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Including refugees in Sweden's Art and Music Schools: Practice and policy discourses

Di Lorenzo Tillborg, Adriana; Ellefsen, Live Weider

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Abstracts

NNMPF 2019: Futures of Music in Higher Education

February 26–28, 2019, Royal College of Music in Stockholm

Ronny Lindeborg & Erkki Huovinen (Eds.)

KMH Royal College of Music Stockholm

Conference Venue

Street address	Royal College of Music in Stockholm
	Valhallavägen 105
	(By the *Stadion* Tunnelbana station)
Postal address	Royal College of Music in Stockholm
	Box 27711
	115 91 Stockholm
	Sweden

Contact Persons

Conference Chair	Erkki Huovinen
	Professor of Music Education
	Royal College of Music in Stockholm
	E-mail: erkki.huovinen@kmh.se
	Tel. +46-72-141 40 29
NNMPF Network Chair	Cecilia Ferm Almqvist
	Visiting Professor
	Department of Arts, Commmunication and Education
	Luleå University of Technology
	E-mail: cecilia.ferm-almqvist@ltu.se
	Tel. +46-8-608 45 75
Royal College of Music Host	Per-Henrik Holgersson
	Head of Academy / Academy of Music Education
	Royal College of Music in Stockholm
	E-mail: per-henrik.holgersson@kmh.se
	Tel. +46-73-461 86 02
Conference Coordinator	Elisabeth Mellin
	E-mail: elisabeth.mellin@kmh.se
	Tel. +46-8-161 821

Futures of Music in Higher Education

As the world changes rapidly around us, so does music. And as music changes, so does music education, despite the fact that some of us might impatiently wish the change to be more rapid and pervasive. Some may think that higher music education, especially, tends to preserve more than it creates, but such views are becoming more and more suspect. There is, in fact, a lot happening in higher music education. As this conference intends to suggest with its triad of keynote speeches, the field of higher music education is now a place where the creative search for the new is constantly rubbing against more traditional cultural and educational values, and against the ethical dilemmas and artistic visions of a globalized world. Such tensions are fruitful, as they demand constant reevaluation of both the aims and the methods of education.

In asking a broad question about the *Futures of Music in Higher Education*, this conference aims to ignite discussions and tease out fruitful tensions in many directions. What roles can music play in future higher education in general? How will the musician of tomorrow be educated? What are the futures of disciplines such as music education or musicology in institutions of higher education? Let us celebrate our conference theme by debating these and other related questions during these days— even while knowing that the future might end up looking quite different from what music education researchers can imagine! To kick off the conference, let us nevertheless remind ourselves of one sub-question that we, as researchers in the field, may actually have the mandate to resolve by ourselves.

We all have seen higher music education become more academic. Musical artists active in higher education are searching for ways to ground their work, and the skills they are educating for, in academic research. Not least in the Nordic countries, this has resulted in various forms of artistic research where musical artists fashion themselves as researchers. While we can learn a lot from these endeavors and support them, they may also sometimes leave the music education researcher standing by the wayside. This is an interesting situation that challenges us to redefine and reinvigorate our own relationships with the artistry and learning found in higher music education. How could we, as researchers, forge new relationships with our artistic colleagues so that they would seek our collaboration and find our methods and ideas relevant? How can we make music education research more interesting for our colleagues in the field of higher music education? Let us propose this as just one of the many open questions to ponder as we enter into our conference on *Futures of Music in Higher Education*.

Welcome to Stockholm!

Erkki Huovinen
Conference Chair

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I. Keynote Speakers

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Keynote Speech 1

Tuesday, February 26 (1.30 pm)

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David E. Myers   University of Minnesota

Reflection, Challenge, and Change: Legacies and Relevance in the Education of Twenty-first Century Musicians

David E. Myers is Professor of Music Education and Creative Studies at the University of Minnesota, where he was director of the School of Music from 2008 until 2014. He is an internationally regarded music educator and proponent of innovation in higher music education, and an author, with Patricia Shehan Campbell (University of Washington) and Ed Sarath (University of Michigan), of *Redefining Music Studies in an Age of Change: Creativity, Diversity and Integration* (Routledge, 2017). Myers' background includes both music therapy and public school music teaching, and he is an accomplished organist. He holds degrees from Lebanon Valley College, the Eastman School of Music, and The University of Michigan, and has taught at the University of Sydney (AUS), UW-Madison, and Georgia State University, where he founded the Center for Educational Partnerships in Music. He has been a National Endowment for the Arts panelist, an international consultant to the European Master's degree for New Audiences and Innovative Practice, and a frequent keynote speaker and writer on lifespan learning and progressive curricular change in higher music education. He has served as author and editor for sections on lifelong learning and school-community partnerships in two major music education handbooks. He currently serves on the editorial committees of the Bulletin of the Council for Research in Music Education and the International Journal of Community Music, as well as on five arts boards in the Twin Cities.

Keynote Speech 2

Wednesday, February 27 (1.30 pm)

Tina K. Ramnarine   Royal Holloway, University of London

Thinking Globally about Musicianship in a Decolonising Era

Tina K. Ramnarine is Professor of Music at Royal Holloway, University of London. She is a musician and global cultural explorer whose research focuses on performance, politics and arts responses to global challenges. It lies at the intersections between the Humanities and the Social Sciences, and it draws on social theory, performance and multi-sited ethnographic work. Her publications include the books *Creating Their Own Space: The Development of an Indian-Caribbean Musical Tradition* (University of West Indies Press, 2001), *Ilmatar's Inspirations: Nationalism, Globalization, and the Changing Soundscapes of Finnish Folk Music* (Chicago University Press, 2003), *Beautiful Cosmos: Performance and Belonging in the Caribbean Diaspora* (Pluto Press, 2007), as well as the edited volumes *Musical Performance in the Diaspora* (Routledge, 2007) and *Global Perspectives on Orchestras: Collective Creativity and Social Agency* (Oxford University Press, 2018). Most recently, she edited a special issue of the journal *South Asian Diaspora* entitled *Dance, Music and Cultures of Decolonisation in the Indian Diaspora* (Routledge, 2019). Ramnarine was an Associate Director of the AHRC Research Centre for Musical Performance as Creative Practice. She is currently a member of the Royal Anthropological Institute's Ethnomusicology Committee, an Associate Fellow of the Institute for the Study of the Americas, and an international advisory board member of the Center for World Music and European Centre for Jewish Music (Universities of Hildesheim and Hanover), as well as for the journal, *African Musicology Online*. She is a former Chair of the British Forum for Ethnomusicology, co-editor of *Ethnomusicology Forum*, UK Representative on the International Council for Traditional Music, member of the Society for Ethnomusicology's Board of Directors (USA), and of the UK Quality Assurance Agency benchmarking panel for Anthropology. She is active in music pedagogy with experience of directing undergraduate and postgraduate degree programmes.

Jürgen Vogt   University of Hamburg

The Role of "Bildung" in Academic Music Teacher Education – Decline or Transformation?

Jürgen Vogt is Professor for General and Music Education at the University of Hamburg. His main area of research is the philosophy of music education, where he is acknowledged as a leading expert in the German tradition of *Bildung*. After graduating from the University of Essen, he worked as a teacher and completed his doctorate in music education with a thesis on the philosophical foundations of music education in Rudolf-Steiner-Pedagogy in 1991. In 1992 he joined the University of Hamburg as Assistant Professor at the Department of Education. In 2001, his habilitation thesis discussed the phenomenological concept of "life-world" in the context of music education. Since 2003, Vogt has been Professor for General and Music Education at the University of Hamburg. He has also worked as guest professor at the universities of Muenster and Cologne, and as visiting scholar at the University of Indiana, Bloomington. He has been chairman of the *Wissenschaftliche Sozietät Musikpädagogik* (*Scientific Society of Music Education*) and is founder/editor of the online journal *Zeitschrift für Kritische Musikpädagogik* (*Journal of Critical Music Education*).

II. Symposia and Round Tables

The social dynamics of musical upbringing and schooling in the Norwegian welfare state – DYNAMUS

The research project *The social dynamics of musical upbringing and schooling in the Norwegian welfare state* examines the complex processes of cultural inclusion/exclusion and social (im)mobility in the musical upbringing and schooling of children and youth in the post-WWII era of the Norwegian society. The project is jointly funded by The Research Council Norway's FRIPRO programme, under Independent basic research projects – Humanities and Social Sciences (FRIHUMSAM), the Inland Norway University of Applied Sciences and the Norwegian Academy of Music for the period 2018-2022, and gathers in all nine researchers from the two different institutions. The project will examine the abovementioned processes within three contexts of music socialisation and education in the Norwegian society, namely 1) children's media-musical culture; 2) compulsory school music education; and 3) the schools of music and performing arts. These are all contexts intentionally facilitated by adults for children and youth, and together they cover a large part of what might be considered arenas for musical upbringing and schooling in society. As such, they cover arenas both for informal learning as well as non-formal and formal education, and when seen together they extend over the age span from early childhood to late adolescence (0-19).

In the symposium, we will present three interconnected papers, each presenting and reporting from the above sub-projects and discussing their expected contribution in providing knowledge about the cultural premises for the shaping of society and social development as well as for how education may improve and ensure societal integration and inclusion.

Children's media-musical culture

Petter Dyndahl, Ingeborg Lunde Vestad, & Friederike Merkelbach

Inland Norway University of Applied Sciences

This sub-project focuses particularly on music that is tailored to or praised by a child audience (Bickford, 2011; Vestad, 2013). Research on Norwegian phonograms aimed at children shows that the traditional children's repertoire largely has been replaced by popular music for kids during the investigated period (Dyndahl & Vestad, 2017). This process strongly resembles what we have previously labelled *musical gentrification* (Dyndahl et al., 2014; 2017). However, since not only the music industry but the whole media landscape has expanded and changed radically throughout the period from WWII until today, it is, on the one hand, interesting to investigate whether this situation has led to omnivorous children's cultures provided with a multitude of musical genres. On the other hand, we assume that childhood and children's culture to some extent are monitored by a number of

authorities, gatekeepers and tastemakers, such as parents, kindergarten, school, the media and the public sphere, for the purpose of – among other considerations – negotiating and defining the notion of childhood and what might be an appropriate children's musical canon (Vestad & Dyndahl, 2017). In this context, it is crucial to examine these matters in the light of social and cultural conditions, such as class, gender and ethnicity, and closely related to the overall development and dynamics of society. The methodological design of this research area is intended to produce several sets of data, which together will provide results in accordance with secondary objective I: *to explore children's culture and socialisation in terms of cultural omnivorousness and musical gentrification, and in relation to the changing media landscape since WWII.*

Compulsory school music education

Live Weider Ellefsen, Odd Skårberg, Kari Manum,   Inland Norway University of
                                                          Applied Sciences

Sidsel Karlsen, & Siw Graabræk Nielsen   Norwegian Academy of Music

Formal education plays a central role in reinforcing particular cultural forms and practices

as legitimate, and also in the processes of socializing new generations into adapting hierarchical cultural conceptions and actual systems of cultural values. Although the overarching societal intention might be the exact opposite, compulsory education in general has a strong capacity to reinforce hierarchies of social class and differentiation, also in the current and seemingly egalitarian Norwegian society (Bæck, n.d.). Compulsory school music education is no exception in this regard (Wright & Davies, 2010), and given that music is

seen as especially imbued with distinctive powers (Bennett et al., 2009; Bourdieu, 1984; Faber et al., 2012), there is also reason to believe that the music subject, as taught in schools, carries considerable potential for constituting an area in which processes of social inclusion and exclusion are highly manifest. Since well over 96% of Norwegian students attend state schools, this arena constitutes the most wide-ranging one, on a national level, in terms of offering formal music education to large cohorts of students. Still, what actually *happens* in

Norwegian compulsory school music education, for example in terms of which musical styles are included (and which are left out), and how these musics are disseminated and facilitated, we know little about. With the above as a point of departure, and with a special interest in popular music and its related processes of musical recontextualisation and gentrification, the secondary objective pertaining to research area II will be: *to examine the significance of compulsory school music education as a context for cultural inclusion/exclusion in the post-war era in Norway.*

Schools of music and performing arts

Sidsel Karlsen & Siw Graabræk Nielsen   Norwegian Academy of Music
A postdoctoral fellow to be employed

It is a statutory requirement that all municipalities in Norway offer music and performing

arts education for children and youth, and each municipality is obliged to have a school of music and performing arts (hereafter SMPA) of its own, or in collaboration with nearby municipalities (Norwegian Ministry of Education and Research, 1998). The existence of these schools was enforced by law in 1997, but as such they have been around for the better part of the post-war era. The Norwegian Council for SMPA was founded in 1973, and now counts 419 municipality members (Norsk kulturskoleråd, 2016a). As such the SMPA phenomenon is a prime example of the growth of the post-war era welfare system in Norway, and it

is supposed to disseminate opportunities of arts education to large cohorts of children and adolescents, with the slogan "Schools of Music and Performing Arts for all!" in front. However, in 2015 only 13.9% of the target group members attended SMPA (Steinkellner, 2015), and recent reports show that the users usually come from the well-educated

middle-class segment of society (Bjørnsen, 2012; Gustavsen & Hjelmbrekke, 2009). Zooming in on the area of music, and building from the research above, the secondary objective governing research area III is: *to explore traits of musical gentrification within the Norwegian system of schools of music and performing arts and these traits' significance for cultural inclusion/exclusion and social mobility.*

From research to policy to practice:

Promoting accessibility in the Finnish Basic Education in the Arts system

Chair:

Marja-Leena Juntunen   University of the Arts Helsinki

Presenters:

Tuulikki Laes, Hanna Kamensky,

Sanna Kivijärvi, & Tuulia Tuovinen   University of the Arts Helsinki

Today, qualitative researchers are urged to develop new ways to strengthen the future forming potential of their research (Gergen 2015). One often efficient but rather ambitious way is to engage in policy processes through interaction partnerships with stakeholders and policymakers. In this symposium, we will describe and analyse the process cycle of transforming research of the accessibility of the Basic Arts Education system (BEA) into policy and practice. We will point out some of challenges connecting to different phases of the process, and critically examine both the potentials and pitfalls in connecting qualitative research to evidence-based policy-making (Hammersley 2013).

The symposium is based on a policy brief process carried out in 2017 as part of a strategic, government funded national research project *ArtsEqual* (2015–2021), coordinated by the University of the Arts Helsinki (for more information, see www.artsequal.fi) which examines public arts and arts education service system from the perspectives of equality and wellbeing. In addition to research publications, the project is expected to produce research-informed policy recommendations. The policy brief in question "offers government bodies and local institutions responsible for the implementation of Basic Education in the Arts insights from recent research to inform discussions on accessibility, as well as concrete suggestions on how accessibility can be realized in all fields of arts education" (Laes et al., 2018).

In the symposium, the chair will first introduce the objectives of the ArtsEqual project and its policy aims regulated by the funding instrument, and how they have been implemented in the research team that focuses on the BEA system. Then, three ArtsEqual researchers will present their individual doctoral research projects offering varying approaches to accessibility as outlined in the policy brief. Finally, the policy brief process as a whole will be critically examined, followed by the analysis of the discussant. Through sharing our learnings, we hope to offer insights to the on-growing trend of striving for policy impact through research.

Doctoral researcher Sanna Kivijärvi will focus on the conceptualisation of *reasonable accommodation* in music education. The concept has been developed from the United Nations' Convention on the Rights of Persons with Disabilities, and refers to physical or interaction-related modifications or adjustments to an environment, educational or otherwise, that give individuals with disabilities an equal opportunity to participate (United Nations, 2006). The presentation examines the definition of reasonable accommodation, and its implications for making music education practices more equitable. In her presentation, Kivijärvi also discusses the concepts of accessibility, equality and equity in the BEA music education.

Hanna Kamensky's doctoral research project is related to economic accessibility to the BEA system, and how the BEA can be made more accessible to children from lower socio-economic backgrounds. Her case study is the *Floora* project, initiated and established by BEA music teachers in 2014. It aims at enhancing socially and/or economically marginalized students' access to the BEA music education system (see also www.amabilery.fi). Floora aims at establishing new pathways for children and young people from socio-economically disadvantaged backgrounds to participate in BEA services.

Tuulia Tuovinen will present her doctoral research offering perspectives to pedagogical accessibility in music instrument teaching and learning. She explores inclusive and socially-grounded, participatory instrumental music learning practices in the context of group teaching in BEA music schools. By reflecting on the emphasis on student centeredness and the personification of learning present in the new core curriculum (FNAE 2017), she examines ways of enacting these principles. In her study, she has designed a teaching practice within the BEA that can be considered a pedagogical intervention into the traditional teacher and content centered instrumental teaching. She examines how students themselves build their music learning environment, if and when their active agency is supported.

Finally, Tuulikki Laes will offer a critical analysis of the policy process as a whole, from creating partnerships with interaction partners and stakeholders to producing politically relevant research knowledge and communicating it to the policymakers. By offering examples from the project and broader field, she discusses questions such as: How should researchers position themselves in the policy processes? How to maintain researchers' integrity between the expectations of the field and the research funder? What kind of qualitative research can be considered as politically relevant and does it matter what kind of research we do when striving for a more equitable and accessible music education?

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Vad kan det musikpedagogiska forskningsfältet erbjuda framtidens musiklärarutbildningar?

Annika Falthin   Kungliga musikhögskolan i Stockholm

Annette Mars   Malmö universitet

samt

Karl Asp, Carina Borgström Källén, Susanna Leijonhufvud, Johan Nyberg, Sverker Zadig och Cecilia Ferm Almqvist

I musiklärarutbildningar vid musikhögskolor i Sverige finns det lång erfarenhet att tillvarata studenters behov av hantverksmässiga studier för såväl erövrande av fördjupade kunskaper i musicerande som i utvecklingen till att bli musiklärare som kan sitt musikaliska didaktiska hantverk. Traditionen av att integrera vetenskapliga rön i musiklärarutbildningarna är däremot inte lång och inte helt okomplicerad, delvis beroende på traditioner och att lärande i musikaliska hantverk tar mycket tid. Att sätta sig in i forskning som för utbildningen torde vara väsentlig kan vara betydligt lägre prioriterat, inte minst i ämnesstudierna. I rundabordssamtalet vill vi därför lyfta frågan hur vi inom det musikpedagogiska forskningsfältet kan bidra till att utveckla musiklärarutbildningarnas vetenskapliga innehåll och särskilt hur det kan integreras i studenternas ämnesstudier.

Frågan är stor varför vi till det här samtalet avgränsar det till hur vi mer aktivt skulle kunna bidra genom att kontinuerligt rapportera om aktuell forskning som berör dagsaktuella frågor för musiklärare, eller som eventuellt borde vara det, och paketera det på ett sätt som är lättåtkomligt utan att göra avkall på vetenskaplighet. I skrivande stund arbetar vi med en antologi där vi bidrar med olika kapitel inom några av de områden som vi identifierat som aktuella för blivande musiklärare och/eller verksamma lärare och där vi alltså kan tillföra kunskap. Varje kapitel bygger på något område som kapitelförfattaren behandlade i sin avhandling (Asp, 2015; Borgström Källén, 2014; Falthin, 2015; Leijonhufvud, 2018; Mars, 2016; Nyberg, 2015; Zadig, 2017) och som i kapitlet ställs i relation till aktuella didaktiska frågor. De områden som behandlas är:

- o   Hur genrer som musikdidaktiska redskap kan bidra till såväl breddning som fördjupning i olika musikstilar.
- o   Musik som skolämne relaterat till genre och genus
- o   Formativ bedömning i musikundervisning ur ett multimodalt perspektiv
- o   Konsekvenser av "flytande" strömmad musik
- o   Synliggörande av den egna yrkesskickligheten – hur studenter och lärare ska kunna utveckla sin egen förståelse för hur och varför olika verktyg används i undervisningen.
- o   Hur aktionsforskning kan stärka musiklärares agens
- o   Forskningsmetoder för att undersöka rolltagande i kör.

Ämnesinnehållet kan tyckas något spretigt men goda erfarenheter av att ha gjort så i en tidigare antologi som flera av oss deltog i (Ferm Thorgersen, 2013), talar för valet att presentera skilda områden utifrån olika teoretiska utgångspunkter och sätta dessa i relation till praktiknära frågor. Ett övergripande kapitel tillkommer i den pågående antologin som syftar till att utifrån de olika kapitlen påvisa hur praktik och teori samspelar i såväl vardagliga musikpraktiker som i musikpedagogisk forskning; kunskap som vi ser som vi ser som väsentlig att vara väl belyst och integrerad i framtida musiklärarutbildningar.

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Aesthetic Judgment and Music Related Argumentation Competence:

Empirical Modeling and Didactic Considerations

Discussion Facilitator:

Olle Zánden   University of Gothenburg, Sweden

Participants:

Julia Ehninger   University of Music Luebeck, Germany

Jens Knigge   Nord University, Norway

Christian Rolle   University of Cologne, Germany

Presentation 1

Competencies in Music Education:

Content – Models – Empirical Research

Jens Knigge   Nord University, Norway

Content: musical competencies and competence (sub)domains

One of the first strictly competence-oriented curricula were the National Standards (USA) published by the MENC in 1994 (e.g., Kertz-Welzel, 2008). Especially the post *PISA* discussions and political consequences led to a situation where many countries developed competence-oriented curricula, hence the subject music was directly influenced by this development (Knigge & Lehmann-Wermser, 2008). The presentation shares an analysis of selected international music curricula (primary and secondary school) and their understanding and structuring of musical competencies. The analysis shows several similarities (e.g., the division into certain competence-subdomains like the production, reproduction, perception, and reflection of music), but also a lot of inconsistencies in conceptualizing and structuring musical competencies.

Models: How are musical competencies structured?

The second part of the presentation confronts the curricula analysis with some findings from empirical studies looking for the internal structure of the competence subdomains of musical perception (Jordan et al., 2012) and musical reproduction (Hasselhorn, 2015). Both studies are based on the theoretical consideration to model competencies according to their structure as well as their level, and to model

competencies as latent traits in the framework of Item Response Theory (Hartig, Klieme & Leutner, 2008).

Musical competencies: Heterogeneity and relevant factors

On the basis of the competence models developed by Jordan et al. (2012) and Hasselhorn (2015) several follow up studies investigated the distribution of competencies among students and possible effects on musical competency related to the school subject music. Crucial findings are amongst others that the variance of musical competencies is extremely large (Hasselhorn & Lehmann, 2015). Furthermore, especially motivation of music-related action and music-related interests of the family seem to predict musical competency (Harnischmacher & Knigge, 2017).

Perspectives

In the last part of the presentation I'd like to discuss to what extend competency models can be a useful tool to facilitate formative assessment and to support individual learning. In this context feedback concepts are crucial as well as didactical designs considering the student's competency development (e.g., Gottschalk & Lehmann-Wermser, 2013).

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Presentation 2

On music-related aesthetic argumentation competence and its importance to music education

Christian Rolle   University of Cologne, Germany

Whether performing in bands or composing music, once the question occurs how to play the music or how to arrange it, negotiations have to be pursued. Making music together demands giving reasons if there are differing views on how to perform. In this respect, argumentation plays an integral part in music as practice. And music-related argumentation has to be learned.

If this is true, we may conclude that aesthetic judgment is an aim of music education. And the question arises as how to foster the students´ ability to convincingly communicate their views, or in other words: how can we help them enhance their music-related argumentation competence?

Certainly, music education should provide opportunities for musical activities in which aesthetic argumentation is required. The stimulus for an argumentative class discussion can for instance be differences in appreciation of a piece of music or the disputed quality of various musical interpretations; it might also arise from collaboratively composing or arranging music. What is called music appreciation should be linked to class discussions making it necessary for the students to provide convincing arguments. And one should keep in mind that making music and composing in class is not the opposite of talking about music. On the contrary, communicating verbally can facilitate what has been called "verständige Musikpraxis" (Kaiser, 2010), "critically reflective musicianship" (Johnson, 2009), or "critical musicality" (Green, 2008).

