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## **CROSSING BORDERS: Nordic Research in Music Education in an International Perspective**

*Malmö, April 21–23, 2010*



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## CROSSING BORDERS: NORDIC RESEARCH IN MUSIC EDUCATION IN AN INTERNATIONAL PERSPECTIVE

**Wednesday April 21**

|                 | The White Room<br>(English)                  | The Red Room<br>(English)  | The Black Room<br>(English/Scandinavian)  |
|-----------------|--|--|---|
| 12.00-<br>13.00 | Arrival,<br>Registration and<br><b>Lunch</b> |  |   |
| 13.00-<br>13.15 |  | Welcome: <i>Sverker Svensson</i>   |   |
| 13.15-<br>14.00 |  | <b>Keynote 1</b> <i>Crossing Borders: Beyond the dichotomies of music education</i><br><i>Göran Folkestad</i>  |   |
| 14.00-<br>14.30 |  | Commentator on Keynote 1: <i>Petter Dyndabl</i>  |   |
| 14.30           | <b>Coffee</b>                                |  |   |
| 15.00-<br>16.30 |  | <p>Post Doc &amp; Senior Research:<br/>Chair: Karin Johansson</p> <p>1. <b>Cecilia K Hultberg:</b> <i>A cultural-psychological model of musical learning and competence development</i></p> <p>2. <b>Magne Espeland:</b> <i>One hundred years of music listening in our schools: Toward pedagogical practices resonating with culture-based rationale?</i></p> <p>3. <b>Claes Ericsson, Monica Lindgren &amp; Bo Nilsson:</b> <i>The music classroom in focus. Everyday culture, identity, governance and knowledge formation</i></p> <p>Commentator: Bengt Olsson</p>   | <p>Post Doc &amp; Senior Research:<br/>Chair: Gunnar Heiling</p> <p>1. <b>Cecilia Ferm Thorgersen, Geir Johansen &amp; Marja-Leena Juntunen:</b> <i>Mapping the teaching of 'Musikdidaktik'. Addressing the possibilities and challenges of the meetings between the instrumental school and school music traditions in music education</i></p> <p>2. <b>Anita Vizina Nielsen:</b> <i>Music and its meaning in the development of personality</i></p> <p>3. <b>Ketil Thorgersen:</b> <i>Democracy, open source and music education?</i></p> <p>Commentator: Frede W Nielsen</p> |
| 16.40-<br>18.10 |  | <p>PhD-in-progress:<br/>Chair: Lauri Väkevä</p> <p>1. <b>Inga Rikandi:</b> <i>Group Free piano teaching in music education – pedagogy and curriculum revisited</i><br/>Commentator: Cecilia K Hultberg</p> <p>2. <b>Andries Albertus Odendaal:</b> <i>Interactions between perceptual preference and learning to play an unfamiliar musical composition</i><br/>Commentator: Ingemar Fridell</p> <p>3. <b>Hilde Synnøve Blix:</b> <i>Studying children's music literacy acquisition through observation and interviews</i><br/>Commentator: Helga Rut Gudmundsdottir</p> | <p>PhD-in-progress:<br/>Chair: Øivind Varkøy</p> <p>1. <b>Cecilia Wallerstedt:</b> <i>Keeping time: Teaching and learning a music listening skill in pre- and primary school.</i><br/>Commentator: Marja-Leena Juntunen</p> <p>2. <b>Kari Holdhus:</b> <i>Stjerneopplevelser eller gymnasestetikk? En studie av skolekonserteres kunstneriske og didaktiske konstituttering</i><br/>Commentator: Kirsten Fink-Jensen</p> <p>3. <b>Finn Holst:</b> <i>Lærerkompetence og profesjonsviden – med særligt henblik på musikk læreruddannelser</i><br/>Commentator: Cecilia Ferm</p>  |

## Thursday April 22

|             | The White Room<br>(English)   | The Red Room<br>(English)  | The Black Room<br>(English/Scandinavian)   |
|-------------|---|--|--|
| 9.00-10.30  |   | <p>Post Doc &amp; Senior Research:<br/>Chair: Eva Saether</p> <p>1. <b>Helga Rut Gudmundsdottir &amp; Marja Heimonen:</b> <i>Perspectives on social justice and the curricula in formal music education in Iceland and Finland</i></p> <p>2. <b>Anna-Karin Gullberg:</b> <i>BoomTown Music Education – An enterprise in creative freedom and collaborative learning</i></p> <p>3. <b>Bo Nilsson:</b> <i>Digital music tools empowering physically challenged young people</i></p> <p>Commentator: Heidi Westerlund</p> | <p>Post Doc &amp; Senior Research:<br/>Chair: Gunnar Heiling</p> <p>1. <b>Geir Johansen:</b> <i>Music teacher education as professional studies – between the institution, the practicum and the professional arena.</i></p> <p>2. <b>Cecilia Ferm Thorgersen:</b> <i>Assessment of musical knowledge from a life-world-phenomenological perspective</i></p> <p>3. <b>Ingemar Fridell:</b> <i>Visual tools facilitating the interpretation of classical piano compositions</i></p> <p>Commentator: Siw Graabræk Nielsen</p>  |
| 10.30-11.15 | <b>Poster session:<br/>National School of Research in Music Education</b> |  |  |
| 11.15       | <b>Coffee</b>   |  |  |
| 11.30-11.45 |   | Introduction of Keynote 2: <b>Göran Folkestad</b>  |  |
| 11.45-12.30 |   | Keynote 2: <i>Invisible mediation: the formative effects of everydayness.</i> <b>Harry Daniels</b>   |  |
| 12.30-13.00 |   | Commentator on Keynote 2: <b>Karin Johansson</b>   |  |
| 13.00       | <b>Lunch</b>  |  |  |
| 13.45-15.15 |   | <p>PhD-in-progress:<br/>Chair: Marja Heimonen</p> <p>1. <b>Sverker Zadig:</b> <i>Musical learning – learning in the choir. How do the singers in a choir cooperate and learn together and from each other?</i><br/>Commentator: Bo Nilsson</p> <p>2. <b>Heidi Partti:</b> <i>How digital musicians learn</i><br/>Commentator: Sven-Erik Holgersen</p> <p>3. <b>Silje Valde Onsrud:</b> <i>Gender structures and the epistemology of music education</i><br/>Commentator: Øivind Varkøy</p>                             | <p>PhD-in-progress:<br/>Chair: Kirsten Fink-Jensen</p> <p>1. <b>Erik Lundström:</b> <i>ICT supported instrumental teaching- An expansion of the instrumental teacher profession</i><br/>Commentator: Magne Espeland</p> <p>2. <b>Solveig Christensen:</b> <i>Med kall fra Gud og orgelet? En studie av nytdannede kirkemusikeres utvikling av profesjonell identitet i overgangen fra utdanning til profesjonsutøvelse.</i><br/>Commentator: Claes Ericsson</p> <p>3. <b>Randi Margrethe Eidsaa:</b> <i>Kreative prosesser i samarbeidsprosjekter mellom skole og kunstnere. Et studium av musikalske prosesser og kunstneriske uttryksmåter i kulturprosjekter</i><br/>Commentator: Ambjørn Hugardt</p> |
| 15.15       | <b>Coffee</b>   |  |  |

|                 |  |   |   |
|-----------------|--|---|---|
| 15.45-<br>16.45 |  | <p>PhD-in-progress:<br/>Chair: Marja-Leena Juntunen</p> <p>1. <b>Laura Miettinen:</b><br/><i>Idols singing contest as a cultural and ideological representation of singing and vocal pedagogy</i><br/>Commentator: Anna Karin Gullberg</p> <p>2. <b>Erik Nylander:</b> <i>Mastering the rules of art. Scholastic recruitment, symbolic investment and musical trajectories in (and out of) the Swedish folk high schools</i><br/>Commentator: Frederik Pio</p>  | <p>PhD-in-progress<br/>Chair: Sven-Erik Holgersen</p> <p>1. <b>Elin Angelo Aalberg:</b> <i>Essence or structure? What insights can a phenomenological-hermeneutic perspective give, compared to a discourse-orientated perspective, in research of music pedagogical practice?</i><br/>Commentator: Cecilia Ferm</p> <p>2. <b>Anders Rønningen:</b> <i>Det etniske steget. Et steg frem og to tilbake?</i><br/>Commentator: Ketil Thorgersen</p>  |
| 16.50-<br>18.10 |  | <p>Completed PhDs:<br/>Chair: Teresa Mateiro</p> <p>1. <b>Anne Haugland Balsnes:</b><br/><i>Learning in choirs – Belcanto as a community of practice</i></p> <p>2. <b>Catharina Christophersen:</b><br/><i>Rhythmic music education as aesthetic practice: a case study</i></p> <p>3. <b>Olle Zanden:</b><br/><i>Discourses on music-making: Conceptions of quality in music teachers' dialogues on upper secondary school ensemble playing</i></p> <p>4. <b>Torill Vist</b><br/><i>Music experience - a mediating tool for emotion[al] knowledge</i></p> <p>5. <b>Odd-Magne Bøe:</b> <i>'And so we have learned to play on a rectangle' says the nine years old student enthusiastic</i></p> | <p>Completed PhDs:<br/>Chair: Ambjörn Hugardt</p> <p>1. <b>Jan-Olof Gullö:</b> <i>Music Production with Changing Tools – a Challenge to Formal Education</i></p> <p>2. <b>Marie-Helene Zimmerman Nilsson:</b><br/><i>Music teachers' choice of teaching content: A study of the teaching of ensemble and music theory in upper secondary school.</i></p> <p>3. <b>Ragnhild Sandberg Jurström:</b><br/><i>Shaping musical performances. A social semiotic study of choir conductors' multimodal communication in choir.</i></p> <p>4. <b>Tapani Heikinheimo:</b> <i>Intensity of interaction in instrumental music lessons</i></p> |

### 19.30 Conference Dinner

## Friday April 23

|             | The White Room<br>(English)            | The Red Room<br>(English)   | The Black Room<br>(English/Scandinavian)  |
|-------------|--|---|---|
| 9.00-10.00  |  | Network meeting   |   |
| 10.00-11.30 |  | <p>PhD-in-progress:<br/>Chair: Petter Dyndahl</p> <p>1. <b>Ylva Holmberg</b>: <i>"aLLA ROKAR FET" - Music events in preschools with a didactic and gender perspective</i><br/>Commentator: Geir Johansen</p> <p>2. <b>Cecilia Björck</b>: <i>"Claiming space": Discourses on gender and change in popular music practices.</i><br/>Commentator: Øivind Varkøy</p> <p>3. <b>Ingrid Grønsdal Arnesen</b>: <i>Computer-based music education – a study of music teachers' pedagogical strategies and rationales.</i><br/>Commentator: Teresa Mateiro</p> | <p>PhD-in-progress:<br/>Chair: Bo Nilsson</p> <p>1. <b>Thomas von Wachenfeldt</b>: <i>Folkmusikutbildning och spelmansrörelse</i><br/>Commentator: Monica Lindgren</p> <p>2. <b>Anniqa Lagergren</b>: <i>Who designs video documentation in research on children; the researchers or the children themselves?</i><br/>Commentator: Gunnar Heiling</p> |
| 11.30-12.00 | <b>Coffee</b>                          |   |   |
| 12.00-12.15 |  | Introduction of Keynote 3:<br><b>Gunnar Heiling</b>   |   |
| 12.15-13.00 |  | Keynote 3: <i>Journey in interdisciplinarity, and some taxonomies.</i> <b>Liora Bresler</b>   |   |
| 13.00-13.30 |  | Commentator on Keynote 3:<br><b>Eva Sæther</b>  |   |
| 13.30       | <b>Closing of conference and Lunch</b> |   |   |



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**The Music Classroom in Focus. Everyday Culture, Identity, Governance and Knowledge Formation**

The point of departure of this study is an interest in discussing how the aesthetics of the market and the music culture of the pupils are expressed in music teaching in Swedish schools, and how these factors are transformed or whether any ideological dilemma arises when we strive to put the music culture of the pupils into practice in the everyday music teaching. In four previous projects with different foci, we have studied aesthetic activities in the school environment. Those studies were a source of inspiration for and a backdrop to this study.

