultural participation. However, older people are still rarely seen as students in popular music studies despite the fact that a rock band is a governing learning context in today’s music education especially in Nordic countries. The article explores *the significance of the rock band as a collaborative learning environment* for these particular third age learners, focusing on the meanings given for the teacher, the instruments, and the musical repertoire in the analysed *narrative accounts*. The article also addresses the increasingly relevant question of the aims and values of *lifelong learning* and future *older adult music education*. The second article focuses on the narratives of the third age learners on a vertical level, analysing *how the identity and agency of an older female is constructed and formatted in and through music learning in a rock band context*. Through the lenses of feminist and critical theory, the article aims to address the narratives as a showcase of a possibility of a marginalized person to empower herself from “the culture of silence” through formal music education. The third article *examines the individual and social outcomes of becoming a musician in a specialized music school context* by introducing another case study of four disabled musicians, originally students of Resonaari who had an international breakthrough with their punk band. A *critical discourse analysis* of gathered media material shows how Pertti and the rest of the band members have stepped from the marginal position of disabled, welfare-supported people into professional musicians who are writing new songs rehearsing and performing on a regular basis. The article reflects what kind of wider implications new constructs of musicianship may have for the democracy of music education. The fourth article examines the educational and pedagogical values of Resonaari and how they are implemented, addressing critical discussion of the power structures and values in institutionalized music education, including the socially constructed meanings of musical talent and musicianship. The article investigates *how the questions of talent and musicianship are brought to music education and how it is constructing music educators’ professional reality*.

## Results and conclusions

The kappa provides a synthesis and summary of the dissertation project and argues for the possibilities of wider democracy in music education by critically discussing the questions that are raised in the articles. The overriding question of the study as a whole is whether the norms, values and contexts of formal music education can be challenged and re-assessed by the invocation of marginal musical practices in order to build more democratic music education. While the academic discourse for more democratic processes is still continuing the results of this study aim to show that music education within the margins, such as people in Resonaari, could lead to the socio-cultural changes that democratic educational practices require.

## Experience of singing – a musically vocal confirmation of my existence in the world. A phenomenological investigation from a first person perspective

*Susanna Leijonhufvud*

This paper presentation will present the results from my licentiate thesis where the phenomenon of Singing Experience is treated. The purpose of the thesis was to reveal the content that constitutes the phenomenon of singing from the singers’ point of view. Singing

should be understood as a unique vocal expression carried by tones in a form that is sonorous, alive and fluid. Singing is also regarded in a context of singing with others. To reveal contents within the phenomenon, the study uses a phenomenological approach from a first-person perspective, which is also my own perspective as the singer as well as the researcher. The phenomenological methods provide cogitations to stretch the particular situated momentary experience into the sphere of the possible experience. In the thesis the result of this eidetic study is described with its general essence a “musical vocal confirmation of my existence in the world” as well as a description of the constitution of the phenomenon of singing.

The work in my thesis derives from a wonder of how the experience of singing might be experienced considering that it may be partly homogeneous and, sometimes, partly heterogeneous experienced. The same type of question can be found as one of the fundamentals for phenomenology. The founder of modern phenomenology, Edmund Husserl, wonders about how it is possible for us to experience a phenomenon as the same phenomenon although we experience it in a different situation, from a different perspective, in a different way. Husserl's suggestion about this wonder is that, regardless of how we experience a phenomenon, we experience it as one particular phenomenon due to the general essence of the phenomenon. The general essence can derive from an intuition while experiencing the phenomenon. It can also originate from the essence of essences in a phenomenological analysis. Both of those approaches have been used in this study. The starting question “*how* is singing experience experienced” has, through this investigation, turned into forming the question “*what* is there to experience in the experience of singing”? The presentation will initially briefly describe the entry to the study as well as the background and the method of gathering experiences and analysis of ditto. The main part of the presentation will focus on the results of the thesis i.e. a model of a constitution of the phenomenon of singing presented as a mind map where the relationship between essences is visualized. The model is based on the general essence of the phenomenon i.e. a musically vocal confirmation of my existence in the world. This general essence includes the living body and the world, which is there for the living body to experience, as well as the world that the living body is a part of. The world is artificially divided into two different parts. The part of the world that is closest to me is the sphere that is constituted by my lived body. Outside this sphere, which my living body is a part of, lies the surrounding world. Time, space and the Other human constitute this sphere. These do not belong to me; instead, they are there before me. In the surrounding world there is also the phenomenon of music, which, together with time and space as well as humanity, is extended into the sphere of the concrete measurable reality and the inter-subjective transcendent reality. The extension into the transcendent part of the world enriches and enlarges the phenomenon into a wider phenomenon, which covers different life-worlds. One of those life-worlds could be a life-world with the presence of something divine. The divine can further be regarded as being a part of an inter-subjective relationship with the singer in the same way as the singer might experience a relationship with humanity, love or music.

At the end of the presentation of the result, I will briefly guide through the phenomenological reduction that the phenomenon undergoes, through use of the theory, in order to suspend the belief in the existence of the phenomenon itself. That means that even if the phenomenon in itself is non-existing, the experience of it must exist if it survives this appraisal of reduction. As we cannot investigate the phenomenon in itself, this epistemology provides a possibility to investigate the intentionality between the phenomenon and the cogito within the living body. Therefore, the existence of the intentionality is the closest we can get to the phenomenon itself.