Aesthetic arguments are never compelling, in actual fact. They do not prove anything; they campaign for perspectives that do not develop their powers of persuasion until they are accepted; they recommend points of view that are incomprehensible until those addressed engage in a new mode of seeing and listening. Obviously, the nature of the validity of aesthetic judgments can only be explained as part of a theory of their communicative justification. It is important to consider that aesthetic argumentation can take place largely non-verbally. A theory of aesthetic argumentation has to consider non-verbal arguments.

In order to assess the precise conditions for the development of competence, however, and to be able to set up spaces in a manner that is beneficial, it is necessary to have a model of music-related (aesthetic) argumentation competence which should take account of the special character of the validity of aesthetic judgements as described above (see Rolle, 2013; Rolle, Knörzer & Stark, 2015). This requires empirical research.

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Presentation 3

Assessing Music-Related Argumentative Competence:

Test Development and Validation Study of a Theoretical Competency Model

Julia Ehninger   University of Music Luebeck, Germany

Background

Musical competences are firmly incorporated in German school curricula but until today, empirical research has only addressed the domains "perception" and "(re-)production" of music (in the projects *KOPRA-M* and *KoMus*; cf. Hasselhorn, 2015; Jordan et al., 2012). So far, the reflection and the aesthetic judgment of music hasn't been an object of empirical research on musical competences in Germany.

Knörzer, Stark, Park and Rolle (2016, p. 2) define music-related argumentative competence as „the (learnable) ability to justify and defend aesthetic judgments about music in a comprehensive, plausible and differentiated way." Argumentation plays an integral part in the music classroom as well as in everyday life when talking about music, discussing rehearsal work or even on social media platforms you can find lengthy discussions about music-related topics. Rolle (2013) has developed a model for music-related argumentative competence which distinguishes between seven different levels. On higher levels, a person is able to justify a music-related judgment referring to different perspectives (such as counterarguments) and stylistic particularities of the music. Based on Rolle's theoretical model, we are developing an achievement test to assess music-related argumentative competence.
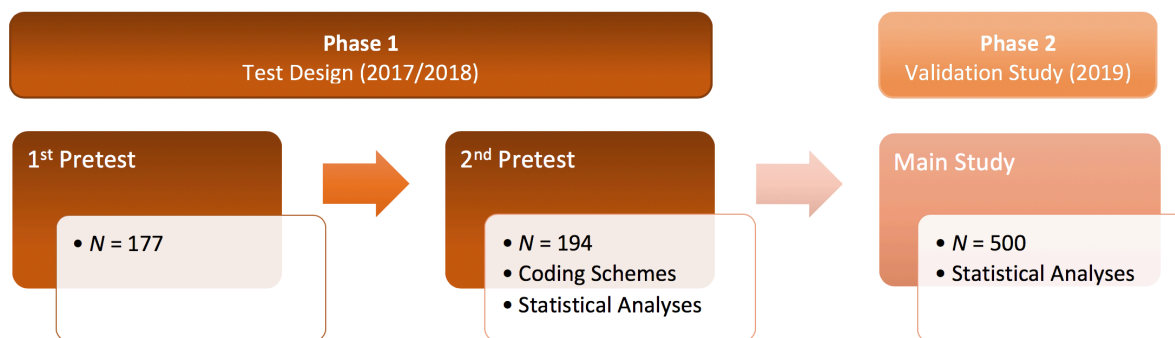
Figure 1. *Timeline of the research process.*

Method

In a pilot study, the competence levels have been operationalized with different test items and an item pool has been tested with 9th to 12th grade high school students in two pretests ($N = 371$) on an online-based platform. The subjects were working individually on computers using headphones listening to music and watching videos of various musical genres. Then they were asked to justify their aesthetic judgment in a written answer. Since music-related argumentative competence is a productive competence, especially open-ended items are suitable for assessing the latent construct. Therefore, coding strategies have been developed for every test item and preliminary IRT-analyses (e. g. item difficulties, item discrimination, item fit) were conducted to select the item pool for the validation study which will take place in early 2019.

Results and Discussion

The preliminary analyses show that a promising pool of items can be identified. The coding schemes (especially for the items that were designed for the lower competency levels) suggest a high interrater reliability. We will provide insight into the development process of the coding schemes and discuss test items. Some theoretical competency levels show a huge variance and we will present the results of preliminary IRT analyses.

Rolle's competence model seems to be applicable for empirical research and test construction. The results of this study could provide valuable implications for teaching argumentation in the music classroom and designing music curricula.

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III. Senior Papers

Can the subsubjects speak? –

The lack of arts diversity in the discourse of kulturskole

Elin Angelo & Gry O. Ulrichsen

Norwegian University of Science and Technology NTNU

Departuring from Gayatri Chakravorty Spivak's postcolonical philosophy, this paper addresses the lack of diversity in the discourse on *Kulturskolerelated research*, in the Scandinavian countries (Spivak, 1998; Berge et. al, 2019; Rønningen et. al, 2019). 'Kulturskole' names the municipal schools of music and art, which are voluntary but obliged by law, and keeps developing from traditional *music schools* into multi-art disciplinary schools in the Scandinavian area. In her book *Can the Subaltern Speak* (1998), Spivak points knowledge as always biased, expressed and influenced by the interests of its producers. Research, in Spivak's reasoning, is therefore always colonial, defining the "other", and the "over there" knowledge as something that should be extracted, and then brought back "here". In Spivaks arguing, this basically means white men speaking to white men about colored men/women. In this paper, this means music researchers speaking to music researchers about visual art/dance/drama/circus, and thus defining and languaging these epistemologies/ identities/ field and subjects. Under the well-meant and superficial umbrella of "arts education", "inclusion" and "multidiciplinarity", in the field of kulturskolerelated research, there are reasons to identify and discuss when and how music educational research voice the "other" and the "over there" knowledge, what implications this might have, and whose interests this benefit.

The data material for this paper steams from the research project *TeNK*; Telemarksforskning and NTNUs collaborative work on developing a 'Kunnskapsgrunnlag for kulturskolen', as a basis of a new White paper about the music and art school (Berge et al.2019, in progress). More exact, this paper draws on the (1) review study of research in/for the 'Kulturskole', (2) ethnographic field work in 10 Norwegian kulturskoler, and (3), a large-scale survey on competence and positions in the kulturskole, from the *TeNK*-project. The paper also draws on a review study, about on kulturskolerelated research, conducted by a group of music researchers from the Nordic Countries (Rønningen et al 2019, in progress). Preliminary results shows that kulturskolerelated research is conducted, facilitated and used first and foremost by music researchers/educators, financed by higher music education, published in music journals, peer reviewed by music colleagues, and supports a school kind where music remains the unquestionable premises for how "the other" subjects may be developed, in practice, research and higher education. With this as a background, our discussion in the paper concerns how intellectual decolonialism can be facilitated in kulturskolerelated research, what challenges and advantages this could bring in higher education as well as in basic education and how fundamental different views on art, humans and educations might be identified and articulated, and function as a departure for more qualified knowledge in and for the kulturskole.

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Sound in a historic perspective: From the sound of technology in process to the use of sound as a compositional tool in recorded popular music

Eirik Askerøi   Inland Norway University of Applied Sciences

Sound is undoubtedly a central expressive feature of any recording, but at the same time it is still one of the least tangible parameters with existing music theoretical tools. Describing sound is almost impossible without resorting to different adjectives, comparisons or metaphors. For example, the sound of the 1970s is often referred to as 'Dry-as-a-bone-sound' and the sound of Phil Spector's productions for 'The Wall of Sound' (Toynbee 2000). In this paper, I make the claim that sound cannot merely be regarded as a result of isolated elemental elements in the music, such as technology, style of play, vocal progression, et cetera. Rather, the signature sound of a recording should be studied as a result of relational processes. Striving to grasp and outline some historical perspectives on this seemingly vague, yet widely used term, this paper sets out to suggest a model based around four interrelated categories:

1. Sound and time (when?)
2. Sound and place (where?)
3. Sound and technology (how?)
4. Sound and agency (who?)

The proposed paper has two parts. In the first part I will present certain key features of recording history, relating to the four points suggested above. In Part 2 of the paper, the main focus will fall on how sound has also become a compositional tool in music production. In this section, I will extract one of the features discussed in the first part to track how certain technology-based musical characteristics have been fortified and used narratively in more contemporary productions. Other studies (Cunningham 1998, Burgess 2014, Sterne 2003 and others) have dealt in more detail with descriptive lineages of recording history. This paper is therefore not intended as an exhaustive study of the recording history as such. Rather, I am keen to present a framework for understanding how the interaction between human and technology has played a crucial role in the development of new musical expressions through recording and production – that is, sound.

Among the first who took sound seriously from a musicological point of view were the Swedish researchers Per Erik Brolinson and Holger Larsen (1981). Brolinson and Larsen, who proposed a definition of sound as "(...) the basic character of all musical elements as it appears in a very short period of time of the music, but which sets its mark on a longer continuous section" (Brolinson and Larsen 1981: 181, my translation). A key term of Brolinson and Larsen is what they call sound-determining parameters, "... that are active in the characterization of the sound's character. This assumes that the other parameters are neutral, i.e. do not appear as separate in reliance on the overall style frame by which the particular sound appears "(ibid .: 183). While there always will be certain musical characteristics that contribute to determining the overall sound signature of a recording, sound has also become so much more than just the sum of its parts. As Peter Wicke (2009) points out: "It [sound] is not just a sound image, but also a particular concept of sound, which results from the creative handling of recording technology" (Wicke 2009: 149). Central to Wicke is the creative use of recording technology, not necessarily the 'proper' use.

This paper does not attempt to explain what the music means as such, because, as we know, music can mean so many different things for so many, depending on context, background, references and musical skills. Neither do I claim that sound is the only meaning producing element in a recording. Rather, by outlining some key features of the history of sound, I wish to shed light on an aspect of music that is central to how music makes sense. The overall purpose of this paper then, is to open up the concept of sound to provide a framework for understanding its narrative potential in recorded popular music.

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Music in Their Time: Social sustainability in Nordic Music Education

Karl Asp & Anna Ehrlin   Mälardalen University

Questions about what purpose education serves in a future perspective for the student has been a part of education philosophy for a long time. Researchers as diverse as Freire, Klafki and Dewey all have in common how education should contribute to the students' future needs and growth as individuals. With today's rapid development of music technology, music education faces new challenges with consequences for teachers and students, as well as the subject itself. New possibilities to produce, manipulate and create sounds; to save and distribute music; to listen to, share and discuss musical meaning – all points to radically changed conditions for understanding and using music. Still, tradition seems to rule Nordic music classrooms both regarding to curriculum as in choice of curriculum activities.

In this paper, the aim is to investigate how music education practice in two Nordic countries relates to students' future needs of musical competencies and understanding. This investigation use "social sustainability" as a theoretical tool in order to understand the sustainability within music education practice with focus on a temporal perspective: what kind of knowledge is sustainable concerning future needs and prospects?

Theoretical framework

Different sources and scholarly contributions understand "social sustainability" in a multitude ways. Social sustainability is understood as a theoretical concept in the need of further analysis. In this paper we will theoretically review different meanings of "social sustainability" where "meaning" is informed by a social constructionist view on meaning and meaning-making.

Methodological design

Data is collected from recent music education research by using a CLR (comprehensive literature review) method. This research comprises several Nordic studies on classroom practice as well as theoretical and philosophical approaches to music education. The methodology of CLR includes both thoughts on method and theoretical approaches to literature review.

Expected conclusions

The expected conclusions from this paper covers both a deepened knowledge of how music education practice relates to students' future needs of musical knowledge and competencies, as well as a critical review of how the concept "social sustainability" can be understood in relation to music education practice.

Relevance to the field of Nordic education

To get a deeper understanding of how classroom practice relates to students' future needs of musical knowledge and competence is crucial in order to plan, analyze, revise and organize music education practice in a time where music technology radically has changed the prerequisites of music education.

Why do we make the child the problem?

An invitation to a renewed discussion on the learning situation in the musical Classroom

Anna Backman Bister   Royal College of Music, Stockholm

Mats Uddholm   University College Aalborg

The purpose of this paper is to draw attention to how the individual child often is defined as a constructive or destructive actor in music teaching. It is our common experience as teachers, and as teacher-training teachers, that the discussion concerning music teaching in a classroom setting often will deal with questions about why some children do not cooperate or participate in music activities. This is the case, regardless if it, for example, is in music lessons inside the ordinary compulsory school, upper secondary school or with children with learning disabilities in special school.

In short this could be expressed; "I planned so well, but the children in the classroom are ruining my plans!" We claim; that this is at its core a matter of how we view the child as such. At its edge, we argue that the success criteria in music teaching must be about creating learning situations that supports the musical knowledge development of the child. This view demands a point of departure that starts with the child/children at hand, and not solely in the teachers plans. From this perspective, we do not believe that issues like "why certain methods don't work with some children" or "how to keep track of the more animated and intense pupils", are the most important or fruitfully in music educational planning. Therefore, focus must shift from the child as the problem to the teacher as the responsible for the organization of the musical activities and interactions.

In our paper and presentation, we would like to discuss why this focus on the child's social behaviour can be problematic. In doing so, we need to examine what core beliefs or understandings that underlie teacher's music educational practices. Which are the success criteria for an appropriate music teaching or learning situation, for example? Furthermore, we would like to stress the importance of problematizing the learning situation on a deep level and gain other, possibly new, perspectives on factors in the constitution of learning situations and musical knowledge development. This could for example be discussed using concepts from Gibsons theory of affordances (Gibson, 1979). The concept holds more than what could be expressed in an abstract, but it can briefly be presented with the notion that the affordances of the environment consists of what it offers the animal (Gibson also includes humans in animals), what it provides. What the environment provides is also unique relative to the animal. We stress that this means that what is an affordance for one child in the classroom, or for the teacher, may not be an affordance to the next child (Gibson, 1979).

In our present study, "Musical Affordances in Special Education", we focus music in the Swedish school for children with learning disabilities. This study is a part of our research regarding "Musical Affordances in Music Education", which is a collaborative project between the Royal College of Music in Stockholm, Sweden and University College Aalborg, Denmark. The aim of our paper, however, is not to set focus especially on children with learning disabilities or special needs, but rather discuss what we think is a faulty and unfruitful habit to place the "problem" in education within the child. Sometimes it even seems like this child is the problem. We would like to flip this and discuss the learning environment and its affordances. Something that in popular writings often is described with this quote.

"If a child can't learn the way we teach, maybe we should teach the way they learn."

Ignacio Estrada

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Online or Offline?

Developing a pilot blended instruction for ear-training at Finnish university

Mónika Benedek   University of Jyväskylä

Ear-training and music theory are generally integral parts of the curriculum in higher music education world-wide. The subjects are mainly taught as a traditional (offline) group instruction. However, exploring how musicians could develop their aural skills and music theory knowledge via online learning or in a blended instruction (i.e. traditional face-to face lessons combined with virtual learning) is an area that has recently received noteworthy attention within music education (Adileh, 2012; Dye, 2016). Finnish researchers in music education also recognises that online-learning and blended learning is a powerful learning strategy today, therefore encourage teachers and institutions to use and develop online learning environments for teaching various musical subjects (Ruokonen and Ruismäki, 2016). The online instruction then can be also used a part of blended instruction (Graham, 2006).

In September 2018, a new optional blended Ear-training course was introduced at the Department of Music, Art and Cultural Studies of the University of Jyväskylä, Finland. The aim of pilot course and research was to develop a blended instruction mainly for students majored in Music Education and Musicology. The blended course run for ten weeks (week 38-39) with nine students, which consisted of offline (face-to face) group lessons for 90 minutes each week and an online learning platform in Moodle. Students had to spent approximately 90 minutes per week learning the material online. The aim was in particular to determine the ideal amount of workload in each part of the blended instruction (offline and online) and to develop the course material and pedagogical approaches to it. The course material was selected from the Classical period in order to develop students' aural skills and theoretical knowledge together with their stylistic knowledge. The content of the course, the various ear-training tasks were developed each week along with the students' weekly written feedback provided as a data for the pilot research in the 'forum' module of Moodle.

However, the course and qualitative data collection and weekly analysis of data is on progress until December 2018, and the final qualitative content analysis method (Atkinson and Delamont, 2010) will be applied in December 2018, valuable findings could be already seen based on the students' comments and the teacher-researcher's experiences.

The overall preliminary findings indicated that the blended instruction would be an ideal teaching strategy for ear-training at the music programmes of universities to develop students' aural skills with music theory and stylistic knowledge. It is also presumed that such blended instruction with less workload would already improve university students' aural skills and related musicianship skills. The preliminary findings of research also indicated that students generally found those ear-training tasks the most useful to learn online that combined listening, singing, singing and playing an instrument and in particular singing-along with the recording. Furthermore, students found video presentations

very useful to supplement the online lectures enhancing their understanding of the new topic. They highlighted in their feedback that the video presentation of various transcription techniques was especially helpful them for practicing musical transcription and their overall progress of learning.

This paper intends to summarise the final results of the pilot research and blended ear-training instruction and to suggest ideas for further development and implications for the higher music education pedagogy.

Keywords: blended-learning, ear-training, higher music education, online-learning, pilot research

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Woman and Professor in Music Education –

Work experiences and ethical dilemmas

Carina Borgström Källén   University of Gothenburg

In this paper I will present parts of an on-going study that investigates work experiences in academia, as described by women who are professors in Music Education. The overall objective of the research project is to increase and deepen knowledge of female professors' working situation in academia.

The study takes its point of departure in previous research on women academics' _work experiences. This body of research shows gender inequality in academia in general among staff and students at many Western universities. Another starting point is research from disciplines within education in the Performing Arts, pointing at a problematic situation concerning gender equality in preparatory educations and in higher education. Research also shows gender inequality in Arts institutions outside academia, such as opera houses, theatre companies and symphony orchestras. A question asked in this study is how female professors in Music Education, being engaged in a discipline positioned in close relation both to academic traditions such as pedagogy and musicology, and to conservatoire traditions in artistic research in musical performance, are describing their work experiences in terms of career, impact, responsibility and work load.

Specifically, the project focuses on the following questions: What experiences do female professors in Music Education have when it comes to their career and their everyday work situation? What aspects do they speak of as essential for dealing with problematic situations at work? How do they describe gender equality in relation to their situation at work?

The empirical material was produced through three focus group discussions, in total seven hours of data, and the participants are professors in Music Education at universities in a Nordic context. For analyzing the data Pierre Bourdieu's field theory is applied, complemented by Raewyn Connell's theory of gender relations and gender equality. As analytical tools Bourdieu's concepts habitus, cultural capital, symbolic capital and consecration are used together with Connell's concepts of power and production relations. When the result is presented the study will apply narrative as a method, using the participants' _stories and experiences as a basis for constructing work-experience narratives for three compiled fictional professors.

In this presentation I will firstly focus on questions of ethics and methodology within the study. This is crucial, since the group of female professors in Music Education in a Nordic context constitute a small number. I will therefore describe how I, in collaboration with the participants, decided on a design for the study that addresses ethical problems connected to anonymity. The design was constructed at a three-hour meta-method meeting the day before the first focus group. As a first step ethical dilemmas were discussed and a meta-method plan for how to handle them was made by me in collaboration with the participants. The plan consisted of strategies for anonymization, such as how to communicate the study to others

before publication, agreements of letting the participants check their own parts of the transcripts, agreements of letting the participants read and comment on the narratives before publication.

Secondly, I intend to present some preliminary results. At this early stage of the study findings suggest a very diverse work situation for the professors. They also suggest that educational context is crucial for how female professors experience their work.

Formidling som fag

Anders Dalane & **Roy A. Waade**   Nord Universitet

Hva er formidling- og hvordan bli en god formidler?

Vi ønsker å se på formidlingsbegrepet først litt i «generell forstand»: Hva ligger egentlig i begrepet og finnes det noen gode definisjoner eller beskrivelser som kan tydeliggjøre dette begrepet, som i utgangspunktet virker så stort og «uavgrenset», i alle fall for oss? Deretter ønsker vi å se begrepet i forhold til faget *Formidling & konsertproduksjon*, som musikkstudentene på Bachelor, faglærer i musikk, har i sitt 3. studieår hos oss på Nord Universitet. Vi ønsker særlig å se på begrepet *formidling* i tilknytning til studentens arbeid med *konsertproduksjoner*- og stille spørsmål omkring hvordan begrepet forstås og ivaretas av studentene, hva som faktisk formidles og hvordan vi kan bidra til å gjøre våre studenter til enda bedre formidlere.

Om vårt fag (som vi er noen av de eneste i landet som har), står det i *emneplan* for faget:

I Formidling og konsertproduksjon skal studenten få trening i forberedelse, gjennomføring og evaluering av ulike typer konserter, f.eks. interne konserter, skolekonserter, institusjonskonserter og offentlige konserter. Emnet vektlegger formidling for og med barn og unge.

I forhold til dette vil vi bl.a. spørre: Hva formidles- og hvordan formidler våre studenter sine konsertproduksjoner til barn og unge?

Vår erfaring så langt er at formidling foregår på ulike vis og på ulike områder: Man kan eksempelvis være mest opptatt av å fokusere på og formidle best det rent musikalske man utøver på instrumentet sitt, eller kanskje mer på typiske sjangre-uttrykk, tradisjoner eller *sound*? Eller man formidler mest gjennom samspillet og kommunikasjonen i et ensemble- eller i noen situasjoner kanskje mest på det sceniske uttrykket og det teater-faglige? Og hva med det som skjer «mellom musikken» i en konsertproduksjon? Tekster, presentasjon, sceneopptreden, kroppsspråk, scenografi, lyd/lys, publikum, læreren eller en eventuell sensor til eksamensproduksjonen?

Vårt teorigrunnlag vil knyttes til *kroppsbevissthet og kroppsfenomenologi* (Merleau-Ponty, Shusterman, Thøgersen, Engelsrud m.fl) og *kroppens rolle i formidlingssammenheng (Østern, Engelsrud m.fl.)*- og ulik litteratur om dramaturgi og formidling.

Vi vil også bidra med et empirisk materiale, som vi vil jobbe fram gjennom gruppe-intervju med musikkstudentene og video-opptak av studentens produksjoner, samt bruk av analyse-verktøyet «Ønskekvist-modellen». Ønskekvist-modellen som vurderings- og analyseredskap:

Ettersom Rikskonsertenes skolekonserter har vært en sentral «mal» for vårt fag og våre produksjoner, kan det være relevant å vurdere vårt fag ut ifra et analyse- og evalueringsverktøy de har brukt. I sitt vurderingsarbeid for performativ kunst har de bl.a. benyttet «Ønskekvist-modellen», som er utviklet av tre forskere ved Aarhus Universitet: Jørn Langsted, Karen Hannah og Charlotte Rørdam Larsen. I sin bok: *Ønskekvisten- En håndbog i evaluering af teater, dans og musik* (2008) gis veiledning i hvordan man kan evaluere kunstnerisk kvalitet i performativ kunst, hvor de ønsker å utvikle et «samtalerum, hvor der på en struktureret måde kan føres dialog om kunstnerisk kvalitet og om de elementer, denne kvalitet består av». (s. 7). Modellen bygger på de tre begrepene *Villen, Kunnen* og *Skullen*, hvor: *Den kunstneriske vilje er en udtryksvilje og en kommunikationsvilje. Den er et engagement, båret af, at kunstnerens behov for å få fremført det, han/hun vil, her og nu, og tilskueren opfatter dette som et oprigtigt engagement eller engageret opriktighet* (s.16).

