

Book of abstracts

PhD in Progress

Karl Asp

The Sound of Invisibility – Discourse, Power and Identity in Teaching Ensemble

In Sweden contemporary music (i.e. rock, pop, soul, jazz among other genres) plays an important role in music education both in elementary as well as secondary education (Georgii-Hemming & Westvall 2010, Karlsson, 2002). Recent research (Zandén, 2010) suggests that music teachers teaching these contemporary genres proposes a monological understanding of learning music, which means that they see pupil-autonomy as something good and worth striving for. Zimmerman-Nilsson (2009) shows that music teachers' teaching ensemble are primarily focused on social aspects and that other aspects of music education receives a subordinate role. This leads to questions both about the importance of the teacher role as well as what content is taught in secondary schools.

This doctoral study uses a mixed-method design, which includes both semi-structured interviews and classroom observation. The research questions are:

- What learning objects are constructed in action and in conversation?
- What is the relation between the intentional learning objects in action and talked perceptions of musical learning?

Theory

This study's theoretical framework is mainly inspired by theories of power and identity (Foucault, 1972; Foucault, 1997). Both pupils and learning objectives are then regarded as having identities (Dyndahl & Ellefsen, 2010; Dahlgren, 1989). Power is seen as something that takes place in both action and language, and always means some kind of struggle.

Preliminary results

The preliminary results suggests that the learning objectives in contemporary music education seems to highlight the role of performances and performer. The goals of music education appears to be understood as the same as becoming a performer more than to learn certain music subject matter. This means that the choice of learning objectives is relying more on the learning objective's potential as a performance for the performer in a particular setting. Foucault (1997) thinks of power as something being used in a stretched manner and that power and resistance are a necessary couple. An example of this in music education could be when pupils or teachers are resisting certain teaching content, or when the whole idea of "learning something" is a matter of power relations between pupil-teacher, pupil-society and teacher-society. This doctoral study shows that what is taught and learnt is a complex question relating to matters of identity in regard to the pupil, teacher and society. What shapes both actions and notions of teaching and learning seems to be invisible, something as powerful as it is difficult to exactly point out. Yet it is always present in the sounding performance.

Sven Bjerstedt

Fields of metaphor and fields of learning: The relevance of 'storytelling' for jazz improvisation students

Aims

This study focuses on educational implications of a rich intermedial metaphor. 'Storytelling' is arguably the most common prestige word in descriptions of jazz improvisation. Since jazz instrumentalists have no words at their disposal, a metaphorical interpretation of storytelling in this context is reasonable. Previous studies have focused on particular interpretations such as, *e.g.*, coherence, semantics, linear and temporal development, and performativity [2,6,8]. The present study is based on an investigation of the range of meanings ascribed to the term by jazz practitioners. By means of introducing and discussing the concepts *field of metaphor* and *field of learning*, it aims to clarify the pertinence of the storytelling metaphor to students of jazz improvisation.

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

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

Contemporary jazz pedagogy focuses mainly on relatively codified systems for improvisational instruction [1,4,10,11]. It is argued that the results of the present investigation point to the relevance and importance of more experiential, exploratory, collective, and reflective approaches in jazz improvisation teaching and learning.

On a general level, the findings exemplify how rich intermedial metaphor may mediate holistic views in artistic practice, analysis, and education. On the basis of these findings, it is suggested that educational implications of the storytelling metaphor may be visualized as two corresponding landscapes.

A *landscape of metaphor* in the case of 'storytelling', it is argued, would include inner vision, contextual openness, and temporality as important dimensions. A corresponding *landscape of learning* regarding jazz improvisational learning would include several aspects other than the individual, abstract, and relatively fixed musical knowledge which arguably is predominant in much contemporary jazz education. Based on the findings of the present investigation, it is suggested that such a landscape of learning may include several areas other than imitation, and genre and form practices; in addition, for instance, the improviser's multi-directed relations to fellow musicians and audience as well as to inner voice and vision come forward as essential.

Future directions

The theoretical analysis of intermedial conceptual loans will be pursued in the light of theories of metaphor and conceptual blending [5,7,12]. In a later phase of this project, the study of the functions of metaphor in artistic and educational contexts will be expanded through further interviews with practitioners in the field of spoken theatre regarding their use of the concept 'musicality' [3].

Johanna Österling Brunström

The Body, to make and to be in music: a phenomenological study.

Aim of the study and research questions

The aim of this study is to elucidate the body as meaning-making phenomenon in relation to four different forms of musicking: a professional musician, a DJ, a concert-goer and a dancer. The research questions are illuminated from a life-world perspective, provided by several sources: the interviewees perceived perspective and observational perspective is mutually informative. In addition, also incorporated additional sources from the field notes and literature.

The project's research questions are:

- 1) What bodily phenomenon emerges when active within the field of music are musicking?
- 2) How do those active within the field of music *experience* their bodiliness when they are musicking?
- 3) How do those active within the field of music *understand* their bodiliness when they are musicking?

Musicking

Musicking involves *being present* in a musical activity in some way. That involves, 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. Musicking 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 (Small 1998).

My understanding of the concept also accommodates the personal relationship with the music and myself. This is accomplished through experience and perception off/in music with a bodily starting-point. I mean that this view should be included in the understanding and use of the concept *musicking* (to music). Being a musician involves making and being in music with the body as a base.

Theoretical background

The life-world

The life-world is the world we like to take for granted and which can be seen as a pre-scientific world of experience that we do not ask questions. The world we live in may seem quite different from the world that the science discuss (described as "the real world"), as the result of the way we react to the physical reality creates our life-world. Through phenomenology the world we already "know" is treated in a way which enables a more precise knowledge and it tries to give a direct description of our experience as it is (Merleau-Ponty 1945).

A phenomenological approach involves an understanding of the human in the sense of a "lived body" that interacts with other people in the physical world. The life-world perspective is based on bodily experiences that include social, cultural, historical and emotional aspects. Therefore the body has, from a phenomenological point of view, an extensive symbolic value that creates meaning in our life-world.

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.

Epoché och reduction och variation

The aim of epoché and reduction is to suspend our acceptance of the *natural attitude*. Preconceived theories should not form our experience, instead let our experience determine our theories. The epoché entails a change of attitude towards reality (Zahavi 2003). Reduction is the thematisation of context between subjectivity and the world. The epoché and the reduction lets us investigate the world in a new way, and how it appear to the consciousness (Zahavi 2010). The variation describe the invariant track of a phenomena through a systematic reflection. The aim with using epoché, reduction and

variation is to define the phenomenological subject in a differentiated way (Rønholt, Holgersen, Fink-Jensen & Nielsen 2003).

Four cases

The study involves four participants: a musician (woman, 60 years), a concertgoer (man, 45 years), a DJ (woman, 30 years) and a dancer (man, 20 years). The choice of participants should be perceived as an attempt to uncover a phenomenon: how do active within the field of music experience their body and bodiliness when musicking? The participants are not primarily representative of a certain age, gender, genre, or profession.

One of the study's questions deals with how active within the field of music experience their body and bodyliness when they are musicking and Merleau-Ponty's body subject-concept can shed light on how the body can understand the world and how habits of musicking can become physically anchored (Merleau-Ponty 1945) .

Method and design

The methodological approach is buildt on the combination of, and the interaction between, video observations, observations, stimulated recall interviews, interviews, and group interviews.

The four participants have been observed – both directly and by using video observation. In order to process this material together with the informants stimulated recall interview has been used. The four participants has also been interviewed one more time. A group conversation will be arranged involving all four participants together during spring 2013.

By using a phenomenological approach, it is possible to examine the relationship between subjectivity and the world, and to transcend the idea of a subject and object dichotomy. The world emerges, and its appearances are made possible by the object, which in return only can be understood in its relation to the world.

Lorenz Edberg

THE SCHOOL MUSICAL

On cross border learning and gendering in school musical projects

My paper and planned presentation focuses on how one can understand the school musical in a social and educational context. The empirical data was based on four school musical projects, carried out during the last year of the Swedish compulsory lower secondary school. My research was inspired by i.a. Basil Bernstein's theoretical framework. The study, with a hermeneutic and constructivist approach, was based on 17 qualitative interviews with teachers and pupils, focused group discussions and participant observations. The participant's social and artistic interactions, common artefacts, joint commitment, together with influences from popular culture had a major impact on the creation of a cross border learning environment. Status and hierarchies among the pupils could be renegotiated due to the impact of that new environment. The lower secondary school curriculum describes measurable knowledge in compulsory individual subjects, providing clear contents and strong classification, as legitimate knowledge. The school musical projects had an optional nature, involving no marks. They were characterized by regionalisation of knowledge, based on subject integration, with a zone of unpredictability. Hence a dilemma occurred. The dilemma referred to a teaching, partly in contrast to an educational culture and structure dominated by individual school-subjects. As a result this form of teaching could, in addition to be an educational supplement within this culture and structure, also challenge the culture and structure. The new learning environment, with a relationship to the school culture, the surrounding society and to popular culture, affected the way gender was constructed. Due to the projects cross-border nature and in another inter-subjective room new patterns of socialising developed which had an influence on the participant's gender construction. E.g. gender-related group formations, comparable with the boy and girl groups in other school activities, became less conspicuous. Participants as well drew attention to more differences in relations within the different genders, than between them. The gendering was conducted in social interactions, based on relational

processes and artistic interactions, based on gender related script interpretations, with elements of performativity.

Annika Falthin

Making signs for musical meaning making

The aim with this paper is to demonstrate how teacher and pupils make signs and put them to use while playing music and to discuss the outcomes. What units of semiotic resources are put to use in the sign making and what do these imply for the pupils' musical learning? These questions are in focus in an on-going study with the purpose to scrutinize pupils' musical meaning making when they play and make music within the frame of general music education in lower secondary school. A Social semiotic approach to multimodality (Jewitt, 2009; Kress, 2010; van Leeuwen, 2005) constitutes the study's theoretical and methodological framework. The approach means an interest for the sign-maker's sign making as a meaning-making activity in the discursive context and that communication always takes place through multiple modes. Semiotic resources can be understood as available resources, socially developed in cultures, which people configure for representation in specific situations and a mode as interlocked semiotic resources for making meaning. Multimodality highlights the range of different modes, or ensembles of different modes, which are involved in human activities, communication, experience and understanding.

Data consists of observed music lessons, a number of performances and interviews with two classes in lower secondary school, 8th form, all video recorded in the course of one semester. Some strategically chosen pupils from each class were observed more frequently than the rest. Short sequences of musical interaction are transcribed into musical scores, designed for the study. In the scores the sounding music, speech and bodily movements are notated with musical notation, other graphical symbols and to some extent written text. This kind of representation, works as a foundation for analysis and brings out detailed descriptions of musical processes concerning timing, interaction and embodiment. In addition it provides a close visualization of the course of events. A subsidiary purpose in the study is to inquire if the model can convey new perspectives on musical sign making and by that bring out knowledge of musical learning. The model was developed in previous research (Falthin, 2011) and the scores visualized different aspects of multimodal communication when pupils' gave account of a subject matter and sang and/or played in a non general music situation in school. In the present study the experiences from the application of musical notation, from the previous study, are utilized and developed.

Preliminary results mainly concern how the interaction between the pupils and the teacher have been visible such as: how hardly apparent signs, like bodily timing in movements and gaze, make differences for the musical outcome and how the timing changes during playing. In addition how the teacher projects the next step of the students' playing through her use of multitude semiotic resources. The teacher instructs them through a range of different modes and at the very same time she works as a co-musician. Compared to the teacher's verbal instructions her 'multimodal' acting during instructions and playing seem to be more crucial for the pupils' musical understanding. Further on, the results also shed light upon a very complex situation when around 12-15 pupils practice in the same space. In spite of the large body of different audible fragments from the same piece of music at once, the pupils seem to have the ability to turn off each other, as a pupil describes it 'I go in to a bubble and am only aware of my own practising'. At the very next moment the pupils musically interact with another classmate. They go in and out in interaction.

Peter Falthin

Learning the meaning of musical concepts – research into artistic learning of music composition.

This paper concerns a PhD-project in progress in the research field of music education and the presentation will focus on the theoretical framework and methodological considerations. Data collection for the main empirical study has not yet started. The project represents continued research towards doctoral dissertation from the stance of a licentiate thesis and exam completed 2011 (Falthin, 2011). The design of the study builds on knowledge gained in earlier studies by the author (Falthin & Dahlstedt, 2010; Falthin 2011, 2012) in the fields of sound-based and algorithmic composition. Also in the present study the musical context is algorithmically aided composition, meaning that algorithmic methods are applied as a part of the composition process but the composers have to interact with the algorithms iteratively. The nature of the subject demands that issues and problems of importance to artistic research be taken into account. Consequently artistic research in music composition is essential to the study as part of the context, for understanding compositional problems and for analysing and for displaying the results. The study balances on the verge between music education and artistic research and should be equally valid to both fields. One aspect of this is that it introduces theories, compositional techniques and aesthetics into the realm of music education. The relation of learning to meaning making may prove pertinent to artistic research on compositional problems and musical meta-analysis.

Conceptual thinking in music and the significance of the *concept development process* (CDP) (Vygotskij, 1999) to musical creativity and musical learning are key issues to this study. The object of study is musical learning and creative development in connection to music composition. This is seen from the perspective of cultural historical theory (Vygotskij, 1978, 1980, 1987, 1995, 1999) and semiotic theory in the tradition stemming from Saussure (e.g. Saussure 1907/1996, 1916; Jakobson, 1956, 1978; Barthes, 1967, 1977, Derrida, 1967/1997; Nattiez, 1990; Smalley, 1986, 1997; Thoresen et al., 2007, Wishart, 1996). A substantial part of Vygotskij's theories concerns the making and use of signs, language as a vehicle for thinking and even the assignment of value to signs in intra-referential systems. This psycholinguistic perspective on semiotic theory contributes to the development of several of the fundamental concepts of Saussurean semiotics.

The main purpose of this dissertation is to contribute to a deepened and more differentiated knowledge about meaning making and CDP in music composition. In support of this main purpose, there are processes to develop:

1. Tools and terminology to better understand and describe musical meaning making and musical CDP as objects for research.
2. An in-depth understanding of the relationship between meaning making and learning aspects of music composition.

The research question is multifaceted but the overarching problem could be formulated thus:

How can a musical CDP be understood in music composition and in learning music composition?

The theoretical perspective developed from psycholinguistics and semiotic theory adheres to the epistemological aspects of cultural historical perspective (Vygotskij, 1978, 1987, 1999). Musical thinking and meaning making is understood to be conceptual in character, and musical learning to evolve through a concept development process. Concepts have dynamic properties and more rigid ones. They are built around a kernel that works to demarcate the radius of action with extensions or nodes for situational application and transfer to neighbouring concepts. As a concept develops, the span of its generalization increases and the level of abstraction advances. The status of these two latter properties determines the value of the concept in relation to other concepts of the same linguistic system. In this sense a musical culture works like a linguistic system. In my licentiate thesis (Falthin, 2011) a rudimentary musical CDP was traced. Hence, it is axiomatic for this study that music can be a vehicle for psychological reflection and that externalising thinking in musical form can be a way to structure thinking much like the way verbal language can (Vygotskij, 1978). It remains for the present study to paint a fuller picture of the process in more fine-grained details and nuances, supported by empirical data. The way the mind creates patterns out of batches of musical events and assigns them value and meaning is going to have an impact on how it sees, hears and understands the world.

Concepts, musical or otherwise, are structures for thinking and organising knowledge to make it fit and apt for renegotiation of the constitution of any given situation.

The methodological design includes many-sided data to be collected through video-observation of the composition process both by camera and screen caption, observation of the emerging compositions and stimulated recall sessions based on the camera footage. Because of the complexity of the data, there will be a small number of informants. These are strategically selected among composition students in order to match the competence requirements for the task to be performed. This task will comprise setting up algorithms for generating musical raw material and processes to select and reshape these materials into artistic products; compositions. The algorithmic processes can either be integral to the finalized compositions or just used to produce working material. The strategy behind this task-design is that the CDP becomes manifest in the actions of iteratively setting up and fine tuning algorithms for composition and in the manual editing of the generated materials as well.

The results are meant to be applicable when constructing algorithms either for music composition or more generally for creative development, which can be adaptive to and to some extent mimic the CDP. They may also have bearing on teaching music composition, especially for assessing a student's experienced meaning affordances in a given compositional problem. On a larger scale it may prove useful for understanding the impact of musical thinking on learning in general (Gardner, 1983; Furnes, 2011) and have application in e.g. narrative media like theater, film, video games, dance and performance art.

Further research may concern application of the results into generative compositional algorithms. A different angle would be to study the CDP in instrumental and vocal performance or in learning music theory.

Ylva Homberg

aLLA ROKAR FET – et spår i musikskap. En didaktisk studie av musikstundet i förskolepraktiker

Vi lever i en global musikvärld. En värld där musik förekommer mer eller mindre explicit i våra liv. Som aktörer i ett samhälle samspelar, medskapar och påverkas vi av krafter, en sådan betydande kraft är musik. För dagens barn som är såväl producenter, brukare som uttolkare av musik, blir dess betydelse komplex. Med nätverkskommunicerande barn möjliggörs också möten och kunskap i relation till musik. Musik kan ses som aktör även inom förskolans domäner där en mångfald av musikrelaterade kunskaps- och kommunikationsformer framträder. I detta sammanhang förefaller ett arbete med att spåra och utpröva ett alternativt språk för musikdidaktiska relationer i förskolans musikstunder som betydelsefullt.