The results highlights the findings of the acoustic extension of the phenomenological body of the singer, the different aspects of listening to one's own voice as well as the tight connection the phenomenon of singing has with the very existence of what I know as me as

well as the finding of experiencing something transcendent, hence transcendent knowledge. This last finding is very interesting in a music educational aspect. If transcendent knowledge is knowledge that lacks apriori knowledge, how then can a music educator play a part in the developing of such transcendent skills in singing? The presentation will bring forward suggestions for further studies to enrich the results of the thesis, to critically examine the results of the thesis or the opportunities to "translate" the results of the study on to other instruments. The final discussion will also open up for questions regarding the study of a musical phenomenon from a first-person and a third-person perspective. The target of such a problematization is how we, as music educators, can work with the Other who only has access to her/his own experience of her/his singing voice, tone and timbre when we make music together? How is it at all possible to tune in into an inter-subjective singing?

## Anne Linge

*Anna Linge, doktorand i pedagogik, Malmö Högskola*

I dagens kunskapssamhälle stimuleras ekonomi och tillväxt av människors förmåga till kreativitet och initiativ. Pedagogen Andy Hargreaves (2003) menar att trots detta ökar detaljstyrningen inom skolan. Att undervisa i kunskapssamhället, menar Hargreaves, handlar i stället om att fostra för djupgående kreativt lärande. Det inbegriper förmågor som risktagande, samarbetsförmåga och förmåga att hantera förändring. Hargreaves menar att gränsen mellan skolsystem och marknad försvinner, eftersom även organisationer blir lärande. Detta hänger samman med behov som orsakats av globalisering, föränderlig marknad, växande intolerans, individualism, utslagning och otrygghet. I denna värld lär sig människor av varandra. Det betyder att skolan måste träna gruppsamvaro och sociala och emotionella processer. Elev liksom lärare måste utöva tillit eftersom "kunskapsekonomin stärks av risker och är beroende av tillit" (s. 115). Ett relevant lärande i kunskapsekonomin borde förvandla skolor till lärandeorganisationer. I dessa organisationer krävs egenskaper som kreativitet, flexibilitet, problemlösning, genialitet, kollektiv intelligens, professionell tillit, risktagande och kontinuerliga förbättringar.

*Kunskapssamhället är ett lärande samhälle. Ekonomisk framgång och en kultur av ständigt nyskapande är beroende av arbetstagarnas kapacitet att fortsätta att lära av varandra. En kunskapsekonomi fungerar inte av maskinkraft utan av hjärnkraft - kraften att tänka, lära och skapa nytt. Industriella ekonomier behövde maskinarbetare; kunskapsekonomier behöver kunskapsarbetare" (s. 41).*

Hargreaves (ibid) ser hur skolor fortfarande organiseras utifrån marknadsfundamentalism, med ökad kontroll och standardisering. Kunskapsekonomi behöver dock ett skolsystem som förbättrar ekonomin. Det går inte att förlita sig på ökade kontrollsystem, snarare skall skolans arbeta förebyggande och problemlösande i grupp. Det handlar inte om att förbättra de kunskaper som redan finns, utan om att förbereda för globalisering och flexibla lärandeorganisationer.

Arvet efter industrialismens skolkultur med dess strukturering i åldersindelning, skolämnen, klockringning m.m.) ifrågasätts av (konst)pedagogen sir Ken Robinson (2011). I vår tid, skriver Robinson, efterfrågas kreativitet och innovation.

Sir Ken (ibid) menar att ju mer komplex världen blir desto större behov av kreativitet. Kreativitet är en naturlig förmåga hos barn, men genom skolsystemet har tilltron till den kreativa kompetensen gått förlorad, menar han. Varför är kreativ kompetens viktig? Robinson menar att kreativitet och innovation efterfrågas i samhället och behöver utvecklas. Han identifierar tre nyckelbegrepp som relateras till kreativitetsutveckling: (1) *imagination* (visualisering, fantasi, föreställning) (2) *creativity* (utveckla idéer som har värde) (3)

*innovation* (realisera idéer). Alla skolämnen och människor kan vara kreativa: kreativitet uppstår när vi använder vår intelligens. Inom alla områden baseras kreativitet på skicklighet, kunskap och kontroll. Kreativitet och innovation är en förutsättning för förändringsprocesser. Undervisning som stödjer kreativitet utvecklar förmåga till flexibilitet och anpassning. Sir Ken menar att arbetsmarknadens behov inom de närmaste åren kommer att skifta. Hur står det då till med vår förändringspotential? Skolsystem som förordar akademiska kunskaper och standardiserade tester riskerar att motverka människors reella potentialer, menar Robinson. Massundervisningens (undervisningsmaskinen) historiska era passar inte vår tid eftersom antaganden om marknadens behov och nuvarande utbildningshierarkier är förlegade. Vad vi istället behöver är talangutveckling, både för nuet och för framtiden: "the future can not be business as usual" (s. 11). Vi behöver alltså inte mer av samma skåpmat, utan även innovation och kreativ förmåga. Dessvärre möter politiker behoven genom att fokusera vissa ämnesområden och hur kunskap inom dessa skall mätas. Detta slår undan benen för hur vi bör möta globaliseringen, menar Sir Ken. I Robinsons möten med företagsledare över hela världen ifrågasätts skolornas akademiska fixering. De utbildar inte de förmågor som krävs på arbetsmarknaden. Robinson skriver att de intellektuella förmågor som behövs är förutom de allmänna (läsa, skriva, räkna) även förmågan att analysera information och idéer, att generera egna idéer, att implementera idéer, att kommunicera och att samarbeta.