Når det gjelder *kunnen*, dreier det seg om evner og ferdigheter, men også profesjonalisme og personlig preg, mens *skullen* innbefatter: *det etiske og estetiske samlet. Det er et spørgsmål om, at kunsten tager os med dybt ind i os selv- og tager os med uden for os selv.* Men i vår sammenheng nevnes også et annet viktig aspekt, nemlig at kulturinstitusjoner har kulturpolitiske oppgaver de er satt til å gjøre, og som er innarbeidet i deres målsettinger eller i «deres aftaler med offentlige myndigheter». Fokus på *skullen* vil dermed kunne begrense faren for «sololøp» eller «privatisering», slik vi ser det.

Vi ønsker altså å fokusere på formidlingsbegrepet sett i et tverrfaglig kunstfagperspektiv- og håper å bringe inn ny kunnskap på feltet.

Thinking, being, teaching, and learning with Spotify –
Aspects of existential and essential musical *Bildung* through listening

Cecilia Ferm Almqvist   Södertörn University

Streaming media seems to have become a natural part in teachers' professional life. Streamed music, primarily distributed by the company Spotify, sounds in most music- and dance classrooms, not least in Swedish schools. Hence, the concepts of digitalization and listening are accentuated within the area of music education. Within the frames of a larger border crossing research project, financed by Wallenbergstiftelsen: *Streaming media and meaning making: issues of (sounding) arts, technology, democracy, education and communication – Spotify as a case,* which aims to explore the meaning and function of streaming media as a facilitator of Bildung, using Spotify as a case, this presentation takes two interviews regarding Spotify use as a starting point. One music teacher and one dance teacher, among 16 participants, were interviewed about their use of Spotify. The aim with the specific analysis is to describe the phenomenon of *Bildung* regionalized to relational school settings, where streamed music, teachers and students come together in intended learning situations. The interviews were stimulated by the teachers' own Spotify interfaces, and documented by the virtual communication tool Zoom. They were transcribed, and analysed in a phenomenological narrative manner. The narrative is shaped as a dialogue between the two teachers, to make similarities and differences regarding relations with Spotify in the classroom setting visible. The result shows aspects of existential and essential *Bildung* through listening taking place as being, thinking and acting with Spotify, in the spirit of Heidegger.

Leaving the Music Classroom –

A Study of Attrition from Music Teaching in Norwegian Compulsory School

Bendik Fredriksen   Oslo Metropolitan University

There is a lack of qualified music teachers in Norwegian compulsory schools (Lagerstrøm, Moafi, & Revold, 2014), and to provide students with adequate music lessons it is important to retain those who already teach music, in addition to recruiting new teachers. The purpose of the dissertation is to explore and shed light on factors that cause attrition from music teaching in the Norwegian school, and contribute to the knowledge of the realities of teaching music. The research question is: Why do teachers quit teaching music?

A review of existing literature on music teacher attrition revealed an array of factors that can lead to attrition. Among the most pertinent we find low status, high workload, professional isolation, low confidence and lack of equipment and facilities. The review functioned as a background for the interviews and analysis.

The theoretical framework consists of two strands, hermeneutics and performance theory, each connected to an analytical approach: narrative analysis and discourse analysis (Foucault, 2002), respectively. The philosophical hermeneutics of Gadamer (2004) provides a language for accounting for the researcher's pre-understanding and the informants' experiences, as well as the overall epistemological possibilities and restrictions. Performance theory (McKenzie, 2001) is used as an analytical tool to describe both the development towards performativity in the school, as well as how the teachers in the study make their choices and construct their professional identity.

The empirical material consists of semi-structured interviews with seven experienced teachers who chose to leave the music subject wholly or in part. The discourse analysis also contains analysis of policy documents, curricula and previous research. The narrative analysis involved constructing narratives from the interviews and an ensuing discussing. The goal of the narrative analysis was to investigate the informants' own meaning making and understanding of the career choices they made. The purpose of the discourse analysis was to investigate how the informants' choices are conditioned by discourses on a more general level, and thus to be able to generalize by referring to these discourses. The Norwegian schools have been strongly influenced by a *Bildung* tradition, and the dominant teacher identity has been a caring, including, student-centered teacher (Søreide, 2007), but the last decades, this conception has been challenged by discourses of performativity (Mausethagen, 2013; Wilkins, 2010), with an emphasis on testing, accountability, core subjects and basic skills. The music subject has its own discourses, and the music teachers must navigate this landscape of conflicting values and demands.

The teachers' description of the problematic aspects of teaching music correspond with previous research. Experiences of low status, isolation, high workload, struggles with classroom management, lack of support and lack of resources and facilities were mentioned repeatedly in the interviews. Although the music subject has never enjoyed a particularly high status, the turn towards performativity has further marginalized the music subject. The increased emphasis on core subjects and test scores, has left the music subject and the knowledge it conveys on the margins of the school. In addition to the wish to teach less music due to the problematic aspects, two alluring aspects of teaching several subjects emerged in the study. On the one hand, the teachers wanted a better relationship with the students, which is difficult to obtain in a subject that rarely exceed one lesson per week. A closer relationship with the students also corresponds with the caring ethos of the teacher profession in Norway, thus fulfilling the requirements of a "proper" teacher in Norway. On the other hand, teaching several subjects increases the sense of belonging in the school, as they become part of what is conceived of as the core activities in the school. Furthermore, it enhances the possibility of professional cooperation as the music teacher is often the only one at the school.

The study indicates that music can be a difficult subject to teach because of the breadth and the various pedagogical, and organizational challenges, pushing the teachers out of the music classroom. But the teachers also made their choice due to a wish for a better relationship with the students and to be a part of the core activities in the school, which provide them with a sense of belonging and increased professionality. Finally, it must be mentioned that the teachers in the study mentioned rewarding, meaningful and enjoyable experiences in the music classroom, and still believe music is an important subject.

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Young children composing opera –

an adaptation of the *Write an Opera*-method for kindergarten

B. Solveig Fretheim   Nord University

In the Nordic kindergarten setting there is a strong tradition of children expressing themselves through creative, often collaborative work. There is an existing belief in the value of children making things (up). However, there seems to be a lack of this creative approach and capacity when it comes to composing music, where the emphasis is rather on participation and perception. We want to hear the unique voices of children, their original thoughts and ideas, and see their bodily expressions and serious playfulness. As adults we try to understand how they interpret the world and acknowledge what they imagine. Can opera serve as a creative and multidimensional framework for children to compose and perform their own music?

I have a long experience working with creative, original musical theatre projects with students in higher education and in schools, based on the *Write an Opera*-method. In 2009 a drama colleague, two kindergarten teachers, and I worked collaboratively on an opera project in kindergarten with thirteen children, which lasted for approximately three months. In this context I would like to present my experiences and reflections on the aesthetic and collaborative processes, and the necessity for using a variety of methods. I focus especially on the role of improvisation, playing with musical examples, developing concepts of musical form and storytelling, and the excitement of playing Orff-instruments and performing characters. Rich and stimulating musical and visual resources were used to enhance the potential for creativity, both to initiate and support the children's creative process.

My aspiration is toward expanded seeing, listening and understanding (Bresler 2018) children's creativity, by means of analyzing the creative material in light of the method and aesthetic approaches. My research method is an arts based practice (Bresler; Leavy 2015; 2018; Barone & Eisner, 2012; Østern 2017), which embraces aspects of 'being on the inside' of the creative process, participatory observation, and multimodal narratives. In this paper I wish to address this empirical material in retrospect, taking on a new and different position as researcher, perhaps a bit more 'on the outside'. With this in mind, I have also conducted a group interview of some of the children who participated in the opera project, presented here as a retrospect narrative, 'Teens on opera - ten years later.'

As a researcher, educator and performer, I continuously try to expand my knowledge on creativity. In this research there are many levels of creativity, as well as narrative. Theoretical sources on creativity and musical composition (Cage 1961; Paynter 1970; 1992; Sawyer 2012) serve as silver linings in my research. A selection of operatic works by Mozart, Glass, Weber and Lully have also served as important sources in this project, as well as the embodied experience of being a singer.

According to the profile of the conference, I would like to lift the cultural premises we uphold in terms of what we offer of impulses and musical repertoire in early childhood education. How could I have possibly foreseen that playing with the magic bullets from the *Wolf Glen Scene* inspired the children in play and musical experience?

Reflection, artistic research and higher music education

Eva Georgii-Hemming   Örebro University

Karin Johansson   Malmö Academy of Music, Lund University

Music performance programmes and higher music education (HME) in Europe are currently in a phase of change. Until the 21st century, the higher education of instrumental musicians and composers has been framed by fairly stable conceptions of craftsmanship and artistic skill, and by straight-forward connections with the professional field. Today, however, the future is unclear. Changing conditions for employability and processes of academization are challenging traditional notions of knowledge and competence in the expert culture.

The DAPHME project (Discourses of Academization and Professionalisation in Higher Music Education)[1] explores contrasting perspectives on performing musicians' expertise and societal mandate in Sweden, Norway and Germany. Data are gathered through official documents and interviews with institutional leaders and teachers in HME. The concept of academization can be understood as the process of placing art into a university system and an academic discourse. Following this, fundamental ideas about artistic competence, knowledge and research are challenged and conflicts are likely to arise. In order to grasp and make visible such tensions, the DAPHME project employs a methodology inspired by critical discourse studies.

In the context of results from the Swedish part study, that comprises seventeen leaders and teachers at four academies of music, this senior research paper discusses the development of HME from two perspectives: a) the articulation and negotiation of 'reflection' as part of the education of performing musicians and the music profession, b) the role of artistic research in the process of transforming traditional conservatoires into institutions of education and research.

Reflection, and more specifically critical reflection, is often pointed out as contributing to successful lifelong learning. Reflective practice is seen as a method for professional growth and lasting learning outcomes, but what this implies in the context of HME has not been given much attention. Findings from this study demonstrate how leaders and teachers negotiate interrelated conceptions of reflection; as based on language and cognition; as embodied, and as 'purely' musical. These positions relate to views on the content and organisation of teaching in HME, to epistemological questions on how artistic knowledge is formed and transferred and to how reflection is legitimized.

Following the Bologna process, all higher education programmes are to be research based. In Sweden, artistic research is by now implemented in the university system with an academic degree and governmental funding initiatives. What a research based higher education means in the 1st and 2nd cycle education of musicians is, however, a matter of debate. Findings indicate that 'artistic research' is acknowledged as the main way of enquiry and knowledge development in HME but also

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[1] https://www.oru.se/english/research/research-projects/rp/?rdb=p1032

point to significant negotiations and renegotiations within and between different institutions. As part of this process, the conceptualisation and organisation of the degree project at bachelor and master levels will be discussed as an important tool not only for individual professional learning but for the implementation of institutional profiles and for the future development of HME.

The Equalizer –

Amplifying artistic resonance and reducing mental dissonance in artistic processes

Anna-Karin Gullberg   Luleå University of Technology

The Equalizer is a pilot carried out in higher music education at the School of Music in Piteå. During my session I want to present the design and the tangible devices hopefully together with some preliminary findings and most certain, a lot of new questions. I will try to keep the presentation short and use the competence in NNMPF for sharing and discussing semiexperimental methods' curses and blessings.

Introduction

In higher music education, techniques for expanding creativity and bodily awareness have traditionally focused on instrumental skills and "in-music" aspects. Voices have been raised for facilitating mind-body integration and for a more holistic approach to creative processes. Tutor experiences have paid attention to student's need for understanding their own creativity and innovative strategies. Earlier research has actualized the challenges with performance anxiety and methodological development within first-person measurement and technology. Observed challenges with stress, anxiety, self-actualization and emotional stability in music making practices have raised awareness of the need for new ways of facilitating students' artistic development in higher music education.

Transformative Technology and high tech optimizing technologies in the health, sport and adventure sectors are filling personal curiosity and needs. The intention to support change and development or optimizing processes and abilities make the technology transformative. This technology, in the form of (DIY) gadgets and applications, involves procedures and products that offer the user in-depth feedback. This feedback can involve figures, diagrams, sounds, colours, shapes etc as representations of inner states of mind and or body. The development of transformative technology, hitherto mostly done by commercial and market forces, has placed academia in a peripheral position.

One starting point in this project is the assumption that by increasing attention and awareness of what we here label as the "first instrument", i.e., the human herself, artists can apply valid self-regulating strategies that both heightens creative processes as well as supports a sustainable working life. This intunement ought to be of great importance when it comes to an artistic performance but also in composing and learning strategies.

Aims

This pilot aims to increase knowledge about how transformative technologies can contribute to awareness of the organization, identification and interpretation of sensory information, embodied behaviours and cognitive strategies in relation to creative processes. The longterm goal is to make it

possible to understand and choose cognitive strategies that support artistic preferences as well as reduce stress, performance anxiety and emotional blockings.

The pilot is designed for research contribution, education development and innovation in collaboration with different academic subjects, research institutes and external partners:

- In an interdisciplinary setting the research subject of Music Education together with interactive design (KTH), sound engineering and Music Performance to develop empirical interventions within this field (to be up-scaled into a broader common project).
- In education – d evelop higher education's role in empowering students' artistic processes and knowledge development as a preparation for sustainable work life as a musician.
- Within the international trans-disciplinary research network SANE (Scientific, Artistic, Noetic Exploration) including education and sustainability research, quantummedicine, physics, biology and modelling, outcomes will be related to the unified field theory.
- Together with innovators and system developers interact in the application of sounding aspects in transformative technologies.

Tentative research questions to be discussed at NNMPF

- What biodata are meaningful for the user in order to detect and reduce blockings and stress, and increase wellbeing, flow and creativity?
- How could this biodata be measured in order to be meaningful in relation to the artistic and musical context?
- How could biodata be feedbacked in order to be convenient caressing and blend into an artistic and musical context?

Materials and subjects

In the pilot four different devices (HeartMath's Inner Balance, ARK crystal, SomaMat and breathing light and Muse). These devices will be circled amongst popular music students studying within a Higher Education Diploma Programme as Performing/Recording artist – focusing on aural based musicking and composing. The program aims at students' development of self-regulated autodidact learning strategies, in a peer-group setting, within a business-oriented context with high demands on visibility and competitive strategies for success. The demands on students self-actualisation, self-assessment and independence in music making are high within the program.

Methodology and types of data collected

The first exploratory project The Equalizer is planned to be carried out at the School of Music in Piteå as an iterative process pendulum between surveys of testimonies and interventions of different kind of transformative technologies. The three-part method is:

1. Surveys of testimonies
   - Reports of students' experienced state and or change regarding entities like stress, mood, performance anxiety as well as flow, creativity, well-being.
   - Dissonance and resonance are graded and levelled in short text message surveys.
   - Testimonies and group analyses are carried out throughout the pilot period .

2. Intervention with different kind of transformative technologies, e.g., HeartRateVariablity, Muse, Soma Mat and Breathing Light, and ARK crystals.

3. Methodology for collecting valid data from the iterative process is under progress.

Expected outcome

The expected results will hopefully create a foundation consisting of data on how selfregulating tools can be used inside higher music education. The research network will test and discuss how this type of equipment can be used with relevance within higher education, as well as how and to what extent transformative technologies can be used in developing awareness of students' inner processes focusing on dissolving tensions, removing blocking as well as increasing the potential for creativity and finding inner states that are more likely to open up for conditions of peak performance and flow.

Upgrading the music skills of kindergarten staff in music kindergartens through theory, not practice: a possible trajectory?

An action research study in a Norwegian music kindergarten.[1]

Kirsten Halle   University of Stavanger

Nora Bilalovic Kulset   Norwegian University of Science and Technology

Background

According to a vast body of research, many kindergarten teachers feel a lack of confidence when it comes to sing and make music in the kindergarten everyday life (Ehrlin 2014; Ehrlin & Tivenius 2018; Ehrlin & Wallerstedt 2014; Hallam et al. 2009; Kim & Kemple 2011; Kulset 2017; Stunell 2010). The ECEC education system is offering music as a subject, but still there seems to be an ongoing decrease in music's place in kindergarten and the kindergarten staff's confidence within music making (Østrem 2009, p. 28). At the same time, there are also some kindergartens who specialise in every day music making and market themselves as kindergartens with a well-defined music profile. The majority of the staff in most of these kindergartens are not professional music educators, and thus have acquired their musical behaviour from each other along the way.

A common way to feel content in your professional life is to be given the opportunity to frequently upgrade your professional skills. This also applies for kindergarten staff in music kindergartens. However, the question that raises is: in what way can kindergarten staff who already are at the peak of music skills within the current kindergarten field in Norway upgrade their music skills in an appropriate way?

The staff in music kindergartens are full of stories about all the 'wonderful things' that happen when we sing and make music in everyday life, both when it comes to the overall atmosphere in the kindergarten, everyone's mood, the integration of new children, the adults' presence and effort at work and so on. However, they have little or no knowledge of *why* all these 'wonderful things' happen. Hence, instead of turning to the most obvious solution to upgrade their music skills, namely teaching the staff new songs and practice music with them, we decided to instead upgrade their theoretical knowledge within current music research explaining *why* music making and singing songs improves their everyday life. Can an increased knowledge and understanding of music's effect on humans also have an effect on their music skills on the practicing performing level? If they are given a language to explain the effect music might have on humans, will this also implicate and strengthen their everyday music practicing?

Aim

This is an action research study where the clients are the managers of a music kindergarten situated in two different locations. They seek an upgrading of the music skills of their already highly skilled staff. The

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[1] In Norway, we use the term 'kindergarten' on all pre-schools, crèches, or play group activities led by educated kindergarten teachers alongside other care givers. Children start ordinary school at the age of 6.

aim of the study is to investigate whether an upgrade in music skills on a theoretical level as opposed to on a practicing level might contribute to an overall rise in music competence. The results may give an indication to the ECEC education system on different angles to approach the subject of music.

Method

This is an action research study with two interventions during a Norwegian kindergarten year, from August–June, performed in a music kindergarten situated in two different locations. The interventions consist each of two theoretical lectures within the subject of music (no practical music making interventions) followed by interviews with the staff some time after the two theoretical lectures in each intervention.

Results and conclusion

Preliminary results will be given at the NNMPF conference. The project will by then be half way.

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Flere farger Frøya –

Kunstfag for inkludering i minoritets-språklig gruppe

Anne-Lise Heide   Norwegian University of Science and Technology NTNU

Studien er et bidrag til kulturskolerelatert og kunstfagdidaktisk forskning, samt til forskning om undervisning og inkludering i et mangfoldig samfunn. Presentasjonen inngår i et større forskningsprosjekt *Flere Farger Frøya – kunstfag for inkludering* som har til hensikt å undersøke Frøya kulturskole som lokalt ressurssenter fra et kunstfaglig perspektiv. Resultater av studiens undersøkelser er planlagt publisert i flere artikler der dette paper *Flere Farger Frøya – kunstfag for inkludering i minoritetsspråklig gruppe,* er del av hovedprosjektet.

Konkret er forskningsprosjektet i sin helhet tilknyttet Frøya kulturskole og gjennomføring av prosjektet Flere Farger Frøya (FFF) som foregår i Frøya kommune i Norge 2017/18**. Flere Farger,** er en søstermodell av det mer kjente **Fargespill** som er et multietnisk barne- og ungdomsprosjekt etablert i Bergen i 2004 (Ole Hamre, 2011). Essensen i **Fargespillfilosofien** er tanken om at alle er en ressurs, kommunikasjon gjennom dialog i form av kunstfaglige uttrykk og evnen til å dele. Fargespillmetodikken aktiverer fargespillfilosofien ut i praksis og både i Fargespill og Flere Farger jobbes det fram mot en forestilling.

 I dette paper identifiseres og diskuteres kulturskolelærerens undervisningsstrategier i prosjektet FFF. Gjennom konstant komparativ metode beskrives og analyseres hvordan kunstfaglige didaktiske metoder står sentralt i prosessen. Det diskuteres også hvordan prosessen motiverer til identitetsutvikling hos deltakerne og inkludering i gruppa..

Undersøkelsene sentreres rundt kulturskolelæreren, spesifikt forskningsdeltaker 1 (F1), som er kunstnerisk leder for FFF, og fokuserer på den del av prosjektet som er et undervisnings-tilbud for minoritetsspråklige elever i kommunen. Datagenerering pågår over et helt undervisningssår og artikkelen har fokus på undervisningsstrategier fra et kunstfaglig perspektiv. Med kunstfag mener jeg her estetiske fagområder som fremmer skapende aktivitet og estetisk opplevelse, konkretisert som musikk, sang, dans, drama og annen scenekunst.

Følgende forskningsmål er førende for forskningsprosessen:

1: Identifisering av undervisningsstrategiene.

2: Undersøke hvordan de ulike strategier motiverer for inkludering og identitetsutvikling hos deltakerne.

Forskningsprosjektet er forankret i Kulturskolens rammeplan med tittel: *Mangfold og fordypning* (2016)**,** med mandat om at kulturskolen skal være et lokalt ressurssenter og en samarbeidende aktør i grunnopplæringa og kulturlivet i den enkelte kommune.

Flere Farger Frøya – kunstfag for inkludering i minoritetsspråklig gruppe vil gi en konkret beskrivelse og analyse av kunstfaglige metoder som aktiveres i prosessen. Undersøkelsen fokuserer på hvordan aktiv deltakelse i undervisningen gjennom identitetsutvikling fremmer motivasjon for inkludering. Studien forankres i opplæringslovens rammeplan for kulturskole som har som samfunnsoppdrag å «styrke elevenes estetiske, sosiale og kulturelle kompetanse» (Norsk Kulturskoleråd, 2016, s.8), og ivareta mangfold av ulike kulturelle uttrykk gjennom kulturskolens formål.

> Det norske samfunnet består av mange ulike befolkningsgrupper og det er stor variasjon av kulturelle uttrykk. Økende geografisk mobilitet og internasjonalisering bidrar til at samfunnet er langt mer komplekst enn tidligere. Kulturskolen bør gjenspeile mangfoldet gjennom et bredt sammensatt tilbud i opplæringa, både når det gjelder undervisning, formidling og skapende virksomhet (Norsk Kulturskoleråd, 2016, s.8).

Mangfold, inkludering, kunstfaglig skapende aktivitet og estetiske undervisningsstrategier er i følge overnevnte bestemmelser sentrale tema i opplæringa og prosjektet FFF er derfor sett i lys av en kunstfagdidaktisk tilnærming, et aktuelt og viktig forskningsområde. Frøya er en øykommune i Trøndelag fylke med stor befolkningsvekst. Opplysninger fra integrerings- og mangfoldsdirektoratet baserer sine tall fra 1.1.2017 og den gang utgjorde innvandrere 21,7% av hele befolkninga (integrerings-og mangfoldsdirektoratet.no). Innvandrerne har opprinnelse fra mange land med hovedmengde fra Litauen, Polen, Bulgaria, Estland og Latvia. Frøya har dermed et stort mangfold av forskjellige kulturer og et inkluderingsfenomen som er interessant å undersøke.

Keywords: *kunstfagdidaktikk, mangfold og inkludering, kulturskolen som lokalt ressurssenter, grounded theory. Fargespill.*

Creating Ideas for Making Music

Erkki Huovinen   Royal College of Music in Stockholm

Introduction

Much of creativity research has focused on divergent thinking, or more generally, on *ideation* (see Runco, 2010). In the world of music, creative ideas are no less valued than in other fields, as seen for example in how discourses of music history have esteemed new *methods* or *principles* for composing music. Ideational creativity also takes place in other music-related areas such as instrument design, music technology, event management, and music research. Interestingly, studies of musical creativity have nevertheless tended to de-emphasize ideation as such, focusing more on activities of creating musical sound or musical works (see, e.g., Deliège & Wiggins, 2006). Thus, there is a lack of research concerning ideational creativity in music—for example, as regards potential relationships with personality features such as openness to experience (e.g., Wolfradt & Pretz, 2001), or the influences of domain-specific experience and education on ideation.