Ur denna kontext är det angeläget att belysa, fånga och begreppsliggöra musikstundernas komplexitet och multiplicitet, dess sammanflätade processer av musikrelaterade samspel. Det kan handla om att omforma innebörder och förståelser i en väv av skiftande referenstrådar, sammanfogningar och figurationer. Men också att utpröva ett språk som är såväl kritiskt som kreativt, och som kan öppna upp för potentiella musikstunder. Med andra ord begrepp som tillåter kopplingar mellan befintliga fenomen och förflyttningar mellan referensramar som inrymmer en kritisk dimension, men som samtidigt öppnar upp för möjliga framtida musikstunder.

1. Syfte och frågeställningar

Studiens syfte är att utveckla kunskap om och genom ett didaktiskt närmande beskriva och analysera musikstunder i förskolepraktiker. Studiens syfte är också att spåra, veckla ut och utpröva begrepp som kan beteckna och fånga musikstundernas figuration. Ur detta syfte har följande forskningsfrågor vuxit fram.

Övergripande forskningsfråga:

- Vad kännetecknar musikstunderna och dess möjliga figuration i förskolepraktiker?

Delfrågor:

- Vad framträder som centrerat innehåll i musikstunderna?
- Hur iscensätts musikstunderna?
- Hur framträder aktörskap mellan barn, pedagoger och musik i musikstunderna?

2. Teoretiska resurser

De teoretiska resurserna kan liknas vid ett rörligt partitur. De olika teorierna som prövas för att närma sig musikstunderna kan ses som tre stämmor. Basstämman spelar bildningsteori (Klafki, 2005) och mellanstämman spelar musikdidaktisk (Nielsen, 2006) teori. Så småningom kommer en överstämman, nämligen Aktör-Nätverks-influerade tongångar (Latour, 2005). Musikdidaktiken spelar hela stycket och ses som resurs till såväl övergripande forskningsfråga som de tre delfrågorna vad, hur och vem. Som resurs till *vad-frågan* spelar bildningsteori med musikdidaktik. Som resurs till *hur-frågan* spelar musikdidaktisk teori tillsammans med ANT-influenser och som resurs till *vem-frågan* spelar ANT-influenser med musikdidaktisk teori. Till studiens övergripande fråga spelar alla tre stämmorna tillsammans.

3. Metod

Empiri har genererats genom observation och filmning på tre anonymiserade förskolor, Havsvågen, Solstrålen och Trädet, en dag i veckan under åtta månader. Musikstunderna har utifrån studiens frågeställning analyserats genom ett abduktivt arbetssätt som är både perspektiverande och performativt. Centrala kategorier har varierat under arbetets gång, men några av dem har varit lärande i, om, med och genom musik (Lindström, 2002), kopplat till ”materiell”, ”formell”, och ”kategoriell” bildningsteori (Klafki, 2005, begreppsöversättning Uljens, 1997). Musikstundens aktivitet har tematiserats som lyssnande, sång rörelse och spel i förhållande till former som reproducerande och improviserande (med intryck från Nielsen, 2006). Musikstunden ses som nätverk av aktörer med aktörskap (Latour, 2005). Teorier har setts som empiriladdade och empiri teoriladdade, vilket har lett till att tolkning har tillåtit en rörelse mellan begreppsliga referensramar och versioner av verkligheten. Samtidigt har det funnits en öppenhet för aktörernas språk och handling. Under analysen har spår av och innehåll i begreppet musikskap tonat fram och utprovats.

4. Preliminärt resultat

Studiens preliminära resultat presenteras här i korta ordalag utifrån musikstundens centrerade innehåll, dess iscensättning och aktörskap.

4.1 Centrerat innehåll i musikstunden

Spår som framträder i empirin gällande innehåll har tematiserats utifrån Lindströms (2002) kategorisering av lärande, dels *i* och *om* musik (vilket med Klafkis terminologi skulle kunna liknas vid en materiell teori där innehållet som anses viktigt för barnet att lära står i centrum), dels *med* och *genom*, (vilket med Klafkis terminologi skulle kunna liknas vid en formell teori, där utgångspunkten är barnet och vad som anses viktigt för barnet att kunna nu och i framtiden, snarare än musiken som objekt).

Sammanfattningsvis är min tolkning att det centrerade innehållet i musikstunderna kretsar kring lärande *i* (dynamik, puls, rytm, tempo och tempoväxlingar samt tonhöjd) och *med* (socialisation, språk och matematik) musik, samt *om* (namn på instrument, dynamik, genre, hårt och mjukt ljud samt tonhöjd) musik. Musikstundernas innehåll framstår som sporadisk och fragmentarisk, musik för stunden även om en del av musikens grundelement kan exempelvis tolkas bearbetas. Musikstunden kan tolkas röra sig mellan en materiell och formell ansats. Ibland är musiken som objekt i fokus, ibland är barnen i fokus, men musikstunder där pedagogerna fokuserar på mötet mellan musik och barn, ett arbete i enlighet med en kategorial ansats är mindre ofta framträdande.

4.2 Iscensättande av musikstunder

Iscensättande av musikstunden fokuserar musikstundernas framträdandeformer och aktiviteter i relation till en reproducerande eller improviserande form.

Sammanfattningsvis tolkar jag det som att musikstundernas framträdandeformer i detta sammanhang kretsar kring hur stunderna spelas igång och avslutas, vilket ibland sker genom musik, men för det mesta sker i form av talad instruktion (mer eller mindre lekfullt). Musikstundens *aktiviteter* kan tematiseras som lyssnande, sång, instrumentspel och rörelse. I detta sammanhang kan aktiviteterna sättas i relation till *aktivitetsform* som reproducerande eller improviserande. Sång kan tolkas främst vara av reproducerande karaktär, medan instrumentspel främst är av improviserande karaktär och rörelse förekommer lika ofta i form av reproduktion som av improvisation.

4.3 Aktörskap i musikstunder

Studiens tredje och sista delfråga har vuxit fram ur den didaktiska vem-frågan, utvidgat till att även inkludera vilka. Vilka handlar om materiella aktörer, så som musiken. För att synliggöra aktörskap i musikstunderna har jag spårat aktörerna, eller som jag i detta musikpedagogiska sammanhang kallar för spelare. Spelarna, det vill säga barnen, pedagogerna och musiken kan tolkas ha olika former av aktörskap, de kan vara igångsättande solister (jfr Latours medlare) som tar initiativ och genom sina handlingar påverkar musikstunden. De kan också vara medspelare (jfr Latours mellanhänder) som finns med under musikstunden, men snarare transporterar än transformerar innehåll. Det finns också samspelare (jfr Latours medlare) som påverkar musikstunden till ett samtillblivande och motspelare som gör att musikstunden utvecklas i dissonans mellan barn-pedagog, musik-pedagog eller musik-barn. Som igångspelande solister handlar barnens aktörskap dels om deltagande (att vara med eller inte) dels om stundens innehåll och form (att få välja sång, musik, rörelse eller instrument). Pedagogernas aktörskap som igångspelare kretsar kring innehållsmässiga val som ofta bygger på tradition och igenkännande. Formmässigt kretsar pedagogernas igångspelande ofta kring pedagogiska strategier och didaktiska tillvägagångssätt eller som de själva uttrycker det att "fånga barnen". Det finns strategier för variation genom till exempel förändrat kompsätt, tonartsbyte, instrumentbyte, dynamik, rörelse, bilder, förändrad text och lek. Pedagogernas igångspel är också relaterat till gruppformeringar och turordning. Musiken kan som aktör ha kraft att "fånga barnen" och att forma musikstunden.

Sammanfattningsvis kan musikstunden ses som ett nätverk av aktörer, en rörelse mellan barn, pedagoger och musik i aktörskap. Aktörskapet kan ske i olika former så som igångspelande, medspelande, samspelande och motspelande.

4.4 Musikstundens möjliga figuration - musikskap

Genom avhandlingsarbetet spåras och framträder även musikskap som konstrueras som en begreppslig resurs och kan ses som svaret på studiens övergripande forskningsfråga. Begreppet har under arbetets gång prövats och gradvis spelat sin stämma allt tydligare och allt mer nyansrikt. Musikstunden är i detta sammanhang ett nätverk, där aktörerna är barnen, pedagogerna och musiken. Musikskap försöker sammanhållet säga något om vad som händer i musikstunder som figuration. I konceptet har en didaktisk relation till vad, hur och vem byggts in vilket gör att musikskap kan sägas vila på treklangens tre toner. Tonererna kan spelas var för sig eller tillsammans tvåstämmigt eller som treklang. Det innebär att en av de didaktiska frågorna kan fokuseras, men också samspelet dem emellan. De kan även spela både i harmoni och i disharmoni.

Musikskap skulle kanske kunna ses som något som öppnar upp för ett sätt att kritiskt förhålla sig till musikstunder, inriktat på process och ständigt samspel, som en form av musikrelaterad gestaltning. En sammanfogning för både frigörande och styrande relationer i nätverk. Ett begrepp som rör sig mellan det faktiska och det som möjligen kan bli, öppnande för musikstunder.

Final

Efter en musikstund på en förskola fick jag vid ett tillfälle en teckning av en flicka, fem år gammal. Bilden kan tolkas befinna sig mellan det faktiska och imaginära. Barnen hade under en musikstund

spelat instrument och bilden visar hur det skulle kunna se ut, hur musiken är i fokus med bland annat dånande högtalare. Mitt första trevande spår till musikskap kom just ur bilden och flickans text: ”aLLA ROKAR FET”.

Finn Holst

Musikundervisning som professionel praksis - en prakseologisk tilgang

Mit særlige fokus er musiklærerens professionskompetence, som på den ene side udgøres af en undervisningskompetence i et krydsfelt mellem fag og pædagogik, og på den anden side mellem teori og praksis. Hertil udvikler jeg didaktisk teori med henblik på projektets empiriske del, der i et komparativt perspektiv inddrager områderne musikundervisning i grundskole og musikskole og uddannelsen hertil henholdsvis på læreruddannelsen (professionshøjskoler) og musikkonservatorier. Dette er nærmere beskrevet i tre artikler i Nordisk musikkpædagogisk forskning Årbok 10, 11 og 12.

Jeg funderer min didaktiske behandling på Benners *praxeologi* og hans praxeologiske teori om pædagogisk praksis. Benners prakseologiske teori udgør således en væsentlig del af det teoretiske udgangspunkt i afhandlingen. Med den praxeologiske tilgang forsøges det at etablere en position mellem en empirisk positivistisk tilgang på den ene side og en hermeneutisk filosofisk på den anden, hvilket refererer til en problemstilling i den pædagogiske forskning, hvilket allerede for halvtreds år siden blev italesat med Heinrich Roths udtryk om 'den realistiske vending i pædagogisk forskning'.

Prakseologi, som praktisk videnskab, er ifølge Benner begrundet i og for pædagogisk praksis - en videnskab, der stiller videnskabeligt funderede refleksionsformer til rådighed for en praksis, således at denne kan orientere sig og omvendt således, at den praktiske videnskabs teori kan afprøves i denne praksis - hvilket med et didaktisk fokus er formuleret af Frede V. Nielsen med begrebet *didaktologi*.

Jeg placerer i denne forståelse mit didaktiske empiriske og teoretiske arbejde i den praxeologiske ramme, hvilket således kan karakteriseres som en prakseologisk didaktisk tilgang og som en *prakseologisk didaktik*, der udvikles med afsæt i en dannelseseftersynet forståelse. Et vigtigt aspekt heraf er at forstå den musikpædagogiske praksis som en professionel praksis, der for det første er funderet i praksis, for det andet forbundet med uddannelse og for det tredje forudsætter videnskabelig teori. Professionel praksis kan på den ene side ikke begrundes i sig selv, men må begrundes i den pædagogiske praksis. Desuden forudsætter professionel praksis videnskabelig teori, men kan ikke udledes heraf, idet teorier ikke kan overføres direkte på praksis, men må vurderes og begrundes ud fra deres relevans i den professionelle praksis. Dette er en selvstændig refleksionsinstans, som ikke kan delegeres til videnskabelig praksis, og som adskiller en professionel praksis fra en hverdagspraksis. Det betyder også, at den videnskabelige forskning, som Benner betegner som *prakseologisk-eksperimentel*, må forstås i denne sammenhæng, hvor det bliver afgørende at forstå det pædagogiske eksperiment som et praktisk eksperiment (som prakseologi), og som afgørende forskelligt fra det tekniske eksperiment (som teknologi). Det er i denne ramme jeg placerer min forståelse af den didaktologiske forskning.

Minja Koskela

The gendered significances of pop and rock music in the practices of music teaching

In this study I will investigate the teaching practices of pop and rock music from the feministic viewpoint in a lower secondary school in Finland. In other words, my aim is to explore the gendered significances of pop and rock music teaching in a school context. My study is based on a belief that achieving the goals of the music teaching (like encouraging to creativity, self expression and musical interaction with other students) will become more difficult if gender boundaries guide actions when participating to active music making. Earlier research shows (e. g. Björck 2011; Hoffman 2008; Green

2002) that the field of music includes standards of activity that are more recognisable and more available to one gender over another. For example, electronic instruments and traditional band instruments are usually considered masculine, whereas singing and playing flute or violin are mostly seen as feminine ways of making music. Music classroom includes elements (like instruments, songs and music styles) that have argued to represent masculinity or femininity. In my study I will explore the gendered significances in relation to the students' agency. In Finnish music education one of the goals is to offer democratic possibilities for expressing oneself musically and it is argued in this study that gendered significances have a potential to limit the expression. I believe that dispelling possible gender boundaries in music classroom could lead to extension of the musical agencies of the students. I also believe that it would help to make music teaching more democratic and versatile.

Gendered, artistic practices of pop and rock music have been investigated outside the school context, however there is a lack of research when it comes to relation between the gendered practices outside the school and the gendered practices of music teaching in school. Teaching pop and rock music in school is increasingly becoming a common practice around the world and it could be argued that it already has a hegemonic position in Finnish music teaching. As teaching of pop and rock music has reached a strong position in the Finnish elementary school, and as the Finnish school aims to develop practices that are democratic, it is needed to ask: has the teaching of pop and rock music brought the gendered practices in music teaching and if not, how are teachers acting as mediators when bringing musical actions (that seems to be gendered outside the school context) in music teaching?

My study relies on the tradition of feminist research focusing specifically on the poststructuralist theory of performative gender by Judith Butler (e. g. Butler 1990). In other words in this study gender is perceived as something that we *do*, not something that we *are*. The theory of performative gender is helpful when questioning the ways of acting, because it shows how acts are gendered afterwards: the act exists before the significances that we give to the act. According to Butler's theory, when considering gender as something that we perform, it is possible to identify actions, words, styles and movements as something that exists before and without the agent. Butler argues that gender is *doing*, not *being*, and that the actions are shaped and gendered by the social codes in the cultural context, not by the (biological) body. When exploring gender in a poststructuralist way, one is not interested in finding an origin or an essence of gender, but tries to explain how structures make gender look natural. The theory of performative gender offers an interesting point: when gender manifests itself as doing and not as being, there is a possibility to do the opposite than expected. In other words, performing the gender is not deterministic. It can still be hard to act against the assumptions: Butler shows how questioning the frame of performing can lead to a point, where questioner loses one's sense of place in relation to one's experienced gender. Moreover, acting against assumptions is also a question of agency. An agent is not forced to act as assumed but one has a possibility to execute one's agency alternatively (e. g. Lahelma 2009; Lempinen 2009). Still, even when one may feel like making one's own decisions, the made decisions may be guided by (gendered) boundaries and social conventions. When one is free to cross the boundaries, and even if that may not be easy, agency cannot be fully foreseen. Regarding the aim of my study, the question of agency approaches the theory of performative gender. Thus, agency will mainly be considered in terms of gender performativity.

My study will have a qualitative methodology. The data will be collected with ethnographic research methods in which I will use observation, interview the teacher and the students and collect field notes. Ethnographic methods contribute with both the feminist viewpoint and the aims of my study. Ethnographic lenses have a potency to make visible the practices that potentially limits or excludes the agency. In this study the ethnographic method is used to perceive if there are any gendered significances that are produced and reproduced in the practices of pop and rock music teaching. It is typical to ethnographic method that collecting and analyzing the data and defining the theory overlap each other through the research project. In my study the feminist viewpoint and the theory of performative gender will be considered when analyzing the data, which is recommendable under the principles of qualitative research.

Susanna Leijonhufvud

Symbolic Mobility – Movements of Identities Through Music in a Digitalized Context

This paper will present an outline of how an empirical investigation of the concept of symbolic mobility with a focus on the two phenomena music and identity. ‘Mobility’ is the core concept of the contemporary paradigm “The Mobile Turn” where transportation of people, goods and ideas are researched. However, since the establishment of the Internet, mobility is no longer purely a question of the real world. A social community is for instance no longer limited to a physical place, it is also augmented into a virtual space where individuals can be born, connect, travel and interact. Within this virtual world the phenomenon of music is a widespread inhabitant. Music is there to be experienced but music is also being used instrumentally by individuals in a symbolic way. Music can be manifested in the form of a musical playlist, a collection of sonic samples that fits certain occasions or it may express identity. This latter feature seems to be of great importance. One example of this significance is how the final candidates of the American presidency in 2012 present themselves partly to the voters through musical playlists. Their identity is then represented as a musical identity. The playlists may not only manifest representations of identity, it may also play a part in communication as they are shared in digital communities. Playlists, cultural tracks, are in this study regarded as text, can be considered as symbols where the phenomenon of music and identity is intertwined with each other. The presentation will, after a brief introduction to the field of mobility, suggest a way to empirically investigate what significance or what meaning music play when symbolic identities are constructed.