Musikämnet har en historia av såväl social fostran ("musik som medel") och drill som fritt skapande (se Persson, 2001, Nilsson, 2011). I vilken bemärkelse är det musikaliska lärandet meningsbärande på ett sätt som kan återverka på elevens vardagserfarenheter och hur kan det rusta eleven med egenskaper för framtiden? I en klassisk GT söker forskaren att hitta en ingång i det undersökta fältet genom frågan: *Vad är det som händer?* Ibland är svaret på frågan att man identifierar en social process. *En basal social process* enligt klassisk GT är en process som leder till förändring över tid (en lösning) i minst två identifierbara steg (Glaser, 1978, 2010). En sådan förändring över tid har likhet med vad vi inom pedagogiken beskriver som en läroprocess, det vill säga att en bestående förändring har skett över tid, ett så kallat transformativt lärande (Illeris, 2007).

För att få syn på läroprocessen observeras vad framstår som deltagarnas angelägenhet och vilka problem de försöker hantera och lösa. Ett kreativt lärande är inte bara skapande utan en kvalitetsaspekt som handlar om hur skolan tar tillvara och utvecklar elevers intelligens och förmågor (Dewey, 1997/1910). Musikaliska handlingar innefattar många moment och kunskapsprocesser. Kunskapen görs såväl kroppsligen som mentalt förtrogen och internaliseras som musikalisk skicklighet hos eleverna. Det handlar om procedurkunskap (Selander, 2010). Eleverna i min studie internaliserar sin musikaliska kunskap och diskuterar organisatoriska problem i relation till ett kommande framträdande. I mina observationer ser jag att undervisningsformen från lektion till lektion till det yttre är ganska likartad. Lärandet internaliseras genom att kunskapen avanceras, fördjupas och kontrolleras. Eleverna frågar varandra om de "har koll" på det som skall utföras. Först frågar de person till person: "Har du koll?" och därefter vänder de sig till hela gruppen: "Har vi koll?". Observationen mynnar ut i olika kategorier eller koncept som framstår som viktiga och som tillsammans med gruppintervjuer av lärarna resulterar i den integrerade kärnkategori som beskriver läroprocessen.

## **Harp, gender and orchestra**

*Lia Lonnert, PhD-student, Malmö Academy of Music, Lund University*

In research from the 1980's, it has been shown that harp is considered a feminine instrument and that most harpists are women. This corresponds very well with the common view on harpists and harps, that it is a feminine instrument played by women.

In this study the aim has been to examine the background and to regard the consequences of the harp being connected with women and feminine values, with a special focus on orchestra.

The harp has since the 18th century been seen as an instrument suitable for young women, especially regarding the sound, the way the musician look when playing, and that accompaniment was not needed. Women playing the harp suited the idea of an “ornamental” education of the aristocracy and the bourgeoisie in Europe.

The harp was first used in orchestral works for the stage as incidental music, operas and ballets from the 18th century. During the 19th century harp was used in programmatic orchestral works and later towards the end of the century in abstract musical forms. During this time and development women were playing orchestra. Women were also teaching harp, writing methods, composing harp music and working as professional musicians although most professional composers, teachers and musicians were men. In the early 20th century, and in some orchestras still at the end of the century, often the harpist was the only woman in the orchestra. In the end of the 20th century women have gained entrance to orchestral positions and teaching positions on equal, or almost equal, terms as men. Female orchestral musicians could be regarded in different ways. They could be seen as being able, or unable, to perform music due to their sex, or they could be seen as musicians based on competence regardless of their sex.

The sources in the study has been letters, diaries, autobiographies, interviews, newspaper articles as well as research on history of the harp, history of the orchestra and gender studies. These different sources puts focus on different aspects of female participation in orchestras, and the harp as an instrument.

Besides looking at working conditions for women in orchestra, the study raises the question if scoring for harp in orchestra has been affected by the fact that mostly women play the harp and that the harp is considered a feminine instrument.

## **A Wittgensteinian conception of music education**

*Tom Eide Osa*

In my PhD research project I investigate genre knowledge in musical performance by analysing videotapes of musical experts teaching and performing. This paper concerns the theoretical framework which is ideas taken from Austrian philosopher Ludwig Wittgenstein's philosophy of art and of knowledge, and how these are elaborated in Norwegian philosopher Kjell S. Johannessen's writings on aesthetic practice.

As navigation tools in exploring musical performance as aesthetic practices, I systematize Wittgenstein's ideas using didactic categories. I start with Wittgenstein-led descriptions of the characteristics of aesthetic practices as didactic wholes, then I elaborate further by describing personal qualifications or participant assumptions in aesthetic practices and objectives that are evident in the aesthetic practices. Furthermore, I describe how methods and learning processes that lead to such objectives are, say something about the role of verbal language in these efforts, and describe how participants in aesthetic practices are able to assess the practices. Altogether, this leads to descriptions of the content that gives meaning to and upholds the aesthetic practices, the result of the aesthetic investigations.