Aims

This research aims to answer the following questions:

(1) Do peer evaluations of musical ideas show relationships with the originator's individual characteristics including personality and musical background? If so, how?
(2) What structural features do the most highly regarded musical ideas have?

Method

Divided into two groups, 55 Finnish students of musicology and music education (32 females, 23 males) took part in the study. The participants filled out the "Short Five" personality test (Konstabel et al., 2012) and a survey concerning their musical backgrounds. For the main material used in the study, they were asked to come up with "three ideas for making music that you have not heard before," and to describe each idea in a text comprising 100–150 words. Subsequently, the participants rated the other group members' ideas on six-point scales for the GOODNESS and the ORIGINALITY of the idea, as well as its REALISM (realistical realizability), the originator's EARNESTNESS in presenting the idea, and the CONTEXTUALITY of the idea (connectedness to an existing musical context). Also, they rated their own interest in participating to make music in accordance with the idea, their interest in listening to the resulting music, and the supposed gender of the originator.

In order to focus on central evaluative dimensions of the ideas, principal component analysis was used to verify GOODNESS and ORIGINALITY as central dependent variables for the quantitative analysis. The main analysis concerning predictors of GOODNESS and ORIGINALITY was carried out in the *R* environment using linear mixed-effects models ("lme4" package; Bates, Maechler & Bolker, 2012), a likelihood-ratio approach to model building, and estimated marginal means ("emmeans"

package; Lenth et al., 2018). In addition, an analysis of the "winning ideas" was carried out by relating the structural features of ideas rated as exceptionally "good" and "original" to a qualitative coding of the whole set of 165 ideas.

Results

The first part of the results consists in linear mixed-effect models for the most central evaluative qualities of the ideas. In particular, we are interested in effects of the originators' individual characteristics (including personality) and/or musical background on the GOODNESS and ORIGINALITY of their ideas, as rated by the peer group.

For the GOODNESS of ideas, the final model included a (positive) fixed effect of ART MUSIC experience as well as interactions between the personality dimension of OPENNESS TO EXPERIENCE and the number of STUDY YEARS, and between experience in COMPOSITION and STUDY YEARS. According to estimated marginal means, OPENNESS promoted GOODNESS for the least musically educated participants, but hindered it for the most educated. Conversely, COMPOSITION experience promoted GOODNESS for those with more professional music education, but hindered it for those with less education. Notably, the main effect of STUDY YEARS on GOODNESS was negative.

For the ORIGINALITY of ideas, the final model included (positive) fixed effects of POPULAR MUSIC experience and self-judged CREATIVITY of one's musical activities, as well as two-way interactions between the originator's GENDER and each of the variables EXTRAVERSION, CONSCIENTIOUSNESS, and experience in TEACHING MUSIC. In brief, ORIGINALITY was promoted by the originator's introversion, but more so for men than for women; lack of CONSCIENTIOUSNESS attenuated ORIGINALITY for women but increased it for men; and experience in TEACHING MUSIC helped increase ORIGINALITY for men, but decreased it for women.

The second part of the results, to be reported in the conference, presents a qualitative analysis of the "winning ideas"—the ideas that were judged as both "good" and "original."

Discussion

The best statistical predictors for the judged GOODNESS of musical ideas were found in our higher-education music students' musical backgrounds. Somewhat surprisingly, however, it was only certain kinds of musical experiences (ART MUSIC and, for the most educated, COMPOSITION) that seemed beneficial for the GOODNESS of ideas; as such, the number of professional STUDY YEARS had a negative effect on GOODNESS. The results, then, suggest that playing Western art music and studying compositional practices derived from its tradition may provide fruitful starting points for generating music-making ideas that can be appreciated by peers. For the musically less educated, the personality feature of OPENNESS TO EXPERIENCE may lower the threshold for creating ideas that peers judge as worthwhile.

The originator's GENDER had a key role for the ORIGINALITY judgments. It should be remembered that ORIGINALITY, in the current results, was generally independent of GOODNESS; according to the principal component analysis, ORIGINALITY could rather be understood as being inversely related to

values such as being "realistically realizable" or being "connected to an existing musical context." Thus, the present results do *not* suggest a gender effect on creativity (which is consistent with much research on the topic; see Baer & Kaufman, 2008). Instead, there seems to have been a gender difference in the way that personality features and music teaching experience led to more or less original (as opposed to realistic and connected) ideational *styles*. If experience in TEACHING MUSIC, for instance, seemed to increase realism and connectedness in women's ideas for music-making, men's teaching experience conversely seemed to promote greater "originality," or ideational disconnectedness.

These and other results will be related to reseach on creativity in higher music education.

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Politics, parents and priorities in a music talent program

Geir Johansen   Norwegian Academy of Music

In 2008, a report on the situation of music talent training in Norway, *Time for talent* was published by the Norwegian academy of music in collaboration with Barratt Due Institute of Music and the Norwegian Council for Schools of Music and Performing Arts. The report suggested increasing the number of pre-conservatoire talent training programs in music, and suggested two ways of organising new programs. One depicted them as organised within the municipal culture school system. The other entailed organising talent programs within the public, compulsory school, at the primary and lower secondary level (grade 5-10).

The report was well received within the music field as well as culture and education politics. In 2010 it was suggested to organise a talent program concentrating on Western, classical music on the primary and lower secondary school level in the municipality of Oslo, and in 2011 such a program was established at Majorstuen skole, where the first students were enrolled in August that year. It was also decided that a longitudinal, research based evaluation study should follow the program through its first years. The present paper reports from that study, carried out from 2011 to 2017. It collected empirical data by a document study, an observation study, an interview study and a questionnaire study, altogether investigating the experiences as well as conceptions and points of view about processes and outcomes so far among the leadership, teachers, students and parents. A final report was published in 2018 (Author, 2018).

The reasons why the report was well received and the decision made to establish the program might have been several. Within the music life, a concern was expressed for improving the competitiveness of Norwegian applicants to higher music education in a situation of increasingly international competition. In a long term perspective, this was also connected with a discussion about the blend of Norwegian musicians and musicians of other origins within the Norwegian symphony orchestras as well as on the labour market in general.

Within society at large, the interest for outstanding performances were demonstrated by large numbers of people attending TV programs such as Idol and Got talent. Moreover, scholars within the sociology of education such as Michael Apple and Henry Giroux, and Music education scholars such as Paul Woodford, had long pointed to the significant impact on education by a Right turn in general politics. They described this influence as dominated by the philosophies and priorities of Neoconservativism, Neoliberalism, and New managerialism, to mention some of its traits. Within these societal frames and analyses, the interest in talents and talent education were increasingly observable across a variety of school subjects on a global basis. Priority were given to preserving cultural heritage with particular respect to the fine arts in their western, classical expressions, national identity, competition as a quality enhancing principle, and means-ends based education. Earlier ways of organising schooling were criticized of downplaying the importance of supporting the best, and being afraid of educating an elite, turning elitism into a negative word.

With such cultural and sociological conditions as a backdrop, directing the interest towards if and how it affected the rationale of the talent program as well as the parents' rationales for sending their children there, a

set of questions were formulated within the questionnaire survey, in order to elicit such perspectives among the responding parents (response rate 70%).

This presentation concentrates on the following question:

How did the parents' rationales for sending their children to the talent program align with the program's rationale as expressed in the reports, white papers and basic documents along with political priorities within its societal context?

Earlier studies indicated that factors such as the described might not be expected to become expressed by the parents. Dai & Schader (2001) had 203 parents describe «reasons and motivations for supporting their child's music training» (p. 23). Here, parents valued student outcomes such as appreciating aesthetic values as part of a good life to a larger degree than becoming expert performers and develop their talents for the talents' own sake. They also gave priority to non-musical outcomes such as discipline, work moral, academic attitude and intelligence. In short, they sent their children to the program because they expected it to contribute to students' intellectual, personal, and emotional development. Hence, Day and Schnader concluded that "while researchers and educators tend to focus on talent development as a deliberate, focused process leading to expertise in a selected field, parents may recognize the benefits of broader agendas" (p. 26).

Within the field of Schools of Music and the performing arts, even if not addressing talent education as such, parents' priorities of broader agendas were also expressed in Hofvander Trulsson's (2010) study of parents with immigration background. Among her conclusions were that "The parents reason that Western music, in which the majority of the children is being educated, is the right path to recover the cultural capital that is of the most use in Sweden and in the rest of the Western World" (p. 31-32).

The findings in the talent program study complied with results such as described by Dai & Schader and Hofvander Trulsson to a larger degree than with the music life concerns or the prevailing educational politics. The parents did not give priority to maintaining Western classical music in society, nor the prospect of their children becoming musicians. Neither did they support priciples such as competition as a quality strategy. Their main concern was with the general musical and social outcomes of their children, and what they envisaged as a good life in general for them.

Several factors worthy of discussion may have influenced on these results. In the presentation, family demographics such as income rate and education will be attended to, as well as parents' musical background and interests, mapped in detail in the study. In addition to comparing with earlier studies such as Sloboda & Howe (1991), Howe, Moore & Sloboda (1996) and (Creech, 2010), entailments as well as the prospect of further research will be addressed.

Instrumental practicing across musical genres: a development project at the Norwegian Academy of Music

Guro Gravem Johansen   Norwegian Academy of Music

Background

There is currently a broad consensus that both structural and cultural differences between genres are more striking than similarities. When one learns music, there is not only pieces in a certain repertoire to be learned, but also cultural values, ways of performing, theoretical principles, attitudes, and kinds of social behavior.

Despite differences, a common feature in almost all musical cultures is in fact that musicians *do practice.* However, the *ways* they practice differ, regarding allocated time, learning strategies, and whether subjects practice individually or in groups. Nevertheless, in a rapidly changing professional field, artistic diversity and flexibility seem to be important competencies for the future musician. Hence, there is a potential for developing new knowledge about practicing through exchange across genres.

Aims and foci

The paper will present a two-year development project at the Norwegian Academy of Music, within the Centre for Excellence in Music Performance Education (CEMPE). The purpose was to explore approaches to instrumental practicing across genres, and to develop new approaches to teaching of practicing that emerged from the exploration phase.

In this presentation, I will outline the broad variety of emergent themes connected to practicing in different genres, and discuss project outcomes in the framework of *epistemic cultures* (Karin Knorr Cetina), using activity-theoretical and ethnomusicological understandings of collective learning within and across different genres.

Methodology

A forum of voluntary teachers and students was established, with representatives from Norwegian folk music, free improvisation, classical and contemporary music, and jazz. Teachers demonstrated strategies developed from individually defined topics or foci in workshops, followed by shared discussions. Workshops and focus group interviews were video recorded, transcribed and analyzed, looking for themes of shared meaning making.

Results

The findings show that different tasks (such as improvising or learning scores by heart), need different types of strategies and exercises. However, participants expressed great benefit from the

project, due to possibilities for explorative inquiry in a chosen topic, and for shared experiences and reflections.

Implications

The gain from exchanging knowledge about practicing in cross-genre, collaborative groups, may not lie so much in a literal transfer of specific exercises or routines, as in the very process of reflecting on practicing in collaborating groups with participants of diverse frames of experience. Hence, a collaborative format with the purpose to share "insiders´" experiences may help teachers and students articulate what previously has been tacit, and develop new ways of thinking and practicing.

Pupils' perceptions of added music teaching in a Finnish primary school classroom

Marja-Leena Juntunen   University of the Arts Helsinki

Several studies suggest that music education positively affects a child's academic achievement, for example by developing listening skills, reading skills, mathematical skills, visuospatial processing, general intelligence, and social capability. Studies have also shown the corresponding positive impact of movement activities on school performance. The aim of this longitudinal intervention study (2016-2018), conducted in a classroom context (3rd and 4th grades), was to examine the impacts of added music, movement (dance), and music-and-movement activities on a variety of children`s academic skills and capacities (i.e., general learning competencies, cognitive skills, literacy skills, social interaction, motivation, and well-being). The study also examined the participating teachers' and pupils' thoughts about the possible impacts of these activities on learning, school engagement, and school satisfaction, and how the added activities were perceived by them in general. This presentation reports the results from the student interview data of the music intervention. Additionally, it reflects on the challenges of a longitudinal intervention study carried out in a school context.

Each experimental group took part either in music, movement, or music–and–movement activities for about 15 minutes, three times a week. The music intervention was designed according to the goals of the music core curriculum. In practice, it mainly included singing and playing school instruments. The activities of the intervention were planned in collaboration with arts education specialists from the University of the Arts, but the activities were carried out by the classroom teachers themselves. The author assisted the teacher with the music intervention. The activities were partly integrated with the teaching of other subjects, such as languages and natural science. In addition, the experimental groups also had arts education lessons, as prescribed in the curriculum. The control group did not receive any other instruction in these subjects, other than what was included in the curriculum.

The semi-structured student interviews were conducted after the first and the second year of the intervention, in spring 2017 and 2018. The pupils (N=18) were interviewed in groups of two to four pupils together, and the interviews lasted about 10–15 minutes each. The transcribed interviews were analyzed by using qualitative content analysis.

The preliminary results show that the students enjoyed getting extra instruction in singing and playing and thus becoming more skillful in music. Singing, which was the main content in the music intervention, was perceived primarily as an experience of communality. For some pupils, singing was a way to deal with negative feelings and experiences, and could help in overcoming them. Although the experiences among the pupils varied, most of them enjoyed the added singing activities. Similar to the other intervention groups, the music intervention was perceived as a welcome change in the regular school day. The activities stimulated concentration and improved mood. About half of the pupils thought that the added singing activities had improved their school satisfaction.

The study shows that a longitudinal art education intervention, carried out in the school context, includes several challenges related to, for example, teachers' skilfulness and competence in the arts, pressing schedules, recurrent changes in teacher positions, and classroom management.

Lærerfellesskapet i faget Sal og scene som profesjonelt kunnskapslandskap

Solveig S. Kolaas   Nord universitet

Sammendrag

I dette paperet undersøkes fire ungdomsskolelæreres arbeid i og med valgfaget Sal og scene, med fokus på kunstfaglig arbeid i lærerteam og hvordan ulike lærers kompetanser samvirker og til sammen danner et profesjonelt kunnskapslandskap (Craig, 2007). Paperet bygger på en casestudie fra en musikkteaterproduksjon skoleåret 2017/2018, og forskningsmaterialet består av intervju og observasjon av lærere ved en ungdomsskole i deres arbeid med produksjonen. Paperet har et hermeneutisk vitenskapsteoretisk perspektiv, og analytisk tilnærming er inspirert av narrativ analysemetode (Riessman, 2008 og Wertz et al., 2011) og de generelle analysemomentene sortere, redusere og argumentere (Rennstam og Wästerfors, 2016). Funn i studien viser hvordan lærernes eksterne kompetanse bidrar til å forme individuelle praksiser som igjen transformeres til kollektive praksiser i form av profesjonelle kunnskapslandskap. Funnene diskuteres i lys av teori om profesjonsutvikling i skolen (Elstad & Helstad, 2014) og Kemmis et.al`s teori om praksisøkologier (2014).

Nøkkelord: *kunstfaglig arbeid i skolen – valgfaget Sal og scene – lærerfellesskap – profesjonelt kunnskapslandskap*

Retoriska, strukturella och relationella förutsättningar –
Iscensättning av en socialt rättvis musikundervisningspraktik?

Anna-Karin Kuuse   Göteborgs universitet

Syftet med mitt avhandlingsprojekt har varit att identifiera, beskriva och problematisera konstruktioner av social rättvisa i den svenska grundskolans och den svenska kommunala kulturskolans musikundervisning. Enligt skollagen (SFS 2010:800) förväntas skola och utbildning arbeta med likvärdighet, demokrati och sociala relationer. Grundläggande demokratiska mål utgör också själva fundamentet för all undervisning i grundskolan, så även för musikundervisning (Skolverket, 2011a, 2011b). I den kommunala kulturskolans frivilliga musikundervisning regleras dessa mål med uppdrag från Kulturdepartementet (Kulturrådet, 2009) samt från Sveriges kommuner och landsting (SKL, 2015, 2018). Nutida samhälleliga utmaningar som skol- och bostadssegregation, kulturella motsättningar, socioekonomiska skillnader och ett ökat utanförskap har ytterligare accentuerat socialt rättvisa och demokratiska aspekter av all skola och utbildning. Enligt flera nationella utredningar står de båda skolformerna dock inför flera utmaningar när det gäller just frågor om likvärdighet, inkludering och måluppfyllelse (Skolverket, 2009, 2015, 2018; SOU, 2016:69). Det är många aspekter som ska uppfyllas. I spänningsfältet mellan musikalisk bildning, barn och ungas identitetsarbete, interkultur, samhälleliga och skolpolitiska utmaningar, demokratiska visioner och kursplaner, förväntas utbildade musiklärare kunna navigera mellan individuella, sociala, och musikaliska mål i praktiken. Detta är ett komplext uppdrag vilket också synliggör ett behov av att utveckla en socialt rättvis agenda för dagens musikundervisning (Benedict, Schmidt, Spruce & Woodford, 2015). Hur ett socialt rättvist och demokratiskt musikundervisningsuppdrag gestaltas i praktiken, på vilka sätt och med vilka föreställningar som grund, behöver därför genomlysas. De två övergripande frågeställningar som styrt avhandlingsarbetet är: Hur kan kulturskolans musikundervisning förstås som en demokratisk och inkluderande praktik mot bakgrund av frågor om legitimering och musikalisk agens? Hur konstruerar och legitimerar musiklärare i grundskolans och kulturskolans praktiker sin musikundervisning och sina musiklärarroller i relation till frågor om social rättvisa?

Avhandlingen är inspirerad av musiksociologiska perspektiv. Härmed uppfattas musik och musicerande som något i grunden socialt, kopplat till traditioner, kultur och normer (Wright, 2010). Musikundervisning definieras som en social praktik där både musikaliska och sociala erfarenheter kan tillhandahållas (Elliott, 1995; Small, 1998). Här kan musikmediet erbjuda möjligheter för handling, kommunikation och ett kollektivt meningsskapande vilket gör att den musikaliska undervisningspraktiken definieras som en möjlig arena för både musikalisk bildning och socialt rättvisa erfarenheter. I tidigare forskning har en alltför neutral syn på undervisningspraktikens transformerande möjligheter problematiserats (till exempel Allan, 2010) och flera studier poängterar vikten av att granska elevers likvärdiga möjligheter och handlingsutrymme (till exempel Grant, 2006; Hesmondhalgh, 2013; Hess, 2014; Vageouis, 2009; Wright, 2014; Yerichuk, 2014). Några studier

menar dessutom att det är väsentligt att se över policy, styrdokument och dominanta ideologier samt att undersöka vilka politiska och filosofiska grundantaganden som verkar styrande för de uppfattningar om utbildning, lärande, social rättvisa och demokrati som iscensätts i undervisningspraktiken (till exempel Hess, 2015b; Kanellopoulos, 2015). Avhandlingens etnografiska design har tagit dessa aspekter i beaktande och fokuserar på föreställningar med konsekvenser för praktikens iscensättning (praxis). Fyra empiriska studier kommer att presenteras. Dessa studier i form av fyra forskningsartiklar presenterar praktiker i den kommunala kulturskolan såväl som i grundskolan. Med avhandlingsprojektets utgångspunkt i begreppet social rättvisa motiveras ett fokus på avhandlingens huvudsakliga studieobjekt, El Sistema. Musikundervisning organiserad genom El Sistema har uttalade sociala mål och detta undervisningsprogram med ursprung i Venezuela återfinns både inom svensk kulturskola och grundskola. Det sammantagna datamaterialet består av marknadsföringsmaterial (filmer och textdokument), observationsanteckningar och ljudinspelningar från ett terminslångt fältarbete i en barngrupp (åldrarna 7-9 år) samt tre ljudinspelade fokusgruppsintervjuer med musiklärare verksamma i kulturskola och grundskola. Artikel I synliggör de föreställningar om musik, barn, känslor och social utveckling som konstrueras för att legitimera El Sistema i den svenska kulturskolan. Studieobjektet är film och textmaterial på El Sistemas svenska hemsida. Artikel II undersöker hur medverkande barns musikaliska agens gestaltas i undervisningspraktiken i relation till de uppfattningar om musikundervisning och social rättvisa som där konstrueras. Artikel III och IV undersöker lärares förhandlingar och konstruktioner av musiklärarroller och läraruppdrag i relation till olika idéer om social rättvisa. Utifrån ett övergripande socialkonstruktionistiskt perspektiv uppfattas deltagares möjligheter till handling och förhandling i praktiken vara beroende av samhälleliga, institutionella och lokala förutsättningar, specifika för vissa tidsepoker (Foucault 1977; Wetherell 2012). Med denna teoretiska utgångspunkt befinner sig olika föreställningar om musikämnets relation till demokrati och social rättvisa i ständigt pågående förhandlingar. Till synes självklara och etablerade idéer kan därför problematiseras. Utifrån delstudiernas sammantagna resultat granskas hur kopplingen mellan etablerade retoriska uppfattningar, strukturella förutsättningar och sociala relationer påverkar iscensättning av musikundervisningens praktik (Kemmis 2008). Härigenom synliggörs hur praktikernas företrädesvis liberala grundantaganden syns sammankopplade med de strukturella och relationella förutsättningar som råder. Diskussionen berör konsekvenser för lärares reflektionsförmåga samt för barn och ungas meningsskapande genom musikaliska handlingar. Avhandlingens kritiska perspektiv avser att problematisera möjligheter och hinder för en socialt rättvis musikundervisningspraktik samt att väcka nya frågor och skapa ny kunskap om offentligt finansierad musikundervisnings förutsättningar och innehåll.

Musical junctions: An exploration of joint musicking in an intercultural music practice/Kryssende musikkopplevelser

En undersøkelse av samspill i en interkulturell musikkpraksis

Camilla Kvaal   Inland Norway University of Applied Sciences

This PhD project has explored collaborative music making in Fargespill (Kaleidoscope), a Norwegian intercultural performance project celebrated for spectacular and touching shows. In Fargespill young children and youth with various cultural backgrounds are invited to bring traditional song and dance to the group. Supported by a team of professionals they make shows through weekly rehearsals. Music from different cultures and nations is combined and mixed with popular music. Like many other intercultural practitioners, the founders of Fargespill maintain that music has power to create unity and understanding across cultures, thus making diversity a blessing instead of a threat. Musical powers are put in relation to strong emotional experiences and intuitive knowledge. The aim of my project has been to examine if and how such musical powers work, and further to study musical mechanisms of exclusion and inclusion. Through an ethnographic research strategy looking for functional and emotional expectations to the music, the study was designed as a seven months' fieldwork that included semi-structural interviews with performers, leaders and musicians, observations of rehearsals and performances and document analysis of published material describing the Fargespill concept. I studied what happened to the music and dance from it was introduced until it was ready for the stage. By asking what the participants in the study liked about the music or what they found difficult, I was able to see some contours of what was at stake for the people involved, in the sense of playing rules crystallised in music, or in other words, functioning musical gestures. The musical analysis was inspired by DeNora's notion of musical events and elaborated upon by engaging Simondon's philosophy, in particular the notions of technicity, the affectiveemotive and the transindividual. Musical events were studied as transindividual hubs. Musical events can thus be seen as risks and experiments with what is appropriate and meaningful, as music is made to make personal projects compatible with the collective. Moreover, when musical knowledge is considered as the coupling of technicity and affect, it is possible to study how the music emerges in networks of functional and emotional expectations. Musical events are locations for negotiations, and inclusion and exclusion happens as the music makes or breaks the event according to a participant. The study explored how the music and dance worked for the people involved and further to what degree the musical engagements that were made possible could be said to increase or decrease their powers of acting. This is a complex question, which entails a spectrum of implications from spontaneous well-being and potential and real possibilities for musical negotiations to learning to appreciate music in new ways. The participants often enjoyed different playing rules and wanted the music to do different work for them, which was not easily realised in the same music. Sometimes the discrepancies went unnoticed, leaving mutually successful results to a happy coincident. Other times there was communication about what was at stake, making it possible to find incorporating solutions. Assumed audience preferences were highly present when the music and dance took shape. A central

issue was how musical tugs-of-war were played out in attempts to both entertain the audience and to affirm diverse music preferences within the ensemble. This may be a difficult task, because though they would expect something new and different, the audience would not recognise what was at stake or be emotionally touched if the performance was too unfamiliar or at odds with their taste. Fargespill may thus be in danger of offering a solution to problems that they contribute to perpetuate. To break out of the cycle may be to gamble with the audience and put political and economical support at risk. That would interfere with the emotional affirmation economy that is a key to experiences of community and belonging. Though people have good feelings about the same piece of music, it is not given that everyone feels good about it the same way. Mutual delight may generate feelings of community, but not necessarily knowledge about or inclusion of diverse music practices. The dissertation concludes that the most important moments for generating intercultural music knowledge happens backstage, when things don't work. The process of making music together, trying to make it work for all the involved by incorporating what is at stake, is a potentially inclusive and liberating music education.