Lia Lonnert

Ideologi och Musik i i Lgr 11

2011 utkom en ny svensk läroplan, *Läroplan för grundskolan, förskoleklassen och fritidshemmet 2011*. Den trädde i kraft samma år. Fokus i ämnet musik i denna nya läroplan läggs på att spela musik, att skapa musik och att lyssna på musik. Det framhävs i läroplanen att musik inte skall vara ett hjälpämne till andra ämnen utan att det har ett eget värde som estetisk uttrycksform. Men citat inom ämnet musik visar på en återgång till några idéer från början av 1900-talet när det gäller nationalism, en nordisk etnocentrisk världsbild och en anknytning till kristendomen på ett sätt som övergavs i slutet av 1900-talet i läroplaner. I läroplanen presenteras även idéer om ett kollektivt kulturarv som skall innefattas i undervisningen. Det påvisas dock att detta gemensamma kulturarv är svårt att definiera och det lämnas till lärare och elever att definiera det lokalt. Musik presenteras även som ett verktyg för förståelse av andra kulturer.

De tre nyckelcitaten som detta paper är uppbyggt kring, och som i läroplanen skall visa på en progression, är taget från kursplanedelen i musik.

Det första citatet är från årskurs 1-3:

Musik som knyter an till elevens vardagliga och högtidliga sammanhang, däribland nationalsången och några av de vanligaste psalmerna, samt inblickar i svensk och nordisk barnvisetradition (Lgr 11, s. 101).

Det andra från årskurs 4-6:

Konstmusik, folkmusik och populärmusik från olika kulturer och deras musikaliska karaktärsdrag (Lgr 11, s. 102).

Det tredje från årskurs 7-9:

Konstmusik, folkmusik och populärmusik från olika epoker. Framväxten av olika genrer samt betydelsefulla tonsättare, låtskrivare och musikaliska verk (Lgr 11, s. 103).

Jämförelser mellan dessa citat och andra citat ur läroplanen visar på en idé om utveckling som utgår från kunskap om närområdet till en förståelse av det perifera och därefter på en historisk förståelse. Det visar på en betoning på ett nordiskt perspektiv och kristet perspektiv. Det visar på en indelning i kulturer utifrån ett etnocentriskt västerländskt perspektiv, och på förståelse av omvärlden utifrån detta perspektiv. Det visar på en idé om ett gemensamt svenskt kulturarv.

Analysen i detta paper är utgående från en närläsning och jämförande av texter. Centrala utgångspunkter har varit synen hur begreppet kulturer används och kan förstås, hur synen på det egna kulturarvet kan relateras till synen på vad som är det främmande, hur idén om ett gemensamt kulturarv kan användas utan att definiera vad detta kulturarv består av, samt hur läroplanen framträder som ideologiskt dokument relaterat till dessa idéer. I detta paper förutsätts att det finns en ideologisk koppling mellan utbildning och statens formande av medborgarna samt att de begrepp som används i läroplanerna är formade av ideologi, den politiska och ekonomiska verkligheten och samtida debatter. I analysen jämförs citat från läroplanen med varandra, men också med juridiska handlingar som skollagen och andra lagar och officiella dokument. Jämförelser görs även med äldre läroplaner. Genom dessa jämförelser av citat och olika typer av dokument visas att det finns motsättningar inom läroplanen Lgr 11.

Aleksi Ojala

Producing music in open participatory learning ecosystem

Today's easy access to fast internet connections and powerful music technology has enabled countless new ways for making, learning and enjoying music. The fact that people are able to consume, produce and share music easily (Salavuo, 2006) can be seen as a major transformation in global music culture, marking the emergence of new musicianship based on mastery of digital musical tools (Hugill, 2008). People are also able to generate new music related knowledge in digital environments.

Having brought about a crisis in the music business (Owinski, 2011), digital revolution challenges our schooling models by enabling people of all ages to decide what they want to learn, when, and how (Collins and Halverson, 2009, 18). Although Web 2.0's open, collaborative and contribution-based tools boost the student-centred, interactive approaches advocated by contemporary educational theorists they have not yet been fully exploited by teachers (Brown and Adler, 2008; Duffy, 2008; Collins and Halverson, 2009; Bower, Hedberg and Kuswara, 2010; Ritella and Hakkarainen, 2010). In this presentation, such tools, together with digital recording and mixing tools, are referred to as "open participatory learning ecosystems" (Brown and Adler, 2008).

The paradigm shift that has changed global music culture and that also currently challenges our models of schooling is also likely to impact the field of music education. There are various ways to use emerging technology-mediated practices, technologies, tools and learning environments in the music classroom. This presentation focuses specifically on viewpoints of producing. "Producing" is here seen as a form of practical musicianship that can challenge traditional roles of musical activity and open up new possibilities for music related conjoint learning. Producing based pedagogy puts a focus on multiple creative procedures through which the students can learn not only to perform, compose, and arrange, but also to how to express themselves through recording, mixing, remixing and sharing music in formal and informal networks. Naturally this would necessitate that the teachers become interested in various ways in which their students already express themselves in contemporary musical culture.

My presentation frames producing as a pedagogical approach based on the process of making original music in open participatory learning ecosystems. I will argue that such approach can be relevant in contemporary musical classroom, especially when authenticity, creativity, equality and critical thinking are seen as important aspects of music education. Although the focus of my presentation is in

popular music, the producing based pedagogy is not genre specific. Moreover, it can be used in other forms of education, such as media and crafts.

Aslaug Slette

Aural awareness in musical practice

We know little about how performers' aural awareness is used in musical practice. In my Ph.D. project I explore how undergraduate students in higher music education make use of their aural awareness in chamber music rehearsals. What do they listen for when they are rehearsing? What kinds of musical problems occur, and how do they solve these? How do they reflect on their own use of aural awareness in musical practice?

The project is a collective case study with three chamber music groups: a string quartet, a clarinet trio and a piano trio. Data has been collected through video observations of rehearsals and focus group interviews. In this presentation I will focus on some initial findings from both the rehearsals and the interviews.

Within the rehearsals it appears that the students' use of aural awareness primarily serves two purposes: *simultaneity* and *interpretation*. With simultaneity I mean that the students are coordinating different musical elements and assessing whether they play in accordance with the sheet music. With interpretation I mean that the students are assessing the aesthetic quality of the performance, both in relation to the score and in relation to musical meaning. There is, however, a gradual transition between simultaneity and interpretation. The students are often working on coordination at the same time as working on interpretational aspects. These findings show that the students often listen critically to their play. In the presentation I will discuss how they make use of aural awareness by critical listening.

In the interviews it appears that the students seem to have different opinions on what aural awareness is, and how it can be integrated in musical practice. However, they seem to agree that musical intuition is very important, and in the presentation I will discuss the relation between intuition and aural awareness.

As theoretical framework I draw on Etienne Wenger's theory of communities of practice and socio-cultural theory more in general, as well as theories about how knowledge is constructed.

Sverker Zadig

LISTEN TO YOUR OWN VOICE – OTHERS DO IT *Intonation and blend of timbre of choral singers*

Aims

This study wants to identify specific ways choral singers improves their own singing by listening to and adapting to the voice of their neighbour singers.

Background of the study

There have not yet been done very much research in this area with choral singers. My own earlier research has concerned formal and informal leaders in the choral voice. These studies were done with not so experienced singers on a basic level, and with at the most a choral voice of eight singers at the same time.

Background to this area of research

A number of studies both on the voice and the choral voice has been done at the centre of acoustics at the Royal Technical Academy, KTH, in Stockholm, most often supervised by Johan Sundberg or Sten Ternström. Together Harald Jers & Sten Ternström has done multi-track recordings of a sixteen voices choir with regard to intonation and synchronisation as well as cooperation between the singers.

Method

Ongoing recording studies are now in progress with a semi professional choir of twenty four voices recorded on separate tracks. The choir was formed in the fall 2012 but all of the singers are experienced choral singers. Recordings take place every second week, and during some periods all of the rehearsals. Small experiments are being done to emphasis the question on how they cooperate vocally (and audible). For example an unknown piece has been introduced and asked to sing a prima vista, first with earplugs in their ears, then without and then again without hearing each other. This repeats week after week.

Findings

So far it is clear that there is a quite different quality to the sound when the singers have the possibility to cooperate compared to when they sing all by them selves. It must be emphasized that singing with earplugs in your ears is an unusual experience and not the same feeling as singing in a normal way. But as an experiment it gives several interesting results. One not expected – and perhaps not significant as a general rule - was that the choir was more in tune while not hearing each other, than when they sung the piece without earplugs. This happened during recordings repeated at different weeks. Another result was, perhaps more expected, that the quality of the vowels was much more together and equalized when the singers could hear the voices of each other. When they could not hear each other, the vowels and also the pitch of each single chord, wobbled and was unstable.

Discussion and implications

The possibility to hear fellow singers in the choral voice matters for the quality of the sound. This raises the question on how this can be achieved in the best way. With close up microphones on the singers in a choir, and recordings of their voices on separate tracks, it is possible to investigate the vocal communication between both the singers in the same choral voice and the communication between all the singers in the choir. This can be done in different seating or standing formations, rows in semi circles, wedges, mixed, many small quartets and others. Perhaps this can give new insights to which formation give best results for one or the other situation.

Senior research

Anne Haugland Balsnes

“I get sick if I don’t go to choir practice!”: Choral Singing as a Health Promoting Resource and its Consequences for Choral Pedagogy

Perspectives related to health and quality of life in connection with culture in general, and not least in relation to music, are highly relevant to our society. From a political point of view, we can see a shift towards looking at the meaning of cultural life in relation to health issues; cf. Jonas Gahr Støre, who on his first day as Norway’s new Minister of Health suggested that ‘Kulturløftet’ - the ‘culture promise’ or culture budget – should be included under the budget for health. Another trend can be seen in the health sector where the focus has changed from concentration on one-sided, curative activities to those of a preventive and health-promoting nature. For many people, poor health or poor quality of life is connected to non-material health issues such as a lack of fellowship, faith, meaning and hope (Fugelli, 1998). These are factors, which are a natural part of musical and cultural life, rather than medical contexts.

Within the choral movement is a great interest in health issues. This is something ‘choir people’ recognize and identify with. In a previous study, I studied an amateur choral practice from a Music Educational perspective (Balsnes, 2009). I found that the singers were much more interested in discussing the health-promoting effects of singing than the learning processes of the choir, which I had wanted to explore. The singers told stories about the joy of singing, “peak experiences,” the importance of regular activities and social networking – elements that might relate more to health than to music educational issues. Recent research documents the fact that various forms of choral practice contribute to singers’ health and quality of life (Balsnes 2010, Clift et al. 2008).

These issues raise questions such as *why* discuss choral singing from a health perspective? Does not choral music have intrinsic value in the form of aesthetic expression? Does it *have to* be useful for something else, like *health*? What are the consequences for the Music Education field in general and in this regard for choral pedagogy in particular? An even more general question relates to how the fields of music, health and education can be combined in a relevant manner in relation to content, as well as theoretically, practically and methodologically.

In an on-going postdoctoral project I am studying the connections between choral singing and health more closely. I am particularly interested in how ‘vulnerable’ people can use choral singing as a *resource* or a ‘bridge’ between a ‘problematic’ way of life and a ‘normal’ everyday life where they are more integrated in society and experience better life quality.

Examples from three studies will illuminate the discussion:

- 1) A field study of a multicultural choir practice with focus on refugees and asylum seekers.
- 2) An interview study of choristers with chronic illnesses.
- 3) A case study of an amateur choir practice

The cases in question are selected because they represent studies of ‘abled’ and ‘disabled’ choristers in addition to studies of ‘ordinary’ and ‘therapeutic’ choir practices. Society has a tendency to divide people into two groups; one group consists of those who are *temporarily abled* while the other consists of those who are *disabled*. The reasons for disability might range from disease, unemployment, drug abuse, prison sentences, war and suppression (refugees and asylum seekers), physical handicaps and mental disabilities, to age and so on. Another way to characterise the latter group is as people with special needs. This group consists of vulnerable people who are easily marginalised compared to the greater society. We have institutions to take care of these people; amongst them prisons and hospitals, but an institutionalized life is often separate from a regular life and can even make the gap bigger. How can we overcome the gap between the abled and the disabled? Can choirs play a role?

Based on the three studies I will present an analysis of how choral singing can be an individual, social and existential resource in people’s lives. In these different cases, the choir functions as a bridge to a better life. However, the health effects are not obvious: people also have negative experiences in choirs (Balsnes 2009, Kreutz & Brünner, 2012). Awareness and adaption is crucial. Working from a Music Education context, I am particularly interested in the pedagogical consequences of this. I will therefore use the examples to discuss the questions raised above, namely, how the fields of music, health and education can be combined in a relevant manner.

Hilde Blix & Bjarne Isaksen

One project: multiple voices”

An empirical study of a collaborative music pedagogy project

In developmental projects where different participants with different roles are working together, one can find both consensus and dissensions regarding the views on projects’ ideas, goals and contents. We have been following a developmental project in a Norwegian city municipality, where a local music manufacture for several years has provided band instruments for the schools in the project, for free. This is due to the understanding that good instruments give more positive energy in the classrooms, more pupil oriented music genre in schools, and possibilities for more relevant music teaching. The city’s private music school educates the teachers in how to use the instruments, and the municipality’s cultural school provides the teachers new perspectives and ideas for their music teaching.

As researchers we have been following the project for a year with the aim to see how it can contribute in the upgrading of the school teachers’ music skills and teaching methods. Through interviews with significant participants in the project and a survey, we found that the definition of the project as a success or not is to a great deal depending on whom one asks and their background, and how they interpret the goals and methods that is introduced.

This discrepancy between the opinions that the persons involved in the project bring forward (teachers, musicians, instructors and administration) can be rewarding to this type of project, but can also make the project challenging to maneuver. The findings show that this dissension makes the project difficult to comprehend for outsiders, and can also be a hindrance for the project's success. A more thoroughly prepared and mutual agreement regarding goals and implementation might make this a successful project ready to be copied by other municipalities in Norway.

Charles Carson & Maria Westvall

Is Difference only important for "the Different"?

A Critical Interrogation of Diverse Musical Practice as "Bracketed Multiculturalism"

This discussion is the product of a collaborative study exploring attitudes, norms and values of musical multiculturalism in an educational context, as well as on a more general, societal level.

The main topic addressed is the representation of ethnic minority music as marginalized in our societies. This happens with support from public institutions and is also perpetuated through the education system, which includes general music education, teacher education as well as music performance majors.

In this presentation we are concerned with the ways in which musical multiculturalism is showcased when it is addressed. What is the interplay between social belonging/ recognition/ exoticism and artistic expression? Singular elements or events are included without regards to context, whether social, cultural, or historical. Does the inclusion of one non-western work on a musical program, or the hiring of a "fusion" group at festival constitute real inter-cultural engagement?

These kinds of "bracketed" examples set marginalized cultures off from the mainstream, ironically reinforcing those same divisions they attempt to overcome. Some could interpret these attempts as, at the very least, tokenism; or perhaps even highly exploitive forms of exoticism. Such "bracketed multiculturalisms" represent the boundaries of a cultural "safe zone" - a conceptual area that keeps difference at a distance and precludes meaningful engagement with worldviews that may run contrary to the hegemony. Such engagement will demand a re-definition of "community," one that is more expansive, less exclusive, increasingly flexible, and constantly changing. One-off musical performances don't connect with the local; they are the beginning of the conversation, not the solution.

While having an intercultural, scholarly discussion on this topic, we need to consider the fluidity of definitions connected to this idea, as they are subject to historical, political and geographical influence. In our previous studies of similarities and differences in approaches to inclusive musical practices in Sweden and the US, several themes have emerged. One of those themes includes a (cultural) difference in the perceptions of the term *minority* between the two countries. All in all, in comparing these two culturally defined views, we have come across at least seven categories to which the term *minority* is linked. These are; phenotype (physical appearance), political position, socio-economic position, population number cultural/religious differences, geographic location and language.

When it comes to the representation of musical, cultural and ethnic diversity within a society, it is strongly concerned with the power relationship between the majority and minorities, and how this power relation is negotiated.

We have observed attitudes which indicate that communities that are generally more homogeneous (i.e., lower immigrant and/or minority populations) are less concerned with issues of cultural and musical diversity. That is to say, less attention is given to non-western music in the curriculum, or in public performances in general. Homogeneous groups expect to encounter similarity as a matter of fact. This suggests that these groups feel - or are at the very least conditioned to feel - that such issues are not relevant to them, or that they have little to gain from incorporating musics of other cultures. Why does it seem that diversity is only important for the "diverse"? Marginalized groups must, as a matter of necessity, be willing and able to engage with mainstream culture; why is the opposite not also true?