Wittgenstein's influence in aesthetics has typically been the application of his texts on topics such as meaning as use, rule-following, and language games and family-resemblance. Two among several comprehensions of aesthetics identified in Wittgenstein by Johannessen are

basis for my interest. The first is described by Johannessen as the art-reflective or art-critical significance of aesthetics. This is to draw attention to how we use language in direct encounters with works of art. The second is the discourse-phenomenological approach. It concerns clarifying language embedded in different types of aesthetic practices, the result is a logical-grammatical description.

In the empiric work, however, I primarily do not investigate the use of verbal language in musical practice, but rather sounding ways of playing, the performance practices. One of Wittgenstein's ideas was to move the domain of aesthetics from essentialist reflection on art and the beautiful, detached from direct meetings with artistic expression, towards looking at how verbal language is used in aesthetic basic situations, "...on the enormously complicated situation in which the aesthetic expression [word] has a place, in which the expression [word] itself has a negligible place," as Wittgenstein put it in 1938 (LCA 1.5). In my case studies in musical performance practices, my interest is further distanced from the traditional aesthetic interest aimed at essence, via the interest in language in dealings with art, to a diversity of ostensive definitions of exemplary ways of playing.

## **The body, to make and to be in music: A theoretical double-stop**

*Johanna Österling Brunström, PhD-student at The school of Music, Theater and Art, The university of Örebro, Sweden*

The aim of the study is to investigate what meaning is ascribed to the body and bodiliness by those active in the field of music when they are musicking.

The study also intends to shed light on what happens when experience and understanding of bodiliness in making and being in music meet, and what knowledge this meeting can impart.

The project's research questions are:

- What *meaning* does bodiliness have for those active in the field of music, when they are musicking?
- How do those active within the field of music *experience* their bodiliness when they are musicking?
- How do those active within the field of music *understand* their bodiliness when they are musicking?
- What happens in the *meeting* between experiencing and understanding of bodiliness in music?

### **Musickning**

Musickning involves *being present* in a musical activity in some way. This can mean, for example, listening to music, rehearsing, practicing, dancing, composing, arranging and producing music, performing, singing in a choir, playing music as a DJ, or perceiving and experiencing music. Musickning therefore implies relational bonds between people, society and the world. The aim of musicking lies not in the object itself but in the *activity* and can manifest itself as both doing and being in music.

### **A theoretical double-stop**

Through the interaction of phenomenological and social constructivist approaches I wish to explore the research questions in a multi-faceted way and thus be able to account for the meaning of bodiliness in musicking in a complex way.



In phenomenology the *first person perspective* is of primary significance in the sense that we humans possess fundamental knowledge about the world since we are a part of it. The body is an integrated element in our everyday world and plays an important role with regard to our attitudes.

The human understood as a "*lived body*" implies the body as the base-point and the condition that we perceive and understand with the body, rather than with the intellect. The body-subject makes an integrated whole and unites the body and soul into an entirety, diminishing neither one side nor the other.

"*The life-world perspective*" is based on the bodily experiences provided by daily existence and implies that we are a part of and active in the world for example through our relationships to other people, space, time and events. Lifeworld embraces social, cultural, historical and emotional aspects. Humans can be seen as enmeshed with one another with regard to bodiliness and/or language.

"*To go back to things themselves*" involves turning *towards* a subject, which means that the things we go back to are always things *for* somebody, not things in themselves.

The word "*phenomenon*" derives from Greek and means "*that which shows itself*", and in order for it to show itself there must be something for it to show itself to, which means that the phenomenon term encompasses a dependency between the object and the subject.

The *things* that are referred to in phenomenology are therefore the things as phenomenon – as they show themselves for someone.

Through a phenomenological perspective closeness to things can occur. The body-subject – the lived body – creates a condition for understanding how the musicking person experiences their bodiliness, and the meaning ascribed to bodiliness when musicking. A central standpoint of *social constructivism* is that reality is *socially constructed*, all knowledge is seen as burdened with social constructions and it is therefore essential to *uncover* how these constructions have come about. It is thus important not to take anything for granted in the understanding of our world and ourselves, but instead to consider whether so called "natural" categories can be normative conceptions.

Social constructivism implies that knowledge about our world is created by and between people. Social life is created through interplay with other people and for this reason social interaction and language have great weight, and therefore the truth-term is seen as a social product where interaction between people never ceases. The connections between *language*, *social structures* and *practices* play a major role, together with what is said and the way it is represented. Social constructivism asserts that the body is created through social structures that can regulate behaviour and the perceptions which mirror a view of having a body.

From a social constructivist perspective the structures that form our understanding of bodiliness and musicking are highlighted and exposed. Insight and knowledge can be perceived as what people create together, so language can reveal and make us aware of the constructions that exist regarding the body and bodiliness when musicking.

## Method

The methodological approach builds on the combination of, and the interaction between, interviews, observations, video observation, stimulated recall and focus group interviews, depending on which theoretical perspective is taken as the starting point.

The *phenomenological research* is supported by interviews, observation, video observation and stimulated recall and its purpose is to come as near as possible to the informants' reality and experience of the meaning of bodiliness for musicking.