Musikalisk eller social utveckling –

Ett samarbetsprojekt mellan grundskola och musiklärarutbildning

Lia Lonnert & Anna Linge   Linnéuniversitetet

Syftet med denna studie är att förfina och utveckla hur samarbete mellan musiklärarstuderande och skolbarn kan genomföras och svårigheter och vinster med processen. Målen är att utveckla musiklärarutbildningen och musikutbildningen på skolan. I projektet är också centralt med utveckling av didaktisk kunskap och personlig utveckling av studenterna och de barn som berörs.

Skolan som valts ut för projektet ligger i ett område med socioekonomiska utmaningar. Skolan är känd för att ha engagerade lärare som arbetar med musik och andra konstformer och har två gånger fått extern finansiering för att samarbeta med den lokala kommunala kulturskolan.

Denna studie fokuserar på ett projekt där förstaårsstuderande ämneslärare i musik lär och samarbetar med skolbarn i årskurs fem. Studenterna har träffat barnen fyra gånger under fyra veckor och projektet avslutades med en konsert där barnen och eleverna spelade tillsammans. Projektet följdes av en forskare, som också var en av lärarna i projektet. En annan forskare, som inte undervisar i projektet, har genomfört intervjuer med studenterna att synliggöra deras arbete med barnen och deras syn på barnens och sina egna kunskaper och utveckling.

Musik och andra konstformer betraktas ibland, eller används, som problemlösare i pedagogiska sammanhang. Särskilt socioekonomiska sårbara områden har inriktats på olika typer av projekt, något musiklärarstudenter bör ha medvetenhet om och verktyg att arbeta med. Denna presentation fokuserar på projektets utveckling och projektets resultat avseende de involverade barnen och studenterna samt de berörda institutionerna.

In defense of the artwork in future music education –

Or, how we have misinterpreted Christopher Small

Hanne Rinholm   Oslo Metropolitan University

Øivind Varkøy   Norwegian Academy of Music

In this joint paper, presenting a philosophical work in progress, we argue that the critique of the idea of music as artwork in the contemporary music education is based on a dystopia about the tradition of Western classical music in general, and Immanuel Kant and Romanticism in particular. The construction of this dystopia has been nourished by the idea of *musicking*. We however argue that music educators sometimes seem to have adopted a quite reduced version of Christopher Small's term "musicking," missing how his thinking represents first and foremost a critique of the objectification of the musical work when "music" is reduced to our thoughts about it in terms of epistemology, methods, theories, concepts, categories and perspectives.[1] In philosophical terms; our interest in the musical work is reduced to a purely ontic level, leaving out ontological perspectives.

In our paper, a rethinking of the idea regarding the artwork is suggested. The artwork is never only a thing or an object. It is always *part-subject/part-object*. As stated by Siri Hustvedt: "In art, the relation established is between a person and a part-person-part-thing. It is never between a person and just a thing".[2] When an artwork is perceived as a part-person-part-thing, as a *Thou*, it is not at all problematic to insist on the importance of the ability to relate to music as artwork. In fact, this ability is a prerequisite for existential encounters with music as a Thou. This Thou is something beyond and external to ourselves; we are encountering someone else's existence.[3] Art is "a language that bears the mark of somebody," art expresses a specific subjectivity's view of the world; it is the only expression capable of conveying a human being's unique experience of being in the world.[4] We need the artwork "because it makes us feel less alone in facing the finitude of existence."[5]

In this rethinking of the idea of the artwork we are following Byung-Chul Han when he argues for "re-romanticizing the world."[6] In view of what Han calls "the digitalization of the world," which deprives the world of any secret and unfamiliarity and transforms everything into "likes" and "unlikes," that is, into the familiar, the banal, and the same, he suggests re-romanticizing the world by rediscovering the poetry of the earth, giving her back her enigmatic dignity, beauty, majesty, and sublimeness. The digitalization of the world both makes the earth disappear to us and makes us blind to the *Other*.

We regard Foucault's heterotopic garden as a suitable model for envisioning an appropriate space for our project: a humble attempt to re-romanticize the philosophy of music education, re-establish a spot or a parcel for the idea of the artwork in the future garden of music education.[7] We think that it is time to

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[1] Frederik Pio and Øivind Varkøy, *Philosophy of Music Education Challenged: Heideggerian Inspirations* (Dordrecht: Springer, 2015), 2.

[2] Siri Hustvedt, *A Woman Looking at Men Looking at Women: Essays on Art, Sex, and the Mind* (New York: Simon & Schuster, 2016), 26.

[3] Martin Buber, *I and Thou* (London: Continuum, 2004).

[4] Toril Moi, "What Can Literature Do? Simone de Beauvoir as a Literary Theorist," *PMLA* 124, no. 1 (January 2009), 194.

[5] Moi, 195.

[6] Byung-Chul Han, *Lob der Erde: Eine Reise in den Garten* [Praising the earth: A journey through the garden] (Berlin: Ullstein Verlag, 2018), 24–34.

[7] Michel Foucault, "Of Other Spaces," ["Des Espaces Autres"] *Diacritics* 16, (Spring 1986): 22–27.

transcend the critique of the idea of music as a collection of works (objects), and argue in favor of the artwork as part-person-part-thing, in order to offer our children and youth a heterotopic garden of music, with spaces for encounters with music as a Thou; a re-romanticized garden of music education, allowing for a sense of awe and wonder connected to the otherness of music.

”Crossroads” – Når blueskultur møter universitetskultur

Anders Rønningen, Bård Gunnar Moe & Geir Salvese

Universitetet i Sørøst-Norge

Høsten 2018 startet et universitetsstudium i blues ved Universitetet i Sørøst-Norge (USN). Fra høsten 2019 blir studiet utvidet til fulltidsstudium som en del av bachelor i tradisjonsmusikk. Bluesmiljøet på Notodden har lenge vært sterkt, og har gjennom Notodden bluesfestival og Europas bluessenter blitt en viktig del av Notoddens identitet. Det å få til et bluesstudium innenfor høyere utdanning har vært et langsiktig prosjekt for å styrke Notodden som en viktig aktør innenfor denne musikkformen, og gi byen en bredere plattform for å ivareta og utvikle dette området.

Å etablere et bluesstudium kan ses på som å lage et møte mellom to kulturer som tidligere ikke har vært i kontakt. Det finnes åpenbare problemstillinger knyttet til dette, som har med maktforhold og motstridende diskurser å gjøre. For noen aktører innen bluesmiljøet vil sjangeren ikke høre hjemme i en akademisk kontekst, mens andre vil mene at musikkformen nettopp gjennom en slik sammenheng blir mer akseptert og oppnår høyere status. Lignende spenninger og motsetninger er i andre studier observert innenfor tilsvarende prosesser, der f.eks. jazz og pop eller populærkultur har blitt akademiske fag, og det finnes levende diskusjoner om hvilken plass folkemusikk skal ha i et formelt akademisk system. De ulike posisjonene vil i slike sammenhenger ha ulike motiver og argumenter for sine syn. Problemstillingen er tematisert i ulike master og doktorgradsarbeider. For bluesmiljøet i særdeleshet har Telemarksforsking gjort en kartlegging av dette i studien ”Blues i det blå? Bluesbyen Notodden og bluesens status i Norge”. Dette gir et viktig bakteppe for vårt forskningsprosjekt.

Paperet vi vil presentere bygger på et pågående prosjekt der vi som tre forskere, som alle på forskjellige måter er og har vært involvert i opprettelsen av blues-studiet, undersøker prosessen kvalitativt. Ved å intervjue aktører fra ulike posisjoner i de samarbeidende miljøene (universitetsmiljøet og blues-miljøet), vil vi prøve å avdekke viktige faktorer og argumenter som har vært viktige i denne sammenhengen. De ulike organisasjonenes, miljøenes og enkeltpersoners mobiliseringer for og imot dette blir viktige å fange. Mobilisering har foregått også gjennom å trekke inn andre eksterne aktører og miljøer både i Norge og USA. Især har Rock and Roll Forever Fondation og Little Steven´s Blues School som gjennom intensjonsavtaler både med Universitetet og blues-miljøet har bidratt til å øke både akademisk og kulturell troverdighet og slik spille inn i maktforholdene i diskursene.

Vi undersøker denne prosessen fra to kanter, og spør både hvordan skjer en slik prosess sett ut fra høyere utdanning (administrativt og faglig), og fra tradisjonsbærere i bluesmiljøet.

For å belyse diskursive spenninger i universitetsmiljøene spør vi hvilke for - og motargumenter har vært brukt i den sammenhengen? Hvem har tatt avgjørelser - hvilke strukturelle hindringer har blitt overvunnet og hvordan; hvilke ledelsesprosesser er styrende? I akademia vil det ogsåvære stemmer

som sannsynligvis er skeptisk til å åpne for et «uakademisk» felt som blues – hvilke argumenter brukes i den sammenhengen, og hvorfor har de ikke vunnet fram?

Sett fra bluesmiljøet vil det også være ulike holdninger til bluesstudiet. I likhet med andre sjangere, som f.eks. folkemusikk, vil det være enkelte som mener at denne musikksjangeren ikke bør settes inn i i en akademisk kontekst. Andre mener at det er på høy tid at sjangeren blir tatt på alvor og tatt inn i en kunnskapstradisjon som universitetene representerer. Hvilke argumenterer føres i denne sammenhengen?

Studiet vil gjennom å identifisere diskurser innen det akademiske miljøet ved USN og i bluesmiljøet kunne gi oss kunnskap om hvordan slike prosesser utvikler seg. Tolkning av kvalitative data innhentet gjennom intervjuer om etableringen av bluesstudiet vil bli holdt opp mot hverandre. Gjennom dette kan vi få innsikt i diskurser, maktforhold og prosesser knyttet til etableringen av studiet.

Paperet presenterer bakgrunnen for prosjektet, relevant forskningslitteratur fra tilsvarende prosesser, prosjektets metode, samt preliminære funn og tolkninger fra intervjuene (som vil være gjort i løpet av januar).

Risk factors for sexual harassment in higher music education

Sigrid Røyseng   Norwegian Academy of Music

The #metoo campaign has shed critical light on higher music education, just as it has on many other sectors. While sexual harassment has been an issue both in public debates and in academic research for decades, the #metoo campaign represents an unprecedented moment in the public interest and discussion of the phenomenon. The campaign has even been labeled a revolution. It started 5 October 2017 when New York Times published an article detailing decades of allegations of sexual harassment against the acknowledged and powerful film producer Harvey Weinstein. Thereafter, the campaign quickly spread across sectors, countries and continents, especially by help of social media.

In the Norwegian context, the #metoo campaign has mainly been manifested in a series of petitions from women in a long list of sectors where stories of sexual harassment have been published along with demands for actions to end this dark and silent problem of work life (Sletteland, 2018). Women in the professional field of music initiated two petitions – one with the hashtag #nårmusikkenstilner (when the music stops) and one with the hashtag #visyngerut (we sing out loud).

It may have been a coincidence that the #metoo campaign started in the artistic field. However, recent research shows that the performing arts and other creative industries are characterized by a high prevalence of sexual harassment (Bråten & Svalund, 2018). Previous research also indicates that sexual harassment is a problem that must be understood in light of organization and industry culture (Griffin & O'Leary-Kelly, 2004; Hennekam & Bennett, 2017; Kleppe & Røyseng, 2016).

Several aspects of the artistic fields have been identified as risk factors for sexual harassment. Especially, it has been emphasized that eroticism is an important part of the work processes, that hard competition characterizes the recruitment processes (including the emphasis on sexual attractiveness) and that art is celebrated as the highest value which means that it is difficult to appeal to non-artistic values. It has also been underlined that charismatic authority is an important power base in the artistic sectors and that this may have led to a reproduction of power structures (Hennekam & Bennett, 2017; Kleppe & Røyseng, 2016).

The aim of this paper is to discuss social and cultural characteristics of higher music education that might shape sexual harassment as phenomenon and problem in this sector and that consequently represent risk factors. Methodologically, the paper will be based on content analysis of documents related to the petitions #nårmusikkenstilner and #visyngerut. A radio documentary where allegations of sexual harassment at the Norwegian Academy of Music will also be analyzed ("Don Juan bak masken"). The analysis will be framed by a presentation of statistics on the prevalence of sexual harassment in the music sector and in higher music education.

The paper will discuss interrelated aspects of higher music education that might represent risk factors in the sector such as individual teaching, the master and apprentice model, embodiment, charismatic authority and unclear boundaries between private and professional.

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Representations and legitimations of quality and knowledge in entrance auditions to Swedish music teacher education

Ragnhild Sandberg-Jurström   Ingesund School of Music, Karlstad University

Monica Lindgren   Academy of Music and Drama, University of Gothenburg

Olle Zandén   Linnæus Universitety

For entrance to Swedish higher education, special qualification requirements and selection principles are allowed if there are special reasons with regard to the content and orientation of the education or the field of education that the education is preparing for. In music education, special requirements and selection in the form of entrance auditions have since long been used. The Swedish government's demands on higher education to act for increased equality in society and a broadened access to higher education, along with the increasing focus in education on issues of assessment and the fact that both design and assessment of entrance auditions can vary between providers of higher music education, raises questions about the relevance, validity and reliability of these auditions as selection instruments. Although the auditions' qualification requirements and principles of selection generally build on long traditions, and generally are decisive for admission to music teacher education programmes, the field has been scantily researched. There are as yet only a few studies on the recruitment of prospective music teachers, and hence there is no firm ground for discussing the predictive value, reliability and validity of these tests, neither for the music teacher education as such nor for the applicants' future profession. The aim of our three-year research project funded by the Swedish Research Council is to study entrance auditions to music teacher education in order to produce knowledge about assessment criteria, legitimacy claims, approaches to knowledge and quality as well as the tests' relevance and reliability.

The project started in January 2018. The data were produced in spring and autumn 2018 and consists of video recorded entrance auditions and audiorecorded focus group or single conversations with jurors from four Swedish music teacher education institutions. More than one hundred entrance auditions on i) instrumental musicianship; ii) ensemble and leadership skills and iii) ability to sing and accompany themselves were video documented. Furthermore, 29 group discussions or single conversations with jury members were conducted, in which selected sequences from the video documented auditions were used as stimulated recall. Apart from the jurors' assessments of the applicants' performances, the design of the entrance auditions and how qualitative aspects of musical performance could be assessed and legitimated was discussed in these interviews. Further, 6 jury groups have been interviewed about the design and assessment of music theory tests and ear training skills. Altogether, nearly 60 jury members have been interviewed. The data material has been transcribed during autumn 2018. The analyses have started late in the autumn 2018 and are still going on.

In the analysis, a multimodal social semiotic approach and the concept discourse is used in order to study how the jurors interpret applicants' musical performances and representations of ability and musical knowledge through their use of sign systems such as notes, music instruments, singing and gestures. We also analyse how the jury members construct representations of quality and knowledge in their assessments of applicants' performances, and how these representations are articulated and legitimised. Concerning the interviews about music theory tests and ear training skills, the analyses deal with the jury members' representations of quality and knowledge in the design of the tests, and how these representations are articulated and legitimised.

Although the design of the tests varies between institutions, music theory, ear training, ensemble playing, and instrumental and vocal proficiency are customary content. In spite of the fact that almost all the institutions have developed explicit assessment criteria, the jury members frequently also assess other aspects in the applicants' performances. In our presentation, some tentative findings will be presented and discussed with regard to the study's central questions of assessment and legitimization.

Understanding voice shame –

A necessary competence for professional voice users

Tiri Bergesen Schei   Western Norway University of Applied Sciences (HVL)

In 1998 I conceptualized *voice shame* in my master's thesis. To write about the topic of shame in vocal utterances was uncommon twenty years ago, but interestingly the concept seemed to be recognizable to people, professional and lay, hearing about the topic. They could say: "I know voice shame. It is exactly how I feel when I open my mouth to sing" or "I don't understand what you mean. I cannot sing. I haven't sung since I was a child. My mother told me I didn't have a singing voice". They told me how they experienced the painful shame of singing "wrongly" – that time and space disappeared, and that the voice felt strange. Experiences of voice shame are remembered, not always in the conscious mind, but with the body.

I have labelled voice shame as the uncomfortable feeling of being heard as ridiculous, worthless or not good enough. It arises when a subject becomes aware of an observer's attention and believes the evaluation to be negative. It causes intensive monitoring of one's vocal expression and of others' perception of oneself. The effects of voice shame are largely hidden, since performers will tend to gravitate towards self-staging strategies that comply with conventions, in order to avoid shame. Strategies to prevent shame through self-monitoring and active control of one's voice, body, and impact on others may cause serious difficulties with vocal performance. Voice shame can thus affect the lives of professional and non-professional voice users.

Being conscious of this phenomenon is vital. Everybody is "on stage" in daily social life, communicating with, and staging oneself in front of others. Every teacher is a professional voice user and a model for his or her students. Every person negotiates and adjusts to social situations. Working with mechanisms that restrain vocal utterances should of course be part of the curriculum in higher music education, but to what extent do we have the tools to understand why voice shame occurs, why some seem to avoid self-staging situations and why others feel alone with their "problem" of not managing to perform with pleasure?

Developing knowledge is necessary, yet relatively little is written about shame. One reason might be that admitting shame is in itself shameful, and therefore largely excluded from common talk, and from conscious thinking. We avoid it, we make ourselves blind to it, even if it is a universal human phenomenon that strongly influences behavior. I suggest that this culturally shared neglect and oblivion of the effects of shame may negatively intensify self-censorship, self-critical thinking, anxiety and restrained vocal expression.

In everyday life, jokes flourish about strange vocal utterances and singers' failure on TV shows. It is about time to ask for more knowledge about how some seem to perform with boldness even if they are untrained singers, while others don't seem to feel good enough even if they perform brilliantly.

New questions and issues arise in our society these days. To sing is not a new phenomenon, but the ways singers practice, act and feel are definitely influenced by the times they live in, and the technologies they live with. The body is mirrored by others' reactions, real or imagined, and so is the voice. In order to help the students when they are at their most vulnerable, educators need awareness of the mechanisms and consequences of shame in vocal performance.

Being talented – becoming a musician

Ellen M. Stabell

Norwegian Academy of Music

This thesis aims to shed light on students' learning inside junior conservatoires, meaning music specialist programmes on the pre-college level that are organised by institutions for higher music education. In Norway, these programmes are called *Talent Development Programmes* (talentutviklingsprogrammer), and other common names in Europe for the same kind of education is *Saturday School* or *Junior Department*.

The research explores the characteristics of the learning culture and the kinds of learning and knowledge that are facilitated in junior conservatoires. These questions are elaborated through investigating the cultural assumptions and values characterising the learning culture, the central learning resources and students' engagement with dominating assumptions, values and learning resources. I use learning cultures as a key concept in line with its application in the project *Transforming Learning Cultures in Further Education* (TLC) (Hodkinson, Biesta, & James, 2007, 2008; James & Biesta, 2007) and by Perkins (2011) in her study of learning cultures at a UK conservatoire. Like these studies, the present study combines the theoretical lens of sociocultural learning theory (Lave & Wenger, 1991; Wenger, 1998; Wertsch, 1998) with Bourdieu's thinking tools of habitus, capital and field (Bourdieu, 1977, 1990b; Bourdieu & Wacquant, 1992).

The junior conservatoires included in the study are run by higher music education institutions and offered to children and young people up to the age of 18 years. They are all extra-curricular and entrance is regulated by competitive auditions. Students receive main instrument tuition and opportunities for ensemble playing in orchestra and/or chamber music groups, as well as opportunities for performing in and attending concerts. The level of the students is in general very high and many junior conservatoire students later qualify for higher music education.

Methodologically the study is designed as a qualitative, instrumental case-study (Stake, 1995) of learning cultures among string players in three junior conservatoires: two in Norway and one in England. Data has been gathered through observation of various learning activities inside the three programmes, informal conversations during fieldwork and semi-structured individual interviews with six teachers and 16 students combined with document studies of regulations and web pages from the programmes. The empirical data are systematised using thematic analysis as described by Braun and Clarke (2006).

The study identifies assumptions about talent, about success, about the value of various activities and about the relationship between student and main instrument teacher. Further, it identifies the learning resources students are offered for developing technical competence, autonomy and ensemble competence. Through analysis of six students' learning trajectories (Wenger, 1998), the study shows how students both position themselves and are positioned differently in the learning culture, and how this is interrelated with their engagement and their ambitions.

The study finds that the learning culture as a whole is characterised by dedication, specialisation and hierarchy. Talent, performance competence and dedication to making music and achieving a performance career all emerge as important forms of musical capital. These forms of capital appear to influence both students' access to learning resources and their strategies for engaging with them. Performance competence is identified as particularly significant, as those students who struggle with anxiety have a strained relationship to central learning contexts in the learning culture. This causes them to engage to a lesser degree with learning resources found in activities such as playing concerts, entering competitions or having leading roles in the orchestra. These students also express more uncertainty about whether they want a performance career or, indeed, whether they are suited for such a career.

The thesis concludes with a discussion of how junior conservatoires might further evolve – among other ways by broadening the specialisation by allowing and encouraging knowledge of a wider variety of genres, aptitude on more than one instrument, and competence in various music related areas beyond performance. This might give students a more realistic picture of what being a musician entails, better preparing them to meet both the challenges and the exciting possibilities facing musicians who enter the professional music world today.

Meanings of cultural patterns within Swedish and German classrooms

Simon Stich   University of Cologne, Germany

Research focus

In the 1990s, next to the main studies of Trends in International Mathematics and Science Study (TIMSS), additional video studies were carried out which raised the question whether national patterns of teaching exist or not. On a general level, questions were discussed whether teaching can be described as a product of individual beliefs, as a product of a shared cultural knowledge, or as a product of global institutional isomorphism in schooling (cf. LeTendre et al., 2001; Givvin et al., 2005; Pauli & Reusser, 2006).

The goal of this study is to clarify the practices of the participants and the implicit knowledge of the teacher during music lessons. Against this background, the specific research questions are: Are there cultural features in the teaching of music in Swedish and German classrooms, of which kind are these features and how can they be understood? The questions are based on a praxeological approach and the notion of culture as practice, which takes cultural change and dynamics into account (cf. Reckwitz, 2002).

Comparative music education

Within the field of comparative music education, teaching is often seen as a cultural activity, hence the focus on cultural differences in numerous studies. For example, Clausen (2009) describes practices in Japanese music lessons, Burnard et al. (2008) focus on pedagogical practices of inclusion in four different countries and Kertz-Welzel (2013) examines the Northern European tradition of *Didaktik & Bildung* and the Anglo-Saxon tradition of *Curriculum*. In the anthology of Wallbaum (2018), there is a large number of comparative studies which examine music lessons on video from different countries. In the same publication, Wallbaum & Stich (2018) give a overview of the research field of comparative music education in a historical and a systematic perspective and Rolle (2018) describes challenges of international comparative research in music education.