Our reading draws heavily from Pripp's work from 2006, which concerns the mechanisms of structural exclusion of immigrants within the Swedish state-financed cultural sector, and supports our claim of a marginalization of musical and ethnic multiculturalism within public institutions.

Ultimately, we are arguing for sustained and contextualized exposure to a variety of musics (through education and performance) as a valuable means of developing true diversity. This kind of diversity does not merely reproduce insider/outsider or same/other dichotomies, but expands and reshapes the borders of contemporary society. By focusing upon artistic endeavors - and especially music—we are forwarding the idea that the arts has the potential to specifically represent a less confrontational space wherein discussions about difference, diversity, co-existence and community may take place. In our presentation we will highlight some examples from both Sweden and the US that will illustrate these processes.

Kirsten Fink-Jensen

Forbløffende praksisser – en fænomenologisk undervisningsstrategi

Forbløffende praksisser er en undervisningsstrategi, som er udviklet i undervisning med musikstuderende på universitetet. Målet med undervisningen er, at studerende skal nå til forståelse af, hvordan teori kan bidrage til udvikling af en musikpædagogisk praksis. Strategien består dels af introduktion til pædagogiske og psykologiske teorier, dels af en øvelse. Øvelsen består i et mindre empirisk arbejde, hvor den studerende skal være deltagerobservatør med video i en selvvalgt musikpædagogisk praksis. Arbejdet afsluttes med en rapport, som fremlægges ved en mundtlig eksamen.

Det er denne øvelse, som vil være i fokus i min præsentation på konferencen. Det videnskabsteoretiske udgangspunkt for øvelsen er fænomenologisk-hermeneutisk. Fænomenologiske begreber som epoché, fænomenologisk reduktion og invarians har indflydelse på den metode, som anvendes i det empiriske arbejde. Det begrundes, at de filosofiske begreber kan anvendes i udvikling af en fænomenologisk metode. Øvelsen er desuden inspireret af det antropologiske begreb om forbløffelse. Forbløffelse opstår, når et uventet fænomen i fx en observeret pædagogisk praksis viser sig for observatøren. Dette fænomens fremtrædelse beskrives og er udgangspunkt for en analyse.

Hvor en fænomenologisk metode retter sig mod en fyldestgørende beskrivelse af et fænomen, er målet med anvendelse af hermeneutisk metode at nå til forståelse – ja ifølge Ricoeur endog til forklaring af forskellige fænomener. Den mere detaljerede fremgangsmåde i øvelsen er nærmere beskrevet i en udviklet syvtrinsmodel, der består af følgende faser:

1. en forberedelsesfase
2. en observationsfase
3. en datastrukturerende fase
4. første fremlæggelsesfase
5. en beskrivelsesfase
6. en analysefase
7. en afsluttende fremlæggelsesfase

Ved præsentationen fremlægges og diskuteres udviklingen af denne model, og hvordan det er muligt at hente inspiration fra forskningen, når der undervises i, hvordan teori kan bidrage til udvikling af en musikpædagogisk praksis. En kort case inddrages i forbindelse med denne diskussion.

Inger Elise Reitan

Listening to music – with professional ears A study of orchestral musicians' ways of listening

In an academy of music the training of listening skills is part of the aural training discipline, often called aural analysis or structural hearing. By listening we understand an active and conscious attention to the music and its elements by combining perception and cognition / understanding. Theories about listening suggest various categories of types of listeners (emotional, analytical, linear, cyclic etc.) as well as various types or ways of listening (Mursell: objective -, intra-subjective -, character -, associative listening).

How does a professional musician react when listening actively to music? What is typical for his or her ways of listening? Is there a link to the aural analysis in the academic aural training discipline?

In a study among professional orchestral musician I focused on their ways of listening to music and how this might be related to their instrumental profession. I interviewed 8 highly experienced musicians from three Norwegian orchestras. An excerpt from an unknown orchestral piece was played, as a starting point for the interview. I was not interested in testing the “aural skills”, but to learn about their listening habits. My questions were quite open: how do you listen, what catches your attention when listening to music?

The music evoked a great variety of reactions. As expected the music was not familiar, but was very positively received. Based on the answers from the interviews I categorized them into the following aspects:

- Attempt to identify the composer and the work
- The character of the music – in either everyday language, theoretical terminology or visual / associative descriptions
- Analytical or objective descriptions of musical elements, instrumentation etc.
- Selective listening with special focus of one’s own instrument in the orchestral sound
- Critical listening to the quality of the performance and of the performer

For a majority of the informants the critical listening was the dominant way of listening, which means that they had developed a professional way of listening that was addressed more to the performance and to the performer’s quality than to the music and the musical structures. The academic aural training listening was also present, but to a smaller degree. They also reported that their deliberate listening to music was strongly reduced, both attending live concerts and having background music. If they listened freely, they preferred non-orchestral music, or music different from their professional repertoire. The importance of silence was strongly emphasized.

Tiri Bergesen Schei

Performing in the gap between success and shame – the necessity of reflection

The topic of “performance” is of interest to all music disciplines, but the research approaches to performance issues are varied.

From the performer’s perspective performing brings forth questions of authenticity, of styles and ideals, of professionalism and perfection - core issues in a performer’s professional life. The struggle for perfection sharpens the focus on details in one’s performance practice, with implications for the planning of rehearsal practice and large-scale strategic choices. The same issues might be reflected from the field of music education, but then with an outsider’s view and curiosity about what performance really means, how it is taught and learned, and how it becomes meaningful for the performer and the audience. It is interesting to explore what kinds of practice that constitutes performance, not the least on the borders between the professional and the amateur levels. How do the demands that professionals put on themselves differ from those of amateurs? It seems that the more education one has, the more is at stake.

In this paper different glimpses of various life stories will be presented to exemplify how meaningful music practices can be experienced, and how failure may be constructed and reacted to. Voice shame is a devastating consequence of self-punishment in the aftermath of singing experiences in front of an audience of some kind. Voice shame arises as sanctions derived from cultural norms and

perceived behavioral requirements. But to perform is not the same for two different performers. How they talk about their experiences might give crucial knowledge about why performances are saturated with emotional content, on a continuum between shame and pride. Is the vulnerability in a performer's attitude related to the intimacy of the relationship to his or her instrument, or to the amount of time spent on this relationship? These issues constitute a grey zone, where assessment and self-assessment are inextricably linked to self-esteem, social practices and processes of identity.

Cecilia Ferm Thorgersen & Olle Zandén

Implementation of a new assessment system – consequences for teaching and learning of music in Swedish schools year 5-7

Over the last years several reforms have influenced the educational system in Sweden. A new curriculum for the compulsory school has offered teachers and pupils a totally new system for assessment. A new credit scale is constructed and all pupils will be graded already in the 6th grade, which means that new teacher groups will have to grade their pupils' performances. The curriculum describes criteria in three qualitative levels for each subject by defining aspects of a holistic knowing and describing three levels of competence within each of these aspects. Clarity and transparency have been steering concepts in the formulation process in order to offer parents and pupils a better possibility to understand and influence education and assessment in schools. At the same time teachers are expected to make holistic assessments of the pupils' acquired knowledge. In a subject as music, teachers' subject knowledge and conceptions of quality can transcend what is currently possible for them to verbalize. In several other subjects written and spoken language constitute the primary media of communication. Musical knowledge though, can be expressed and experienced in sounding forms, a mode of expression which is not easily transduced into writing or speaking. Hence, high demands for verbal clarity in aims and assessment may result in essential parts of music being excluded from teaching and learning, based on a view that these aspects are too complicated to assess equally, or impossible to communicate verbally in a clear way. There is a risk that the new demands on clarity and transparency may reduce the subject to comprise only those aspects that can be easily measured and talked about.

The current study aims to systematically and critically investigate in which ways the Swedish curriculum with its new assessment- and grading regime influences music teachers' practice and their students' musical learning in grade 5 to 7. Earlier research has generally stated that educational reforms take time to implement, but recent reforms in England and USA give evidence that teaching methods and content can change rapidly, given a strong external pressure, for example through economic incentives, inspections, school choice and public display of schools' and pupils' performances. Music education could become an easy prey for such pressures, given that music teachers lack a tradition to accompany music with words and that musical assessment criteria often are perceived as subjective, as compared to objective measurables. The demand for clear and explicit criteria offers challenges, since differences between credit levels are expressed as assessable qualities and not measurable quantities. A forced verbalisation of these quality aspects may get consequences for music teachers' evolving understanding of knowledge aspects, as well as for their experience of and qualitative evaluation of students' musical achievements and expressions. The first phase of the study includes interviews with music teachers teaching in year 5-7 about changes in their teaching practices as well as their perceptions of the new demands in Lgr11. The second phase will be a survey, aiming to map the implementation scenario among Swedish music teachers in the same years. The third and final part gets its inspiration from Engeström's activity theory where structural and intentional contradictions are expected to have a key function for learning and development. In this phase the teachers' as well as the students' perspectives are focused through participant observation, interviews, and collegial conversations. The teachers define the problems found in practice, which are discussed among colleagues who together create strategies for further development. A model for general development work will be constructed through the project. By limiting the investigation to teachers who teach music in year 5-7 the study can claim to generate new knowledge concerning a group of

teachers that have been neglected earlier. In the presentation at the conference we will present the study as a whole and also communicate some preliminary results from the first phase interview study.

Mats Uddholm

In my presentation I will discuss some possible connections between music-education discourses and the use of music in pedagogical practices. Today I'm involved in an interdisciplinary research project concerning Professional Discourse, Proficiency and Action Competence in the Late Modernity. In my presentation, this problem field is reduced to the problem of Music-Pedagogical Competence. The pivotal point here is the role music-education theories and threshold concepts can have regarding pedagogues competence to problematize and develop their use of music in their practices.

The aim of this presentation is to illuminate some aspect of the dialectic between problematizing and conceptualization in music education research in relation to artistic research. In connection with this, I will present the concept "Music-Pedagogical Power of Definition". This concept is taken from my Ph.D thesis and is defined as "the semiotic thinking that is connected to the pedagogue's ability to prepare learning-situations from the starting-point of his/her own interests and knowledge and the participants' musical capabilities. The music-pedagogical power of definition is not just awareness of the learning situation, but also the ability to act strategically from this awareness." One of the problems that rise in the Ph.D. study is about the validity of music-education research in the critical discussion of musical learning in pedagogical practice. Professional threshold concepts are very complex and can never be considered as finally defined. An authentic music-pedagogical concept is not fixed to a scientific paradigm, but to critical thinking. It is also characterised by the fact that it is rooted in practical experience of music and development of musical knowledge. Music pedagogical power of definition, therefore, could also be described as the ability of a pedagogue to use music-education theories on the basis of her own pedagogical and musical experience.

Hopefully the short presentation can inspire to identify and problematize research questions that can include educational, as well as art based research.

Olle Zandén

A contribution to a critique of the doctrine of verbal clarity (will be held in Swedish)

This presentation is an attempt to highlight, criticise and refute the naïve view of verbal, especially written language as clear and unambiguous that is promoted by, among others, the Swedish minister of education and the Swedish national agency for education. In my view, a critique of this doctrine of verbal clarity (*tydlighetsdoktrinen*) is pertinent and timely, since the international trend towards *new public management* includes an increasing emphasis on auditing, risk management, marketisation and pupils/students as customers, all of which are premised on criteria and activities being unambiguously expressed in plain language. In schools as well as in higher education the doctrine underlies legitimate demands that goals and criteria in syllabi shall be transparent, that is, shall give the reader a clear understanding of what he or she is expected to learn and know. The doctrine is also at play when the quality of higher education institutions and schools is ranked; the legitimacy of these rankings lies in the supposition that the measurements and assessments underlying the rankings are clear, trustworthy, transparent windows that provide objective information about actual and relevant qualitative differences. Of course, optimal clarity must always be strived for in communication and education, which makes it difficult to question the doctrine of clarity, but the key problem with the doctrine is that it is grounded in a flawed, not to say incorrect understanding of verbal communication.

In the Swedish school system, clarity (*tydlighet*) has become a prestige word associated with theories about learning, good teaching, public control and objectiveness and fairness in marking. However remote the doctrine is from how language actually functions, it influences all education through the assessment regimes that are based on it and whose results are treated as clear summative evidence of the overall quality of the assessed activities and organisations, be they kindergartens or universities. The doctrine of verbal clarity is promoted as a means to raise quality and increase the

nation's international competitiveness as knowledge society. However, since the doctrine denounces all language that is not open and clear to the public and demands of teachers on all levels to make themselves unambiguously understood, the obvious risk is that complex qualities and qualities that are difficult to define verbally are likely to be excluded from teaching and marking. The Swedish school inspectorate has for example recently suggested that writing essays shall no more be included in national assessments since marking essays is a matter of judgement and thus not sufficiently unambiguous, objective and transparent.

I claim that, in order to be didactically fruitful, clarity must be redefined in a more realistic and productive way, that is, as the result of situated dialogical work within thinking communities (communities of practice). In music education, apart from music being a non-verbal form of expression, there often seems to be a reluctance to sully the immediate musical expressions and impressions with words. However, given the increasing pressure to adapt to the doctrine of verbal clarity, it is important that music teachers approach the problems of talking about music from a musical perspective. Otherwise they will probably not be able to resist the pressure to narrow their teaching to the easily describable and measurable. It might even be that this pressure is a strong enough threat to overcome some romantic ideas about music, including musical talent, that have hindered music teachers from developing a professional discourse that deals with the subject content in a musically meaningful way. In this process, collegiate cooperation is key, a cooperation in which it is essential to differentiate between exoteric and esoteric musical qualities and knowledge, the latter denoting such qualities and knowledge that are not directly accessible from without, but can be understood only from within the *Denkstil* of music. The recognition of clarity as context dependent refutes the simplistic and naïve view of language that is presently promoted by the Swedish government and is a way to counter tendencies that otherwise will impoverish education. As opposed to the monological idea that language can fully capture what it is denoting, I suggest that the metaphor of *accompaniment* can be enlightening when talking about musical qualities. In music, an accompaniment does not replace the song or melody, but contributes to its' meanings by putting it in perspective. Accompanists, as well as the accompaniment as such, can be more or less tight or "true" or sensitive to the meanings and intentions of the soloist or the solo part. By talking about music when it happens, by letting dialogues accompany music in real time, productive metaphorical work can be done among music teachers, a work in which the musical senses may be sharpened and a musically meaningful language can develop.

To summarise: schools and universities worldwide are increasingly burdened by a naïve doctrine of verbal clarity, the offspring of which I suspect will be a narrowing and levelling of what is taught and learned. This doctrine might be successfully countered if verbal clarity is redefined as the result of situated, cooperative, dialogical work. Within music education I suggest that such work can benefit from using spoken language as accompaniment to music and music making. Given that this is a good idea, what part can music education research take in this pursuit?

Olle Zandén & Susanna Leijonhufvud

Bedömningsstöd i ämnet musik: uppdrag, överväganden och design

I anslutning till genomförandet av den stora läroplans- och bedömningsreformen Lgr11 har Skolverket producerat material som syftar till att underlätta arbetet med att implementera reformen. En del i Skolverkets material är ett så kallat *bedömningsstöd*. Detta paper kommer att presentera uppdraget, överväganden och design av bedömningsstödet i ämnet musik för årskurs nio respektive årskurs sex, ett arbete som undertecknande har genomfört. Bedömningsstödet's explicita syfte är att öka likvärdigheten i betygsättning mellan olika skolor i Sverige. Vid utarbetandet av stödet för årskurs nio gavs relativt fria händer att, med förankring i en referensgrupp musiklärare, utforma materialet. Bedömningsstödet för årskurs sex hade något snävare gränser, bland annat för att det förväntades anknyta till stödet för årskurs nio. En utgångspunkt för båda bedömningsstöden var att de skulle centreras kring elevers konkreta musicerande och behandla frågor om musikalisk kvalitet i anslutning till eller helst med klingande exempel. Samtidigt ville vi undvika att skapa "benchmarks", det vill säga modeller för vad man ska prestera som helhet för att få ett visst betyg. Bedömningsstödet i musik för

årskurs nio innehåller i stället omfattande diskussioner om kvalitetsaspekter i elevers musicerande och bedömer dessa aspekter med kunskapskravens terminologi och värdenivåer utan att ge summativa omdömen om de enskilda elevernas helhetsprestationer. Bedömningsstöden innehåller inspelningar av elevers musikskapande och musicerande, inspelade såväl som skriftliga lärarkommentarer, referenser till forskning om bedömning samt förslag på hur materialet kan användas som fortbildning och för professionalisering inom musiklärarkåren. Under arbetets gång har vi fått balansera mellan uppdraget, våra musikaliska och musikdidaktiska värderingar samt vårt ansvar som forskare. I presentationen kommer vi att beskriva och illustrera uppdraget, några av de kritiska överväganden vi gjort, materialets slutliga utformning samt, förhoppningsvis, något om hur det blivit emottaget av musiklärare.

Panels/Symposiums

Panel 1:

Petter Dyndahl, Göran Folkestad & Eva Sæther

Towards a cultural study of music in performance, education, and society?

In recent decades, the understanding of what can – and should – be seen as music's body of research and educational resources and interests has expanded. As part of this development, a significant research interest in investigating music, its practice and education, through the perspectives of cultural theories and cultural studies has emerged, from which issues of how signifying practices may constitute fields of construction, performance and negotiation of cultural meaning, identity, and power are examined.