The theoretical framework consists of poststructuralist and social constructionist theory as well as theories of late modernity, while our methodological point of departure is a combination of continental and Anglo-Saxon approaches to discourse analysis, modified to suit our purposes.

The empirical material consists of video recordings of classroom activities in secondary school settings in Sweden, and the data has been thoroughly analysed using analytical tools developed in accordance with our methodological approaches. Some important analytical concepts used here are identity, dominance, governance and knowledge formation.

Our findings indicate that:

- There are three different strategies for incorporating market aesthetics and the music culture of the pupils into everyday music teaching: learning about, reflecting on and putting into practice.
- The only ideological dilemma occurred when the pupils' music culture was put into practice in everyday music teaching. The problem was that one of the teachers had what might be considered as an over-determined identity. He found it difficult to establish a balance between the need of the pupils for freedom of expression and the teachers' opinions regarding what was appropriate in the school environment.
- Music making activities in small groups was unsuccessful because the pupils were not yet good enough at the skills needed for composing music and playing together unsupervised.
- Schools are "task-oriented" in a way that is counterproductive to creativity in music making.
- Six different strategies of governance in the classrooms could be identified: through charisma and competence, through delegating responsibility, through making mantras of instructions and examination strategies, through creating solidarity or polarization, through disciplining the body and organisation of time and space and through ignoring problematic situations.
- Popular music was presented as a canon similar to the canon of art music that is predominant in the teaching of music history at school.

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**One Hundred Years of Music Listening in Our Schools: Toward Pedagogical Practices Resonating with a Culture-based Rationale?**

One hundred years go, in 1910, Professor Stewart McPherson at the Royal Academy of Music in London published a little book called "Music and its Appreciation, or the Foundations of 'True Listening'". This book by the man, now more or less forgotten, who was described as one of the fathers of the Music Appreciation Movement in western music education, was the first in a series of publications from

McPherson on the topic of music education and the young child, and in particular on what we now call music listening.

In this analytic paper I try to look back into the music education practices most often referred to as “music listening” between 1910 and 2010, trying to understand the development that has taken place and reflecting on some cultural questions that are crucial if we intend to base our practices on cultural as well as educational visions.

I characterize music listening classroom practices in western countries over time as a story of three different trajectories in approaches to music listening – rationalification, narratification and artification. All of them have been, and are a necessary part of classroom traditions developed over the past hundred years or so. All of them have their historical roots in early educational listening practices. All of them rely on the practices of engaged and dedicated music educators harbouring different positions in aesthetics, philosophy, music theory, educational theory and, of course, psychology. None of these practices, however, have, in my opinion, so far solved – in a satisfactory way – the immense challenge of developing a culture-based and sound rationale for a practice of music listening in schools in our global society.

I think some relatively recent practices in music listening are much closer to being in accordance with a culture-based rationale for music listening. I will argue that practices relying on students’ responses, artistic expression, interpretative reasoning, discovery and problem solving – in short practices building on what I denote as “artification” – are closer to such a claim than other practices. This does not, however, mean that I think this approach is the only recommendable one. Any monophonic listening process, using only one – or rather, the one and only – channel in the enculturation of young people into musics and its secrets, risks becoming subject to constraints in cultivation as well as in the reaping of benefits of the educational investments.

Thinking about the future for music listening as a discipline, there are some major challenges ahead. In our media oriented world a culture-based approach to music listening necessitates important changes in many existing practices in terms of what music to select for listening as well as in terms of what learning processes to include. In my view some of the methodologies and practices that build on Deweyan and “progressive” thinking are vulnerable in everyday educational settings. The implementation of such practices requires in my view teachers who more than any time before can combine artistic and educational competence. And they must also have the capacity to withstand the increasing accountability pressures of educational authorities and society with regard to efficiency and discipline.

A major and far reaching challenge – not only in primary and secondary education – is to find ways to develop the inheritance from traditional musicology and “early educational listening” towards newer approaches to music listening involving elements like intensity, dynamic form, layers and genre-specific approaches to music. In this process we might need to rethink what music is, as well as our approaches to music listening in schools.

When moving from a western art music-based tradition and practice in music listening towards a more equitable, diverse, and culturally and context-situated music listening practice in schools we might reach a state where we no longer know what we know. Nevertheless, a major challenge in this transformation will be to utilize what we think we know – as well as recognizing what we don’t know – in a discussion about some basic criteria for the selection of music as well as approaches for educational listening. In this discussion, we need to avoid destroying or belittling the lessons learnt from early listening approaches and the great genre of classical music, and look ahead in a true spirit of transformation rather than aiming for transplantations of contents, ideas and methods.

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## **Assessment of Musical Knowledge from a Life-world- phenomenological Perspective**

In the current time, when all syllabuses in all subjects and school forms are rewritten in Sweden, assessment is a concept for discussions in several settings at several levels. Formal and informal, formative and summative assessment of musical knowledge has been carried out in all settings where musical performance has taken place. In several contexts the idea of how different qualities of musical knowledge are performed, is constituted and re-created through sharing of experiences. Concepts and descriptions of the qualities, that are possible to transcend between time and space, and possible to use as a base for

discussion and reflection upon musical knowledge are missing though. A prerequisite for such a conceptualising is a common understanding of what musical knowledge is. This presentation will take life-world-phenomenology as a point of departure for defining musical learning and knowledge, a base for a further discussion about how musical knowledge can be assessed, and how assessment can become a part of learning of music. Briefly, life-world-phenomenology defines learning as temporally elongated insights, from a behavioural perspective, a temporally elongated process leading to competence, and from an existential perspective, a person's acquisition of confidence or beliefs in her/his capabilities to do something. Through interaction with the world insights, music and instruments are embodied. Musical learning consists in other words of theoretical, practical and existential dimensions and can be described as ending up in an "I-can-feeling", or in a set of "I cans". Consequently this tradition admits a holistic view of learning and knowledge, which puts demands to the function of assessment. One challenge is to formulate goals that encourage and value holistic learning processes and "I-can-music". A second is to find concepts of qualities that cover and grasp holistic musical knowledge, and at the same time integrate assessment into the process of teaching and learning. One question that has to be considered, is how "I-can" is possible to assess. In other words this is about to find forms of assessment that harmonize with performances of embodied musical knowledge. Another challenge that is connected to integration of assessment into the process of teaching and learning of music, are dimensions of power. If teaching and learning is all about sharing of experiences, which Life-world-phenomenological didaktik implies, what about the asymmetric relation between teachers and students in assessing situation? In the presentation the questions and issues of assessment will be discussed into light of life-world-phenomenology, which hopefully contribute to a larger discussion about assessment of aesthetic ability and competence.

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## **Mapping the Teaching of Musikdidaktik – Addressing the Possibilities and Challenges of Meetings Between the Instrumental and School music Traditions in Music Teacher Education.**

### **Introduction**

The current situation of music teacher education in Finland, Norway and Sweden is to some extent characterized by a lack of a communicative relationship between the musikdidaktik traditions of instrumental teaching and classroom teaching. In fact, these traditions live more or less separate lives.

In Finland, the two traditions are mostly taught separately and to a large extent they use different terminology. They also have different historical roots: traditionally, instrumental pedagogy has strong Russian and Central European influences whereas the school music teaching tradition has its main roots in German-Scandinavian music education and educational theory. However, instrumental pedagogy has strongly developed in recent years and in some aspects the two traditions have come closer to each other.

At a general level, the characteristics of instrumental didaktik can be described as focusing on the instrument, its repertoire, challenges and techniques; in contrast, classroom didaktik is primarily focused on group activities and the importance of shared musical experience. In Sweden, teachers of instrumental didaktik are often employed not only at the academy but also work as municipal culture school teachers or musicians. Classroom didaktik teachers, on the other hand, more frequently hold positions at the academy. This difference makes it hard to organize meetings between the two traditions.

In Norway, a fully instrumental music teacher education program distinct from a parallel education program for becoming school music teachers was offered by one of the conservatories up to the middle of the 1990s. Today, music teacher education is organized so that the two paths run in parallel during one educational course, but their cultural characteristics still entail differences: While the instrumental tradition seems oriented towards instruction and inherent value positions along with keeping and nurturing the

advantages of the teacher's role in master-apprenticeship relations, the classroom tradition is more generally oriented, including a variety of teaching forms as well as searching for a balance between musical and non-musical values and between child-centered and subject-centered teaching.

In broad terms the two educational traditions appear to be embedded in two different cultures. The instrumental tradition originates in the several hundred year old master/apprenticeship tradition that can be said to constitute the educational practice of music and musicians themselves. The school music tradition appears as a melange of two ingredients: educational theory and music education approaches such as those connected with Jaques-Dalcroze, Orff, and Kodaly.

This discrepancy between the two cultures seems to be the case in all three countries. Also, the challenges in the labour market are similar: New challenges for the music teaching profession emerge at an increasing speed. For example, to an increasing degree both instrumental and classroom teachers are required to teach many genres and styles of music, they face important differences between learners, have to cope with different learning situations and environments, as well as having to relate to the challenges of the informal musical learning of their pupils' outside school.

### **The study**

The overarching aim of the present study is to map and describe the various musikdidaktik traditions in Finland, Sweden and Norway and to provide bases upon which suggestions can be made for attaining closer contact and cooperation between different didaktik traditions. By studying and articulating the differences and similarities between countries and traditions we seek to understand the ways in which the teaching traditions can learn from and empower each other. We believe that this can be done through acknowledging the specific features and goals of the two traditions and through having them mirror each other. In sum, we believe that this will contribute significantly to informing the field of music teacher education with respect to existing as well as new challenges in the labour market.

The first phase of the research process in progress examines relevant literature concerning how music teachers' professional competence is defined and described, along with how the process of becoming a "good" teacher is treated in the Finnish, Norwegian and Swedish instrumental (pedagogy) and classroom didaktik traditions. In the second phase of the study we will observe and interview teachers in each country as regards the strengths, weaknesses and possibilities of the two traditions, including their potential for empowering each other.

The research material of the first phase of the study consists of the syllabuses of music teacher education at one institution for higher music education in each of the countries. Along with this we will study the textbook material used in the various courses of classroom and instrumental didaktik.

Hermeneutic text analysis will be applied to grasp the traditions as they appear in and through the texts studied. This includes analyzing the texts from each country and then comparing the results in order to create a broad-based picture of the phenomenon.