The *social constructivist* research will primarily involve the focus group interview method in order to gain access to the informants' thoughts, ideas and understanding anchored in intersubjectivity, but even connected to the use and meaning of language in the form of prevailing discourse.

### Planned cases

I plan to interview and observe (both directly and using video observation) a musician, a DJ, a dancer and a concertgoer in order to then process this material together with the informants through stimulated recall. After that a focus group conversation will be arranged involving all four informants together.

### Conclusion

An interaction between the theoretical perspectives is expected to shed light on the meaning of bodiliness in musicking. By focusing on experiences and revealing perceptions of the body and bodiliness, the study proposes to enlighten understanding of making and being in music, as well as the space that can occur in the meeting of the two.

## Educating general music teachers: A mixed method study of music teacher educators and programmes

*Jon Helge Sætre, PhD fellow, Norwegian Academy of Music, Oslo*

This paper will outline some perspectives from a recently started PhD-project in music education. The scope of the project is to study and discuss the music programmes within general teacher education. As in many other countries, most teachers teaching music in Norwegian primary school, and many in lower secondary school, are educated through general, interdisciplinary programmes. Still, the amount of research studies investigating these particular music education contexts is relatively small, especially compared to research on specialized higher music education. However, general teacher education programmes are subject to both political and scholarly scrutiny and interest, clearly indicating the society's dependence of such programmes.

Recent literature identifies several challenges and tendencies in general music teacher education. Some of the most important are the *expansion of subject matter, academization* and the *loss of significance and resources* (Nielsen, 2010), carried forth, to different degrees, by the music education community itself, or by the educational and political society at large. Furthermore, and highly related to the above, a body of literature and research is concerned by the relation or balance between theory and practice in (music) teacher education, discussing what kinds of educational strategies would have the greater ability to develop the teachers 'we need'. Indeed, related theoretical discussions are found in the *Didaktik* tradition, where the relationships between the 'why', 'what' and 'how' questions of *Didaktik*, and between *Didaktik* and *Metodik*, are frequently investigated and debated.

These points form the background of the present PhD-project. It aims to describe and understand general music teacher education programmes, in particular concerning the choices of educational strategies and the balance between theory and practice. Moreover, an aim of the projects is to examine the factors influencing these choices. Subsequently, the scope of the project is to provide research based knowledge and understanding, upon which the education of music teachers can be discussed and elaborated.

The research questions of the project are therefore as follows:

- In general music teacher education, which educational strategies are chosen to qualify student teachers for classroom music teaching?

- What significance does reflection on and enactment of general music teaching methods have within these strategies, and which examples are chosen as models?
- Which individual, structural and discursive factors or mechanisms seem to explain the choice of these strategies?

The research design chosen to answer these questions is a mixed method design consisting of qualitative (interviews, documents) and quantitative (survey) methods, and respondents are university (or university college) music teacher educators.

### Theoretical perspectives

The project will draw upon three main bodies of theoretical positions, each linked to distinct elements of the research questions. (1) First, it is acknowledged that teacher education programmes and teacher educators may focus on different types of knowledge or epistemologies. The paper will discuss these matters, and propose a set of analytical categories relevant to the field of study. Rasmussen, Kruse & Holm (2007), for instance, distinguish between four epistemologies within education, ranging from *scientific knowledge* to *profession practice knowledge*. Such categories have obvious roots in the history of the philosophy of knowledge, e.g. Aristotle's distinction between *episteme*, *technē* and *phronesis*.

(2) The project also draws upon research and literature from the continental and Nordic *Didaktik* tradition, in particular regarding research question 2. Teaching methods and methodologies (*Methodik*) are connected to the 'how' questions of *Didaktik*, but are simultaneously influenced by, and influencing, the 'why' and 'what' questions. It can be claimed that the how questions, or method issues, have not been as attractive as the 'why' and 'what' questions, neither in music education theory nor music teacher education. It is therefore thought to be necessary to define and categorize the concept of *Methodik*, taking both theoretical and empirical perspectives into consideration, since teacher educators' comprehension of this term may vary a lot. The aim is to develop an analytical framework identifying adequate and valid indicators of the frequency and significance of teaching methodologies in teacher education. Such categories could be *music teaching repertoire*, *learning tasks*, *musical core activities*, and *'didactical' conceptions in music education*.

(3) The third theoretical body is the discourse theory and analysis developed by Norman Fairclough and colleagues, and is in particular seen in relation to research question 3, and supplemented by descriptive and explanatory statistics. This discourse analysis position is based upon a wide range of scholars and theorists, ranging from Foucault, Bakhtin and Bashkar to Giddens, Laclau and Mouffe. The choice of this position is made for two reasons. First, it defines a sociological ontology somewhere in between agent and structure, and provides perspectives and concepts suitable for discussing and understanding the rather complex relations between agents, texts, social events and actions, structures, discourses, ideologies and power. The main idea is that the choices made in teacher education regarding educational strategies are not made on solely individual or solely structural grounds, but rather on a combination of such. The second reason for choosing this position is that it provides a thorough and highly developed methodology for analysing texts. Compared to other discourse theorists, who rather seldom find it necessary to elaborate methodological guidelines, this position has developed theoretical and methodological perspectives including both philosophical, sociological and linguistic knowledge and theories.