On the one hand, this can be seen in the light of the 1980s and 1990s *New Musicology*, where an object-oriented concept of music, advocating immanent aesthetic qualities, was left behind in favour of a more situated, contextual understanding of music as potentially meaning-producing actions and activities (see e.g. Clayton, Herbert & Middleton, 2012; Cook & Everist, 2001; Kerman, 1985). At the same time, a new, post-structuralist foundation for a shift in the interest of texts (i.e. in the broadest sense of the term, including music) appears. Instead of analyzing the intrinsic meaning of a text, scholars now would examine its intertextual connections with other texts. In addition, texts would rather be considered as multiple plays of meanings, rather than as consistent messages. The individual text loses its individuality; texts are instead seen as manifestations of a text universe without clear boundaries between singular texts (see Barthes, 1989; Kristeva, 1980). Apparently, these tendencies caused that a wide range of musics and musical practices, including those which belong to so-called remix and sampling cultures, became part of the school subject music and teacher education, legitimized by music anthropology, ethnomusicology, popular music studies, literary studies, ICT and media studies, and other emerging academic disciplines.

However, on the other hand, one can claim that a variety of musics were already present in music education, at least in Scandinavia. A tendency took place in the Nordic countries from the beginning of the 1970s and onwards, to expand the repertoires and resources of music as an area of teaching and learning. Here, jazz, pop and rock, folk music, world music etc. gained considerable educational, curricular and institutional status (see Christophersen, 2009; Dyndahl & Nielsen, 2011; Karlsen, 2010; Olsson, 1993; Tønsberg, 2007). For instance, the institutionalization of popular and vernacular music in Scandinavian higher music education, as well as a parallel academization of those kinds of music within the fields of musicology and ethnomusicology, can be considered to represent an end to the previously dominant position of classical music in music education and research.

From the early 1990s on, music education was concerned to further develop its research perspectives and areas, as these eventually included a more distinct pluralistic and socio-cultural attention to music in different learning communities, including informal learning contexts like children's culture and youth culture, popular music cultures, the culture of Internet and social media,

and the like (Folkestad, 1997). Thus, an important trend has been to study the learning and acquisition of competence in a variety of contexts outside the classroom and educational institutions. A number of researchers have documented how music education is often situated in a dynamic tension between music in school, everyday life and the media, and between formal, informal and non-formal learning situations and practices (e.g. Folkestad, 2006; Green, 2001; 2008; Karlsen & Väkevä, 2012). The aim has typically been to illustrate how several social and cultural arenas and levels interact – possibly also interfere – with respect to musical learning. A traditional perspective on teaching and learning, seeing the teacher as an undisputable subject in the classroom, has therefore been challenged, and there has been a shift of interest from teaching to learning, from the teacher to the learner, and from schooling to a variety of learning arenas, communities and cultures (Folkestad, 2007). Furthermore, an international research interest in matters relating to music and various dimensions of identity, music's role in societies characterised by increasing cultural complexity, as well as music's relations to power, social justice and democracy, has been advanced in music education (see for instance Karlsen, 2011; Wright, 2010; Sæther, 2010).

According to Bresler (2007), also arts education has for long been crossing borders, reaching out to other scholarly disciplines, initially in order to legitimize and strengthen its position in the school curriculum. In line with this, in emerging cross-disciplinary research areas such as artistic research and research in arts education, we notice the same tendency as in the above musicology and music education to incorporate cultural aspects and dimensions.

On these grounds, one might claim that there have been a number of intersections and interplays between cultural theories, cultural studies and music studies in a broad sense. This forms the background to which a PhD course entitled *Cultural Studies, Music and Music Education* was developed and completed at the Malmö Academy of Music in the academic year 2011-12. The aim of the course was to develop and provide knowledge and understanding of the theoretical basis for cultural studies, as well as its relevance to music education and artistic research. Issues and perspectives from different cultural theories were thoroughly discussed, including deconstruction, discourse theory, post-colonialism and feminism, in addition to issues concerning knowledge, power and hegemony, subjectivity and identity, popular culture, the media and its audiences, as well as globalization, homogenization and heterogenization. A central ethical issue was about the relationship between the taken-for-granted and the Other in music, its education and research cultures (see Born & Hesmondhalgh, 2000).

As a basis for the documentation and evaluation of the second part of the course, an anthology was compiled with contributions from PhD students and senior researchers from the academy. This process has resulted in the book *Intersection and Interplay – Contributions to the cultural study of music in performance, education, and society*, edited by Petter Dyndahl. In the anthology, current issues in cultural approaches to music in performance, education and society are addressed, seen from the perspectives of a wide array of themes and areas of humanistic, social and educational research, including anthropological perspectives on music education, curriculum studies, critical *Didaktik*, matters of postmodernity, intertextuality, authenticity, identity, gender, power, marginalization, as well as issues related to the sociology of culture and education.

In the symposium, a panel of PhD students and senior researchers from Malmö Academy of Music will scrutinize a selection of the issues addressed above, employing a consistently culture-oriented approach, and also opening to plenary discussion. The discussion will concentrate on two key areas: Otherness and Intertextuality, in music education and artistic research.

Panel 2:

Petter Dyndahl & Ylva Hofvander Trulsson

Music Education and Social Mobility – Challenges and Possibilities

Can music and music education serve as cultural prerequisites for social mobility? Or could it be that in some cases mobility is limited? Hesmondhalgh (2008) claims that there is a dominant conception in sociologically informed analysis of music, put forward by DeNora (2000), Finnegan (2003) and others, in which music is seen primarily as a productive resource for active self-making. Concurrently, one can notice that recent research in music education emphasizes music's positive impact on social inclusion, social justice and democracy (see for example Karlsen, 2011, and Wright, 2010). This is, of course, laudable, and in many cases eligible, too. However, Hesmondhalgh's argument is that these assumptions might rest on an exceedingly optimistic understanding, which implicitly perceives that music supports and reinforces positive social and historical processes, while at the same time, it is seen as independent of negative trends:

[...] if music is as imbricated with social processes as the dominant conception suggests, then it is hard to see how people's engagement with music can be so consistently positive in their effects, when we live in societies that are marked by inequality, exploitation and suffering (Hesmondhalgh, 2008, p. 334).

Immediately, one can imagine that it means an exaggeration to speak of suffering in the Nordic countries today, but when we also take into British conditions it definitely makes sense.

What would make this symposium particularly relevant in relation to the above objection is that it aims to focus and examine music's tendency to exclude some people and groups when others are included, to retain somebody when it helps others' social mobility, or to taboo certain forms of music while others are gentrified. At the same time, it is also important to highlight the positive possibilities that could lie in the sociality of music and music pedagogy. Thus, the importance of musical and pedagogical conditions underlying social development and change will be emphasized in their diachronic and synchronic aspects, regarding several intersecting facets of music as socially, culturally, and ethnically diverse and as deeply rooted in socio-economic class relations and tensions.

To try to respond these complex issues it might be required to turn to recent sociological and educational studies. The first paper is based primarily on Nordic and international theoretical studies, in the second; the emphasis is put on in contemporary Swedish and British empirical studies.

Petter Dyndahl:

Music Education and Social (im)Mobility

In the 1990s, Peterson and his collaborators published a series of articles in which they argued that openness to diversity was beginning to replace exclusive preference for high culture as a means of class distinction (Peterson, 1992; Peterson & Simkus, 1992; Peterson & Kern, 1996). This idea, designated as *cultural omnivorousness*, suggests that middle-to-upper-class taste does not necessarily take an elitist or 'snob' form, but that high status is associated with preference for, and participation in, a broad range of cultural genres and activities. This is consistent with claims that late or post-modern cultural formations encourage the aptitude to sample, mix and match cultural forms. Peterson argues that the distinction between omnivores and univores is replacing the opposition between highbrow and lowbrow taste as a central criterion for classifying cultural practices and styles of consumption.

One can argue that the concept of omnivorousness seems to match current historical tendencies, taking place in the Nordic countries from the late 1970s onwards, to expand the repertoires and resources of music as an educational matter, an academic field, as well as an area for support and funding from cultural authorities, organizations and institutions. Here, popular music, jazz, folk music, world music, informal learning perspectives in music etc. have gained considerable educational, curricular and institutional status. For instance, the institutionalizing of jazz, rock, and so-called 'rhythmic music' in Scandinavian conservatoires (Christophersen, 2009; Dyndahl & Nielsen, 2011; Karlsen, 2010; Olsson, 1993; Tønsberg, 2007), and a parallel academization of popular music within the fields of ethnomusicology and musicology, represent the end of classical music's hegemony in higher music education, a tendency that has also affected the subject music in teacher education and the school system. In line with this, one might, on the one hand, appreciate what seems to be an increase willingness to recognize *the Other* in music education and research, according to ethical demands and

democratic responsibilities put forward by a number of philosophers from Levinas and Irigaray onwards. Moreover, it is conceivable that an open, inclusive music education gives more students the opportunity to use music as a path to cultural and social mobility. However, on the other hand, it has been argued that omnivorousness itself can represent an updated and elevated form of cultural capital, since the ability to range between cultural forms relies on a particular kind of ‘Kantian’ aesthetic distance habitually associated with privileged cultural agents and consumers.

In many ways, the preceding sections can be seen as compatible to a description given by Nielsen (2010) in a comprehensive report he and his colleagues have made on Danish music education and its status in historical perspective from 1970 to 2010. The report states that, on the one hand, what is perceived as a value-neutral or polyvalent tendency has spread, which means that various music cultures apparently have received equal validity. On the other hand, this may also prove to be consistent with middle-class postures regarding tolerance, inclusion and openness to diversity, at the expense to some extent of other social class values and strategies of enhancing cultural capital. For that reason, as Peterson and Kern (1996) remind us, the shift from the exclusionist snob to the inclusionist omnivore does not prevent both headings from remaining elitist positions, although based on different aesthetic stances. Thus, in spite of the apparently open-minded, all-encompassing approach of omnivorousness, musics that are considered to represent a narrow-minded, low cultural discernment would hardly be approved of by academics.

According to the Danish report, an opposite tendency has also been manifested in recent music education, in which some subcultures have profiled themselves on their own terms, which in turn has led to intolerance, isolation or marginalization of other subcultures. The case is, what initially may seem to embody cultural diversity and aesthetic acceptance might draw some pretty clear-cut boundaries, even within popular music, as well. In this perspective, one could look at the academization and institutionalization of Other musics (Born & Hesmondhalgh, 2000) as a form of *gentrification* going on in music education and research, where academics and professionals – or those who Florida (2002) entitle ‘the creative class’ – take new possession of certain popular cultures, thereby displacing some of the original ‘inhabitants’. This refers to a central part of the original definition of the urban geographical term gentrification, which is that in the process of renewal and rebuilding accompanying the influx of middle-class or affluent people into deteriorating areas, the initial, poorer residents, who are unable to pay increased house prices or rents, are often dislocated or excluded (Zukin, 1988). That way ‘musical gentrification’ may also lead to social immobility, or even downward mobility.

In line with this, the ambition is to discuss the socio-cultural consequences of academic and educational practices, processes and policies of music, taking into account Hesmondhalgh’s (2008) critical reminder that if music is intertwined with social processes, as argued by many scholars, then it is hard to see how musical engagement can be consistently positive in its effects. Thus, the paper presentation aims to focus and examine music’s tendencies – including those of music education and research – to exclude some people and groups when others are included, to taboo certain forms of music while others are gentrified, or to retain somebody when helping others’ social mobility.

Ylva Hofvander Trulsson:

Stratification in Music Education – Cultural Capital in a Middle-class context

Social and ethnic diversity in contemporary Swedish and British societies is not reflected in the recruitment of students to the music schools. Middle-class children are in a clear majority and their parents describe how they, by educating children during recreational time in subjects the school is considered to have failed at, e.g. musical learning, invest in their children’s future. This phenomenon has been studied by both Swedish and British scholars (Hofvander Trulsson, 2010a; 2010b; Crozier, Reay, James, 2011). This paper takes the stand and argues that the institutions, which run music education, have in general failed to meet the challenge of trying to reach and offer all interested children and teenagers a contact with music education (Jönsson, Trondman, Arnman & Palme, 1993;

Hofvander Trulsson, 2004; 2010a; 2010b; Crozier, Reay, James, 2011; Björck, 2003; 2011; Ockelford, 2008; Salmon, 2008; Grafström, 2007; Ruud 2002).

Non-representative recruitment to music schools, in terms of foreign heritage and socio-economic background (Hofvander Trulsson, 2004; Grafström, 2007), gender (Björck, 2011), disability (Ruud, 2002), is a global phenomenon since music education has a long tradition of teaching the upper classes and the prosperous (Gustafsson, 2000). In Sweden recent reports have shown that art programs at university level still fail to attract these students (National agency for higher education, 2005; 2009). What are the reasons for the over-representation of children and young adults with middle-class background at music schools, in orchestras, ensembles and choirs and art programs at the university? How can cultural capital be described in a middle-class context, and why is it dominating?

Today we can see a growing discourse among parents of the importance of choosing schools and leisure time activities for the child. At the same time discussions on a political level on the “market of education”, e.g. the free school debate in UK and the profit excerpt from kindergarten and free schools in Sweden is vivid. An example of these kinds of politically connected behavioural changes is the families’ enrolment options when it comes to schools (Reay, David, Ball, 2005; Crozier, Reay, James, 2011). Children’s spare time is a battle field today and especially middle class children tends to be over-booked with activities, sometimes even leading to stress-related problems (Hofvander Trulsson, 2004; 2010a; 2010b; Engström, 2004; Strandbu, 1995; 2006).

The emphasis of awareness for choosing, divide the preconditions for children into class belonging and ethnic/cultural groups, which also can have future consequences in creating networks for establishment. A potential marginalization can in a worst scenario lead to social immobility on an individual and intergenerational level (Blanden, Gregg & Machin, 2005). The driving force behind parents efforts in children’s learning a musical instrument can be interpreted as a struggle to refine or regain a social position, at the same time as they give the child an opportunity to develop the creative abilities (Burnard, 2012) and the role of disciplinary power (Foucault, 1977; 1988). Class re-mobility (Hofvander Trulsson, 2010), defined as the process of reconstruction of a middle class position has been described among immigrant parents in Sweden. A similar pattern has been observed in white middle class in the UK, though aiming at the development of creativity within the child (Crozier, Reay, James, 2011). This change can be interpreted as a product of the market economic changes in the politicized human behaviors’ (Reay, David & Ball, 2005). In the last few years, the interest for class issues has grown and the debate from the 1970s and 1980s returns, both in Sweden and in the UK. The definitions of class will necessarily be of more interest when social changes in society become obvious and perhaps even threatening.

To illustrate how societal changes affect families and their strategies to create good conditions for children in a time steeped in market economic ideology, Marx’s (1978) and Bourdieu’s (1979; 2004) theories becomes relevant. In society, each group tries to develop strategies to gain advantage or to reconcile themselves to their conditions of life, a particular lifestyle that emerges grounded in the unity of dispositions (*habitus*). These strategies involve what Bourdieu calls, symbolic violence. The theory of field dispositions refers to the natural tendencies of each individual to take on a certain position in any field (Bourdieu, 2004). There is no strict determinism through one’s dispositions. In fact, the *habitus* is the choice of positions according to one’s dispositions. Bourdieu argues that individual belongings to different social locations are socialized differently and that the socialization provides the child with a *habitus*. These background experiences also shape the amount and forms of recourses, a capital.

The capital becomes visible in different forms in the field, as cultural, economic, social resources (Bourdieu, 1979; 1993; 1998/2004). “Taste” and genres of music, books, leisure time activities, cloths, everyday habits and food can all be interpreted in a class context. How you want to present yourself with your haircut, brands of cloths, ethnic and cultural marks, are all examples of the body hexis (Bourdieu, 2004).

In the UK the educational inequality has a long history, Diamond and Giddens (2005) put it like this: “The UK suffers from high levels of relative poverty and the poor in Britain are substantially poorer than the worst off in more equal industrialised societies” (Reay, 2006, p. 288). In UK the independent

and private schools are examples where family income has an obvious impact, because of their high fees. In the stratification scheme, it is possible and most likely that, among individuals and groups, differential (unequal) access to rewards based on position occurs e.g. recreational activities as music education. This does not mean that people from a specific category cannot change their rank, going social downwards or upwards, but the challenge is bigger (Hofvander Trulsson, 2010a).

Taken together the presentation will present brand new data from an on-going study in the UK problematize middle-class identity, school and recreational choices and the relation to music education practice.

Panel 2:
Petter Dyndahl, Sidsel Karlsen, Camilla Kvaal,
Odd Skårberg & Irene Trønnes Strøm

*Teaching and teacher education, cultural studies and music education:
How does it all fit together?*

This symposium will explore the possibilities of connections between the broader fields of teaching and teacher education and those of cultural studies and music education, taking the newly opened PhD programme at Hedmark University College in Norway as a point of departure and presenting three research projects that will be conducted within the frames of this particular programme.