Methodological approach

The methodical procedure follows a video-ethnographic approach which is mainly based on the method of Tobin et al. (1989 & 2009), the so-called „video-cued multivocal ethnography". Semi-structured and focused interviews with ten music teachers from three regions in Sweden were done. Similar interviews were conducted in Germany with twelve teachers from three different regions. Firstly, the teachers were shown a five-minute cut from a music lesson from their own country, after which questions were asked. Secondly, the teachers were shown a five-minute cut from a music lesson from the other country, again followed by questions. When music teachers pointed out aspects

in the video footage which seemed unfamiliar to them, implicit knowledge became explicit. The data was first analyzed separately for each country using content-analysis (Schreier, 2012), and patterns were then reconstructed (Saldana, 2009). Finally, the data of both countries were compared and contextualized by curricula and educational and music educational discourses in order to shed light on previously blind spots and clarify the particularity of each case.

Outlook

Patterns could be reconstructed based on the interviews done with the Swedish teachers: Playing Pop-Rock music with typical band-instruments is rooted in a student-centered pedagogy. A music lesson is considered successful, when the pupils feel good, have fun and enjoy making music in the classroom. Next to that, a particular view on teaching could be described which is known as *Curriculum* (Gundem & Hopmann, 1998).

In Germany the cases differ much more from each other. However, a focus on the federal state in which the data were collected highlights similarities: regional patterns concerning the meaning of making music in the classroom could be described. After a more detailed analysis, it seems that all interviewed teachers in Germany think that it is important to teach theoretical contents and to vary the ways of teaching music, which is rooted in a notion of *Allgemeinbildung* (general education). This pattern is connected with a view on teaching which Gundem & Hopmann (1998) call *Didaktik & Bildung*.

Finally, meanings of those patterns are discussed.

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Den kulturskoledidaktiska bron/The Art-School Didactic Bridge

Ketil Thorgersen   Stockholms universitet
                             Stockholms musikpedagogiska institut (SMI)

Denna presentation tar sin utgångspunkt i de didaktiska utmaningar som kan identifieras när frivillig musikundervisning möter didaktiska teorier. Presentationen använder sig av Frede V. Nilsens analyser av musikundervisningens didaktik såsom den framstår i Almen Musikdidaktik. Detta kombineras med teorier om relationell pedagogik, relationell estetik, social estetik samt estetisk kommunikation, för att lyfta frågor och dryfta vad som särskiljer och kännetecknar musikundervisning och musikaliskt lärande utanför den mål-, innehålls-, och läroplanstyrda skolan, samt vilka möjligheter och utmaningar sådan undervisning medför.

Vid mina två arbetsplatser, SMI och Stockholms universitet bedrivs kandidatprogram och andra utbildningar som utbildar studenter som förväntas undervisa i kulturskolor, studieförbund, folkhögskolor och andra utbildningsverksamheter som baserar sig på frivillighet och där det i liten grad finns centraliserad styrning. Båda lärosätena är också med i en satsning på snabbutbildning av pedagoger till kulturskola där totalt sex lärosäten[1] har fått uppdrag; Kulturskoleklivet. I arbetet med detta har frågor om vilken förståelse av didaktik som kan öka förståelsen för den verksamhet vi utbildar för växt sig allt starkare. Detta paper är en del i en process att skriva fram ett sådant underlag för en didaktik för (musik)undervisning på frivillig grund.

Sveriges kommunala musikskolor växte fram från och med 1940-talet som en del av den nordiska folkbildningsrörelsen. Fokus låg främst på individuell undervisning i sång, samt spel av instrument inom den konstmusikaliska traditionen. Mot slutet av 1900-talet började andra konstarter utgöra en del av denna verksamhet och det har blivit alltmer vanligt att tala om kulturskolor. Vad en kulturskola defacto är, är dock inte klart, men en vanlig definition är att det är en verksamhet som utbildar i tre konstarter eller mer. Musikundervisning är fortfarande den klart dominerande konstarten. Trots att det inte finns något regelverk som föreskriver att alla kommuner måste erbjuda kommunala kulturskolor, finns det kommunalt finansierade kulturskolor i 283 av 290 kommuner och mer än 550 000 barn och unga deltar i verksamheten.

Merparten av offentliga skolformer är målstyrda. I svensk kulturskola, liksom i många (ut)bildningsverksamheter som försiggår på fritiden, finns ingen statlig styrning och inga styrdokument (även om det kan finnas lokala sådana). Innehåll, metoder, mål, ramar, bedömning och utvärdering blir således beslutade på annat sätt än genom centraliserad styrning: Läraren, eleven och den lokala verksamheten utformar i samspel löpande en dynamisk, informell läroplan utifrån kvalificerade gissningar kring utbildningens uppdrag, elevens behov, samhällets behov och lärarens behov, samt utifrån analyser av förutsättningar, ramfaktorer och handlingsutrymme. Detta kan

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[1] Göteborgs universitet, Lunds universitet, Stockholms konstnärliga högskola, Stockholms musikpedagogiska institut (SMI), Stockholms universitet och Umeå universitet

beskrivas som att en läroplan förhandlas fram i mötet mellan varje elev och lärare, och omförhandlas vid varje möte. Den klassiska didaktiska triangeln där undervisning kan förstås som ett samspel mellan tre parter; elev, lärare och innehåll blir därför utmanad i och med att innehållet inte är definierat. Detta paper är således ett försök att skissa på en teori för en relationell didaktik där innehållet blir till i mötet mellan eleven och läraren – i en kulturdidaktisk bro. Hur dessa val kan göras kan förstås med hjälp av Handal och Lauvås och deras teorier om hur didaktiska val görs baserat på en kombination etiska värden och erfarenhetsbaserad förståelse av verksamheten.

En teori om en kulturskoledidaktisk relationell bro kan utmana målstyrningen som präglar västvärldens skolsystem och kan ses som ett inlägg i debatten om utbildning som nyttig i en neoliberalistisk mening, eller utbildning som nyttig genom bildning.

Are orchestral/performing musicians artists or handicrafts(wo)men?

Øivind Varkøy   Norwegian Academy of Music

Elin Angelo   Norwegian University of Science and Technology NTNU

Christian Rolle   Cologne University

Stefan Gies   Hochschule für Musik Carl Maria von Weber

The DAPHME project (Discourses of Academization and Professionalisation in Higher Music Education)[1] explores contrasting perspectives on performing musicians' expertise and societal mandate in Sweden, Norway and Germany. Data are gathered through official documents and interviews with institutional leaders and teachers in HME. The concept of academization can be understood as the process of placing art into a university system and an academic discourse. Following this, fundamental ideas about artistic competence, knowledge and research are challenged and conflicts are likely to arise.

An interview study related to the *DAPHME-project* shows that when it comes to the question about *knowledge* in higher music education, the discourse of *handicraft* is very strong, articulated by all the participants in this study. Among instrumental teachers in higher music education, especially those who are, or have experience as, orchestral musicians, there seem to be a tension between regarding orchestral musicians as artists or as crafts(wo)men.

In this joint paper, a work in progress, we offer a principal discussion of the concepts of *artist* and *crafts(wo)man*, and not at least the relation or dichotomy between these concepts, from a philosophical point of view.

In order to relate our thinking concerning these concepts and the relation or tension between them, our discussion (or deconstruction) of this dichotomy, is organized in three stations, each station focusing the dichotomy in a certain way.

In station I, Aristotle's understanding of art as technique (techné) and Martin Heidegger's definition of techné as *a way in which to have knowledge* is discussed.[2] To have knowledge of this kind means *to have seen* - in the wide sense of "to see" – *a perception of being as it is*, uncovering the truth of being.

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[1] https://www.oru.se/english/research/research-projects/rp/?rdb=p1032
[2] Aristotle 350 B.C.: *Nichomachean Ethics,* Book VI, Chapter 4, translated by W. D. Ross; Heidegger, Martin (2000): *Kunstverkets opprinnelse.* Oslo: Pax Forlag. (Original German title: *Der Ursprung des Kunstwerkes.* First edition 1935/36).

In station II we discuss Hannah Arendt's thinking concerning why *animal laborans* (she coined the term with reference to the ancient Greek notion that working slaves are no human beings) do not create art. According to Arendt it is neither *homo faber* (she used this concept to characterise the Greek notion of the craftsmen) that creates art. Originally there was a very clear distinction between these two categories of people, between slaves and craftsmen. However, a mistrust for all kinds of physical work developed, and the distinction between *animal laborans* and *homo faber* became more blurred.

In station III Walter Benjamin's discussion of how the handicraft tradition allows things to retain a kind of distance and mystery, and how works of art lose their aura when technological reproducibility destroys this distanced mysteriousness, is focused.[3]

Station IV is a discussion of how Richard Sennett is following Plato's worries about how different labels ("artist"/"crafts(wo)man") and different skills, keep artists and crafts(wo)men from understanding what they share.[4] In his discussions Sennett deconstructs the dichotomy between artist and crafts(wo)man, for example by arguing that when artists and crafts(wo)men historically seem to be distinguished by autonomy; the lone, original artist in a historical perspective may have less autonomy, be more dependent on uncomprehending or willful power, and be more vulnerable, than the body of craftsmen.

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[3] Walter Benjamin, "The Work of Art in Its Technological Reproducibility," in *Walter Benjamin, Selected Writings, Volume 4, 1938–1940,* ed. Howard Eiland and Michael W. Jennings (Cambridge, MA, and London, England: Harvard University Press, 2003).
[4] Richard Sennett (2009): *The Craftsman.* London: Penguin Books.

V. PhD Projects

Kulturskolelæreryrket – framveksten av nye profesjoner?

En kvalitativ undersøkelse av utdanningsfeltets forståelser av kulturskolen og kulturskolelærerprofesjonen

Gry Sagmo Aglen   Høgskolen I Innlandet

Det er lovfestet at alle kommuner i Norge skal ha et kulturskoletilbud som skal være organisert i tilknytning til skoleverket og kulturlivet ellers (*Opplæringslova, LOV-1998-07-17-61. § 13-6.*, 1998). Ut over dette er det opp til hver enkelt kommune og kulturskole på bakgrunn av kulturskolens rammeplan (Norsk kulturskoleråd, 2016) å definere hva slags undervisningsinnhold som skal tilbys. Kulturskolen har i løpet av sin eksistens vært gjennom en omfattende profesjonaliseringsprosess både faglig og organisatorisk, og kulturskolelæreryrket har endret seg som følge av denne prosessen. Denne utviklingen medfører at det stilles nye krav, ikke bare til innholdet i utdanningene som kvalifiserer til undervisning i kulturskolen, men også til dem som underviser på slike utdanninger, siden deres forståelse av kulturskolefeltet vil ha betydning for utdanningenes innhold. Kompetanseveiene fram mot kulturskolelæreryrket er derfor mange, og innholdet i ulike musikkpedagogiske utdanninger som kan sies å kvalifisere for kulturskolelæreryrket vil være variert (Aglen & Karlsen, 2017). I dette phd-prosjektet ønsker jeg å undersøke hva slags tenkning om kulturskolelæreryrkets profesjonsutøvelse som ligger til grunn i høyere musikkutdanninger som kvalifiserer til å undervise i kulturskolen. Kulturskolen har i dag har et tilbud som favner flere kunstfaglige områder, men dette prosjektet omhandler fagområdet musikk, og temaet for prosjektet er kulturskolelærerutdanning og profesjonsutøvelse. Profesjonsteori og sosiokulturell læringsteori vil i hovedsak utgjøre det teoretiske rammeverket, og hovedproblemstillingen er som følger: *Hvilke forståelser av kulturskolelæreryrket ligger til grunn i musikkpedagogisk rettede programmer som kvalifiserer til undervisning i kulturskolen?* Undersøkelsen vil bli presentert i en artikkelbasert avhandling bestående av tre artikler og en kappe. Forskningsspørsmålene i disse artiklene vil besvare hovedproblemstillingen ut i fra ulike perspektiver, og artiklene har hvert sitt empirigrunnlag.

Den første artikkelen «Jeg vil bli kulturskolelærer når jeg blir stor – hva innebærer det? En undersøkelse av kvalifiseringsveier innenfor musikkfeltet» (Aglen & Karlsen, 2017) undersøker hvilke utdanninger som kvalifiserer til undervisning i kulturskolen, og hva som karakteriserer profesjonen «kulturskolelærer i musikk» når denne ses i et profesjonsteoretisk lys. Artikkelen tar utgangspunkt i rammeplanen for kulturskolen (Norsk kulturskoleråd, 2016), studieregulerende dokumenter (Forskrift om rammeplan for praktisk-pedagogisk utdanning, 2015; Forskrift om rammeplan for treårige faglærerutdanninger i praktiske og estetiske fag, 2013; Kunnskapsdepartementet, 2013, 2015) som omhandler musikkpedagogiske utdanninger som kvalifiserer for undervisning i kulturskolen, samt lokale studieplaner fra de aktuelle utdanningsinstitusjonene. Disse dokumentene danner artikkelens empirigrunnlag, og resultatene drøftes i lys av profesjonsteoretiske perspektiver (Molander & Smeby, 2013; Molander & Terum, 2008; Shulman, 2004).

Artikkel nummer to (Aglen, i trykken) har tittelen «Kulturskolen og kulturskolelæreryrket: fenomener i endring. En intervjuundersøkelse av kulturskolelærerutdanneres forståelser av kulturskolefeltet». I denne artikkelen undersøker jeg hva slags forståelser av kulturskolelæreryrket og kulturskolen som skoleslag som finnes blant dem som underviser ved musikkpedagogiske utdanninger som kvalifiserer til undervisning i kulturskolen, samt hvilke oppfatninger disse lærerutdannerne har av hva slags utdanninger fremtidige kulturskolelærerne bør ha for å få et best mulig grunnlag for å utføre sitt virke. Datainnsamlingen er gjort i form av kvalitative individuelle intervjuer og fokusgruppeintervjuer, og datamaterialet er kodet og kategorisert i en refleksiv forståelsesramme, der profesjonsteori i hovedsak utgjør det teoretiske rammeverket (Krejsler, 2006; Mausethagen & Smeby, 2017; Molander & Smeby, 2013; Molander & Terum, 2008; Sachs, 2016).

Avhandlingens tredje artikkel har tittelen «Profesjonsforståelser av kulturskolelæreryrket i praksissamtalen – broen mellom utdanningsinstitusjon og praksisfelt». Den retter blikket mot praksissamtalen som gjennomføres i tilknytning praksisopplæringen i musikkpedagogiske utdanninger som kvalifiserer til undervisning i kulturskolen (se Aglen, i trykken; Aglen & Karlsen, 2017). I disse samtalene møtes tre parter fra utdanningsløpet, nemlig faglærer fra utdanningsinstitusjonen, praksislærer fra kulturskolen og studenten. Samtalen dreier seg i hovedsak om studentens gjennomførte praksisundervisning, men den er også ment å bidra til at studentene utvikler større kunnskap om kulturskolelæreryrket mer generelt. Gjennom observasjoner av studenters praksisundervisning i kulturskoler og praksissamtaler knyttet til praksisundervisningen, undersøker jeg hvilke profesjonsforståelser av kulturskolelæreryrket som oppstår i disse samtalene, og artikkelen har følgende forskningsspørsmål «Hva slags forståelser av kulturskolelærerprofesjonen oppstår i samtalen mellom faglærer, praksislærer og student?» Disse forståelsene vil bli drøftet ut fra et sosiokulturelt læringsteoretisk perspektiv, der læring og utvikling betraktes som et grunnleggende sosialt fenomen som alltid må forstås kontekstuelt (Säljö, 2001). Videre vil profesjonsforståelsene betraktes i lys av Lave og Wengers (2010) teorier om situert læring, der læring framheves som en dynamisk prosess som forutsetter samspill med et praksisfellesskap, og som kan bidra til en endring av den enkeltes deltakelse og posisjon i praksisfellesskapet (Wenger, 1998).

I dette paperet vil jeg i hovedsak presentere resultatene fra avhandlingens tredje artikkel. Med utgangspunkt i begrepet «forståelser», ønsker jeg videre å diskutere hvordan de ulike teoretiske perspektivene i artiklene kan ses i lys av hverandre og drøfte hvordan de kan bidra til å besvare phd-prosjektets hovedproblemstilling.

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Teachers' understandings of intonation in music performance education.

Anne Katrine Bergby   Norwegian Academy of Music

Intonation is decisive for a successful music performance. Knowledge in intonation is often implicit, embodied and experience based, and it is seldom articulated or theoreticized, neither in connection with performance, nor teaching. Regardless, when teachers address intonation in the lessons, either specifically, integrated or implicit, they lean on their own conceptions about the phenomenon. I believe that higher music education can benefit from an awareness of the nature and variety of such conceptions, and that a collaborative reflection on intonation might improve music performance education and its relevance to practice.

My project aims to explore teachers' conceptions of intonation and asks *what is the variation in teachers' accounts of intonation in music performance and in music teaching, and how can this variation be explained and understood?* I will seek answers to these questions by a twofold research design. The first part emphasizes empirical matters. I have interviewed sixteen teachers of different instruments, chamber music and music theory at a Nordic academy/college/conservatoire of music, and I intend to use phenomenographic inspired methods to map and conceptualize the variations in the teachers' accounts of intonation. The central objective is how the participants understand intonation within music performance, how they understand intonation as a knowledge object in the teaching, and what types of correspondence and discrepancy there are between the two.

The second part of the research design will offer a closer exploration of some of the cases and a theoretical discussion informed by the literature previously reviewed. Here, a central objective is *why* do conceptions of intonation become different? The material implies that several matters are in play, such as musical, pedagogical, intersubjective, contextual, theoretical, personal and institutional considerations. Together with instrument construction and tradition, these provide a manifold of social practices that opens for several possible theoretical framings of the discussion. They also illustrate the need for priorities and limitations in the project. Influenced by phenomenographic points of view, I attempt to develop analytical concepts from beneath in the thesis, when possible. At this point in the process, I still keep the opportunities for theoretical frameworks open.

In my presentation at the NNMPF conference, I would like to address the methodology of the project in general, and some phenomenographic concerns in particular. I would like to present and discuss the variation of accounts of intonation that manifest through the interviews, the phenomenographic outcome space for intonation in performance and the outcome space for intonation as a knowledge object in the teaching, as well as the relationships between them. Phenomenographic outcome spaces are constructions made by the researcher in interaction with the interview transcripts. Thus, it is natural to link the discussion with questions about validity, the interviewer and researcher roles, and other methodological matters. Although phenomenography developed in Göteborg in the late seventies and nowadays has impact on research into education and pedagogy all over the world, it is not extensive as a research approach in higher music education in Norway. Therefor, I appreciate this opportunity to discuss my project with members of the Nordic network and look forward to your input

Music and social transformation. Exploring ambiguous musical practice in a Palestinian refugee camp

Kim Boeskov   Norwegian Academy of Music

This Ph.D. research project explores a community music program in the Palestinian refugee camp Rashidieh in Lebanon that offers bi-weekly music activities, such as instrumental tuition, orchestra playing and dance training, to between 40-80 children and young people from the camp.[1] The Palestinians in Lebanon are long-term refugees and have been residing in the country since 1948. To this day they continue to live at the margins of society in a strained relationship to their Lebanese hosts and forgotten by the international community, who fail to address the lack of cultural and political rights for the Palestinian refugees. As a safe space for engaging in cultural activities, the music program was established in 2003 in order to alleviate problems concerning mental health and to help the participants construct a positive sense of personal and cultural identity.

In the field of community music (Higgins, 2012; Veblen & Olsson, 2002), participatory music making is advanced as a response to such issues of marginalization and exclusion. As an activist force within the field of music education, community music is founded on the belief that everyone has the ability and right to make and create music, and further, that active music making should lead not only to musical learning, but also to the personal and social development of the people participating. A special concern is often directed towards the disadvantaged social groups and individuals that are excluded from the cultural and political life of society. As in other "musical-social work" (Ansdell, 2014, p. 193), music is seen as a response to social problems and a means of social transformation. However, within the music educational fields that take participatory music making to be a means of social change, there exists what Geoffrey Baker (2014, p. 11) calls a "tendency toward idealization." The firm belief in music as a means of social transformation tends to result in a lack of attention towards the counterproductive or ambiguous effects of musical-social work. The community music program in Rashidieh is an example of a musical practice with quite complex and ambiguous effects, and I explore this practice in order to understand those complexities but also in order to extend our thinking of music as a means of social transformation.

The study of the community music program is conducted using ethnographic methods of participant observation and interviews (Brinkmann & Kvale, 2015; Hammersley & Atkinson, 2007; Spradley, 1980). While previous studies of this particular music program (Boeskov, 2013; Ruud, 2011, 2012; Storsve et al., 2010) have found a range of positive consequences for the participants, such as experiences of vitality, agency, belonging and hope, I argue that the positive effects of the music program must be seen as intimately connected to a number of more ambivalent consequences. These consequences have to do with the way the music program establishes a specific frame for national

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[1] For more information on the music program in Rashidieh, see Ruud (2011, 2012), Storsve & Danielsen (2013), and Storsve, Westby, & Ruud (2010).

belonging that potentially reduces the lived experience of the young Palestinians growing up in Lebanon to a particular nationalistic construct of primordial attachment to the land of Palestine. The music program functions as a means of national education, and by advancing a specific understanding of what it means to be Palestinian, other categories, dimensions and experiences that would allow the participants to come into social existence in different ways are downplayed or excluded. While musicking may be a way for a young Palestinian of gaining resources for experiencing and negotiating his or her social and cultural identity in a meaningful way, the social and institutional context that provide these resources may at the same time impose crucial limits and constraints to how such processes of self-discovery and self-creation may occur. In this way, social transformative processes seem to be intimately connected to social reproductive ones.

This analysis of the community music program in Rashidieh has informed, and is in turn informed by, the notion of 'ambiguous musical practice' that I have developed in the course of the research project. The word ambiguity in this context is meant to denote a musical practice that have effects on many levels, and that these effects can be seen as conflictual or bi-directional. Furthermore, the word ambiguous points to the in-betweenness that are often connected to performance in anthropological studies of ritual, commonly associated with the anthropologist Victor Turner (1969, 1982, 1988). In this line of thinking, performance, including musical performance, is due to its ambiguous or liminal character primarily thought of as a socially transformative space (see also Boeskov, 2017). However, by linking the concept of performance to Judith Butler's notions of performativity and subjectivation (Butler, 1990/1999, 1993/2011, 1997a, 1997b), I argue that the socially transformative potential of musical performance must be seen as closely connected to its socially reproductive function. While I maintain that musical performance entails some particular opportunities for agency and the transcendence of social boundaries, this may be seen as a form of 'docile agency' (Mahmood, 2001, 2005) regulated by the social and institutional formations that underlie the musical practice. I combine these ideas with a perspective from critical musicology, namely Georgina Born's (2012) model for the social mediation of music. Born's model suggests that music produces social relations in immediate performance and practice, animates imagined communities, mediates social identity formations and is entangled in institutional structures (Born, 2012, pp. 266-267). This model of musical sociality thereby opens up for explorations of musical practices as embodying "multiple simultaneous forms of existence" (Born, 2012, p. 268), which in turn enable consideration of the complex, contradictory and ambiguous social effects of musical performance (see also Boeskov, 2018). Taken together, these theoretical ideas inform the notion of ambiguous musical practice, a conceptualization that allows for critical examination of the potentially ambivalent or conflictual social processes of social music making.