Interpretation will arise from posing questions such as the following to the collected material: (1) What principles for content selection are utilized and what content is selected? (2) How is the process of the student music teachers' teacher development described or discussed? (3) How is the teacher-student relationship described or discussed? (4) What do the texts consider as good teaching? (5) What qualifications and competences are given priority and how are these qualifications and competences described and treated? Finally we will analyze what the responsibility of the educating organization is for preparing good teachers as well as when, where and how the learning process of becoming a good teacher should take place.

In the paper presentation, preliminary results concerning the differences and similarities between countries and the two traditions will be discussed followed by a discussion about what the traditions can learn from each other. The presentation will also invite discussion about the study at large, including its importance, challenges, and implications.

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## **Visual Tools Facilitating the Interpretation of Classical Piano Compositions**

### **Background**

Typical for Western classical music is the process of interpreting and conveying a written score into sounding music. However, sometimes the communication of musical issues between musicians may be

experienced as aggravating. It might be advantageous if this communication could be facilitated, for example, by using visual illustrations as a complement to the verbal language.

In my double capacity of concerto pianist and researcher, I have had a unique possibility to explore the potential usefulness of two invented visual tools from two different perspectives. By introducing a research focusing on the relationship between features within musical performances and the listeners' experiences, I have attempted to touch upon the immense and relatively unexplored field of musical interpretation. Accordingly, this kind of investigations might be regarded as situated in the border area between the research field of Music Education and some related disciplines of musicianship, artistic research, Music Psychology and Musicology.

#### **Previous research**

In my doctoral thesis (Fridell, 2009), two special tools, based on established conventions for performing melody phrases, were developed and empirically tested. In a first study, the so-called Melody Phrasing Curve (MPhC) was tested from the perspective of nine music professors listening to classical piano excerpts recorded on audio tape. The MPhC is a continuous line that is drawn by free hand collaterally to the printed score into a special device indicating approximately the experienced dynamical fluctuations within the melody part of a composition. The results indicate that this visual tool might be used for illustrating the experienced dynamical progression of the melody part, particularly in piano music of a homophonic character.

In a consecutive study, another visual tool intended for indicating the metrical Points of Gravity within the melody part, was introduced. By notating Points of Gravity, the intended expressive use of performed durative emphasis may be clarified, including the illustration of differently applied metrical divisions bringing out different characteristics and architectonic metrical layers within a performance. This tool was used by four professional musicians, together with the MPhC, for the purpose of preparing performances of three classical piano excerpts composed by Mozart and Beethoven, as well as for visually illustrating the corresponding musical aspects of their recorded performances. The study also included in-depth-interviews revealing some of the participants' musical ideas. The results indicate that the two visual tools mentioned might be used in educational contexts in a broad sense as triggers for activating musicians' self-reflection and for developing a bigger awareness when interpreting classical music.

Visual tools might be an aid in the context of preparing a performance, for the purpose of interpreting and planning aspects of melody phrasing, or for illustrating these aspects as experienced when listening to a certain performance. Furthermore, in addition to these descriptive functions they might have a distinct didactic function, for the purpose of demonstrating the melody phrasing within a given interpretative version meant to serve as a model. Moreover, visual tools may be applied in different ways by displaying smaller details, or with a focus just on the big musical lines.

#### **The aim of the presentation**

The aim of the present presentation is to practically demonstrate the functionality of the two visual tools mentioned while performing and discussing the musical interpretation of the short second movement "Introduzione /Adagio molto" from L. van Beethoven's Piano Sonata in C major, op. 53.

Although classical music education implies established conventional views on performing that ought to be respected, these conventions might be considered as temporary starting points for further exploring the music's interpretative potential. In other words, because of being subject to a gradual transformation, traditional views should rather not be regarded as static phenomena. Consequently, none of the two suggested visual tools is intended to be used in a way forcing music students to adopt fixed interpretative solutions, but mainly as an inspiring incitement encouraging them to explore new possible means of expressing themselves musically.

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## **Perspectives on Social Justice and the Curricula in Formal Music Education in Iceland and Finland**

In Finland and Iceland music education is embedded in the general national curricula providing guidelines for educational goals in basic education. Furthermore, in both countries there are national guidelines for extra-curricular music education offered at music schools. In this paper, the curricula for music education in Finland and Iceland will be examined through the lenses of theories on social justice. The principal research questions to be addressed are: (1) whether curricula in music can promote social justice, and (2) if so, how this would be achieved. The main aim is to raise questions and discuss music curricula in the light of social justice.

From the point of view of social justice, the intents of curricula governing music education seem quite similar in both countries explored. However, the practical implications of these intents differ in many ways between the two countries. In this paper, different perspectives on implementing social justice in and through music education will be explored, as well as how social injustice can be manifested in the implementation and content of music education. Discussions include to which extent democracy can be realized through the framework curricula (i.e. national guidelines), and through different forms of local curricula.

Curricular content in music education reflects the value placed on music in the society. The choices made in content and material in music education also mirror each culture's prevalent philosophical views on music as a phenomenon. Scholars in music education have pointed out the relationship between repertoire choices in curricula and various conceptions of music. According to them, the conceptions of music as a phenomenon directly affect repertoire choices, curricula and educational goals. The music educational content of the curricula in Finland and Iceland will be compared with recent theories on social justice and music education in order to search for elements of social justice, or injustice, in both curricular content and in the hypothetical hidden curricula. In conclusion, new ways of creating curricula for music will be suggested to promote social justice.

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## **BoomTown Music Education – an enterprise in creative freedom and collaborative learning**

The general purpose of this presentation is to illustrate how mentoring consciousness in learning and creativity strengthens the development of musical, social and personal competences within an “un-schooling” learning community.

Research in music education has confirmed an interrelationship between musical knowledge and context qualities as for example the organisation of learning and social interaction. Still, it is difficult to free the practice of learning in music from institutionalised praxis, tradition and expectations. It could be argued that the Music institutions are governed by a view of knowledge as hierarchic instead of holistic. This means also that different music styles and genres are levelled in terms of quality and value. On the other hand informal music learning is largely characterised by co-creating and peer learning, something that formal music education often ignore. By not paying sufficient attention to learning processes within

smaller groups, the great opportunities for powerful growth in personal and social skills, are sometimes passed over.

In the autumn of 2005, the Department of Music and Media in Piteå introduced a quite new form of pop and rock higher education in Borlänge – BoomTown Music Education (BTME). The education exists within the long-range music project BoomTown (BT), that support musical entrepreneurship with business orientation, "band-booster", recording technology and front of house knowledge appealing to striving musicians in popular music.

The educational concept is based on research (Gullberg 2002, Johansson 2002) about how musical learning is affected by the design of learning environment, organisation and tradition and a standpoint supporting empowerment and creative freedom in music making. The students decide what skills and which music styles they want to develop. The philosophy of BTME opens for broad recruiting, and the education is supported partly by guest musicians, partly by supervised self-studies concerning raising the consciousness of internal and group oriented learning processes. Peer learning and playing by ear is acknowledged and strongly supported. BTME combines the positive qualities of formal music education (contact nets, supervisors, expertise & c.) with the strengths of informal learning, like self-independence, entrepreneurship and co-creating. The core of the education – playing music – is situated in state-of-the-art recording studios. BTME is a two years course package and welcomes 15 students after entrance tests and interview. Individual musicians and bands may apply to the education. Energy, showmanship and originality are valued as highly as technical prowess and knowledge of repertoire.

BTME is a research project in itself. To create a sustainable academic/educational context within a Trippelhelix of business, networking and higher education raises several challenging situations and questions. A fascinating body of knowledge is also coming from student's diaries and written reflections that has been collected since the start.

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## **A Cultural-psychological Model of Musical Learning and Competence Development**

The aim of this paper is to present and discuss a model of musical learning and competence development. I hope for your critical response in order to improve the model as a tool for capturing a crucial but often unspoken area of music education in order to exchange experiences with colleagues and develop shared understanding.

*Musical learning* that leads to *musical competence development* may be described as the core of music performance preparation and of music education. However, because of the unspoken character of musical expressivity, especially in relation to different styles of music, it is difficult to capture processes of learning and competence development in this area. Consequently, there are twofold reasons for considering it crucial to music education research, as well: it is of general concern to practitioners and problematic to communicate verbally in clearly understandable ways. In addition, research in this area addresses topics that make evident the specific character of music education research as an academic subject, the identity of which may be strengthened by a body of research on musical learning and competence development.

The common relevance to musicians, teachers and researchers underlines the need for representatives of all of these groups to exchange experiences and develop shared understanding of musical learning and competence development. To do so, it is important to have access to concepts that are accepted as relevant and meaningful in all groups referred to. In this paper I am presenting a model of musical learning and competence development that I have found useful for these purposes. It is based on findings in longitudinal explorative studies that I have conducted in different natural contexts of making music, from 2001 and still ongoing.

Starting out from the learning triangle as presented in cultural history, cultural tools – included in a toolbox as maintained by Bruner – are seen as mediators establishing the connection between learner and learning object. The model describes musical learning and competence development as framed by the learning musician's idea of, and familiarity with, the music tradition in question. Conventionalized ways of structuring and expressing music (i.e. good taste) are crucial tools that need to be used in combination

with each other and with other tools included in the cultural tool-box: instrument, performance (notation). Musical learning is characterized by mutual interaction between the learning musician and the music studied; musical competence development takes place when the musician is capable of transferring his/her new, internalized know-how to a different context and, of externalizing the know-how in relation to established conventions in the new context. In the 2009 yearbook of NNMPF, where an article presenting the model is published, excerpts from research studies conducted in different contexts of making music exemplify how the model may be used.

In this paper the model is used to present results from an ongoing collaborative study of a well-established performing artist's planned professional project. The study focuses the musician's considerations and performance, which, altogether, represents his musical competence development, while

- preparing a re-edition of a sonata from the early 19th century,
- exploring historical instruments of this epoch,
- preparing a public performance of the sonata, based on his new edition,
- recording the sonata and,
- mixing the recording.

The artistic process is described twofold: by the artist and by me as an attempt to try out the usefulness of the model and the concepts. I am looking forward to discussing this with you.

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## **Music Teacher Education as Professional Studies - Between the Institution, the Practicum and the Professional Arena**

As a professional occupation, being a music teacher entails many different roles. Among them are the role of a general music teacher, instrumental music teacher, ensemble director (choir, band etc) and various combinations of such. During the last decades we have seen an even further differentiation of music teacher roles and tasks. This has happened parallel to an increased emphasis on the question of educational quality in music teacher education. Consequently, to be relevant for the labour market music teacher education should pay attention to both this trends as well as to the question of how they relate to each other. To this picture belongs the fact that music teacher education does not take place at institutions for higher education only. It has become increasingly clear that a key to its success lies in the quality of the practicum, entailing the practical teacher training that are offered to the student music teachers outside the institution, along with the interrelations between the practicum, the institution and the professional labour market for music teachers.

### **Main research question**

Departing from such a pre-understanding the present project seeks to study music teacher education by throwing light on the following research question:

*How can student learning and the relevance quality of Music teacher education be described in the relation between the institution, the practicum and the professional arena and how are the music teacher role constructed discursively at these three arenas?*

Answers are sought for by concentrating at three fields of music teacher education: 1) Student music teachers meeting various arenas of the practicum, 2) music teacher freshmen meeting professional occupations, and, 3) the arenas of the institution, the practicum and the profession in a discourse perspective. Each of the fields is addressed by research sub questions which in turn are approached by a number of sub studies constituting a total number of 8.