The PhD programme in Teaching and Teacher Education at Hedmark University College was opened in May 2012 and encompasses four different subject areas, namely English, Norwegian, Pedagogy and Music. The overarching aim of the programme is to contribute to strengthening the scientific knowledge base of teacher education as well as of teachers' professional practice in schools, kindergartens and other arenas for learning, such as music and culture schools. Furthermore, as a consequence of this priority and focus, the subject areas within which research will be conducted are not perceived mainly as isolate scientific disciplines or fields, but rather as occurring in and through the constant didactic and profession-oriented reflection on the teacher education subjects as such and their societal and contextual conditions within shifting paradigms reflecting various views of what is considered as teaching, knowledge development and learning. As of this writing, professor Petter Dyndahl has been appointed head of the PhD programme, and candidates are currently being recruited with the aim that their research projects will run from January 2013.

The senior music education researchers at Hedmark University College have played a big part in developing the institution's new PhD programme, and, within the overarching frame that the programme constitutes, what connects the members of this particular community is an interest in exploring and working within the intersections of cultural studies and music education. Among other things, this has led to explorations of matters such as music's significance within popular and youth culture, the relations between music and various dimensions of identity, and music's role in societies characterised by increasing cultural complexity – all with a simultaneous focus on what can be drawn from such research that has implications for music teaching and learning in contemporary culture. Building on from this mutual interest base are also the two research projects described below, which are developed and will be presented by successful PhD position applicants.

Camilla Kvaal:

“The notion of ‘cultural diversity’ as understood and enacted within collaborative projects funded through The Norwegian Directorate for Education and Training’s call for culture schools and cultural activities in 2012/2013”

As part of broader national efforts to promote cultural inclusion and participation, The Norwegian Directorate for Education and Training has opened a call for funding of collaborative projects between culture schools and the lower grades of compulsory schools in selected towns. The aim is to reach a

larger proportion of the student population, with a special focus on including students with immigrant backgrounds into the Norwegian cultural landscape. Taking this call as a point of departure, the aim of this research project is to explore how the notion of 'cultural diversity' is understood and enacted within some selected projects that are initiated and carried out by successful applicants. Through a multi-case study, and on the basis of a framework constructed from poststructuralist theory and theories of multicultural (music) education, the participating culture and compulsory school teachers and headmasters' various understandings of cultural diversity will be investigated through semi-structured interviews. Furthermore, how the notion is understood and enacted will also be explored through analyses of white papers and other governmental reports as well as through participant observations of productions that are part of the selected projects.

Irene Trønnes Strøm:

"Fjell – an arena for development of musical agency?"

One of the challenges that music teachers working in multicultural contexts face when it comes to connecting to their students' musical realities is that they need to develop the ability to look beyond the teaching and learning arenas that are obvious to themselves, and stretch their imagination in terms of where and how people could or would learn music. Taking this as a point of departure, this research project aims to explore the informal music-related learning practices among adolescents with minority backgrounds living in the immigrant-rich area of Fjell, which constitutes one part of Drammen, a town located in southern Norway. The theoretical framework of the study leans on ideas of musical agency developed within the field of music education sociology as well as on socio-cultural theories of learning, and the ethnographic design encompasses data collection through participant observation, qualitative interviews and a survey among immigrant youth living in the selected area. Thus, the project contributes to creating increased knowledge about the development of musical agency and competence among adolescents living in an increasingly multicultural society, and has great bearing on preparing music teachers for working in multicultural schools.

Panel 3:

Cecilia K Hultberg – med kommentarer fra Siw Graabræk Nielsen m.fl.

Konstnärliga processer i musikk – ett konstnärligt och musikpedagogiskt forskningsområde?

Detta panel syftar till att väcka en diskussion om samverkan mellan musikhögskolors interna forskningsdiscipliner; musikpedagogisk och konstnärlig forskning, särskilt när det gäller deras gemensamma intresseområde "konstnärliga processer". Presentationen utgår på erfarenheter från ett flertal omfattande samforskningsprojekt.

För all forskning gäller att forskare noggrant bör granska sin egen förförståelse av det problemområdet som de har valt, eftersom förförståelsen utgör en del av forskarens eget (för-givet-tagna) teoretiska perspektiv. Särskilt intressant är forskares uttalade kunskap, eftersom det är först när de har reflekterat över den som de kan förhålla sig kritiskt till den. När det gäller konstnärliga processer kan därför de delar av förförståelsen vara problematiska, som kan representeras i klingande form men är svåra att beskriva i ord. Då kan det vara givande att belysa verbalt svårgreppbara aspekter i samarbete med en forskarkollega från en närliggande disciplin, som delvis delar samma förförståelse men delvis har en annan, och som därför vinklar belysningen på ett sätt som gör att underliggande skikt synliggörs när båda ljusen riktas mot just denna aspekt.

Forskning inom enskilda discipliner kan förvisso bidra med intressant ny kunskap, liksom tvärvetenskapliga samarbetsprojekt med discipliner utanför musikhögskolor. Detta framgår också av forskning om olika aspekter av "agerande i samband med musik", inklusive förutsättningar och påverkan för detta. För att en omfattande kollektiv, kunskapsbas om detta område skall fortsätta att

byggas upp och hållas aktuell är detta också fortsättningsvis angeläget. Men, eftersom resultat om lärande och utveckling genom musicerande har en central plats i området, är det också viktigt att synergieffekter genom forskning i närstående discipliner inom musikområdet tas tillvara.

Ett växande intresse för synergieffekter mellan närliggande discipliner är tydligt både på forskningscentra och internationella konferenser. Närliggande discipliner kombineras t.ex. på Orpheus Research Centre in Music (Gent) och en kombination av discipliner krävs t.o.m. på CIM (Conference on interdisciplinarity in musicology), där forskning med olika kombinationer av bl.a musikpedagogik, konstnärlig forskning i musik, och musikpsykologi presenteras. Det internationella intresset för närbesläktat-ämnesövergripande forskning gör det än mer angeläget att också i Sverige utveckla olika samarbetsformer mellan våra discipliner i musikområdet.

Detta innebär både en möjlighet och en utmaning för musikhögskolor med musikpedagogisk och konstnärlig forskning (i det fortsatta resonemanget utgår jag från situationen i Sverige). Eftersom både disciplinerna är relativt unga, har de haft behov av att i lugn och ro etablera sig, vilket har detta lett till avgränsningar som kan vara befogade under ett ämnes uppbyggnadsfas, men som i längden inte är nödvändiga. I stället är det en viktig uppgift att ta vara på synergieffekter som samarbete mellan musikhögskolornas egna forskningsdiscipliner kan ge. Det gäller särskilt forskning om inommusikaliska aspekter, där det är väsentligt att de forskare som ingår i samarbetet har en förståelse som bygger på gedigna egna erfarenheter som musikaliska praktiker för att den gemensamma analysen skall kunna ge goda synergieffekter.

I dagsläget är det möjligt både som konstnärlig forskare och som forskare i musikpedagogik att leda och delta i konstnärliga forskningsprojekt, som riktar sig mot en medverkande konstnärs verksamhet. Den gemensamma musikhögskolebakgrunden innebär både goda möjligheter att samarbeta och att återkoppla forskningsresultat till professionell verksamhet och till utbildning på olika nivåer. Internt, på musikhögskolor, kan forskningssamarbete bidra till kvalitetsutveckling i högre musikutbildning, inte minst genom ämnesövergripande diskussioner och utveckling av gemensamma begrepp.

Därutöver kan forskningsresultat om konstnärliga processer på expertnivå också ha implikationer för undervisning i lägre åldrar, särskilt när det gäller utveckling av personligt uttryck. Eftersom ”konstnärligt uttryck” rymmer en personlig dimension relaterad till överenskomna konventioner, är det varken tydligt avgränsat vad gäller teknik eller ålder. Konstnärlig kunskapsutveckling är därför något som gäller skickliga musiker, utan det kan gå långt ner i åldrarna. Av det resonemang som förs i den svenska offentliga diskussionen om konstnärlig forskning verkar det emellertid inte vara möjligt att inom just detta ämnesområde studera barns konstnärliga processer, eftersom den konstnär, vars processer undersöks, förutsätts vara (med-)forskare. Det är däremot möjligt att välja detta problemområde i musikpedagogik, länkat till lärande och kunskapsutveckling.

En viktig fråga för framtida forskning gäller vilka som kommer att ha möjlighet att bedriva forskning om konstnärliga processer och vad som kommer att räknas som konstnärlig forskning – något som är viktigt både för forskarutbildning och senior forskning med externa medel. Detta hänger också samman med om det kommer att finnas forskare i musikpedagogik med musikerbakgrund, eftersom egna erfarenheter från konstnärliga processer är värdefulla i kollaborativ forskning med konstnärligt verksamma musiker.

En motsvarande fråga gäller om konstnärliga forskare i musik kommer att rikta sitt intresse mot andras konstnärliga processer – även i yngre åldrar – och gärna undersöker detta tillsammans med forskare i musikpedagogik. Jag kan föreställa mig en kritiskt reflekterande, konstnärligt verksam musiker som just den medforskare som en kollega i musikpedagogik önskar samarbeta med i projekt om barns och ungdomars konstnärliga processer. Detta just därför att han/hon delvis har samma förståelse men delvis en annan. Musikerforskaren kan då mot bakgrund av sin egen, reflekterade erfarenhet av konstnärliga processer inom sitt expertområde vinkla sin belysning av problemområdet på ett sätt som gör att underliggande skikt synliggörs när också musikpedagogen belyser det.

Mot bakgrund av detta ser jag det som en viktig uppgift för musikhögskolor att utveckla former för samarbete i forskning om konstnärliga processer i musik mellan företrädare för musikpedagogisk och konstnärlig forskning. För att kunna använda oss av de synergieffekter som detta kan ge måste vi åstadkomma dem. Jag hoppas att denna skiss över situationen i Sverige skall ge upphov till en givande diskussion om möjligheter att agera som företrädare för musikpedagogisk forskning, olika utbildningar och institutioner/lärosäten.

Panel 4:
Geir Johansen, Finn Holst, Eva Georgii-Hemming, Cecilia Ferm, Marja-Leena Juntunen, Siw Graabræk Nielsen & Brit Ågot Bröske Danielsen

Researching Music Teacher Education in the Nordic Countries
– *Where do we stand and where are we heading?*

During the last three years Nordic scholars have published three major publications about music teacher education (Nielsen, ed. 2010; Bröske Danielsen & Johansen, eds. 2012; Georgii-Hemming, Holgersen & Burnard, eds. 2013). Prior to those publications two Nordic workshops of the research on music teacher education have taken place, in Copenhagen 2008 and Oslo 2010. Where do we stand in this research at the beginning of 2013, and where are we heading?

Music teacher education educates professional music teachers who reach all children in the Nordic countries as part of the public school. In addition they get in touch with many of them as well as adolescents and adults in a multitude of other fields of music teaching and instruction. Thus the music teacher education addresses not only existing and future music audiences but also the politicians, culture bureaucrats; and opinion makers of the future. As such the education of music teachers has impact on the very infra-structure of society's cultural life. Hence, it also influences what is made possible and actualized within cultural and educational politics. That is why music teacher education needs to inspect its commitments to future generations' views on music as a cultural and artistic expression in connection with the attitudes of its students or participants across the comprehensive and many faceted field of music teaching contexts.

The comprehensive and many faceted labor market for music teachers in the Nordic countries include compulsory education, culture and music schools, music in upper secondary education as well as higher music education. Even if precise figures are almost unavailable, and should have been sought for in a specific study, we can state that all children in primary and secondary school in all the Nordic countries have music as part of their education. When it comes to the culture and music schools, the total numbers of schools in Finland, Denmark, Sweden and Norway is approximately 1 000. They employ a total of ca. 18 500 teachers and the enrolled students number approximately 710 000. In addition to this, a huge number of children, adolescents and adults take part in various *community music activities*, a field that has gained increasing attention (Olsson & Veblen, 2002; Karlsen, Westerlund, Partti and Solbu, in press).

Based on such a scope of its commitments along with the comprehensiveness of the labor market of music teachers, questions about what is good educational quality, what is relevant music teacher competence and what is professionalism in teaching music come to the fore. The proposed symposium aims at summing up some important traits and issues of three publications: *Musikfaget i undervisning og uddannelse* (Nielsen, ed. 2010); *Educating Music Teachers in the New Millennium* (Bröske Danielsen & Johansen, eds. 2012) and *Professional Knowledge in Music Teacher Education* (Georgii-Hemming, Holgersen & Burnard, eds. 2013). In addition we will raise the question about how to move on and where we are going by presenting one among a row of ongoing studies as a starting point of that discussion between the panel and the symposium audience.

INDIVIDUAL ABSTRACTS

Finn Holst

Current perspectives for music teacher education in Denmark

The findings from "Music as a Subject in Teaching and Education. Status and Perspective 2010" (Nielsen, ed. 2010) sets the background for present tendencies in DK.

In DK teachers for music schools are trained at music conservatories and music teachers for public school are trained at University Colleges (professionshøjskoler). A tendency of polarization can

be observed between these programmes having consequences for the resulting teaching competences. A new public school teacher education act is currently being implemented in DK, which may or may not lead to further polarization. On the other hand, a tendency of integration is found in teaching practice; and development takes places especially in cooperation between public school and music schools. Data from a project mapping forms and extend of cooperation will be presented to illustrate the potentials in this area.

Considering these opposite tendencies a question of discussion could be whether the integrative tendency from teaching practice could be seen as a potential for meeting the problems of polarization in music teacher education.

Eva Georgii-Hemming

The Professional Knowledge of Music Teachers – previous and future research

Music teacher education, and consequently music teacher education research, poses many challenging questions. Studies from different parts of the world show teachers as being continually in the grips of educational change and rapid reform. Many music teachers are striving to achieve improved social status and legitimacy and pressures to reform curricula in music education are widespread.

Professional music-pedagogical knowledge therefor includes critical thinking skills and a reflective approach in order to allow music teachers to react at a micro-political level. If teachers were to engage only in practical aspects of teaching, they would inevitably contribute to the implementation and the acceptance of initiatives coming from above in the hierarchy, or from the outside. Music-pedagogical practice cannot be limited to how others define it.

Music teacher education as well as music teacher education research has an urgent theoretical and critical task ahead if we are to prevent pedagogical activities for future music teachers from being confined to adaptation to government directives and political and organizational changes, following and submitting to new guidelines and policies, and delivering only what is expected.

Building an understanding of music teachers and music teacher education is concerned with professional knowledge; questions of the role of ‘knowledge’, epistemological issues, ways of viewing the value of music as well as assumptions about what it is to be musically educated and what this means for the pedagogical practice and development.

The book *Professional Knowledge in Music Teacher Education* focuses on how ‘knowledge’ in music teacher education is understood, what theories we held and related assumptions we make about teachers and learners, and how we can understand and make connections between theory and practice.

Within this symposium, my intention is to point to some fundamental issues addressed in the book, but first and foremost to discuss significances for further research.

Cecilia Ferm

***Musikdidaktik* – a central subject in music teacher education!? A question of reflected profession-directed learning within and between relational communicative arenas.**

Musikdidaktik is a central part of music teacher education and addresses the practical, theoretical and philosophical perspectives that inform music teaching and learning. Its roots are in the classical idea of *didactics* set out by Rathke and Comenius, and it has been applied to teacher education since it concerns teaching and learning in organized settings, such as schools.

In one of the part-projects included in the overarching MUPP-study (Bröske Danielsen & Johansen, ed. 2012), music teacher educators, practicum supervisors, and student music teachers from the Nordic countries were interviewed about educational quality in *Musikdidaktik*. Specifically, the interviews addressed learning, identity, and choice of content. The interview material were analysed from different perspectives, and different theoretical angels, which three chapters of *Educating Music Teachers in the New Millennium* (ibid.) written by Ferm Thorgersen and Johansen illustrate. The perceptions of quality among the different groups of agents have been investigated, as well as the relations between the subject *musikdidaktik* and the practicum field.

In my contribution to the symposium I will slightly present the answers to the following questions: When, where and how does holistic quality learning of *Musikdidaktik* take place?; What

constitute the enabling and disabling factors in student music teachers' learning trajectories between communities of practice within the institution and in the remote practicum?; What function, task, and aim of practicum supervising in music teacher education becomes visible through supervisors' perceptions and experiences as related to teaching and learning quality?

Summing up I will draw some lines from the general answers, mainly concerning reflective profession-directed learning within and between relational and communicative arenas, and indicate some future challenges for music teacher education.

Brit Ågot Brøske Danielsen

Challenging our understanding of 'practice' and 'practicing'

A pre-service project in a Palestinian Refugee Camp in Lebanon, where music teacher students in the Norwegian academy of music lead community music activities for children, opened up possibilities to challenge our understanding of 'practice' and 'practicing'. On the basis of a theoretical foundation focusing on 'practice' in relation to 'theory' and 'practicing' as aspects of teacher training, the reflective journals of 13 student music teachers who took part as student community music workers in a 12-days practicum project in the refugee camp, were studied.

The results of the study suggest that the practicum in Lebanon challenges organizational as well as competence related aspects of pre-service training in music teacher education. Firstly, the practicum is organized differently from other practicum situations with regard to the number of students teaching together, the context wherein it takes place, and the time allotted for participation. Furthermore, the high degree of complexity within the practicum challenges the student teachers because it forces them to reconstruct the competence gained from other contexts in order to face the unpredictability of the situations they meet. The term "high-leverage practices" (Lampert 2010) is discussed and redefined to throw light on the high level of significance that the student teachers assign to the practicum in Lebanon. The student music teachers invest a high degree of personal engagement in the practicum and in their relations with the children, which in turn motivate the students for their future work as music teachers. Finally, the results enlighten the importance of establishing a relational perspective on student music teachers' learning as connected to experiences from different practicum arenas.