### Research methods and analyses

The research questions are thought to require a mixed method design, including both qualitative and quantitative methods. The research process could include the following stages:

- Document analysis of curricula and lists of set texts
- Qualitative, explorative interviews

- Designing and pre-testing survey instrument
- Survey study
- Qualitative, thematic interviews

The paper will elaborate and discuss this research design, the relation between the different stages, and aspects of reliability and validity emanating from a mixed method approach of this kind.

## **Changes in Learning Practices in Jazz. What is the function of books as artifact in jazz education?**

*Steinar Sætre, Associate professor/PhD-candidate , University of Bergen, Grieg Academy, Norway*

This paper is part of an ongoing article-based PhD-project on changes in learning practices in jazz. Semi-structured interviews with seven American jazz educators are the original source of data in the project, and the main aim of this study is to map out different characteristics of institutionalized learning practices in jazz in higher education. In this study, three different angles are used: Firstly, *existing discourse descriptions* on jazz culture and jazz education are held up against the *practical theory* of experienced jazz educators. What kind of nuances can the perspectives of jazz educators' bring to some dominating narratives on jazz education and institutionalization? Secondly, the development of learning practices in jazz is investigated in a *historical perspective*. A part of this is to understand how current institutionalized learning practices are constituted through history. A comparison of different qualities in non-institutionalized and institutionalized learning practices, with Paul Berliner (1992) as one important source of the former and the interview data as source for the latter. Thirdly, the focus is put on the *artifacts* of jazz education in higher education. This is also the topic for this presentation. A part of this is to investigate the different qualities of books on jazz improvisation as artifact in jazz education. An important question is how the use of artifacts constitutes specific learning practices. What are the purposes of these *tools*? Related to this, the question of what kind of skills and knowledge can be achieved through these artifacts is discussed. This investigation of books as artifact includes a content analysis and comparison of commonly used, existing literature on jazz improvisation. Among these are some of the literature on jazz improvisation by David Baker, Jerry Bergonzi, Jerry Cooker and Scott Reeves. The analysis will seek information on different aspects, including:

- Overall conceptual ideas on how to learn to improvise in jazz.
- Articulated or implicit pedagogical ideas.
- Possible aesthetical/stylistic preferences.
- Musical and improvisational elements included.
- Musical and improvisational elements excluded.

To frame this, existing literature reflecting on use of books in jazz education will be used (e.g. Ake, 2002/Nicholson, 2005). Related reflections from the seven informants in this study, where some of them have a large production of learning material on jazz improvisation, will link the presentation to the current situation in jazz education in both an educators' and an authors' perspective. The presentation uses theories by Säljö and Wartofsky as its theoretical framework for understanding artifacts in a learning practice context, especially Säljö's discussions on the relationship between artifacts and practical knowledge and Wartofsky's distinction between three dimensions of artifacts as primary, secondary and tertiary artifacts.

## Vurdering i musikkfag – metodologiske perspektiver i gjennomføring, tolkning og analyse av en intervjuundersøkelse

John Vinge

Mitt phd-prosjekt omhandler læreres vurderingspraksis i grunnskolefaget musikk. Vurderingspraksis forstås som de samlede handlinger som lærerne planlegger for og iverksetter for å innhente evidens på elevers læringsprosess og/eller tilegnede musikkfaglige kunnskaper og ferdigheter. Prosjektets problemfelt omfatter derfor temaer knyttet til summen av vurderingsprosedyrer på elevnivå, både formative og summative vurderingsstrategier samt relasjonen mellom disse. Prosjektets målsetning er å beskrive og analysere ulike vurderingspraksiser og forstå og reflektere omkring de eksterne og interne strukturelle forhold som kan virke regulerende på denne praksisen. Teorigrunnlaget låner bidrag fra didaktisk teori, i sær *didaktisk relasjonstenkning* (Jank & Meyer 2009, Bjørndal & Lieberg 1978, Gudem 2011, Lundgren 1984); *vurderingsteori*, i sær forholdet mellom analytiske og holistiske vurderingsstrategier (Sadler 1989, Eisner 1985, 1998); *teorier om "teachers' thought processes"* (Clark & Peterson 1990) og *aktør-struktur* tenkningen i Bourdieus praksisteori (Bourdieu 1977, 1990; Bourdieu & Wacquant 1993). 15 musikk lærere med variert kompetanse- og ansiennitetsbakgrunn, representativt for en større kommune øst i Norge har blitt intervjuet.

Musikklærernes fortellinger om praksis, og deres ulike dokumenter (fagplaner, vurderingskjenntegn, skriftlige kriterier, oppgaveformuleringer med mer), danner det empiriske materiale. Musikklærernes *fortellinger om* praksis betyr i denne studien at informasjonen, som innhentes gjennom det kvalitative forskningsintervjuet (Kvale & Brinkmann 2009), primært er lærernes beskrivelser av og tanker om praksis, og ikke den observerte handling og dets observerbare effekter (Clark & Peterson 1990). Valg av intervju som forskningsmetode begrunnes ut fra prosjektets søken etter å undersøke grunnlaget for hvorfor lærerne gjør som de gjør. Dette grunnlaget forstås som et bredt anlagt didaktisk grunnlag med innholdsstruktur, fagplanstruktur, rammefaktorer, lærernes formelle og uformelle kompetanse, erfaring og lærernes implisitte teori eller tause kunnskap som undersøkelseskategorier (Polanyi 2000, Lauvås & Handal 1990). I et didaktisk relasjonsperspektiv blir det videre interessant å se hvordan vurdering i musikkfaget også kan virke regulerende på musikkfagets utforming, innhold, arbeidsformer osv (Dahlgren 1989). Derav følger prosjektets problemstillinger:

- Hvordan foregår vurdering i musikk i ungdomsskolen?
- Hva er lærernes intensjoner, holdninger og utfordringer knyttet til vurderingsarbeidet?
- På hvilket didaktisk grunnlag gjøres vurderingene og hva regulerer lærernes vurderingspraksis?
- I et didaktisk relasjonelt perspektiv; hvordan kan et økt fokus på vurdering i musikkfaget påvirke fagets utforming og identitet?

I dette paperet vil jeg diskutere phd-prosjekts metodiske og analytiske fremgangsmåte, i en fase av prosjektet der datamaterialet foreligger og tolknings- og analyseprosessen skal iverksettes. Gjennom arbeidet med metodelitteraturen er hensikten å begrepsliggjøre egen forskning. Jeg tar utgangspunkt i Glaser og Strauss "Grounded Theory" (1967) og senere modifiseringer av denne (Strauss & Corbin 1990), og drøfter fordeler og ulemper med slike metodologiske prinsipper og prosedyrer i henhold til mitt eget prosjekt i dets ulike faser. Sentrale begreper, prinsipper og fremgangsmåter som *teoretisk sensitivitet*, *kodingsprosesser*, *komperasjon*, *teorigenerering*, *aktørperspektiv* og *pragmatisk nytteverdi* vil defineres og avstemmes i forhold til egen studie. Målet blir å se hvilke aspekter av denne konseptuelle og regelbundne metodologien som kan være spesielt formålstjenlig gitt studiens eksplorative karakter i et (i nordisk musikkdidaktisk sammenheng) underrapportert forskningsfelt. Studien er en kvalitativ, utforskende, deskriptiv og analytisk studie. Den stiller

ingen eksplisitte hypoteser og har heller ikke som mål å verifisere tidligere teorier. I utgangspunktet taler dette for en induktiv tilnærming til empirien. En viktig avklaring for meg blir imidlertid hvordan jeg forholder meg til egen teoretisk innsikt i problemfeltet, hvilken rolle mitt øvrige teorigrunnlag kan ha og hvordan egen personlig og profesjonell erfaring med vurderingsproblematikk kan være en ressurs eller virke diskrediterende i forskningsprosessen. Videre blir det i dette paperet et mål å drøfte hvordan "grounded theorys" mer fenomenologiske tilnærminger til forskningssubjektene kan la seg kombinere med andre vitenskapsteoretiske utgangspunkt (jfr. Bourdies praksisteori og dets epistemologiske brudd).

## **Folk- og världsmusikprofilen vid Framnäs folkhögskola**

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Folkmusikforskningen i Sverige har vanligtvis vilat på tre ben: det musikhistoriska, det musikteoretiska och inte minst – av gammal hävd – det musiketnologiska. Om det vittnar de texter som berör folkmusik. Ett fjärde ben torde rimligtvis skänka den folkmusikaliska stolen än mer stadga och borde utgöras av ett musikpedagogiskt perspektiv. Som examinerad violinpedagog med klassisk inriktning och som hängiven folkmusiker och riksspelman med lärarerfarenhet från de flesta utbildningsstadierna, samt olika kursverksamheter inom och utom landet, faller det sig rimligt att mitt intresse riktar sig mot just den musikpedagogiska aspekten av folkmusiken.

Lärandet är grunden till utförande och tradering av det musikaliska material vi valt att benämna som folkmusik. Visserligen tangerar en del texter i böcker, avhandlingar och artiklar lärandet mellan spelmän, men detta är ofta i förbigående och med ett annat vetenskapligt perspektiv än det musikpedagogiska (ex Lundberg & Ternhag 1996:54). Det hela är inte så märkligt då folkmusikforskningens mest tongivande forskare uteslutande kommer från musikvetenskapliga och musiketnologiska discipliner, med tyngdpunkt på den senare (Ronström 1994:9-28). I en överblick över befintliga texter som berör folkmusikalisk pedagogik finns ett antal examens- och kandidatuppsatser från musikhögskolornas läroprogram.

Idag finns vid ett flertal av Sveriges folkhögskolor möjligheten att bedriva studier inom musik. Detta grundlades på Ingesund folkhögskola under tidigt 1900-tal och har från mitten av förra seklet fram tills idag kommit att omfatta 56 av landets 150 folkhögskolor ([www.folkhogskola.nu](http://www.folkhogskola.nu) 20110824). Förutom enstaka kurser som bara överlevde några terminer på olika folkhögskolor kom folkmusiken som utbildningsalternativ igång på allvar kring millennieskiftet. Ytterligare ett antal folkmusikutbildningar har de senaste åren kompletterat redan befintliga musiklinjer vid några av landets folkhögskolor.