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Music professionals as music teachers in Waldorf schools. Individual competencies and challenges for teacher education

Ragnhild Eller   University of Bremen

Waldorf education remains one of the most important progressive education movements in Europe. This is evidenced in the ongoing establishment of schools worldwide since 1919. Therefore 2019 the Waldorf school mouvement celebrates its 100th birthday. The movement is specially known for the important role of the Arts (e.g. Music, Eurythmy, Drama, Visual Arts) which is considered an essential element in (teacher) education. This can be experienced in the organic school architecture and the paradigm of "teaching as an Art" (e.g. the environment as the "Third Teacher"). Apart from this, there is hardly any empirical research about this succesful school mouvement.

So it is all the more surprising therefore that the first empirical (quantitative) study on Waldorf teachers (Randoll 2013) discovered, that the Waldorf music teachers were the most unsatisfied teachers among all participants. They suffered from the noise in the classroom and the missing discipline of the student. Not researched, however in this study were either biographical information nor professional competencies. Therefore, my own doctoral research project fills the gap by analyzing the complete biography of my informants and follows the central research question: what kind of habitus (Bourdieu) can be analysed? Further on it is asked how professional competencies correlate with the personal and professional habitus? The results provide some insight into the correct relationship between profession, habitus, competencies and the Waldorf school as a work place. Furthermore, on this can help to develop suitable forms of teacher education for experienced music professionals.

For this qualitative-reconstructive study 15 narrative-biographical case studies were conducted between 2015-2016 (Schütze 1983). The data analysis is done with the methodology sequencical Habitusreconstruction (Kramer 2018). Subsequently, empirical data is embedded within the different theoretical concepts of professional teacher research: the research approach into competencies, the "biographical approach" and "structure theory approach" (Bennewitz; Terhart; Helsper 2014). The results show that manly music professionals who haven't had any professional educational training before they teach in school, become Music teacher in Waldorf schools. The presentation will discuss the resources of individual competencies of music professionals who work as music teachers in Waldorf schools in Germany and the implications for teacher education and for higher professional education of musicians. Furthermore it will be discusses:

- What kind of mentoring program can be developed for new music teachers on the job?

- how can inter-professional teamteaching between muscan and other professions be designed that an interdisciplinary collaboration of school and muscans ist possible.

Keywords: Waldorf music teachers, music professional research approach, competencies of musicians, competencies approach vs. structure theory approach

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Vibrato-free singing and ingressive singing: Testing a method to measure effects on voice

Lisa Fornhammar

University of the Arts Helsinki

Lennart Pieper

Univeristätsklinikum Leipzig

Johan Sundberg

KTH Royal Institute of Technology

Michael Fuchs

Univeristätsklinikum Leipzig

Introduction

Singing contemporary music is a part of almost every young singers professional life. Such music sometimes raises extreme demands on the voice and widely used treatises[1, 2] on vocal-performance are typically based on the authorßs personal experiences rather than on scientifically tested evidence. This is particularly true both for vibrato-free and for ingressive singing¨ which occur in some contemporary vocal music. The present pilot study focuses on immediate phonatory effects of ingressive singing and vibrato-free singing. The aspect scrutinized was the phonation threshold pressure (PTP),[3] defined as the minimal pressure needed to produce phonation. Previous studies have shown that vocal fatigue is associated with a temporarily rise of the PTP.[4, 5] In our study we expect 1) PTP to rise after regular phonation as well as after vibrato-free phonation, 2) a greater rise of PTP after ingressive phonation, and 3) no videolaryngoscopic effect after phonation under these conditions.

Material/Methods

Cohort

Two female opera singers with at least 10 years of professional experience in singing also contemporary music were examined. Both were generally and vocally healthy at the point of experiment¨ which was carried out in the Department of Phoniatrics at the University Clinic of Leipzig. The procedure was approved by the Ethical Board of the University Clinic which also designed and approved a consent form signed by both participants.

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Measurement

Recording of voice range profiles (VRP) – a method commonly used in daily clinic routine for measuring pitch and loudness range of a voice – was used as vocal exercise. The experiment was carried out in two days. The first day, the subjects' task was to record two phonetograms, one with their normal vocal technique, one with vibrato-free singing. These recordings were separated by one hour to guarantee vocal rest and recovery. The second day they recorded a VRP with ingressive singing. After each recording they were asked if they felt vocal fatigue and how they experienced the experimental condition of the recording. Immediately before and after each VRP recording video laryngoscopy and PTP measurement were carried out.

PTP was measured as the oral pressure during the occlusion of the consonant /p/, a pressure that has been shown to provide a reliable estimate of the subglottal pressure.[6] Oral pressure was captured by a thin plastic tube that the participants held in the lip opening. This tube was connected to a pressure gauge, which was digitized and recorded by the PASCO ® Capstone software. The pressure signal was displayed in real-time on a computer screen as a visual feedback for the participant. Audio was recorded by the SOPRANO ® software. The participants' task was to produce diminuendo sequences of the syllable /pa:/ in legato – thus avoiding to stress the consonant /p/ - on three different pitches, beginning in mezzo-forte and continuing until the phonation ceased. On each pitch, a series of ten sequences was recorded. Measurements of three pitches were set. Of the three pitches, one was a third above the participant's lowest pitch, one was in the middle of her range, and one a third below her highest pitch.

Analysis

The audio signal showed whether or not the /p/ consonants were followed by phonation. The pressure signal allowed measurement of the associated pressures. The mean of the pressures of the last voiced and the first unvoiced /pa:/-syllable was calculated. The average of a minimum of three of these means were accepted as the PTP.

Results

In one subject a minor PTP increase was observed after both vibrato-free and ingressive phonation while in the other subject the effect on PTP varied with pitch. Only minor videolaryngoscopy effects were observed after these cases of vocal loading.

Conclusion

The results suggest that the method is useful for demonstrating in quantitative terms the effects of the studied types of vocal loading.

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Making place for traditions- an ethnographic study on the construction of folk- and world music within higher education in Sweden

Ingrid Hedin Wahlberg   University of Gothenburg

Folk- and world music education is a relatively new area within HME in Sweden, with swedish folkmusic making an early entry in the academy from the 1970´s, followed by world music around 2000. With traces back to the SÄMUS reformation in HME in Sweden (Olsson, 1993), the entrance of folk- and world music within HME has been constructed as being part of a progressive music educational ideal with the aim of widening the western conservatoiretradition where western art music has been a dominant focus. For example, there has been a wish that these new music education areas (mainly jazz/improvisation, pop/rock and folk/ world music) provide the widening of norms for pedagogical methods and musical repertoire in HME, as well as a change of who might feel welcome within the privileged walls of institutions for HME. In that sense, the entrance of these newer music profiles within the academy can be said to be part of a process with the purpose of increasing heterogenization within HME.

Folk- and world music has deep ties to a western conception of the Other (Ben, 2018), present through the practices of ethnomusicology and anthropology that emerged from a colonial perspective on the other as different and exotic (Barz & Cooley, 2008). Through the historical and musical situating of folk and world music, education focusing on these musical areas face certain challenges related to issues of power and decolonization (Feld, 2000; Hess, 2015). Within world music education, actions of otherization take place in the name of multiculturalism and pluralism (Ben, 2018). One primary focus of my study is therefore to examine how HME in folk- and world music in Sweden construct knowledges and identities, with a theoretical focus on power and postcolonial and decolonial challenges and dilemmas. In this paper I will present three theoretical concepts linking into two emerging themes from my result.

Theoretically, this study takes on the perspective of postcolonial feminism: a postcolonial theoretical framework with influences from Foucault. Postcolonial feminism combines a postcolonial understanding of intersectionality with a Foucauldian perspective on power and knowledge (Foucault, 1980), and is usually focused on a critical examination of western epistemologies and a questioning of knowledge taken for granted in specific contexts (De los Reyes, 2011; De los Reyes & Mulinari, 2005). Methodologically, my study is conducted through critical ethnography, working with the concepts of positionality and reflexivity as active components during the whole research process (Madison, 2005). The study is conducted through ethnographic fieldwork executed in 4 different contexts of HME in folk and world music during a time span of 1,5 years. The data consist

mainly of audio recorded observations of educational practices and interviews with teachers and students.

Madisons (2004) concept politics of knowledge offer possibilities to consider how the knowledge production interpreted in my study is produced from certain historical and societal interests. Mohanty (2004) claims that the way course syllables and pedagogical methods are constructed through actions, tell one or several important stories, based on certain perspectives and interests. These stories situate themselves against historical narratives of relations between people. How relations are being constructed will shape how and what we learn when passing cultural and experiential borders. In other words; how people and cultural groups are being presented or represented, matter for the knowledge being produced now and in the future. In my ongoing PhD project, I have interpreted several politics of knowledges being produced, but this paper will focus on two of them: construction of place and cultural identity, regarded as linked to each other through educational practices of music.

Research shows that place, music and identity are mutually constructive; music and identity are being constructed through the relating to place (Wade, 2000) and music has a central role in the construction of place and identity. The movement goes in both directions; place constructs identity and identity is embedded in the understanding of place. In my study the concept of cultural identity is used with influences from Hall & Du Gay (1996) but filtered through postcolonial feminism. Cultural identity is a useful concept when analysing how cultures are being constructed as fixed to a specific time and place through educational practices and performance activities linked to the education. Identity is here regarded as constructed; discourses shape how people position themselves through norm related views on themselves and others. However this needs to be separated from essentialist ideas about identity; there is a risk in claiming that certain constructed identities equal certain epistemological positionings (De los Reyes, 2011) or musical interests (Sæther, 2008).

When there is a lack of shared understanding due to geographic distance and constructions of difference, space for projecting increases, an activity that the western world is involved in through the creation of the Other, related to imaginary geographies (Said, 1978/1995). A result from my study is that during the teaching and performing of folk- and world music within HME in Sweden, cultural identities and places are being constructed through otherizing practices such as exotification and fixation of place and identity. Another central finding in my study is that musics from diverse cultural and musical contexts are being studied and performed publicly within the program. However, regardless of context, the musical material is mostly interpreted through a western norm of folk/traditional music, concretized through teaching based on a folk-music-method relating to (folk music) masterapprentice tradition. This is something I would like to discuss in relation to issues of power and ethics within higher music education.

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Teaching and learning of musical interpretation in Western art music within higher music education

Carl Holmgren   Luleå University of Technology

Music has always been a performing art. However, it was first during the 19th century that the standard procedure within Western art music was formalised to the interpreter performing an interpretation—an artwork in its own, based on and related to the notated musical work. As such the interpretation can be analysed and valued, and the interpreter is thereby an artist.

Musical interpretation is starting to become a rather well-researched phenomenon from the performing artist's perspective, but hitherto little attention has been given to how musical interpretation is described, developed, and communicated within higher music education.

Research shows that interpretation and the expressive aspects of music tend to be stepmotherly treated at the lower levels of education, e.g., in municipal music schools. Even in one-to-one teaching within higher education in Western art music, less attention is usually given to interpretation compared to technique, and the students' practical playing is often emphasised. The discrepancy, found by teachers during lessons, between students' practical playing and capacity for independent interpretation has been analysed as indicating that the students had not internalised the necessary skills.

The aim of this compilation thesis—consisting of four articles and the 'kappa'—is to describe teaching and learning of musical interpretation from both a teacher and student perspective within higher music education in Western art music. Contexts studied were delimited to one-to-one, master class, and prepared student-centred musical interpretational response seminar (henceforth abbreviated to PSCMIRS) teaching in Sweden. The following research questions were formulated to fulfil the aim:

1. How do teachers and students describe and define musical interpretation? (Part study 1: qualitative semi-structured interviews [6 students and 4 teachers]; autoethnography. Part study 2: see below.)
2. How do teachers and students see and describe their interaction while developing the student's musical interpretation during lessons? (Part study 2: video documentation and stimulated recall [2 students, 1 master class teacher, and the students' regular teacher (1)]; follow-up interviews [2 students and their regular teacher (1)]; field notes; scores annotated by the master class teacher. Part study 3 [planned participatory action research on PSCMIRS teaching].)
3. What do these descriptions, definitions, and the interaction between teachers and students imply with regards to pedagogical, aesthetical, and philosophical values of higher music education?

The theoretical framework consists of selections from the hermeneutical philosophy of Gadamer and Ricoeur including the concepts of pre-understanding, the interpreter's horizon, and the fusion of

horizons. Currently, poetry is used both as one of the methods for analysis and forms of (re)presentation. In addition, Jungian archetypes might be used as an analytical lens to further the understanding of the relationship(s) between student, teacher, musical work, and composer.

Results—as presented in article 1 (in press) and 2 (in review)—indicate that both the student's and the teacher's definition of musical interpretation are of importance. They defined it as the process that results in a musical interpretation (mainly viewed as a practical performance) that should be positioned in the continuum between a non-interpretation and an over-interpretation. Conditions for learning of musical interpretation within the one-to-one context seemed to centre on the student's achievement of a high level of autonomy. Three aspects appeared to affect this condition: (1) the student's and the teacher's view of what musical interpretation (as an activity) is, (2) experienced respectively acknowledged freedom of interpretation, and (3) (expectations on) the student's explorative approach. Overall, honest and real dialogues where both the student and the teacher are open and feel secure enough to put something at risk seem to be a prerequisite for learning to take place.

The expected outcome for the finished thesis is a multi-dimensional description and deepened understanding of the teaching, learning, and communication of musical interpretation within higher music education in Western art music, which hopefully will be beneficial in the future development of one-to-one, master class, and different forms of group teaching.

At the conference, preliminary results including the interaction between teacher and student while developing the student's musical interpretation during master class lessons (part study 2) and the research design of the planned participatory action research on PSCMIRS teaching (part study 3) will be presented.

En kordirigents opplevelse av sangundervisning med jentestemmen i endring, med Ricoeur som filosofisk-metodologisk navigatør

Runa Hestad Jenssen   Nord universitet

Dette paperet undersøker hvordan Ricoeurs tenkning om den trefoldige mimesis kan fungere som analytisk ramme for å studere en kordirigents praksis.

Paperet har et metodolgisk hovedfokus, med tanke på å utvikle kunnskap om en forskningsanalytisk fremgangsmåte som kan ivareta kompleksiteter og det poetiske i vokaldidaktisk og musikkpedagogisk praksis.

Empirien for paperet er generert høsten 2018 via et kvalitativt intervju med en kordirigent, en observasjon av en korøvelse med kordirigenten, en video av en konsert med koret og to avisintervju. Arbeidet er en del av en artikkelbasert doktorgradsavhandling som har tittelen *Vokale narrativer.* Datamaterialet skal gi grunnlag for å besvare den første artikkelen i dette arbeidet, og har følgende problemstilling:

Hvordan opplever en kordirigent sangundervisning med den unge jentestemmen i endring?

I denne artikkelen undersøker jeg den metodiske tilnærmingen denne problemstillingen kan ha. Valgene er forankret i Ricoueurs mimesis 1, 2 og 3, som en innfallsvinkel til å sortere og redusere datamaterialet, og til å argumentere for og diskutere innsiktene som utvikles (Rennestam/ Westerfors, 2016; Ricoueur 1984). Problemstillingen for paperet er derfor formulert slik:

Hvordan kan Paul Ricoeurs trefoldige mimesis fungere som analytisk rammeverk for å undersøke og diskutere en kordirigents opplevelse av sangundervisning med den unge jentestemmen i endring?

Gjennom ulike faser i analysearbeidet, blant annet kaos, respresentasjon og autoritetsutfordringer (Rennestam & Wästerfors 2016) viser jeg i paperet hvordan jeg etterhvert har funnet prinsipper for å kunne være i dialog med materialet som helhet. Dialogen trenger i tillegg en dimensjon for å kunne synliggjøre kompleksiteten av fenomenet sangundervisning med den unge jentestemmen i endring. Slik tar jeg Ricoeur (1984) og fortellingen om den trefoldige mimesis inn i dialogen. Disse mimesisene, i form av en prefigurert tid (fortid), en konfigurert tid (nåtid) og en refigurert eller nyfigurert tid (fremtid), fungerer som et bakteppe for en narrativ tilnærming i analysen.   Mimesis 1omfatter det levde livet, hverdagshendelser, våre erfaringer, altså fortellinger når de leves, og før de er gjenfortalt. Eksempelvis kan dette være kulturen sangundervisningen foregår i, forskningsdeltakernes bakgrunn for opplevelsene, oppvekst og normer. Mimesis 2 omfatter skapelsen av fortellingen, og er en skapende og formende aktivitet. Dette er det mine forskningsdeltakere forteller meg. Enten verbalt eller gjennom å vise, for eksempel i observasjoner. Her fremstilles opplevelsen av sangundervisning for jentestemmen i endring. Mimesis 3 omfatter resepsjonen av verket, refigureringen. Det er jeg som refigurerer fremstillingene som

forskningsdeltakerne har gitt meg (mimesis 2). Så kan jeg snu hele mimesistenkningen mot meg som forsker/forfatter/sanger; 1. mine prefigurerte forståelser av det jeg skal se på, 2. min egen konfigurering, som ovenfor var mimesis 3, og 3. leserens refigurering.

Preliminært synes analysen å munne ut i følgende figureringer:1: *Vokale erfaringer*, 2: *Vokal kunnskap og kultur*. 3: *Vokale narrativer.*

Med dette som bakteppe kan jeg besvare problemstillingen med et klart fokus. Teksten «åpner» seg for meg. Dialogen med datamaterialet gir meg nå en tydelig retning for å stille tre forskerspørsmål;

1. *Hvordan opplever kordirigenten sangundervisning med den unge jentestemmen i endring sett i lys av levd liv? (Mimesis 1)*
2. *Hvordan opplever kordirigenten sangundervisning med den unge jentestemmen i endring via et intervju, en korøvelse og en konsert? (Mimesis 2)*
3. *Hvordan oppleves sangundervisning med den unge jentestemmen i endring via vokale narrativer? (Mimesis 3)*

Paperet vil fokusere på hvordan jeg gjennom nærlesing og aktiv dialog med datamaterialet har utviklet en analytisk ramme der Ricoueurs tenkning bidrar til å kunne utvikle innsikt i dirigentens opplevelse av sangundervising med den unge jentestemmen i endring.

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Having the right to soundscape the world

Camilla Jonasson   Malmö Academy of Music, Lund University

Inspired by the ongoing PhD project *Having the right to soundscape the world*, the aim of this presentation is to explore the intersection of music, technology, education and creativity by illuminating the possibility of no-human forms of agency. Agency is not something humans or no-humans have. Instead agency can be understood as an intra-action or a co-constitution between humans and no-humans. Karen Barad (2003) stresses, "Language matters. Discourse matters. Culture matters. There is an important sense in which the only thing that does not seem to matter anymore is matter"(p. 801) "Matter is therefore not to be understood as a property of things but, like discursive practices, must be understood in more dynamic and productive terms – in terms of intra-activity" (Barad, 2007, p. 150).

Through the ongoing PhD project *Having the right to soundscape the world* the importance of matter and no-human agency will be discussed in this presentation. The PHD project examines how girls and young trans* (aged 13–21), in leisure-time activities, stage learning and music-making together with music technology. The thesis is inspired by a multi-sited ethnographic approach based on focus-group conversations and observations combined with photo, audio (music & lyrics) and film. The study has a social-material standpoint and leans toward a new feminist materialism (Haraway, Barad) and actor–network theory, ANT (Latour, Mol, Law).

Research on gender and music making with music technology are still fairly novel and unverified. Previous research regarding gender and music technology points in two directions, one at the positive effects of technology in relation to music-making and composing according to gender, while the other points at the historical and cultural aspects that are incorporated in the technology which mainly benefit mens' and boys' use of technology.

During the project *Having the right to soundscape the world* girls', women's and trans's * subordinate position in musical activities has been discussed on several occasions by the participants, but none of them expressed that technology was guided by bodies when it came to music making. The preliminary results point at the importance of having knowledge of how to intra-act with technology. The participants who had experience of amplifiers and electronic instruments, sound systems or DJ-equipment participated in a music making with music technology to a greater extent than those who played acoustic instruments. The preliminary result also indicates that a computer is not yet seen as an instrument but as a no-human actor, who can interact with all people regardless of body's, both at school and in leisure time activities. For that reason it could be argued that an effect of using music technology might be that it creates a more equal music education.

Throughout this presentation it will be discussed how relations between humans and music technology might benefit learning and music-making in order to increase knowledge of how gender equality can be achieved from a music education and music teacher education point of view. Because not least, the preliminary results shows that this is an area that has to be researched further, that's the responsibility for music education and music teacher education as a research area.

Keywords: Music making, music technology, agency, social-material, music education

Neoliberal politics of basic education in the Finnish National Core Curriculum – Music education as a challenger

Minja Koskela & Sanna Kivijärvi   University of the Arts Helsinki

In this paper, we explore the neoliberal learner conceptions that can be found in the latest Finnish National Core Curriculum (henceforth, FNCC 2014), and the implications they may have for the democracy of music education. Although the Finnish school system's capacity of promoting wellbeing and democracy rests on the shoulders of the welfare society – which aims to reduce social inequality – the recent political shift to neoliberal austerity politics has strongly targeted schools and the education system. For example, the Finnish right-wing government has aggressively cut funding from all educational levels. The funding cuts suggest the idea of education as a public service, not as an investment but as a major expense. This perspective is typical for a neoliberal framework that aims at marketizing public services rather than enhancing their functions because they are considered to be ineffective from the viewpoint of markets. Thus, neoliberal ideas, as demonstrated by the funding cuts in education in Finnish education sector, are guided by the vision of a weak state and economic rationality.

However, educational equity continues to be one of the primary aims underlying the school policies in Finland. As a result, the Finnish school system and its achievements are appreciated on a global level. Accordingly, despite experiencing an economic blow, schools in Finland have remained state-led. Therefore, on this point, Finland differs from the Anglo-Saxon countries, where marketization and neoliberal ideals have been strongly applied to educational policies which – for example – in Great Britain, have led to major gaps in the learning outcomes between the schools and have been unsuccessful in diminishing the learning differences between the social classes. Introducing neoliberal language in school policies may serve as a means to bring neoliberal practices to schools on a wider level: hence, it is essential to explore the curriculum from the perspective of neoliberal language in terms of equity and democracy.

The FNCC 2014 emphasizes democracy by highlighting the importance of students' participation and democratic actions (p. 28); states that education should enhance wellbeing, democracy and active agency in society (p. 16); and articulates that teaching should facilitate the student's development into a member of a democratic society (p. 18). In music education, these goals have been pursued, for example, by adopting popular music practices, which have been argued to reinforce students' identities, agency and active participation. In addition, this approach has enabled the students to actively participate in music making from their own technical starting points with the music that is meaningful to them. Thus, both music education researchers and practitioners have consciously strived towards practices that would enhance students' identities, agency and participation and, thereby, towards democracy in school music education. On the contrary, the neoliberal frame views students as "human capital" and the future labour force that schools should prepare to compete

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efficiently and productively. Hence, school subjects that do not primarily serve these economic goals – such as visual arts and music – are considered nonproductive and dubious. Thus, as music education lays emphasis on, for example, promoting democracy, wellbeing and the students' identities instead of increasing economic productivity, it is not aligned with the aims of the neoliberal project. Further, not only does neoliberalism contradict with the values of music education, but the starting points of the Finnish school as a whole that heavily focus on democracy of and among the students (FNCC 2014) instead of promoting the market forces. Thus, based on this background and on our analysis of the FNCC 2014, we argue that there is a contradiction between the neoliberal language used at the policy level and the democratic ideals of music education in Finnish schools.

Based on these starting points, we raise the following questions in this paper: 1. What sort of neoliberal learner conceptions does the Finnish National Core Curriculum 2014 contain? 2. What implications could these conceptions have in terms of promoting understanding of democracy of music education? We suggest that music educators could consciously create and enhance a humanistic discourse in educational contexts to challenge the neoliberal language and politics making their way not only to the administrative level of education but to Finnish education as a whole.