### **Theoretical perspectives**

#### *Professional theory*

Music teacher education can be seen as an education for the music teacher profession. As such, it is characterized by particular relations between knowledge, education and the performance of certain kinds of services designating it as a professional education.

#### *A socio cultural perspective on learning*

In developing professional competence as a music teacher the student music teachers' learning can be studied with focus at the relations to its environment. Hence a socio cultural perspective is actualised as the teaching and learning at the institution, the practicum and the professional arena takes place in subject



communities. Student learning also takes place in the relations between these arenas as the student music teachers reflect their learning experiences at one of them in the others. Hence, the subject communities in which the student music teachers take part constitute significant parts of larger learning systems.

#### *Educational quality*

The Action plan for educational quality at the Norwegian Academy of Music delimits and specifies such quality as entrance quality, the quality of teaching and learning, frame quality, management quality and relevance quality. In the present study we discuss how the results of each of our sub studies as well as how they altogether can throw light on these dimensions of quality. It is vital that relevance quality is not perceived as only directed to fulfilling the requirements from the present society and educational politics as a kind of society preservation priority but that it also contains priorities of competences for constructive critique and societal change.

#### *Discourse theory*

In our analysis and interpretation of the empirical data we will direct the attention towards the ways in which certain communicative genres or social languages becomes dominating as the musical learning is institutionalized at the primary, secondary, upper secondary and municipal culture school. Discursive formations of high validity at the municipal culture school will not necessarily be equally valid at the primary school and vice versa. When student music teachers and music teacher freshmen shall learn the subject it includes to learn the discourse 'forms' which is accepted in that particular school subject.

#### **Methodological perspectives**

The methodological strategies differ between the sub studies, encompassing observations, questionnaires, interviews and text analysis in ways that enables triangulation in the result development.

#### **Results**

One of the sub studies is completed. The others are at various stages of the research process. Hence results and preliminary results will be presented and discussed – separately as well as reflected in each other.

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### **Music and its Meaning in the Development of a Personality**

While listening to music that has been composed in different times, listeners gain a notion about different ways of expressing ideas and feelings that are characteristic to the relevant times. And each performer has his world outlook, his individual approach, his esthetical ideal and a joy of a discoverer. Art offers esthetical delight, which is also the heart of art. Art is not a proof of a metaphysical idea; it is a social function, a component of the society and an important element of cultural life. The creative works of composers also reveal their personalities and time. For them, music is a special way of expressing mental development. Through their works, composers speak to their listeners. Thus, the history of music is not only the information about the created work. Works of music give us a chance to know the inner world of composers and show us the special contribution that the composers have given to the history of the culture of music. Therefore here we can speak about the great role of music as to the cognition. Music education is very important in the formation of a man's esthetical feelings. Depicting life and playing a part of cognition, music works on an individual, develops his feelings and forms taste. Music enriches the listener's emotional world.

The aim of the study is to compile and analyze theoretical approaches, observations and pedagogical experience about the development of a personality.

#### **Materials and methods**

Theoretical method- psychological, music pedagogy and analysis of psychological literature, empiric method- research of pedagogical experience, observations.

#### **Results and conclusions**

Music is very important and inseparable part of the sounds world, which always surrounds us. Every epoch has its own favourite and popular kinds of music and dominant musical features, because people of every epoch have their own esthetical perception of music. Nowadays society we could say is already fed up with music- music surrounds us almost everywhere: at home, at work, in the auto, at the cafe, etc. Today music usually tends to be the background for all our everyday activities. Discovery of sound

recording and all technological progress certainly played a huge role in changing society's position from performers to listeners.

In the article views on various approaches about the development of a personality by different authors have been analyzed.

Art pedagogues and scientists acknowledge that music is the most emotional art which helps to develop feelings. Observations of RTTEMA study process of music and pedagogical practice at primary schools reveal that great attention is paid to knowledge and skills but little attention is devoted to the revelation of music and its images which develop a person's emotions.

Music education is very important in the formation of a man's esthetical feelings. Depicting life and playing a part of cognition, music works on an individual, develops his feelings and forms taste.

During the process of learning music the acquired knowledge, skills and abilities contribute to the formation of interests, needs, taste of a pupil, i.e. the elements of the musically esthetical cognition. By attracting the heritage of the music culture a listener gets to know the patterns of beauty, acquires the valuable cultural experience, which runs through generations. In its turn multiple perception of a work of art gradually directs a person towards expressing his ideas, feelings, mood through the images of art, which belong to a person with his gift for music. The notion the musically esthetical cognition has been taken from the science of aesthetics.

By developing during the musical activity i.e. learning more and more about the pieces of music, playing them and taking them in, the musically – aesthetic cognition helps the young musician perceive the contents of the piece of music and determine its importance for himself. The musical cognition gradually reaches a higher level because the performer shows an interest in musical activity, he has been prepared for perception (associative approach), and he can evaluate and express his opinion on the performed piece of music.

In the works of music pedagogues a special place has been shown to developing the musicality and musical competences where the content and process are as one

Musicality shows itself not only in the ability to emotionally respond to the sound of music but also in the ability to differentiate by ear, coordinate the conceptions of musical ear and musical movements.

The basic feature of musicality is a musical experience that is an emotional experience. The musicality foresees subtle and differentiated enough perception that is emotional learning of the world which is possible only in the context with the other existing means of information outside music. Musicality is an individual psychological characteristic of a personality. On the basis of a person's musicality there are his inborn gifts but competence depends on the person's development, upbringing and education.

Music has a positive influence even on a young child's development and retains developmental, educational and socialising functions during the whole of child's future life.

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## **Digital Music Tools Empowering Physically Challenged Young People**

To experience, perform and create music is to be regarded as a basic human function. In a sustainable society all citizens' right to participate in different kinds of cultural and musical events, not only as a consumer but also as a performer, is vital. Active involvement in society's culture should be seen as a form of freedom of speech and expression and thus be regarded as a significant part of democracy.

The musical activities of a group physically challenged young people are studied within the ongoing project SAMSPÉL, an action research project performed in collaboration between researchers, staff members and music educators. The Scandinavian phrase "SAMSPÉL" is associated with interplay, interaction and interface. The aim of project SAMSPÉL is to enhance possibilities for physically challenged individuals to take part in musical society. Digitally based musical settings, developed in the project, provide physically challenged young people with tools to perform and create music.

The study was initially of an explorative character, leading to research questions aimed at clarifying the way digital tools may empower young people with reduced motor functions and facilitate their engagement in musical activities.

The theoretical framework of the project includes an ecocultural perspective, developed by the author, together with the Sense of Coherence framework, developed by Antonovsky. In the ecocultural perspective Gibson's concept of affordances, play, flow and collective learning represent important elements. These theoretical points of departure are linked to each other and also to chance, uncertainty and unpredictable events.

Preliminary results indicate that a number of persons, such as assistants, parents, technicians and music educators collectively contribute to the enhancement of the participants' musical activities. Furthermore, the digital settings used by the participants should be regarded as a combination of computer software, graphical interface, physical interface (e.g. head-mouse) and musical content.

With the help of examples, observations and field logs this presentation will outline some findings and raise questions related to the ongoing action research project SAMSPEL.

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### **Democracy, Open Source and Music Education? A Deweyan Investigation of Music Education in Digital Domains.**

Music has not been solely temporal for more than a century, and musical performance has not been created exclusively in real time by humans since the piano roll entered the stage in the late 19th century. The mechanical, and later the digital, music industry has changed music as a social phenomena, increasing the availability of music to listen to, tools to create music with as well as distributional and communicational aspects of music. Music consummation happens either through live music as it always has, or through a recordings which today is mostly digital.

Digital tools for creation, evaluation, distribution and consummation imply particular challenges regarding ownership and intellectual property which influence and have consequences for music education both as practice and philosophically. The purpose of this paper is to discuss how licensing of music software and music can be understood in relation to democracy in music education. A Deweyan pragmatism will be used as a lens through which to discuss this purpose. In this paper, the focus is on software licensing, only slightly touching upon the similar discussions regarding music licensing and availability of research.

In Dewey's writings, democracy is more than a political system. Democracy is a desirable way of social interaction in "conjoint communicated experience". Experience is seen as shared, and education is seen in the light of a pragmatist meaning of truth, where meaning is created and recreated through social interaction. For education to be good in a Deweyan democratic sense, it would have to facilitate free speech, respect, free access to knowledge and multiple ways of accessing and producing knowledge.

Digital tools have, despite the overall increased accessibility to knowledge, forums for expressions and expressional tools, brought new challenges into the music educational domain. How to deal with music available in the digital domain, and as such being eternally reproducible without any degradation of sonic quality is one such challenge. On the one hand, music from everywhere and anytime can be reached by a mouse click, but on the other hand, music is usually distributed as intellectual property and as such it is illegal to redistribute the music even in an educational setting. Another related challenge concerns the software used in music classrooms.

Software on the two major operative systems, Microsoft Windows and Apple OS X is usually close sourced and having end user agreements which prohibit any modification of the software. If these softwares are compared to other musical instruments, the software are not owned solely by the musician, since the software, unlike other instruments, cannot be modified, repaired or improved. Lately there has been a reaction against the lack of democracy in the software industry through the open source movement. Open source music software are not backed by any large company, but instead developed by groups of developers releasing the code for anyone to improve and change. However, the software might not have the same level of stability and general usability for beginners. The possible educational implications of choosing a proprietary solution versus open source alternatives will be discussed.



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### **Learning in Choirs – Belcanto as a Community of Practice**

Singing in general, and more specifically choir singing, is popular in today's culture. In Norway more than 200 000 people sing in *amateur choirs*, which is the field of interest for the present dissertation. A case study was conducted in a local amateur choir, Belcanto, situated in a small Norwegian community. The aim of the study was to increase the awareness and understanding of what sort of institution a local choir constitutes, and of what participation in such a choir is about. The study meets the need for research both on the musical practice of adult amateurs, as well as their learning outside of the traditional musical educational institutions.

The main research questions were concerned with the interplay between the musical and the social aspects of the choir practice, and on how participating in a local choir contributes to the development of learning and identity.

The study was grounded in earlier choir research as well as music educational theory concerning informal arenas for learning. The study's theoretical framework was founded on theories of situated learning and in particular theory of communities of practice, but perspectives of sociology and anthropology also informed the work. The research was designed as a case study, combining mainly participant observation, interviews with choir members and document analysis.

One of the main fields of analysis dealt primarily with the examination of the role played by the choir in its local community, and how the activities of the choir serve to strengthen the sense of local belonging. The results indicate that the choir members learn how to be inhabitants of their local community through participation, thereby implicating learning and the construction of identity and belonging related to place.

The social interaction within the choir and various aspects of the musical interaction of the choir practice were also subject to analysis. Results point to the dependence on and the tensions between the musical and the social interaction, which cause both harmony and disharmony to mark the choir practice. The practice embodies both positive energies such as collaboration and reciprocity, all the while also containing more negative forces like tensions, negotiations and conflicts.