Siw Graabræk Nielsen & Inger Anne Wesby

Understanding the music teacher as a competency nomad

The Danish educator John Kreisler (2007) introduced the concept 'competency nomad' in order to grasp what it means to be a professional teacher today amidst changes in the dominant conditions of society.

This paper discusses the professional development of music teachers and the music teacher as a professional in the perspective of being a competency nomad. We will question whether acting nomadically is the new form of professional music teacher identity. The variety of vocational arenas that music teachers work in today includes a wide range of knowledge and competencies, from being a musician in an educational setting to being a school teacher in an artistic setting.

As educators of music teachers, we are interested in exploring how music teacher students in their pre-service education learn to develop as professionals across such different arenas. In order to manage such diversity, music teachers may need new ways to act professionally, and it might be advisable to challenge the idea of formal and specific qualifications to another concerning competency.

Marja-Leena Juntunen

Visions and Pedagogical traditions in music teacher training

In my presentation I will relate to the research project of studying pedagogical traditions of music teacher training in Finland, Sweden and Norway (Ferm Thorgersen, Johansen & Juntunen, 2010) in which we direct our attention towards the courses in instrumental teaching and classroom music teaching, called instrumental *Musikdidaktik* and classroom *Musikdidaktik*. In particular, I will present

and discuss the research results and practical implications of two sub-studies: Professors' visions of music teacher education (Ferm Thorgersen, Johansen & Juntunen, 2012 submitted) and Professors' perceptions of pedagogical training within instrumental higher music education. A case at the Sibelius Academy (Juntunen, 2012 submitted), both aiming at understanding the approaches the *didaktik* courses take by examining the assumptions, ideals and beliefs of the professors who those courses.

In our research we have chosen the visions of *musikdidaktik* professors as our starting point offering a comprehensive view to teacher quality (Shulman 2006). Drawing on Hammerness (2006, 2009) we conceive music teachers' visions to entail images of an ideal practice, bringing together their hopes, cares and dreams with their understandings, and a means of looking back and reflecting upon past work and purposes. In addition to describing the professors' visions, we aim to indicate how those visions can be extended to designate some characteristics and manifestations of the various teaching traditions at play. This will hopefully enable further elaborations aiming at developing the *Musikdidaktik* teaching in the academies and revealing a potential for closer communication between the teaching traditions of instrumental *Musikdidaktik* and classroom *Musikdidaktik*.

Panel 5:

Eiliv Olsen, Fred Ola Bjørnstad, Silje Valde Onsrud & Stig Holter

IDEOSKOSA. Ideas and ideologies in Norwegian School Songbooks

In 2008 a research group in the UH-nett Vest network started to study Norwegian school songbooks in order to identify ideas and trends in the Norwegian society that influenced the songbooks during the 20th century. This is ideas of pedagogical, political, and religious natures. Each participant in the project has analyzed the song repertoire with different scopes.

Fred Ola Bjørnstad makes a critical reading of the changes in the repertoire of songs and the educational methods of music pedagogy in Mads Berg's songbook for schools first published 1914. Having sold 900.000 copies to date, it can be considered among the 20th century's most important songbooks. The conclusion of his findings is that the repertoire, despite changes made during the course of the realization of 25 editions, can be summarized in one great idea; building a national democracy through singing.

Additionally, he has made an overview of trends in the school song repertoire after 1960, when the school subject previously known as *song* was changed to *music*. New disciplines were added to singing in the classroom, bringing about changes in the content of school music literature. The article deals with the consequences of these curricular changes over the course of the last fifty years. The article also includes a closer, detailed reading of three important publications for music in schools; two which were published recently and one from the 1970's.

Sissel Høisæter writes about forewords in a selection of school songbooks from about 1850 to about 2000. Forewords are a kind of paratext, and the article investigates paratextual functions the forewords might have had. The study shows how forewords can be seen as strategies at the service of reception aiming to secure the use of the songbooks that correspond with the intentions of author. The study focuses on who the forewords are written for, how they argue rhetorically for the need for this particular songbook, and the method the songbook suggests should be used in the teaching of singing.

Marit Rong and Stig Wernø Holter discuss the hymns in Norwegian school songbooks from the 20th century. Important perspectives are the interchange of hymns between school and church, and the relationship between the songbooks and the curriculums for religious knowledge and music. The editors' selection of hymns is mainly governed by the need for hymns connected to the rhythm of seasons and human life, Christmas, faith in God and the nation. Songs and hymns from the 19th century stand out as the most lasting representatives of Norwegian tradition. An analysis of the music reveals a dominance of the major mode, more so than in the hymnals and choral books. Tunes of Norwegian origin show a considerable strain of minor modes. The article confirms that hymn singing in schools bears a religious *and* a cultural meaning.

Eiliv Olsen studies the content of Norwegian school songbooks seen in relation to the emergence of pop and rock between 1960 -1985. The article is a review of the songs and author's

comments in four songbooks and what the national curriculums of 1960, 1974 and 1985 said about classroom singing. Do the songbooks reflect what happened in the pop and rock music market during this period? What seem to be the ruling ideologies in the national selection of songs? Olsen finds that the traditional school discourse continued to dominate songbooks, in spite of the great changes in popular music.

Sigbjørn Apeland studies the relationship between Norwegian folk singing and folk songs that are found in school songbooks. Folk songs have been considered as important elements in the construction of a nation cultural heritage, and still are, although the song repertoire recently has been extended with songs from other cultures. An important distinction is the difference between folk *songs*, as small aesthetic objects, and folk *singing*, as cultural practice. The aestheticized folk songs have been used to cultivate and improve the children's singing skills, while the practical knowledge about folk *singing* has been taken care of by the folk singers.

Rigmor Titt does a critical content-analysis of songbooks published between 1959 and 1971. These songbooks include the recorder in the repertoire, both as melodies to play and also as a tutorial. The common attitude at that time, that the recorder was so easy to play that "everybody" could manage it, has been carried out in several of these songbooks. The analysis questions what kind of knowledge the authors of the songbooks based their tutorial methods upon. The recorder became a tool for learning notes more than a musical instrument.

Silje Valde Onsrud identifies gender figures in 9 influential songbooks and discusses them in relation to the gender equality politics in governmental texts and curriculum. Onsrud finds that most songs are written and composed by men. Secondly, the editors of most school songbooks are men. Thirdly, when gender is mentioned in songs, it is more often men/boys than women/girls. Male characters are more varied than female characters, and the female characters are somewhat limited. Additionally, the perspectives are more often from a male than from a female. Finally, the studied songbooks as a whole depict male and female in stereotyped ways.

Magnar Åm analyzes four melodies to Arne Garborg's "Gud signe Noregs land" with regards to how different aspects of the melodies correspond with aspects of the text. Special attention is given to the correlation between the metre of both melody and text, the melodic motion of both melody and text, the dramaturgy of them both, the tonality of the melody and the mood of the text, and the arrangement of the melody compared to the interpreted meaning of the text.

Additionally, Åm makes an essayistic reflection on how Mads Berg's Skulesongbok has been an important element in the development of his musical skills and human growth as a composer and improvising pianist. It is a personal testimony of the psychological effect of Maj Sønstevald's arrangements of the songs, the playing of dinner music based on the book, and how this activity helps develop the musician's sensitivity to other people.

Panel 6:

Cecilia Ferm Thorgersen Annika Danielsson & Maria Westvall, Joakim Hellgren, Cecilia Wallerstedt, Annika Falthin, Annette mars, Lorentz Edberg & Catharina Christophersen

Meaning making in Swedish compulsory schools

– What do we know and what do we need to investigate further?

This symposium aims to offer a picture of how and from what perspectives musical meaning making in Swedish compulsory schools, has been and currently is being investigated. The last years two educational reforms with strong influence on the subject music in compulsory school have been launched: A new curriculum with syllabuses and a new grading system, as well as a new teacher education program are currently being implemented. The expectations of what pupils in schools should be able to handle in the subject music, have been more clarified, specified, and subject specific, while at the same time few student are recruited for music teacher training programmes for the years 1-9. Hence, music education research that focus how musical meaning making in this new setting is

taking place, what the steering documents could imply, and what the conditions for musical meaning making look like is important to pay attention to. By mapping what we already know, and what is currently investigated, we can also get information about what should and could be investigated in the future.

Musical learners experience music as listeners, performers and composers in different styles and contexts. Through meaning making in the musical world pupils should reach a feeling of *I can express myself through music, I can compose, I can make music, and I can listen to and experience music*. In such processes pupils are expected to experience and learn to handle, for example, form, texture, timbre, pitch, linearity, harmonies, rhythms, and movement, in different styles and contexts. The combination of musical parameters, how they sound as one, constitutes music, or a phenomenon possible to experience as music. Hence, music is not constituted solely by the sum of the musical parameters, but also by the gaps between them; gaps which make meaning-making possible. Through interaction within musical styles and social contexts music show itself as a whole, where acoustic, structural, bodily, tensional, emotional, and existential dimensions of meaning-making are offered.

In earlier studies I have investigated how musical meaning making is made possible in Swedish schools from a teachers perspective, and currently I am, together with Olle Zandén, investigating how the implementation of the new grading system influence possibilities for musical learning, as well as to what extent the new syllabuses offers holistic musical experience, partly together with Susanna Leijonhufvud. In the introduction I will briefly mention and attempt to map earlier published research connected to the theme of the symposium by Börje Stålhammar, Ralf Sandberg, Claes Ericsson, and Monica Lindgren, together with more recent studies by Anniqa Lagercrantz, Mikael Persson, Katharina Dahlbäck, Manfred Scheid and Tommy Strandberg. However, the symposium will primarily present recent studies by the researchers themselves that approach musical meaning making in the compulsory schools from different angles and theoretical perspectives. The short presentations will be summarized and discussed by Catharina Christophersen. In the following the focus of the participating researchers' work is presented.

Individual abstracts

Democracy, equality and participation - Issues for the context of Music Education

Annika Danielsson & Maria Westvall

Is it the everyday and familiar music that makes music education accessible and meaningful to students? This is an issue that in recent years has become increasingly significant within Swedish research that relates to the role of music in the schools and the society (Danielsson 2012; Georgii-Hemming & Westvall 2010; Sernhede 2006; Bergman 2010; Eriksson and Lindgren 2011). In this symposium, we intend to discuss this topic by applying the following conceptual dichotomies:

Ability and Inability

Familiarity and Unfamiliarity

Usefulness and Uselessness

Today and Tomorrow

Our theoretical framework builds on the dialectic relationship between the individual and the collective in the social context (of music education) (Giddens 1991; Small 1998; Wright 2010) and addresses the role of music education and how it relates to questions concerning democracy, equality and participation in particular.

Musical meaning making and identity formation

Joakim Hellgren

All our experiences and all the social interaction we take part in shapes our self-identity. Regarding the creation of identities, music has two roles, one as contributing to the development of identity as someone who performs music activities such as playing an musical instrument, composing or teaching

music, and second as a contributor in the construction of social identity and belonging. Music can permeate a person's life, both as a performer and as a listener and become a part of this person's life-narrative. On this basis, David Cleaver suggests that "... music teachers Should no longer simply teach a subject - But develop sensitivities to the nature of musical identity and musical life texts". According to Alexandra Lamont school is an important context for encouraging children to develop a positive musical identity. One of the key factors, for developing a positive musical identity through music in school, are music activities that are inclusive rather than exclusive. This is why the empirical basis for my study was a project where all children in grade 5 and 6 in some smaller villages had the possibility to learn the basics of playing in a rock band, and to handle the instruments related to rock music. Guided participation is keywords for a socio-cultural approach to learning, and this is what I tried to keep in focus during this project. The aim of the study was to investigate and analyse children's development of identities and self-concepts in music.

Musical meaning making through verbal communication in children's collaborative music-making
Cecilia Wallerstedt

The aim of the presentation is to highlight an understanding of what skills in collaborative improvisation and music-making consist of, and what the teacher's role in these kinds of activities might be in order to support their development in children. The data that will serve as illustration consist of a video-observation of the activities that unfold when three 7-year-old girls try to manage a composition task using a keyboard and a novel digital technology. The questions posed by the children and their verbal dialogue are analysed. The results show that they pose few questions and that they do not use musical terms in their conversations. Instead, they come to invent a concept, which is shown to fill several mediating functions for the children in the activities, such as facilitating discernment, playing/composing music and sharing their musical experience. A teacher's task is pointed out as introducing the children to functional concepts in order to being able to coordinate their perspectives on the music and in finding 'musical problems'. The need for further analyses of young children's verbal communication in music activities is pointed out, in order to get hold of children's perspective on music and musical activities and for developing a music education informed by socio-cultural theory.

Who's meaning is represented?
Annika Falthin

Quite old music within the field of popular music seems to be prevalent repertoire in general music education in Swedish schools. Who does the music appeal to, the teacher, pupils or both? How do pupils and teacher experience the repertoire and what relations do they have to the music? In a time when 'recycling' and transforming music is more frequent than ever, a multitude of references can be represented in a piece of music. The references known to the teacher are not necessarily the same as the references known to the pupils. Hence, the purpose with this paper is to discuss how references to and interpretation of repertoire in music education in school can differ. The issues draw from an on-going study with the purpose to scrutinize pupils' musical meaning-making. Two classes in lower secondary school, 8th form, have been followed and video recorded in the course of one semester during ordinary music lessons and performances. A couple of pupils, strategically chosen, from each class were observed more frequently than the rest and the same pupils have also participated in interviews. A track in the research is to inquire how the pupils and the teacher react to and express themselves about the chosen repertoire and how the pupils express themselves about personal musical preferences.

Musical learning in cultural encounter
A case study of Gambian and Swedish adolescents in interaction
Annette mars

In my licentiate thesis, I studied how young people from two different countries, Sweden

and the Gambia, learn music in interaction with each other within the context of a concert project carried out in the Gambia. This study in music education is inspired by ethnomusicology and anthropology. The main aim of the study was to explore in what ways adolescents acquire music and to analyse it in a context of cultural identity. The primary research question is: What characterizes musical learning in a situation where the intention is that young people from different cultures are expected to learn in interaction with each other?

The theoretical points of departure are to be found in (i) socio-cultural theories of learning, with a focus on how cultural tools are used in the learning and teaching processes, and in (ii) theories on orality and literacy. The analysed data consist of observations and video recordings of the musical learning activities, individual and focus group interviews and field notes from the years 2008-2010. The participants are nine students, age 15-16, from one Swedish high school and nine students from different schools in the Gambia. The results demonstrate how the students' musical and cultural background strongly influences the ways in which they learn themselves and how they teach others. The cultural background also affects their choice of tools for learning and teaching. In conclusion, the results point at the importance of teachers not always using the same methods in teaching their students as they have experience of having learnt themselves, and that teachers need to have the ability to identify the learning styles of their students and to create a learning environment in which all these various ways of learning are given space.

THE SCHOOL MUSICAL

On cross border learning and gendering in school musical projects

Lorentz Edberg

My study focuses on how one can understand the school musical in a social and educational context. The empirical data was based on four school musical projects, carried out during the last year of the Swedish compulsory lower secondary school. My research was inspired by i.a. Basil Bernstein's theoretical framework. The study, with a hermeneutic and constructivist approach, was based on 17 qualitative interviews with teachers and pupils, focused group discussions and participant observations. The participant's social and artistic interactions, common artefacts, joint commitment, together with influences from popular culture had a major impact on the creation of a cross border learning environment. Status and hierarchies among the pupils could be renegotiated due to the impact of that new environment. In the presentation I will connect to the curriculum as well as the challenges and possibilities regarding teaching music in a setting very loosely connected to the music classroom. Concepts that will be touched upon is assessment, gender issues, and socialisation.

Reflections and ideas for further research

Catharina Christophersen

Panel 7:

Øivind Varkøy, Frederik Pio, Eva Georgii-Hemming, Hanne Fossum & Christian Rolle

"A world of pluralism and diversity" ... What?

*Perspectives on diversity and uniformity, heterogeneity and homogeneity
– and the question of content in general music education*

Introduction

It has been proclaimed that we live in an era of pluralism and diversity. It's quite common to speak about the basis of comprehensive approaches and forms of understanding of life's diversity being on the wane. Different values are set free from hierarchical conceptual models. Many stories about the

world are said to be existing side by side. In many ways this is a reasonable description of the times we are living in.

At the same time we find some quite opposite tendencies in our societies – tendencies to uniformity, sameness and homogeneity – or worse: simplicity and naivety – or even worse: a sweet innocence (*sancta simplicitas*) – regarding understanding and thinking about life, society and culture. We face a rise in fundamentalist thought – may be as a consequence of disorientation and a feeling of uncertainty in an era of rapid changes and increasing diversity. We can observe a kind of technical and economical rationality putting its clammy hand over more and more areas of life. This affects a lot of thinking in a number of fields, including education, art, science, health, children, sports and nature.

In this panel, this tendency of uniformity and homogeneity of ideas – within in a culture of proclaimed diversity and heterogeneity – is addressed and discussed from different angles. Starting with some very broad perspectives on technical rationality, the discussion is ending up focusing ideas of *content* in general music education as well as in music teacher education. The participants in this panel are renowned researchers and music education philosophers that will present ideas connecting to current discussions in Scandinavian countries as well as in Germany in which they all take part. Viewed from an international perspective these critical reflections are not unique. Thus, when the questions on diversity and plurality in music education are discussed, it has the prospective to be of interest to international music education philosophy.