### **Från solist till ensemblemusiker**

Under 1900-talet förefaller folkmusiken alltmer ha förskjutits från att ha varit ett individuellt musikaliskt uttryckssätt till att bli allt mer ensembleinriktad. Förvisso fanns det under tidigt 1900-tal spelmän som turnerade som duos och trios, men utvecklingen mot ett större ensembleformat inleddes inte förrän mitten av 1900-talet, i och med grundandet av spelmanslag och dansorkestrar. Under 1970-talet dök en ny form av folkmusikensemble fram i form av proggen folkrocksgrupper (Ramsten 1992:78-126) och sedermera under 1990-talet kom ytterligare en våg av folkmusikensembler som exempelvis Groupa, Väsen och Hoven Droven - band som influerat många av dagens folkmusiker och fortfarande är mer eller mindre aktiva.

Tidigare har spelmannen – som tidigare antytts – omhuldats som en individuell konstnär, där ett personligt uttryck var det som främst premierades och till stor del fick definiera det

nästintill mytiska begreppet spelmannen (Arvidsson 2009). Av folkhögskolornas utbildningsprospekt att döma är det idag ensemblemusikern som först premieras då fler än hälften av folkmusikutbildningarna vid landets folkhögskolor fokuserar på spelmannen som ensemblemusiker. På Framnäs folkhögskolas hemsida kan man exempelvis läsa om folk- och världsmusikprofilen att det läggs ”stor vikt vid ensemblespelet...” (<http://www.framnas.nu/ml/index.html>). Detta väcker vissa tankar om situationens funktion, eller vilken musikalisk kompetens som premieras: ensemblemusikern eller solisten. Som ensemblemusiker närmar man sig i de flesta fall musiken på ett annat sätt än som solist. Tankar som uppenbarar sig rör bland annat ansökning till högre musikstudier. Då en anseelig del av de studerande vid folkhögskolorna har för avsikt att studera vidare på musikhögskolan, ter sig det en aning märkligt att ensemblemusicerandet ses som det primära då stor vikt läggs på det solistiska spelet vid sökningstillfället.

## Syfte och forskningsfrågor

Då folkmusiken ofta betraktats som gehörstraderad musik med en anstrykning åt informellt lärande, ligger det ett intresse i hur folkmusiken påverkas i sin relativt nya roll som institutionsämne. Att mer än hälften av folkmusikutbildningarna lägger tonvikt på ensemblespel väcker också frågor rörande folkmusikens uppförandep Praxis. Några frågeställningar som avtecknar sig mot denna bakgrund är:

- Finns det någon plats för det individuella uttrycket i dagens folkmusikutbildningar, eller får den klassiska spelmansarketyper alltmer stå tillbaka till förmån för det kollektiva uttryck som en ensemble skänker?
- Hur definieras och påverkas folkmusiken som genre i sin relativt nya roll som institutionsämne?
- Hur konstitueras en ny folkmusikutbildning på en folkhögskola och vad väljer lärare och elever att lägga sitt fokus på?

## Metod

För att besvara ovanstående frågeställningar har jag valt att studera folkmusikutbildningen på Framnäs folkhögskola, vilken startade 2009 och därmed är en av de senast tillkomna folkmusikutbildningarna i landet och lägger enligt sitt prospekt ”stor vikt vid ensemblespel” Insamling av empiri har skett genom observation av en fiollektion där de två fiolelever som studerar på Framnäs folkhögskolas folkmusiklinje deltog, samt en gitarrlektion vid amma linje.

I denna undersökning genomfördes fokuserade observationer, där vikt lades främst vid ting som rör lärande. Öhlander (1999:77-78) framhåller fokuserad observation som fördelaktig när forskaren redan har erfarenhet från det område som undersöks. Med erfarenhet och förförståelse följer även ofrånkomligen det faktum att observatören har vissa antaganden och hypoteser. Den fokuserade observationen möjliggör därmed att söka efter fenomen som endera motsäger eller bekräftar undersökningens hypoteser och antaganden. Även Aspens (2011:111) anför att forskarens förförståelse är en viktig komponent för att kunna förstå och sedan tolka vad som sker i fältet. Observationerna genomfördes med fältanteckningar och ljudupptagning.

Efter observationerna genomfördes även intervjuer med deltagarna för att erhålla kompletterande uppgifter rörande deras musikaliska bakgrund, syn på utbildningen och på folkmusiken i allmänhet.

För analys av materialet användes meningskodning där tre teman rörande Pedagogiska grepp, Interpretation och Musikaliska och kontextuella resonemang utkristalliserades.

**Preliminära resultat**

De preliminära resultaten visar på ett lektionsupplägg som helt bygger på gehörsbaserad undervisning och präglas av förebildning, klar men vänskaplig distinktion mellan lärare och elev, interpretation, öppensinnig hållning gentemot musiken men fortfarande med respekt gentemot traditionen. Det finns även resultat som pekar mot en lägre grad av personfixering till förmån för folkmusikensembler, vilket gestaltar sig i att vissa av studiens låtar är efter en specifik ensemble istället för det traditionella att man har låten efter en specifik spelman. Låtarna anpassas redan under lektionstillfället för ensemblespel, då de ibland förses med harmonisering samt att man diskuterar musikaliska effekter som crescendon och modala förändringar. Dock ägnas en ansevärd tid av lektionerna till interpretatoriska detaljer som ornamentik, diskussioner kring låttraditioner och variation av det musikaliska materialet.