The study shows that learning and development in various areas constitute one of the main implications of participation in a choir, which may, in turn lead to an increased quality of life. The results also demonstrate how a local choir constitutes a multifaceted institution in which several different elements interact, and how the balance between them is vital for the existence of the choir. Consequently the application of a comprehensive and contextual perspective is of great importance when dealing with amateur choir practice.

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### **Rhythmic Music Education as Aesthetic Practice: A Case Study**

The background for this abstract is my PhD dissertation "Rytmask musikkundervisning som estetisk praksis: en casestudie". Rhythmic music education is, in short, an oral approach to teaching, where rhythm, participation, movement, improvisation and playing together are essential. The purpose of my study was to examine how rhythmic music education is constituted as aesthetic practice. My research questions were: How are aesthetic values expressed in rhythmic music teaching, and how are these values constituted as self-evident?

By aesthetic practice, I mean socially instituted ways of appreciating, playing and teaching music. Forms of practice arise, and are executed and maintained in the relation between the individual and the social.

Participating in an aesthetic practice thus means participating in a social space. As a consequence hereof, it also implies that one develops a practical sense and mastery of certain aesthetic values: what is “good” music, what is the “right” way to teach etc. The empirical study was designed as a case study of a teacher at a rhythmical conservatory. The empirical basis of the study was observation of educational situations and environment, and qualitative interviews. The main theoretical perspective was Pierre Bourdieu’s theory of social practice, combined with John Dewey’s pragmatism and Maurice Merleau-Ponty’s phenomenology of the body.

First, I studied practical everyday teaching situations at the conservatory. The purpose was to identify aesthetic values, as seen from the agents’ point of view. Using phenomenology and pragmatism as starting points, I identified several aesthetic values in this rhythmic educational practice: body-sense – movement, experience, situation, usability, playing together, and holism-continuity. These aesthetic values express what was seen as “right” and “important”. They thereby functioned as rhythmical imperatives, which governed actions and choices in musical educational settings.

Second, using Bourdieu’s theory of social practice as an analytical tool, I examined how these values were constituted as self-evident and “natural”. The way aesthetic values are expressed, executed and upheld is, from such a perspective, not an individual matter. Instead, it can be seen as a result of cultural competence. Such competence develops in relation between the subjects and the social space, where the subject incorporates cultural actions and values, and makes them her/his own. I therefore examined so-called “objective structures”, i.e. the ways the educational setting and activities was structured; in the lessons, in narratives about the history of “rhythmic” (popular) music and music education, and in the physical and social spaces of the conservatory.

Through this approach, I found that these structures to a large degree coincided with and mirrored the aesthetic values as expressed and upheld in the classroom. I also identified various social control mechanisms; in some cases subtly and efficiently transformed into self-limitation and self-control. As a consequence, these structures and mechanisms functioned to maintain the given aesthetic order, thereby reproducing aesthetic practice. I found that the coinciding of incorporated and reified structures produced a coherent belief system. Inside such a belief system, the rhythmic activity – and thus also the aesthetic values – appeared as meaningful, obvious and self-evident.

In my conference presentation, I will give a summary of the dissertation. I will also briefly reflect upon some of the implications of the dissertation.

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## **Music Production with Changing Tools – a Challenge to Formal Education**

The development of modern information and communications technology has resulted in advanced options for those who create music with digital tools. There are several routes for young people who wish to work professionally with music production. Many students choose to study music production in higher education establishments. Music Production is an emerging subject and therefore an important topic for research in music education.

The aim of this thesis is to develop knowledge of music production and identify the key skills necessary for music producers and music production teachers. The specific research questions are: What characterizes music production, both in an educational context and as a professional activity? How do music producers and music production teachers describe the professional skills they need in their respective professions?

Today’s pupils and students, the so-called *Millennials*, are special. Born in the early 1980’s to present day it is the first generation to grow up with computers, portable music and video devices, mobile phones and video games. Millennials are online, they are peer oriented and they are ethnically diverse. They use the Internet as their main source for news and entertainment and many also produce music.

Over the past 20 years, Music Production has become an increasingly important part of the music education in Sweden. Since the early 1990’s Music Production courses are taught in Swedish upper secondary schools. Many universities and colleges, as well as adult education organizations and municipal music schools, now offer music production courses.

A Music Producer is someone whose principal role is to direct and supervise the creative aspects involved in making music recordings. Today’s information and communication context provides useful tools for

music making and Desktop Music Production is nowadays available to a large public. Design-intensive and cultural products industries have grown in Sweden in recent decades, and music is often described as an important export industry.

From a cultural psychological perspective students learn differently depending on the culture where the learning takes place. The tools and symbol systems used in a culture have a central role in how a culture is experienced. Whether these tools are tangible or intangible they are created by people and situated, the meaning and function of a tool depends on the context in which it occurs. With a cultural psychological perspective it is essential to view the world, in both everyday life and research, from different perspectives. Another cornerstone of the cultural psychological perspective is that training and learning should aim to give students learning capacity, identity and self-esteem. In addition theories on development of self, voice and mind, teacher expectation and intellectual development as well as theories on skills and expertise development were used to broaden the perspective and to reflect on the results.

Three sub-studies were carried out where questionnaires, interviews and observations were used to collect data. A knowledge-critical text analysis method was used to analyse collected data.

In the first study a Desktop Music Production project in a municipal music school was investigated. Observations and interviews were used to collect data. The results show that teachers need to be multi skilled to teach music production. In addition to standard teaching skills they need to have extensive knowledge of music technology and relevant contemporary knowledge about trends in youth culture and popular music.

In the second study students' views on important learning outcomes in music production were investigated. Questionnaires and group interviews were used to collect data. The results show that music production is a topic that includes various types of content. Issues regarding music, technology, music industry, personal development, and not at least employability were of central importance to the students.

In the third study 11 professionals were interviewed, all music production teachers or active music producers. The main result was that the skills required for both music producers and music production teachers are varied and extensive. Psychology and leadership, music, technology, ethics, law and copyright, entrepreneurship and cultural timing are particularly relevant to music production.

In conclusion, music production is a pedagogic practice that aims to create mediated music. Music producers are multi-skilled entrepreneurs with a good knowledge of the current music culture. Music production differs from traditional music education, as it requires a technical competence from teachers in addition to traditional musical and pedagogical skills. Men dominate music production teaching and the vast majority of professional music producers are also men. The Millennials have often developed sophisticated musical abilities, due to their familiarity with information and communication technologies and their extensive media use. This is an important aspect to consider in music production education.

Based on these results, a model for education in music production is presented that identifies various aspects of music production and the skills needed by music producers. The purpose of the model is to evaluate students' strengths and weaknesses in terms of what the students already know and what they want to work with in the future.

Due to recent information and communication technology developments, music production tools have become available to many, possibly leading to an increase in numbers interested in music production and music education. Music teachers and music production teachers are therefore facing new pedagogic challenges, and will need to develop a flexible attitude towards this constantly changing environment, and the tools used for music production. Future educational projects *must* be prepared to deal with such changes, while prospective teachers will need to develop and keep their skills up to date in order to successfully negotiate this ever changing landscape. Opening up horizons and exploring new avenues for students to learn music and music production may well be an important challenge to future research in music education.

Title in Swedish: *Musikproduktion med föränderliga verktyg – en pedagogisk utmaning*

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## **Intensity of Interaction in Instrumental Music Lessons**

Previous research on one-to-one instrumental music lessons in higher education has shown asymmetrical relations between teachers and students and an emphasis on expression and technique in both implicit and

explicit strategies of teaching and learning. In order to rethink the practice of instrumental and vocal pedagogy, to better understand such multivoiced musical and pedagogical interactions and to enhance musicianship, this study introduced and examined intensity as a relational phenomenon and as constituting a factor in interaction between teacher and student. Intensity of Interaction offers an overview of the dynamic character of the musical and pedagogical dialogue. It aims to encompass both instrumental lesson activity as a whole, and to reveal detailed elements of the teacher-student work. In order to theoretically frame and conceptualize the instrumental music lesson as a teaching and learning activity, the present study draws on pragmatist philosophy and cultural-historical activity theory. The following twofold question guided the study:

*How does Intensity of Interaction constitute musical and pedagogical meaning construction in instrumental or vocal teaching and learning and to which features of verbal and musical communication is Intensity of Interaction connected?*

This study gathered data during a period of 3 years, through interactive processes and events in 22 lessons, using observations, video and audio recordings, field notes, intensity ratings, and stimulated recall interviews. The analysis viewed the data from two parallel perspectives on the lesson interaction. The first perspective considered meaning construction in the lesson activity. The other perspective entailed interpretation of the intensity ratings, that is, the perceived meaningfulness of joint musical engagement. The analysis combined these two empirical sources of information in the framework of Activity Theory.

The study and the analysis of the data consisted of the following phases: (1) formulation and testing of methods for analysis of Intensity of Interaction based on the intensity ratings and the Method of Voices from the field of Activity Theory, (2) determination, through application of this theory and method, of ways that music teaching and learning strategies arise through internal contradictions within various forms of a) musical play, b) narrative play, and c) knowledge inquiry, (3) development of a description of the theoretical construct.

Intensity of Interaction as a key component of the teacher/student dialogue in music lessons.

As an outcome, the increased awareness regarding meaning construction and diversity of problem solving in music lessons has implications for both instrumental pedagogy and future research. Firstly, the results showed how Intensity of Interaction is related to teaching and learning strategies. Secondly, Intensity of Interaction highlights qualitative elements in teacher-student work, which create musical and personal growth and development. Thirdly, the findings of this study challenged the paradigm of efficiency, in which efficiency of teaching is related to high teacher intensity and inefficiency related to low teacher intensity in instrumental instruction. Fourthly, Intensity of Interaction is comprised of the continuity of tension between sense making and awareness of musical reality, sense making and conventional meaning, and musical-pedagogical concepts versus musical-pedagogical reality.

Articulation of the contradictions facilitates change as an outcome of relations in which the two polarities are not exclusive but are brought into accord through a dialogical process.

Consequently, Intensity of Interaction opens up prospects of development in lesson content and structure. In all, this study highlights the sensitive nature of the teacher-student interactions and the pragmatic value of Intensity of Interaction in educating musicians and in developing the teacher-student work. This suggests the usefulness of Intensity of Interaction as a tool for self-observation and teacher education, elaborating more reflective teaching and learning contexts within instrumental pedagogy.

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### **Shaping Musical Performances. A Social Semiotic Study of Choir Conductors' Multimodal Communication in Choir.**

The purpose of my thesis is to identify and describe how musical interpretations and performances are semiotically designed and realised by choir conductors in their interaction with choir singers during rehearsals and concerts, and also to find methods for how these actions can be analysed and described.

The data consists of video-recorded rehearsals and concerts with six Swedish professional choir conductors and their choirs. The video films are transcribed in detail, with focus on how semiotic modes, such as gestures, gazes, body movements, singing, printed score and piano-playing, are used when choir conductors in their interaction with choir singers work with a musical composition.



The study uses a multimodal and social semiotic theory, which implies that communication and learning is seen as a social process of transformative sign-making. The concept design is central since it is a way for sign-makers to create different communicative conditions for meaning-making, based on their interests and choices of modes.

The analyses focus on how choir conductors in their use of different modes perform and illustrate the music, how they interact with the choir singers, and how their actions are realised in different designs. The analyses also focus on what cultural conventions surround the actions that occur.