Music Improvisation as an Aesthetic Event –

Towards a transactional approach to meaning-making

Christina Larsson & Johan Öhman   Örebro university

Improvisation in general music education is still a somewhat underdeveloped practice. Moreover, attempts to justify its place in the curriculum have often focused solely on its (measurable) outcomes. This is in line with current educational policies in a goal- and result driven education system. However, this way of justifying the place of improvisation in school is problematic in two respects. First, it puts us in a position in which we have to "prove" that improvisation actually fulfils predetermined outcomes that sometimes obscure important and non-measurable yet educationally valuable qualities. Second, if these outcomes can be achieved more effectively with other means, it is reasonable to exclude improvisation from the curriculum. In this paper we claim that a deeper understanding of students' meaning-making processes in experiences of improvisation is necessary in order to develop improvisation practice and research. We emphasise that the importance of improvisation is to be found in its potential to bring out educational qualities that go far beyond measurable outcomes.

The purpose of this paper is to offer a music education perspective on improvisation based on John Dewey's transactional perspective on aesthetic experience and meaning-making. We argue that a transactional perspective enables us to highlight aspects of the improvisation experience that lie beyond measurable outcomes. These aspects can bring out educational qualities of improvisation by emphasising the different modes through which situated meaning-making is constructed. The suggested approach can tune teachers' ears and enable them to appreciate those qualities that resist measurement. Thus, this framework deepens our understanding of students' meaning-making processes in improvisation by offering specific concepts that could lead to further theoretical and practice-based discussions about the role of improvisation in music education.

We find that there is a tension between an instrumentalist view of music education that emphasises "means to an end" beyond the musical experience itself on the one hand, and an approach that emphasises the musical experience as an "end in itself" and the values connected to these experiences on the other. The problem seems to be how to make visible and understand the meaning of these values in music education. We claim that a transactional perspective together with Dewey's concept of aesthetic experience constitute a theoretical framework that makes it possible to achieve visibility in and comprehension of the educational values of music improvisation.

From previous research, it can be concluded that the concept of aesthetic experience appears to be central in music education research, but that the methods and operational tools for examining and analysing such experiences *in situ* are lacking. We argue that with Dewey's transactional perspective of aesthetic experience, we can show *how* to conduct examinations and analyses of pupils' situated aesthetic

experiences and meaning-making in improvisation events. A transactional understanding of meaning-making does not presuppose a division between the inner mind and the outer reality/body. The individual student and the environment are reciprocally constituted in transaction. This means that meaning-making is observable in both spoken and embodied action.

Building on Dewey's transactional perspective, a method of analysis is then introduced. We suggest and illustrate a Practical Epistemology Analysis (PEA) as a way of analysing meaning-making in music improvisation within general music education. PEA is a strictly empirical method in which only observed actions are subject to analysis. For this reason, analyses are conducted on video recordings of students' improvisation activities in class. The following analytical concepts are central to a PEA: *purpose, encounter, stand fast, gap, relation and re-actualisation* and in the paper these concepts are used in combination with the three phases of an aesthetic event: *inception-development-fulfilment.*

The method of analysis is illustrated by vignettes from video analyses of music lessons in two Swedish schools with pupils aged 9–10 and their free improvisations. The vignettes show how PEA enables analyses of situated meaning-making in the progress of the pupils' improvisation activities. PEA provides a definition of meaning-making as a process of re-actualisation, which implies that recalled experiences are successfully related to the present situation. In this process, both the individual who experiences and that which is experienced are subject to change. This definition of meaning-making helps us to understand *how* meaning is created and *what* meaning consists of. In PEA, the pupils' previous experiences and the present situation are considered in order to understand the meaning-making process. This meaning-making process reflects the continuity and change aspects of Dewey's transactional perspective.

Further, in the paper we show that the transactional perspective makes educational values of improvisation visible, such as *musical and personal agency*, and elucidates *cognitive, embodied and ethical aspects* of musical meaning-making. These aspects of meaning-making and the specific aesthetic quality of the experience are not measurable, in that they cannot easily be related to syllabi knowledge requirements and therefore often go unnoticed. We maintain that these important qualities in music education need to be recognised and enhanced. If this is not done they may be lost altogether, which would surrender our practice to an instrumentalist view of music education in which everything has to be measured. The transactional perspective facilitates an in-depth and fuller comprehension of the educational and musical value of incorporating improvisation in music education.

Keywords: improvisation, aesthetic experience, aesthetic event, Practical Epistemology Analysis, meaning-making

Including refugees in Sweden's Art and Music Schools:

Practice and policy discourses

Adriana di Lorenzo Tillborg   Malmö Academy of Music, Lund University

Live Weider Ellefsen   Inland Norway University of Applied Sciences

In the Nordic countries, as in other contemporary societies across the world, increased migration following from conflicts, persecution and natural disasters has led to the arrival of and ensuing responsibility for cohorts of refugees and asylum seekers, many of which are underage children. With small chances of a safe return to their homelands for years to come, these children rely on the policies and practices of their host nations to promote the development of skills and competencies necessary to understand, live and work in their new societies. Moreover, they depend upon their host cultures to facilitate social integration while also providing the opportunity of maintaining and developing their own cultural identities. Through the UN convention relating to the status of refugees, as well as the UN convention on the rights of the child, refugee children are ensured these rights: the right to elementary education, the right to practice and enjoy one's own language and culture, and notably also the right to participate fully in cultural and artistic life.

In Sweden and the other Nordic countries, the established system of municipally financed music and art programmes have, in recent years, cautiously assumed some of the responsibility for facilitating refugee children's social integration, learning and participation in and through music and art activities. Following visions of including all children, the Swedish and Norwegian Art and Music Schools have explored, tentatively, different ways of recruiting and engaging refugee children and youth in cultural activities. However, recent research suggests that participation in Art and Music School activities amongst refugee and immigrant children stay low, compared to their peers. How to include (fulfil their own vision), and thereby contribute to secure the rights of, refugee children, remains a challenge and also a political priority for the Art and Music Schools.

Sweden's Art and Music Schools have under the last few years gone through a historical political period; they have been subjected to a national policy process, a process officially initiated by the government to create national regulation for the first time in history. Within the process, inclusion, in general, appears as a key issue as exemplified by the title of the investigation report on Art and Music Schools (SOU 2016:69), "An inclusive Art and Music School on its own terms". In this article, we investigate how the inclusion of refugee children in Swedish Art and Music and Schools is addressed and considered by Art and Music School leaders when discussing policies and their own Art and Music and School practices. Our approach entails tracing and analysing the discursive tension fields that form in focus group conversations with Art and Music School leaders talking about inclusion of refugee children in relation to practice and to the national policy process, as well as tracing and analysing the discourses that emerge within official documents of the policy process.

The aim of this article is to investigate the discourses and discursive tensions that emerge when Swedish Art and Music School leaders talk about inclusion of refugee children in relation to policy, as well as in relation to their own Art and Music school practices. The research question is: how do Art and Music School leaders talk about policy and inclusion of refugees when describing their own practice fields?

The data for the present article consist of official documents (such as the investigation report on Art and Music Schools) as well as two focus group conversations with a total of twelve Art and Music School leaders from Sweden. Both conversations were conducted during the mentioned national policy process. Foucault inspired discourse analysis together with concepts from educational policy theories constitute the theoretical and analytical framework.

A dominant inclusion discourse emerges through the initial analysis of the data. However, there are tensions between the policy and the practice levels when it comes to the inclusion of refugees. One example of such a tension is that when the municipalities do not have a specific policy for Art and Music Schools to include refugees, new kinds of including practices might not get funded. Further analysis of the data will trace discursive tensions within each dataset (the official documents and the focus group conversations) as well as between them. Moreover, further analysis will focus on how the concept of inclusion itself is spoken and written of. The concept of policy as process, as text and as discourse will also be applied in the analysis.

Inte bara musik –

Om elevers positionerande i grundskolans musikklassrum.

Mikael Persson   Kungliga musikhögskolan i Stockholm

Den första delen av titeln pekar på både ett resultat av avhandlingen och en kritisk utgångspunkt på samma gång. Musik har återkommande i kulturstudier, såväl som i skolans läroplan och i musikpedagogisk forskning, pekats ut som mycket intimt förknippad med vad som brukar kallas för identitetsskapande i bred bemärkelse. Försök att inom mer formell utbildning närma sig ungdomars intresse för musik, i syfte att skapa högre grad av motivation hos eleverna, har återkommande resulterat i att populärmusik, i en vidare mening, likställts med ungdomars musikaliska vardagskultur. Att populärmusik i en bredare bemärkelse likställs med ungdomars vardagskultur kan också vara en förklaring till att populärmusik i mycket hög grad präglar den musik som spelas i den svenska grundskolans musikklassrum. I min avhandling har jag istället haft ambitionen att undersöka elevers positionerande i musikklassrummet utan att på förhand utgå från att musik utgör en väsentlig del av densamma. I förlängningen är min förhoppning att studiens resultat ska kunna bidra till att fördjupa och ytterligare komplicera den musikpeda-gogiska forskningen som rör maktrelationer i musikklassrummet och som i sin förlängning syftar till att skapa mer likvärdiga förutsättningar för elever i alla musikklassrum.

Det finns i nuläget en förhållandevis stor mängd studier som säger något om olika potentiella positioner som aktualiseras i grundskolans musikklassrum. Olikheter mellan eleverna beskrivs inte sällan utifrån antaganden om olika förutsättningar att medverka i musikundervisningen, och operationaliseras utifrån deras olika förkunskaper i musik. Eleverna positioneras också som olika beträffande deras musikintresse både utifrån genre och instrument. Inom vad som går under benämningen garagebandsundervisning antas både att eleverna har ett intresse att musicera och att de bär på en informell kompetens att lära sig musicera själva. Eleverna beskrivs också som olika konforma i grundskolans klassrum, något som beskrivs som ett utfall av olika grad av insocialisering i skolans normsystem. Flera av dessa olika positionera diskuteras också återkommande utifrån mer generella positioner kopplade till social klasstillhörighet eller kön. En del av dessa studier har sitt huvudsakliga material hämtat från deltagande observationer av interaktioner i musikklassrummet, men det finns inte många studier som gör detaljerade analyser av elevernas interaktioner.

En position i den här avhandlingen ska alltså läsas som socialt skapad, fragmentarisk, och föränderlig. Positioner skapas i interaktion elever emellan i undervisningssituationen och görs så med hjälp av olika retoriska resurser som eleverna har att tillgå. Dessa resurser kan både vara direkt språkliga och bygga på en sekventiell analys av interaktionen, vilket är inspirerat från samtalsanalysen, men också utgöras av referenser som hämtas från olika etablerade diskurser som bidrar till att positionera eleverna på olika sätt. Slutligen är positionen också fragmenterad vilket innebär att den inte på något sätt beskriver en helhet, utan snarare en aspekt i vilken eleven själv framträder som annorlunda i relation till andra elever i musikklassrummet.

För att förstärka möjligheten att säga något om musikens betydelse i ungdomars positionerande har jag valt att designa studien som en fallstudie med stor variation avseende elevernas på förhand uttryckliga

musikintresse. också designen av studien göra det möjligt att studera detta. Jag har identifierat två olika musikklassrum från två olika skolor för att sedan kunna jämföra resultaten dessa emellan. Eleverna i det ena skolan, som jag valt att benämna Musikprofil-skolan, har själva valt mer musik på schemat. De har också gjort ett inträdesprov för att komma in på skolan och därmed visat att de kommit upp till en tillräcklig nivå vittnar också om att deras intresse varit någorlunda ihållande över tid. Eleverna i den andra skolan, som jag benämnt Centralskolan, har snarare valt den närmsta skolan i bostadsområdet och därmed inte aktivt identifierat musik som viktigare än andra ämnen. I övrigt liknar skolorna varandra. Med vad som kan kallas deltagande videoetnografi har jag vidare dokumenterat undervisningen under en termins tid, transkriberat och tematiserat materialet utifrån vad som framträder som centralt för elevernas positionerande i de båda musikklassrummen. Vidare har jag i detalj analyserat utvalda sekvenser med hjälp av analytiska verktyg hämtade framför allt från samtalsanalys och diskurspsykologi.

Elevernas positionerande påverkar deras delaktighet i musikaliska praktiker i musikklassrummet och detta sker på olika sätt i de olika musikklassrummen. I Centralskolans musikklassrum utgör konformitet en mer eftersträvansvärd position än rebellen vilket skapar goda förutsättningar klassrumsmanagement. I Musikprofilskolan är det mer accepterat och nästintill påbjudet att säga ifrån och vara ifrågasättande snarare än att vara konform. I Centralskolan skämtar eleverna återkommande om obildade som företrädesvis finns utanför musikklassrummets väggar, vilket skapar ett mer sammanhållet vi bland eleverna, ett "vi som är bildade". Samtidigt är humoristen en position som är mer tillgänglig för pojkarna i klassrummet, vilket skapar utrymme för kreativitet och att utmana normativa förväntningar i klassrummet. Självsäkerhet måste ibland Centralskolans elever maskeras för att inte riskera att falla över i skrytsamhet, en risk som inte återfinns alls bland eleverna i Musikprofilskolan. Att uttrycka sig rationellt och undvika spår av emotionalitet är väsentligt bland eleverna i Centralskolans musikklassrum, medan emotionella uttryck, då i synnerhet upprördhet och ilska, återkommer bland eleverna i Musikprofilskolan, något som tycks premiera pojkars möjlighet att få handlingsutrymme i deras ensemblespel.

Sammantaget påverkar elevernas positionerande deras förutsättningar för undervisning i termer av kamratlärande, klassrumsmanagemen och garagebandsundervisning. Det är också min övertygelse att en bättre förståelse av vad som står på spel i elevernas positionerande i musik-undervisningen skapar bättre förutsättningar att på allvar utmana och förändra makt-strukturer i klassrummet i syfte att skapa en mer jämställd och jämlik musikundervisning. För att uppnå detta tror jag att mer samtalsanalytiska angreppssätt kan vara fruktbara vilket inte heller används i så hög utsträckning tidigare inom det musikpedagogiska fältet.

Den här avhandlingen har bland annat visat på skillnader i elevers positionerande i musikklassrummet beroende på i vilken grad musik står på spel för dem eller inte, i vilken kön har framträtt som en väsentlig kategori för elevernas positionerande. På motsvarande sätt vore det intressant att gå vidare med att studera elevers positionerande i olika musikklassrum i vilka positioner förknippade med exempelvis klass, etnicitet, sexualitet, funktionsvariation, religion aktualiseras.

Semiotisk och musikalisk samkonstruktion av musikteoretiska begrepp

Niklas Rudbäck   Göteborgs universitet

Här presenteras preliminära resultat från ett pågående avhandlingsprojekt som undersöker hur gymnasieelever på ett estetiskt program med musikinriktning lär sig musikteoretiska begrepp och modeller. Som en del av denna studie genomfördes kvalitativa intervjuer med tio elever, varav sju intervjuades två gånger (före och efter en period av lektionsobservationer). Dessa intervjuer genomfördes med utgångspunkt i forskningsfrågan "Hur samkonstruerar eleverna musikteoretiska begrepp och modeller i semiotiskt medierat och musikaliskt samspel med forskaren?" Syftet med detta paper är att börja besvara denna fråga genom att kartlägga teman, likheter, skillnader och mångfald i intervjumaterialet som helhet. Ett andra syfte är att utifrån denna kartläggning diskutera avvägningar mellan djup och bredd i hur resultaten av dessa intervjuer presenteras i avhandlingen.

Under 2010-talet har ett antal svenska studier har belyst bristen på ämnesadekvata begrepp i den svenska ungdomsskolans musikundervisning, och hur detta påverkar elevers möjligheter att utveckla musikaliska kompetenser som organiseras genom semiotisk mediering (Ericsson & Lindgren, 2010; Mars, 2016; Wallerstedt & Pramling, 2016). Tidigare forskning om begrepp och terminologi i musikämnet har visat på vikten av att undervisa om musikalisk terminologi i anslutning till musikaliska erfarenheter och av att ta hänsyn till elevers oskolade förståelser av musik. Denna forskning har ofta fokuserat på barn i förskole- och lågstadieåldern eller på universitetsstudenter (t.ex. Bamberger, 2013; Flowers, 1984, 2002; Hair, 2000; Pflederer Zimmerman & Sechrest, 1970; van Zee, 1976; Wallerstedt, 2010; Wallerstedt, Pramling, & Säljö, 2014), medan tonåringar har fått relativt lite uppmärksamhet (men se Falthin, 2011; Zimmerman Nilsson, 2009). Detta är en del av anledningen till att föreliggande studie är situerad i en gymnasiekontext. Inom det estetiska programmets musikinriktning erbjuder kursen Gehörs- och musiklära 1 ett tillfälle att studera ungdomar som kommer i kontakt med musikteoretiska begrepp de i många fall inte mött tidigare, eller i alla fall inte behandlat så pass grundligt.

Inom ett ämne som musik, där en person kan uppnå en hög grad av förståelse utan att nödvändigtvis kunna verbalisera denna, är det särskilt relevant att fråga sig inte bara hur musik begreppsliggörs, utan även hur begreppen musikliggörs. Det råder en viss oklarhet i litteraturen kring exakt vad som menas med "begrepp", och särskilt kring huruvida musikaliska begrepp per definition har en verbalspråklig komponent (t.ex. Falthin, 2011). Oavsett om musikaliska begrepp nödvändigtvis har en språklig aspekt så är det dock av musikpedagogiskt intresse att skapa mer kunskap om hur semiotiskt medierad begreppsbildning (vetenskapliga begrepp, jfr. Vygotsky, 2012) i musik går till, eftersom diskursivt strukturerade lärprocesser är så pass vanliga i institutionaliserad

utbildning. Det är dock viktigt att inte enbart fokusera på språkligt medierad förståelse av musik. Musikalisk förståelse kan även visa sig i musicerande och andra musikrelaterade aktiviteter (t.ex. dans). Detta är ytterligare en anledning till att studien situerats på gymnasienivå och vid ett estetiskt

program med musikprofil. De elever som deltar i studien är förhållandevis kompetenta musiker, och kan därför kommunicera sin förståelse av de fenomen som studiens fokuserade begrepp syftar på i musikalisk praktik. De intervjuer som detta paper bygger på har därför delvis organiserats kring en kompositionsaktivitet (intervjuomgång 1) och en lyssnandeaktivitet (intervjuomgång 2).

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En teoretisk utdyping av usikkerhetsbegrepet som sentralt i møte mellom det strukturelle og det opplevde i sangerlivet

Regine Vesterlid Strøm   Norges teknisk-naturvitenskapelige universitet, NTNU

Å være klassisk sanger innebærer en høy grad av risiko og usikkerhet i et konkurransepreget og uforutsigbart arbeidsmarked, nasjonalt som internasjonalt. Dette til tross for et langt skoleringsløp. For å få en helhetlig forståelse av yrket, omfatter studien klassiske sangeres livsveier og handlingsrom gjennom oppvekstår, studietid og yrkesliv og overgangene mellom disse livsfasene. I den komplekse relasjonen mellom det individuelle og kollektive rettes søkelyset mot historiske, sosiale og kulturelle mønstre som kan sies å forme de sosiale løpebanene og som strukturerer praksisen på bestemte måter. Her legger den klassiske sangens tradisjon og det hierarkiske musikkfeltet sangere sikter mot og handler i, sterke føringer. Slik konstitueres et felles meningsunivers i et relativt autonomt felt med sine egne lover, trosforestillinger og spilleregler.

Avhandlingen er empirisk sentrert rundt studier av 14 sangeres livshistorier, og teoretisk fundert i Bourdieus praksisteori. Studien har en tverrfaglig tilnærming hvor det pluralistiske livsløpsperspektivet utgjør grunnlaget for forståelsen av prosesser og endringer over tid. Analytisk følger avhandlingen to hovedspor: Et fenomenlogisk-hermeneutisk spor og et sosiologisk spor.

Sangere drives av en sterk framtidstro. Men mange justerer sine ambisjoner underveis i møtet med en klassisk musikkverden hvor ikke alle kan bli eller være operasangere og solister eller oppnå anerkjennelse i feltet. Usikkerhet på mange nivå er et omdreiningspunkt i avhandlingen. Det usikre bekreftes i studien og nyanseres gjennom sangeres opplevelser av muligheter og begrensninger for handling i sine løpebaner og sosiale praksis.

Avhandlingen viser hvordan sangeres valg og *strategier;* erfaringer, refleksjoner, meninger og preferanser kan forstås i relasjon til deres bakgrunn, og deres posisjoner i det klassiske musikkfeltet hvor musikken er det sammenbindende element. Et gjennomgående trekk i forskningsmaterialet, er hvordan usikkerhet kommer til uttrykk som vurderinger. Til tross for individuelle forskjeller, vurderer sangerne konstant egne og andres baner og kvaliteter i den sosiale praksisen; herunder handlemåter; talemåter, syngemåter, væremåter, samt utseende. Denne dominerende vurderingspraksisen tolkes som et svar på den usikkerhet som preger både sangerne, sangopplæringen, sangutøvelsen og sangeryrket. Slik oppstår et sirkulært fenomen, hvor vurderingskulturen blir en konsekvens av usikkerhet, samtidig som den forsterker usikkerheten.

Wind and Wood

Markus Tullberg   Malmö Academy of Music

This presentation presents the results from the completed Licentiate thesis, titled *Timbre and Timbre – affordances of the simple-system flute*. The presentation also outlines the design of the continuing study in which these results forms the point of departure for a series of workshops. These two studies constitute the PhD project *Wind and Wood*.

While the simple-system flute was primarily developed as a product of 19th century Western art music, it has since become established in other genres and traditions. The aim of the present study is to explore approaches towards the simple-system flute as it is used across genres and traditions today. These approaches are understood from the performers point of view, and focus on the relationship between the flutist and the flute. For this purpose, six professional flute players from four genres were interviewed. One of these musicians is also a maker of simple-system flutes and provided a maker's perspective on the production of simple-system flutes today.

The theoretical framework takes its point of departure in the concept of affordances as formulated by ecological psychologist James J. Gibson. Although previously used in music research, empirical research that applies the concept of affordances to the interaction between musicians and musical instruments is still scarce. Effectivities, a theoretical construct put forward by researchers inspired by Gibson, is also an important part of the framework of the thesis.

Through an analysis of the interviews, the concept of affordances was contextually defined as *relationships between the musician and the musical instrument*. These relationships *constitute the opportunities for actions*. Four categories of affordances emerged from the results; (i) affordances of the column of air, (ii) affordances of fingering, (iii) affordances of sound, and (iv) affordances of repertoire. Additionally, one example of overlapping affordances is discussed – affordances of guidance. In this example, the combined categories of affordances provide the basis for extracting interpretative information from the instrument itself, through sensitivity towards its design. This approach, referred to as adapting *to* the flute is contrasted with the approach of adapting *the flute*. The latter of these approaches is inspired by the ultimate vision of a transparent musical instrument, where the flute becomes an extension of the body. Informing these approaches is the historical presence of the simple-system flute in the various genres, but also the subjectively perceived values that extends the strictly functional aspects of the object.

The various playing techniques described and demonstrated by the interviewed musicians are reflections of the musical genre in which they are situated as well as their own background and their aesthetic preferences. The theme of exploration is central to the interviewed musicians' descriptions of their development as flutists. They have all been part of processes of (re)establishing or introducing the simple- system flute in their respective genre. Innate in these processes is an element of stylistic development that is bound up with the exploration of new (and old) playing techniques, here understood as creative approaches towards the affordances of the simple-system flute.

The second study, still to be undertaken, will be based on a series of workshops where the theoretical framework described above is combined with theories of collaborative learning. These workshops provide the possibility to study how affordances unfold in situations of learning, and the social dimension of these processes.