In this panel session short individual papers will be presented from the participants in the panel. Then we hope for a fruitful discussion within the panel as well together with the audience.

Øivind Varkøy's point of departure is a discussion of the concept "technical rationality" related to Max Weber's writings on the protestant ethic and the capitalist spirit, as well as Hannah Arendt's critical thinking about the modern understanding of the active human life – which does not take into account any activity that has no end beyond itself – any activity which is free and unfettered and which therefore expresses human freedom. Varkøy goes on from the concept *technical rationality* to discuss the term *techne*. One consequence of the understanding of the Aristotelian term *techne* as *technique* is that this concept today very often is seen as *technical knowledge* or is associated with *technical equipment* in a modern sense. 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": uncovering the truth of being. This kind of thinking certainly will have some consequences for discussions of content in music education.

Frederik Pio starts with a discussion of how the turn from "teaching" to "learning" in educational discourses has lead to a lack of interest in the music educational and didactical question of content, and how this development can be seen as related to a general dominance of technical rationality.

Eva Georgii-Hemming raises the question "What is quality?". The aim of her study is to investigate the understandings of 'quality', found in on-going political debate and educational reforms around the world, and to discuss the implications of such meanings for music education – not at least the discussion concerning the relation between educational content and educational quality. The quality of education is currently considered to be a concern of the highest political priority. To measure quality, exams and grades are being accredited with a more important role and the demands for reporting and controlling results are increasing. In other words, to improve quality in education the idea is to apply quality control and assurance through quantitative measurements. Furthermore, in the discourse of education quality concepts like 'effectiveness', 'efficiency' and 'competitiveness' are frequently recurring. Throughout the last decades the meanings of quality has shifted from being a dynamic concept related to education quality, to a concept referring to properties linked to the fields of production, policy-making and marketing. This way of thinking indicates a confusion of two opposing concepts. While the original, philosophical meaning of quality (lat. *qualitas*) – 'character' and 'disposition' – deals with questions like 'what kind?', quantity deals with questions such as 'how much?'. The impact of this shift has been significant and today quality is e.g. subject to a number of goals already formulated. Moreover, notions of education quality necessarily imply educational values. The question is how an instrumental understanding of quality influences the essentially human and interpersonal activity of (music) education. These problems relate to challenges that are faced by music education and music teachers.

Hanne Fossum focuses how music teacher education traditionally has a nearness to the practical field. The quality of the educational program will according to this idea be judged after the criterion of its "relevance to practice". The notion of "relevance to practice" however in a certain way tends to increase instrumentalism in music education by reducing music into something manageable and useful. Departing from the tension between research-based and practice-oriented knowledge in professional music teacher education, Fossum brings up issues on quality, relevance-based thinking and means-end rationality in music education. Current educational policy aims at increasing educational quality through balancing the two types of knowledge. Under the pressure of market-based and occupational criteria for quality, practice-oriented knowledge seems to dominate at the expense of research-based knowledge. Such nearness to the practical field could make us believe that music teacher education in times of academization were safe from the dangers of objectification and distancing from the core values of the subject music. In fact though, such relevance-based thinking in certain ways tends to increase instrumentalism in music education. Not only is this resulting in a lack of concentration and in-depth-work with music, also notions as artistic ambiguity and complexity are dwindling under the regime of relevance-based thinking. Even aesthetic learning processes, which actually belong to the arts and by nature are not single-minded, lately have been appropriated by means-end rationality for the purpose of effective learning. Music education needs to be aware of this development and prevent music from being reduced to becoming just a little cog in the big wheel of relevance-based thinking.

Christian Rolle is summing up focusing the question: What is right and what is wrong in music education in a world of pluralism and diversity. In a time of social and cultural changes the foundations of music education are increasingly becoming challenged. On what should we base our arguments when it is no longer possible to reliably specify the aims and contents of music education and their implementation in school by simply basing them on lasting musical traditions and changeless forms of life. A pluralistic—if not relativistic—view of music education does not help us when we have to make a decision on "*What is to be done?*" Teachers in schools, as well as members of curriculum-making commissions, are faced with this question. However, the pupils involved in making decisions about the music curriculum also have to come up with an answer to this question. How can we orientate ourselves in our actions and whereupon should we base our judgements when negotiating decisions and trying to convince others? If we are not ready to accept that decision-making in the field of music education is arbitrary or just a matter of power, we have to be content with the arguments we can offer.

PhD Finished

Hilde Blix

Emergent musikal literacy – childrens perspectives on their learning processes

The research question addressed in the thesis "Emergent Musical Literacy" was: *How do beginners on a music instrument acquire music literacy in a music studio setting?* The study was designed to *identify and describe* the learning strategies of 8-9 year old music school students by observing and interviewing them during their first year of instrumental lessons.

The study of music literacy acquisition was based on a socio-cognitive view on literacy as a learning process, where knowledge acquisition is regarded as constructed, and learning seen as active meaning-making processes. In this perspective *music literacy acquisition* entails the ways the learner comprehends and learns both the culture, the ways of expressing meaning, how to use cultural tools, and the ways the symbols are written and decoded.

Four cases were chosen as the empirical base for the investigation: two trombone students and two flute students. I observed the students for a period of nine months, and interviewed them twice during

their first year of instrumental lessons. The observations and interviews focused on *learning strategies* and *literacy events*. The data was transcribed and analysed using the computer based program NVivo, and a taxonomy of strategies was constructed in close dialog between the strategies that emerged from the empirical material, and strategy categories derived from both language and music research.

The study shows that the four students differed to a large degree in their use of strategies, both when it came to *what* strategies they used, and *how many* strategies they used. These differences were relatively consistent throughout the year. The strategies the students used were characterised by the meaning making attempts they did when they tried to make sense of both the socio-cultural setting and the musical symbol system. They formed temporary perceptions of how the written music was to be understood and used. These were reconsidered by the students, adjusted, and negotiated along the way. The young learners didn't seem to be uncomfortable with this temporary knowledge.

The strategy categories observed in the material were: *social strategies*, *cognitive strategies*, *memory related strategies*, *support strategies* and *listening strategies*. Several of the students used support strategies to compensate for the lack of memory related strategies and cognitive strategies in their approaches to music literacy acquisition. Another aspect of the emergent literacy seen in this study is the multimodal ways that the children seem to approach a new symbol system. They expressed their meaning making through speech, gestures, songs, invented symbols, writings, language narratives, sounds and pictures.

The study also showed that it is not sufficient for the teacher to tell the student what strategies that could be used, the strategies had to be tried out and practised in order to be internalized as tools of learning. Teachers' knowledge of *how* their students learn to comprehend written music will potentially affect students' learning processes. The study illuminates this kind of knowledge through observations of beginner student's behaviour, actions, and their thoughts of their own learning.

Annika Danielsson

Musik oss emellan: identitetsdimensioner i ungdomars musikaliska deltagande
(*Music between us: orders of identity in adolescents' musicking*)

This thesis considers ordinary Swedish teenagers and their everyday use of, and views on, music. The aim of the study is to analyse the relationship between identity and adolescents' use of music in their daily lives.

Theories are employed that hold identity to be a process, and that comprise the social as well as the psychological aspects of the individual (Giddens, 1991; 1997; Jenkins, 2008). Since for both Giddens and Jenkins the reflexive identity process takes place in everyday life, it is a concept that is essential to this study. The idea that people are active, not passive, in their day-to-day use of cultural products ultimately leads to Small's (1998) definition of *musicking*.

The empirical part of the study was carried out among fifteen eighth-graders (14–15 years) in two schools in two Swedish cities. An initial questionnaire provided outlines of the adolescents' musical preferences, and were followed by focus group conversations centred on six music examples. Later, interviews were carried out to chart the informants' individual relationships with music and their personal use of it. The material is analysed thematically in three chapters on music and 'them', music and 'us', and music and 'me'.

In the final chapter, a *competent musicking agency* is held to be a combination of individual and social factors. Whether these aspects can coexist boils down to the question of authenticity: much like Giddens's *competent agent*, the competent musicking agent moves between life sectors, maintaining balance between uniqueness and normality, and is therefore perceived as authentic by both herself and others. In school, pupils tend to choose music that promotes their public image. Instead of yielding to a tussle between self-image and public image, it is suggested that music education should become a free zone where the well known is looked at in new ways, and where one could get to know the unknown.

Anna Ehrlin

Att lära av och med varandra

Inledning

Att lära av och med varandra är en etnografisk studie som problematiserar hur förskolepersonal på två musikförskolor talar om musikens funktion och plats i det dagliga arbetet i förhållande till den aktuella praktiken. Studien visar att pedagogerna, i första hand, beskriver musikaktiviteter som redskap för social och språklig stimulans. I dessa beskrivningar blir det inte tydligt att lärande i och om musik också har betydelse i verksamheten. I förskolornas verksamhetsplaner och i pedagogernas planering och genomförande finns dock en fokus på musiken i sig, men denna fokus framträder alltså inte när pedagogerna ur ett didaktiskt perspektiv talar om det de gör.

Förskolans läroplan Lpfö-98 betonar att metod och innehåll ska vara nära sammankopplade i förskolans verksamhet. Att lära *genom* att delta i olika aktiviteter ska vara en lika självklar utgångspunkt som lära *om* något.

Att skapa och kommunicera med hjälp av olika uttrycksformer såsom, sång och musik, drama, rytmik, dans och rörelse liksom med hjälp av tal- och skriftspråk utgör både innehåll och metod i förskolans strävan att främja barns utveckling och lärande. (Lpfö-98/10 s.7).

Syfte

Syftet med studien var att undersöka och belysa vilken funktion och plats musiken har i två musikförskolors pedagogiska verksamhet. Dessa förskolors verksamhet jämfördes med en tredje förskola som har en annan inriktning.

För att nå ökad kunskap ställdes följande forskningsfrågor:

- Vad ligger bakom utvecklingsprocessen av en förskola med musikprofil?
- Hur förhåller sig personalen sig till musik i sin profession?
- Vad är det personalen framhåller som betydelsefullt i musikaktiviteterna?
- På vilket sätt framstår sång och spel kunna stimulera flerspråkiga barns språkliga och sociala delaktighet?

Teori och metod

Studien tar utgångspunkt i ett sociokulturellt perspektiv på lärande (Vygotskij, 1978; Vygotskij, 1999; Lave och Wenger 1991; Wenger, 1998). Med en etnografisk forskningsansats erkänns ett kunskapssökande inifrån ett givet sammanhang där tolkningens betydelse för förståelsen blir central (Agar, 1996; Wolcott, 2008; Bjurström, 2004). Tolkningsförfarandet förstås utifrån ett hermeneutiskt perspektiv som placerar kunskapssökandet, tolkningen och förståelsen av det vi möter mitt i den värld där vi befinner oss. Det finns inget annat sätt att möta världen än i den tid och den kultur vi befinner oss i (Gadamer, 1997; Ricoeur, 1993; Kristensson-Uggla, 1999; Bjurström, 2004; Georgii-Hemming, 2007).

Materialinsamling:

Under våren 2008 fram till våren 2010 har tre förskolechefer, 11 förskolepersonal samt en musik- och språkpedagog intervjuats. Under sammanlagt 12 dagar per förskola har personal och barngrupper vid de tre förskolorna också observerats. 25 barn har därtill genomfört språktestet SIT hösten 2008 och våren 2010.

Resultat

Studien visar att de tre förskolorna på ett påtagligt sätt styrs mot ett val av innehåll och metoder som förskolechefer och speciellt drivande medarbetare finner intressant och därmed uppmuntrar att utveckla på respektive förskola. Förskolecheferna har alltså ett stort inflytande över förskolornas val av inriktning. Det möjliggör att enskilda individers förmågor och intressen får stor inverkan på de

didaktiska val som görs i verksamheten. Detta har skapat en kultur som jag kallar en förebildande kultur. Inom denna kultur har ett sätt att tala om verksamheten formats som lyfter fram vissa funktioner av musik men som döljer andra.

Förskolepersonalen beskriver att musiken framförallt är ett redskap för språkstimulans och social utveckling. Och det är också som ett pedagogiskt redskap för språkstimulans och social träning som musiken fyller en viktig funktion på musikförskolorna. Genom musikaktiviteter får barnen möjlighet att utforska språket och bli delaktiga i en kommunikativ gemenskap. Observationer visar emellertid att musiken också har andra funktioner. Förskolornas verksamheter är t.ex. tydligt inriktade på att uppmärksamma barnen på olika fenomen i musiken och på att låta dem uppleva olika stämningar i musik. Att musikaktiviteterna på detta sätt även möjliggör att barnen utvecklar musikalitet framträder emellertid inte särskilt tydligt när förskolepersonalen talar om verksamheten ur ett didaktiskt perspektiv. Min tolkning är att detta hör samman med förskolepersonalens syn på musikalisk kompetens.

Studien visar att det är av avgörande betydelse att hela personalgrupper på en förskola får möjlighet att stärka sin musikaliska kompetens för att musiken ska få ett betydande utrymme i verksamheten. Den pekar också på betydelsen av att ge förskollärarstudenter möjlighet att utveckla denna kompetens under utbildningstiden. Samt att redan då få föra fördjupade didaktiska samtal om musikens roll i förskolan. En sådan diskussion är viktig om förskolan ska kunna leva upp till läroplanens mål om lärande både *om* och *genom* musik.

Annette Mars

Musical learning in cultural encounter

A case study of Gambian and Swedish adolescents in interaction

In this licentiate thesis, I study how young people from two different countries, Sweden and the Gambia, learn music in interaction with each other within the context of a concert project carried out in the Gambia. This study in music education is inspired by ethnomusicology and anthropology.

The main aim of the study is to explore in what ways adolescents acquire music and to analyse it in a context of cultural identity. The primary research question is: What characterizes musical learning in a situation where the intention is that young people from different cultures are expected to learn in interaction with each other?

The theoretical points of departure are to be found in socio-cultural theories of learning, with a focus on how cultural tools are used in the learning and teaching processes, and in theories on orality and literacy.

Since 2000, I have annually conducted field studies in the Gambia. The analysed data consist of observations and video recordings of the musical learning activities, individual and focus group interviews and field notes from the years 2008-2010. The participants are nine students, age 15-16, from one Swedish high school and nine students from different schools in the Gambia.

The results demonstrate how the students' musical and cultural background strongly influences the ways in which they learn themselves and how they teach others. The cultural background also affects their choice of tools for learning and teaching. The students from both groups are generous in their attitudes towards each other and they are responsive and interested in the others' way of learning. However, while the tools they use to learn music themselves remain stable throughout the project, the tools for teaching others how to play or sing change during the course of the project. Thus, the students appear to be more inclined to change their way of teaching others, rather than changing the methods of their own musical learning.

In conclusion, the results point at the importance of teachers not always using the same methods in teaching their students as they have experience of having learnt themselves, and that teachers need to

have the ability to identify the learning styles of their students and to create a learning environment in which all these various ways of learning are given space.

Heidi Partti

Learning from cosmopolitan digital musicians: Identity, musicianship, and changing values in (in)formal music communities.

This compilation dissertation comprising the summary and four blind peer-reviewed articles examines the culture of music making and musical learning, and the construction of musical identity in the world of digital and virtual media. The main research goal is to increase the knowledge and understanding about where and in what ways do participants in digital technology enabled communities of musical practice learn and use music in the processes of their identity construction, and to reflect upon what implications the answers to these questions can be expected to have in terms of the values and practices within formal music education. The examination proceeds by advancing heuristically a social theory of learning in general, and of so-called communities of practice, in particular, as this theory provides a lens to understand the intertwined relationship between learning, identity construction and participation in communities. The research project was designed as a qualitative study of multiple cases containing strong features of narrative research, and was conducted with the participation of digital musicians who represent different age groups, nationalities and levels of expertise. Two of the cases are online communities: *mikseri.net* and *operabyyou.com*. A third case study is a face-to-face group of students and teacher of a Music Performance and Production course at a London-based music college. The research material includes observation field notes, online discussions, video recorded observations and individual interviews. Each article provides a viewpoint into the main problem concerning musical learning and identity work within digital technologies enabled music-related communities. The findings of the research project illustrate how digital music and information technology has opened up new and wider opportunities for musical learning. Concurrently, the findings question the sharp division between highly specialised musical expertise and amateur music making, as well as the divisions between different musical styles and genres, and the various roles of music makers. Digital musicianship appears to be closely related to values both favouring communication and an exchange of musical ideas, and celebrating simultaneous participation in various global and local communities for pursuing individual and social musical identities in more flexible and open ways. In the study, these extensive cultural changes are suggested to manifest a democratic revolution that provides individuals with the access needed to use their intelligence more freely for musical growth and expression, and to share in the values of musical cultures more democratically. However, based on the study's findings, it is also argued that while informal music practices represent essential aspects of our society's community life, they do not necessarily represent ideal models for the music classroom. As such, in order to realise and comprehend the multidimensionality of students' music learning, the study suggests that it is essential for music educators to pay heed to music making inside and outside school, as well as in the whole continuum between the formal and informal poles, and to promote learning that facilitates the construction of identity and ownership of meaning by placing matters of democracy at the centre of attention.