The thesis brings light to the complexity and multiplicity of an audiovisual culture, where choir conductors in their use of different repertoires of action and designs constantly vary how they perform and illustrate the music. The results show how these actions afford various choices and conditions for the choir singers to learn and perform the music and how the results of the study can be designed into a multimodal and social semiotic model for musical communication.

Different dimensions of attitude that indicate opposing forces between different musical aspects and between modes of procedure can be sensed in the results. In this study, it is not with certainty that they should be regarded as each other's opposites or as dichotomies, but rather that they can be seen as different aspects of the same phenomenon, in the way that they presuppose and require each other and are a part of each other or that these opposites quite simply annul each other. The outcome of the discussion around these contrasting pairs is that musical learning always can be seen as *audiovisual learning*, that choir leadership can be regarded as a *productive musical leadership* and that learning and the shaping of performance can be put on an equal footing, described in terms of an *ongoing interpretation and performance*. The discussion also comprises how the realisation of different repertoires of action result in a *collective musical language with local variations*.

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### **Music Experience - a Mediating Tool for Emotion Knowledge**

Our culture seems to carry an idea of music being closely connected to emotion. On a general level, this even includes developing human personality. This project investigates music experience more explicitly in the way it relates to emotion learning and knowledge. Its research question is: Can music experience be considered to be a mediating tool for emotion knowledge? If so, how? The term 'emotion knowledge' is used for instance by Denham & Kochanoff, but here it is a translation of the Norwegian term 'følelseskunnskap'. In the translation of this term, 'emotion' is preferred to 'feeling' because in English, the term 'feeling' is often connected only to the (conscious) sensation of emotion, whereas in Norwegian, 'emosjon' is not colloquial.

The project is empirical and based on ten semi-structured, individual interviews of five women and five men of different ages and with different genre preferences. Five of them are music professionals and five are from other professions. The analysis, which was performed in several sequences, can be called ideographic content analysis, or more specifically meaning condensation, with elements of meaning categorization and meaning interpretation, primarily inspired by van Manen's hermeneutic-phenomenological and Giorgi's phenomenologic-psychological methods.

The study started with a phenomenological approach, seeing experience as reality. However, it acknowledges that avoiding interpretation is impossible. Therefore, not only lived experience, but also the knowledge learned from the experiences, were considered relevant data. Accordingly, this analysis is also inspired by phenomenography, socio-cultural and discursive thinking. The initial analytical steps were very close to the empirical material, while the later ones took into account theory from music psychology, emotion theory and learning theory. The project could thus be considered to be in-between several "prototypes".

The preliminary analysis categorized the empirical material as a whole, dividing the material into two research questions: 'What aspects of music experience can be considered to mediate emotion knowledge?' and 'What aspects of emotion knowledge can be considered to be mediated by music experience?' The many aspects of music experience were grouped into four perspectives: the structural perspective includes the categories manners of meeting, music elements and genres; the relational perspective is divided into the categories alone, interaction, dialogue, meeting, care and acknowledgement; the referential perspective

comprises the categories describe, remember, reverberation and embodied; the affording perspective includes the categories open, abandon, awake, strengthen, care and change.

In the preliminary analysis, the aspects of emotion knowledge were categorized as emotion(al) availability, consciousness, empathy, understanding, reflection, expressivity, regulation and interaction. The most consistent term would be 'emotion availability', though this may sound strange. However, certain theoretical perspectives consider emotion learning to be about emotional *content*, while emotional learning mainly refers to the form (of any learned content). This study focuses on emotion(al) content, also on this categorical level.

Whether the two are possible to separate is another discussion.

In the main analysis, the research questions were limited to 'What aspects of emotional availability can be considered to be mediated by music experience?' and 'What aspects of emotional understanding can be considered to be mediated by music experience?' The question related to availability includes both the more embodied awareness and the mental consciousness inspired by the phenomenological theory of consciousness. However, the limitations of reflection were discussed based on an embodied focus and formulations from the interviews which regarded the first bodily reaction as the first movement in reflection, and considered reflection also to be non-verbal. Furthermore, the western individually-based understanding of awareness was inspired by more intersubjective thinking. The analysis also emphasized that the emotions involved in music are often experienced as recognizable, even though they seem to be "new", and that the music experience can be a necessary tool, a more superficial memorandum, and something which changes the ability to be emotionally available whether music is present or not. Availability was further seen in the light of attending different emotional spaces, and enduring them. The data were also analyzed in relation to categorical, dimensional and vitality aspects of the knowledge. They were all represented in the material. However, vitality affects seem to have a more important role in music experience than they have in general emotion theory. The same is the case for traditionally negative emotions, compared to older research in music psychology, although "negative emotions" are not necessarily experienced as negative in music experience.

The first part of the analysis of emotional understanding concerned reflection, understood as both a mirror/echo and a sequence of thought. The second part focused on self-knowledge, including material on identity. This part also acknowledged the possibility of both a pre-reflexive and reflexive understanding, paralleling the pre-reflexive and reflexive consciousness. Emotional understanding of others was called intersubjective understanding because of the social aspects. The issues of sharing, relations and empathy were strongly emphasized in the data. Although the starting point was rather traditional in its individual focus, both of the categories from the main analysis were led in a more intersubjective direction. The chapter on understanding was concluded with material on nonverbal understanding and tacit knowledge, which seemed to be very important in music experience.

The project also discusses some pedagogical and psychological questions, such as whether emotion knowledge, as a part of the intrinsic content of music education, also deserves a more explicit space and problems caused in a society which relies heavily on the verbal development of knowledge alone. Problems of referentialism and absolutism are discussed in relation to the phenomenological stance and instrumentalism, the topics of intersubjectivity and reflection are further developed, as are topic related to theories of learning strategies, defined as appreciation strategies. These topics will not be given time in the presentation, but may be touched upon in the discussion, depending on the questions from the public.

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## **Conceptions of Quality in Music Teachers' Conversations on Upper Secondary Ensembles**

### **Background and aims**

Ensemble playing has since the early 1980s been one of the cornerstones of Swedish classroom music education from the seventh school year and upwards. This education is situated within a framework of governmentally prescribed standards and criteria, but research indicates that these standards and criteria have little influence on teaching and marking. The aim of this thesis is to find out what aspects of ensemble-playing that appear to be relevant to groups of ensemble teachers when they listen to and

discuss upper secondary school ensembles that play within the Afro-American tradition. The research questions focus on dialogically expressed conceptions of quality and assessment criteria and how these relate to official curricula and syllabi.

There is a wealth of research on assessment methods and on the effects of assessment in general schooling as well as in higher education. As for music education, researchers have primarily been interested in the assessment of individual performance and most studies concerning assessment criteria for ensemble playing are focussing on school orchestras and bands. The only Swedish study that specifically deals with ensemble-courses in upper secondary schools is Zimmerman Nilsson (2009) who concludes that the expressed aims of the teachers do not coincide with what is focussed on in their actual teaching. This study focuses on collegiate discourses and does not concern the conceptions of quality that imbue ensemble teaching as such.

### **Central concepts and theoretical framework**

The overall framing of the study is didactical; teachers participate in group discussions on pupils' music making within courses that the teachers themselves teach, and consequently the teachers can be expected to be familiar with the courses' syllabi and criteria. Key words are assessment, criteria, conceptions of quality and contexts. The latter two are considered to be mutually constitutive so that a socio-cultural context such as for example a musical genre is defined by a set of lived as well as verbal conceptions of quality. The word criterion is used for verbally stated normative characteristics, abstracted from the conceptions of quality expressed by the groups of teachers in the study.

Beside this dialogical framing, the study leans heavily on a socio-cultural dialogical theory outlined by the Swedish socio-linguist Per Linell and rooted in among others Wittgenstein's, Bakhtin's and Mead's writing. At the core of this theory lies the assumption that sense-making is a double dialogical process in which people both interact with each other in specific situations and with the traditions in which they are immersed. Communication and on-going interaction is seen as both the germ to innovation and change and the mechanism behind the existence of individuals as well as society. Dialogical theory has a twofold use in the present thesis; firstly as a theoretical basis for the analytical method used, and secondly as a backdrop for the discussion of the findings.

### **Method**

Four groups of ensemble teachers have been asked to comment on and discuss video excerpts from four different ensemble classes making music within the reggae-, heavy metal-, soul-pop- and gospel-traditions respectively. Transcripts of the four group discussions have been analysed with two techniques. The first consists of finding dialogically treated topics. The prevalence of a certain topic is taken as an indicator of its inter-subjective relevance for the group. The second technique elicits "micro narratives" from the discourses, thereby analysing how relations of cause and effect are described by the teachers. The topical analysis describes what the teachers talk about and the second analysis highlights how they are talking about the pupils' ensemble playing. This second analytical strand is used to put the criteria and the conceptions of quality from the topical analysis in perspective. Finally, the results have been compared with the national steering documents in order to identify concordances and discordances.

### **Results**

The most salient criteria that can be abstracted from the discourses are to do with the pupils' autonomy, freedom of choice, physical expressivity, commitment and joy of playing. The heavy metal ensemble seems to epitomise these qualities and is also praised for not being influenced by school culture and teaching. These qualities are not mentioned in the national criteria. Instead the ability to describe and analyse music verbally is demanded for acquiring the higher grades. These abilities are not mentioned in the discourses, and the teachers display them to a very small extent; the sounding aspects of the music making are conspicuously infrequent in the discourses. At some occasions the teachers agree on that the music shall sound good, but the only hints that are given as to what constitutes this "goodness" are that every instrument shall be heard, that the arrangement shall be diversified and that the playing shall be consistent with the genre. When the teachers discuss communication within the ensembles, they most often refer to visual aspect, such as eye contact, not to listening. The scarcity of topics on the sounding music is consistent with the sounding music's non-existence in the steering documents, but stands in stark contrast to the high importance that is placed on the sounding music in the micro narratives. The criteria from the discourses are consistent with the national criteria and syllabi in emphasising the importance of learning the songs and of making diversified arrangements.

### **Discussion**

The following aspects of the results are discussed:

- Expressivity as central and sounding music as peripheral.

- The teachers' depreciation of classroom teaching and their idealisation of free, autonomous leisure-time music making.
  - The low agency that the teachers bestow on themselves as teachers and on the pupils as learners.
  - A monological vs. a dialogical view on classroom interaction.
  - A lack of music-related "contextual criteria" as a problem for the profession.
  - The need to develop a collegiate language for qualitative aspects of (ensemble) playing.
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### **Music Teachers' Choice of Teaching Content: A Study of the Teaching of Ensemble and Music theory in Upper Secondary School**

The way in which music teachers choose and use the subject content in ensemble and music theory in upper secondary school is focused in this study. The point of interest is the everyday classroom teaching of music teachers. The intentions that music teachers have with their teaching are also studied.

This thesis is a study of music teaching and is a subject-didactic investigation, inspired by variation theory. The study is a contribution to empirical-oriented didactics since it generates knowledge of how the relation between content and teaching methods is constituted in music teaching. The overarching aim of the thesis is to study how music teachers in upper secondary school choose teaching content when teaching ensemble and music theory. The teachers' use of teaching content implies that they choose to focus and teach certain parts in their teaching. This choice of content and how it is used is in focus in this study. The research questions are: How do music teachers choose teaching content when teaching ensemble and music theory in upper secondary school? How do music teachers use the teaching content in their teaching?

The data collection includes video-documented lessons and qualitative interviews with five music teachers in upper secondary school. The selection of music teachers was made by strategic selection in order to obtain varied, substantial information of the ways music teachers handle the music content

The analysis reveals two different choices of content. When the teachers have music and theory as the content of their teaching, it is the content that guides the teaching methods, where the teacher uses a fixed content, which is presented in different ways; this was mainly in music theory. When the content is music activities, the music teacher adjusts the activity-based content in accordance with the pupils' level of skills in ensemble. Music as a subject matter of facts describes the teaching that occurs. In teaching, verbal instructions are made explicit by practical instructions. The pupils' forms of activity are principally reproductive and reflective. The holistic approach, which is prominent in the intentions music teachers have with their teaching, is not reflected in their actual teaching. Instead, they choose to focus a part of the text without paying attention to its relation to a broader musical context. The teaching corresponds to the curriculum with regard to teaching fundamental concepts, but does not relate to music-making. When teachers express musical intentions, these do not correspond to their teaching and vice versa.

The variation theory analysis is a result of the researcher's external perspective, where analytical tools have been used on the empirical material. The teachers have not been informed about the variation theory perspective. The music teachers choose a content to teach their pupils. By way of the learning objects, which might be constituted by actions as mentioned earlier, the teacher develops the pupils' skills by focusing and varying the critical aspects of the content in question, which generates different patterns of variation. For example, in order to teach a chromatic scale, the teacher focuses on the pupils' skills to define, recognise and write the scale. This implies more than one critical aspect in the teacher's use of the teaching content. From an overall perspective, the critical aspects are characterized by motor skills and by following rules. The differences that occur in the variation results are closely related to the teaching content. In music theory, the most prominent pattern of variation is generalisation, which implies that a phenomenon is varied by focusing on different expressions of it. In ensemble, the patterns of variation are principally constituted by generalisation and separation. The teachers' ways of handling the teaching content in ensemble also imply that they separate a part of this content and use it separated from the larger context in which it appears. Teaching addressed to one individual pupil is characterised by separation, whilst teaching addressed to a group of pupils relates to generalisation. Furthermore, the sequence of the patterns of variation seems to relate to different contents in different ways. The pattern of variation occurs in different orders of appearance depending on the content.

The foundation for the two different choices of content that are made by the music teachers, as well as the significance of the learning objects, are finally discussed. Music and theory as content relate to an aesthetic foundation, while music as activity as the content implies a social foundation. These foundations of content are also related to theories of Bildung. A learning object signifies a certain way of apprehending the content. The occurrence of different patterns of variation has a significant relation to the teaching content. The music-oriented didactic and variation theory perspective in this study are related to one another by way of expressions of an emic and etic approach, respectively, where the music teachers' focus on skills validates the two analyses of this study. Music as a subject matter of skills is discussed. Higher music education and the curriculum for ensemble and music theory in upper secondary school are also included in the discussion. Pedagogical implications of this study are that different content generates different ways of teaching, shown by the sequencing of the pattern of variation. The way music teachers handle the content differs when teaching is addressed to an individual pupil or a group of pupils. All four pattern of variation, separation, generalisation, contrast and fusion, occur in this study, though not in all learning objects. Thus, the character of the content seems to have an impact on the patterns of variation.



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## **Essens eller struktur? Hvilke forståelser kan et fenomenologisk-hermeneutisk perspektiv gi i forhold til et diskursorientert perspektiv, i forskning om musikkpedagogisk praksis?**

Gjennom arbeidet med denne problemstillingen ønsker jeg å utvikle innsikt til å kunne skille to forskerperspektiv som begge tiltaler meg i mitt doktorgradsarbeid. I første del av paperet diskuterer jeg et forskerperspektiv med utgangspunkt i Martin Heideggers fenomenologisk-hermeneutiske filosofi som et perspektiv som handler om "essens". I andre del av paperet tar jeg utgangspunkt i Michel Foucaults diskursorienterte filosofi, og diskuterer et forskerperspektiv som kan sies å dreie seg om "struktur". Til slutt sammenfatter jeg hvilke forståelser disse perspektivene kan gi i forskning om musikkpedagogisk praksis, og begrunner mitt valg av forskerperspektiv i eget doktorgradsarbeid.

Martin Heideggers filosofi dreier seg ikke bare om å forstå meningen eller essensen i fenomener, men igjennom spørsmålet om "Hva er væren?" også om menneskenes forståelse av seg selv, av væren og meningen med væren. I "Kunstverkets opprinnelse" (Heidegger 1935/36) argumenterer Heidegger for hvordan kunst har en spesiell posisjon for vår innsikt i væren og sannhet. Den mesterlige verkmessigheten i kunstverk gjør at den værens-glemselen som vår tids virkelighetsoppfattning har, kan brytes, noe som gir mennesker mulighet til innsikt i den i-verk-satte sannhet. I heideggeriansk filosofi er innsikt i egen væren (Dasein) og et altomfattende væren (Sein) menneskets største mål. Samtidig er det nettopp denne innsikten mennesket rømmer fra, og som dagens subjekt/objekt-orienterte virkelighetsoppfatning sperrer for.

Frederik Pio (2007) drøfter musikalitetsdannelse i et fenomenologisk perspektiv, og relaterer Heideggers tenkning om kunst til Frede V Nielsens teori om korrespondanse mellom ulike meningslag i musikk og bevissthetslag i menneske (Nielsen, 1994). Pio (2007) argumenterer for at musikalitet kan forstås som en ikke-hørbar korrespondanse mellom der-væren i menneske, og der-væren i musikken. Musikalitet blir utfra dette et eksistensielt, musikk-menneskelig fenomen. Pio (ibid) argumenterer i denne artikkelen også for hvorfor det er vesentlig at musikkpedagogen er i kontakt med sitt eget Dasein. Mennesker som rømmer fra seg selv kan inneha en "uegentlig væremåte", noe som for en musikkpedagog gjør det vanskelig å møte eleven og musikken med ansvarsfullhet og respekt. Ut fra dette kan det være interessant å spørre hvem som er best egnet til å undervise i musikk. Utøveren, som har tilbrakt endeløse timer på øvingsrommet i selskap med seg selv og musikken, eller musikk læreren som har studert dagens pedagogikkfag?

David Lines (2005) diskuterer også musikkpedagogikk i et heideggeriansk perspektiv, og argumenterer i artikkelen "Working With Music" for hvordan det i musikkundervisning må være bevegelser musikken selv, og ikke mennesket som anses som retningsgivende. Lines (ibid) mener at dagens musikkpedagogikk i for stor grad handler om utøverens behov for å kontrollere og beherske musikken, noe som sammenfaller med Heideggers syn på vår tids virkelighetsoppfatning. I Lines tankegang (ibid) bør derfor videre utvikling av musikkpedagogikken dreie seg om en økt oppmerksomhet for hvilke føringer musikken som det undervises i gir for musikkundervisning. Til sammen gjøre dette det interessant å spørre hvor kjernen i musikkpedagogikken ligger, i musikken eller i pedagogikken? Et heideggeriansk perspektiv kan også være interessant i en analyse av dagens læreplan for grunnskolen (LK06), der musikkfaget på den ene siden presenteres som et "eksistensialistisk fag", og på den andre siden har kompetansemål som angir innhold (essenser) i musikkfaget som noe både målformulerbart og etterprøvbart.

Michel Foucaults diskursorienterte filosofi er utviklet med bakgrunn i sosialkonstruksjonistisk språkfilosofi, der kunnskap om verden betraktes som noe sosialt og historisk konstruert. I sosialkonstruksjonistisk tankegang er man ikke på jakt etter "sannhet" på samme måte som i fenomenologisk-hermeneutisk perspektiv, fokuset er heller hvordan disse ulike forståelsene konstrueres og konstitueres. I "Diskursens orden" (Foucault, 1971) argumenterer Foucault for hvordan diskursen i et samfunn er kontrollert av ulike mekanismer som regulerer hva som kan bli sagt, hvem som kan snakke, hvem som blir hørt på og hvilke materialistiske effekter dette har. I musikkpedagogisk sammenheng kan slike referanserammer være fruktbare for eksempel for å diskutere hvorfor studenter i musikkpedagogisk utdanning synes å vektlegge ulikt studieinnhold avhengig av om utdanningen er lagt til universitet, lærerhøgskole eller musikkonservatorium. Eller, for å diskutere hvorfor forståelser om musikkundervisning utviklet innenfor en jazzkontekst ikke nødvendigvis verken uttales eller lyttes til innenfor feks en kirkemusikkontekst. I følge Foucault (ibid) er "sannhet" konstruert innenfor ulike

vitensregimer, og det er strenge reguleringer for hvilke kvalifikasjoner man må ha for å tale i disse regimene, og for hvilken vekt som tillegges det uttalte.

Thorolf Krüger (1998) har skrevet en doktoravhandling i musikkpedagogikk som støtter seg på Foucaults filosofi. I denne avhandlingen hevder Krüger at det i musikkpedagogisk utdanning er mangel på kunnskap om hvordan musikk lærere egentlig underviser, og hvordan denne praksisen formes. Uten denne kunnskapen mener Krüger (ibid) at man vanskelig kan utdanne lærere som kan undersøke og endre egen praksis. Monika Nerlands har studert instrumentalundervisning i høyere musikkutdanning fra samme perspektiv, og viser i sin avhandling hvordan lærere og studenter i undervisningen iscenesetter diskurser om kunnskap og arbeidsmåter som ligger i kulturen (Nerland, 2003). For eksempel dreier dette seg om fagtradisjoner på det enkelte instrument, eller normer i det profesjonelle musikkliv.

I mitt doktorgradsarbeid studerer jeg konstruksjoner av musikkpedagogikk i kulturskolen. Kulturskolen er et skoleslag som ikke er regulert av krav til lærerutdanning eller av en førende læreplan. I stedet synes undervisningen i dette skoleslaget å bygge på et frivillig og ideologisk fundament som utvikles i kretsløpet kulturskole, musikklinje på vdg skole, høyere musikkutdanning, og tilbake til kulturskolen. Disse aspektene kan gjøre det særlig interessant å studere hvordan musikkpedagogisk praksis konstrueres i dette skoleslaget. Akkurat nå har dessuten kulturskolen som skoleslag stor politisk oppmerksomhet. Blant annet synes det å være en drakamp mellom sektorene "skole" og "kultur" om hvilke normer til utdanningskrav, innhold og vurderingsordninger som kulturskolen skal forvalte. Et foucaultinspirert perspektiv kan gi referanserammer for å diskutere dette. Aller tydeligst i denne debatten er kanskje det rungende fraværet av kulturskolelærerens stemme. Ut fra foucaultiansk tankegang kan også dette diskuteres i forhold til kvalifikasjoner og adgangsbegrensninger. Både vitensregimene "pedagogikk" og "det profesjonelle musikkliv" kan styres av regulerende mekanismer som utelukker kulturskolelæreren fra diskursen, fordi denne ikke nødvendigvis er verken lærer eller utøver.

I valget mellom "essens" og "struktur" velger jeg denne gangen struktur, blant annet for å kunne drøfte slike problemstillinger.

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### **"Claiming space": Discourses on Gender in Popular Music Practice**

Previous studies—primarily within sociology, cultural studies, and musicology—describe popular music practices as male-dominated and masculinized. Despite popular music having been used in music education within the Nordic countries for several decades, and now increasingly in other countries around the world as well, only a few studies in music education research have explored the impact of gender on the learning conditions in popular music. In response to this, the present study examines how the challenges of changing women's under-representation in popular music may be understood. The study is based on a critical constructionist framework, where knowledge and subjectivity are seen as socially constructed, continuously negotiated, and permeated by discourse. Data consists of round-table discussions with staff and participants from four different music initiatives in Sweden, all with the explicit objective to increase the number of women involved in popular music practices. Groups included 2–7 interlocutors. I started out by asking the groups to describe the initiatives they were involved in—what they did and why—and then tried to interfere as little as possible. Seven discussions were recorded with a total time of approximately eight hours. After transcription, I used a Foucauldian-inspired discourse analysis method in six stages to examine the data in terms of discursive constructions, discourses, action orientation, positionings, practice, and subjectivity. The discussions turned out to revolve specifically around the seemingly consensual argument that girls and women must "claim space" in order to take part in popular music practices, and that the participating initiatives should facilitate this space-claiming. However, the specific meanings of "claiming space" were subject to negotiation, and such meanings were articulated through a number of spatial concepts and metaphors. These were grouped into four themes: Sound, Body, Territory, and Room. I will discuss the results using the concepts of performativity (Judith Butler), feminine body spatiality (Iris Marion Young), and gaze (Michel Foucault and others). The conclusions are that music education needs a critical discussion about the problems of "claiming space" and how these problems can affect the potential for equal access to learning popular music, in and out of school. I will argue that the act of "claiming space" must be seen as an ongoing struggle between subjectification and objectification, otherwise we are mistakenly simplifying the act. If music education is



to strive for gender-equal access to popular music learning, in which all learners perceive themselves as active subjects, these issues are crucial for music teacher preparation.

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## **Studying Children's Music Literacy Acquisition Through Observation and Interviews**

Music literacy can be a troublesome issue for music teachers because there are many opinions on how to teach it, and also why and if one should bother to use time on the matter. One of the most common problems is that the musical symbols tend to represent mere instructions for where to put your fingers, and not sounds of music. In order to improve and develop methods for music literacy teaching there is the need of more research focusing on how children learn this kind of literacy in the setting of instrumental teaching.

The present project aims to identify and describe the learning strategies in music literacy acquisition used by beginners on a music instrument. The research question that guides the project is: How do beginners on a music instrument acquire music literacy? The focus is on the learner's ways of making meaning from musical symbols through the activities, teaching and the environment that the learning context offers.

In this paper I will present the empirical data gained through observations and interviews of four 8-9-year old children learning to play an instrument, and some preliminary conclusions. I will discuss the methodological aspects of the project, and address some of the methodological strengths and weaknesses that I have experienced during the research process.

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**Odd-Magne Bøe**

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## **"And so We Have Learned to Play on a Rectangle!" Says the Nine Year Old Student Enthusiastically**

My study shows a clear lack with respect to students' experience of how to learn to play instruments in music lessons in public schools in Norway. I will discuss the possible causes of low instrumental activity viewed in the context of the new national curriculum in Norway: The Knowledge Promotion. This is the latest reform in the 10-year compulsory school and in upper secondary education and training. My presentation is threefold. First, I describe the goal of the study and justify the choice concerning my method. Then, I present results from my study, based on qualitative data from student interviews. In the third section I discuss my data based on the findings of my study.

I will present results from a three-year study, based on group interviews with children at different stages. The title "And so we have learned to play on a rectangle!" reflects the focus of this presentation; to play instruments in music lessons in public schools. An indication of the pleasure she felt when she play on instruments, is this student in the 4th grade, who in my study joyfully told that she had learned to play on the rectangle! She probably meant to say triangle. But she had learned to play, and was close to find the correct word! First I will present and discuss findings from my study that is based on group interviews of 275 students. Pupils tell me about a public school with very limited instrumental activity.

Music is one of several subjects, among other things, that are characterized by a low number of lessons each week and with characteristics that include concepts of well-being and a positive school environment. The school subject consists of three main activities: to make music, composition and listening. Within the activities making music (to dance, to play and sing music) we find, among other things, competence aims for all students concerning playing, singing and dancing. The Ministry's guidelines concerning how to learn to play an instrument are quite clear: all the students must have the opportunity to learn to play an instrument in school every year:

*"This main subject area includes practical work with singing, playing various instruments and dancing in different genres and expressions on all year levels." (LK06, p. 138)*

This guideline will provide music teachers with major challenges. Students should, among other things; learn how to play rhythm, melody and chords, and they will play and sing either by ear or notes. These frameworks should help to ensure varied ways to learn to play an instrument.

This presentation has the following issue in the further presentation and discussion: *To what degree do students experience how to learn to play an instrument in correspondence with curriculum guidelines of Norway?*

### Method and findings

In Norway we have a tradition of substituting national curriculum guidelines every ten year, but the teachers' practice may not have changed with the same frequency. This presentation tries to give some answers about the extent to which the music teachers included these guidelines in their own plans. I've tried to find some answers by using a qualitative method, based on the students' own experiences. A design based on qualitative data has proven to be suitable for mapping complex areas. Pupils' experiences from the school, turned out to provide plenty of complex data. Information in the form of a large number of dialogues, however, was very challenging to characterize in the analysis section. I made sound recordings of the group of students between 7 and 15 years old. The most important data source for this study is therefore taped interviews.

The employees at the selected schools in the study were drawn into the process in many ways, and it was constantly full transparency about interviews. Headmasters, team teachers and music teachers received feedback from the pupils' interviews, when I returned unedited sound recordings and full transcripts of what the students expressed. No lines were censored, and audio recordings were brought back to schools in the form of a CD without "clipping". In addition, I prepared a report that is available "for all" on the Internet, via the library website "HiST Brage" Soer-Troendelag University College. Teachers in Norway can either google in Norwegian "Musikklærerens lokale læreplan" and Odd-Magne Bøe, or use the Internet link ([http://idtjeneste.nb.no/URN:NBN:no-bibsys\\_brage\\_9342](http://idtjeneste.nb.no/URN:NBN:no-bibsys_brage_9342)).

Music Teachers across the country can read this, and they can copy and adapt practical tips and plans, and make them their own. As we see in this study in cooperation between the practice fields and the University College.

I asked questions from several areas in the music discipline, not just instrumental. The study shows that only four out of ten students experience instrument training in music lessons. Students should play on instruments every year, according to national guidelines. In the presentation

The students in my study spoke mostly in a positive language. They dreamt about playing an instrument in music lessons. The summary of all the other wishes for more activities like singing, dancing, composition and listening, can not be compared with this strong desire to learn to play an instrument. Otherwise, the study showed that students feel that they don't play too much, and that schools have too few instruments and that they just to a small extent used instruments that the students themselves wished to learn to play on. There is also minimal correlation between education in public schools and what they experience in music schools, culture schools and marching bands.

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### Solveig Christensen

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### Kall, profesjonalitet og identitet. Et profesjonsteoretisk blikk på kirkemusikeren

Til grunn for denne presentasjonen ligger spørsmålet "hva innebærer profesjonalitet for en kirkemusiker?" Kirkemusikalsk profesjonalitet bæres oppe av flere søyler. Musikalske ferdigheter synes innlysende. Kunnskap om yrkesfeltet Den norske kirke, dens verdigrunnlag og lutherske kristendomsforståelse likeså. Tilsvarende fag- og feltkunnskap er viktig for enhver profesjonsgruppe. "x-faktoren" i denne sammenhengen er kallet. Dette gjenspeiles i prosjektets arbeidstitel: "Med kall fra Gud og orgelet?". Mer spesifikt er det koblingen mellom profesjonalitet og kall jeg vil utforske i denne presentasjon – en utforskning som kulminerer i vigslingen som knutepunkt i den kirkemusikalske profesjonsveven og som dreiepunkt for kirkemusikalske profesjonsforståelser. Utenfor den religiøse sfære er det i dag sjelden snakk om kall i tilknytning til profesjonalitet. Norsk utdanningshistorie avslører imidlertid at store profesjonsgrupper som sykepleiere og lærere lenge hadde sin legitimering nettopp i kallet. Kallet så å si bekreftet profesjonaliteten. (Martinsen, 2002:119ff, Slagstad, 2006:64)

Kan profesjonene og den profesjonelle berikes av en "kallets renessanse" i profesjonstenkningen? Er det i det hele tatt relevant å trekke inn kall når vi snakker om profesjonalitet? Jeg våger meg på et ja. I møte

med kirkemusikalsk profesjonalitet gir kallsperspektiver dessuten dobbel mening fordi vi har å gjøre med både kirkens kallsforståelse og kunstens kallsforståelse. Det innebærer at vi må klargjøre disse forståelsene og hvor skjæringsfeltet befinner seg.

### Vigsling

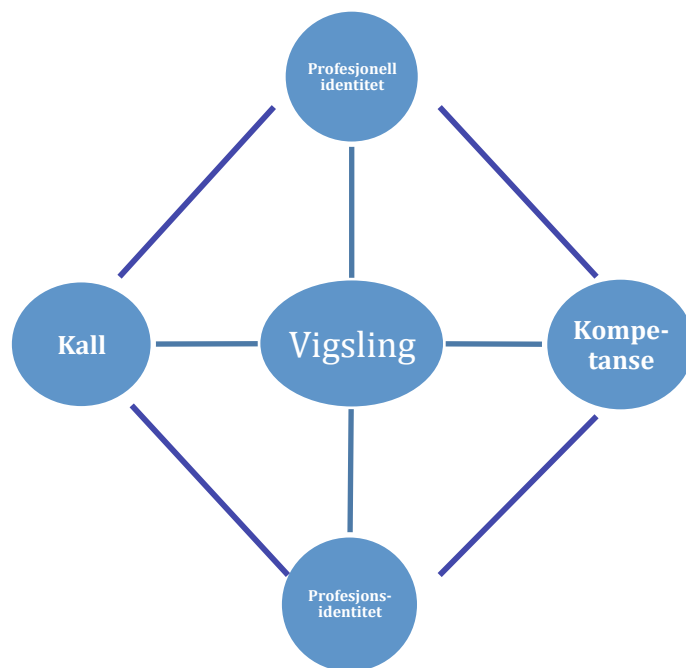
Innenfor høyere musikkutdanning i Norge er vigslingen særegen for kirkemusikkprofesjonen. Innføring av vigsling til tjeneste som kantor ble innført i 1998.

Når jeg trekker linje fra kall til vigsling i denne presentasjonen er det fordi begrepstrekløveren vigsling, kall og tjeneste følger hverandre over alt hvor temaet omtales, samtidig framstår vigslingen med mange betydninger. I profesjonaliseringens tjeneste kan vigsling beskrives med ulike ”som”:

- sertifisering av en monopolisert og adgangsregulert profesjonsutøvelse
- bekreftelse av profesjonsutøverens kall og kirkens bekreftelse av dette kallet
- kvalitativ anerkjennelse av kunnskap og ferdigheter
- profesjonell symbolmakt og en etikett på profesjonens kollektive identitet
- bro mellom individuell profesjonell identitet og kollektiv profesjonsidentitet

Med vigslingen har kirkemusikerne ikke bare ”kvalitetssikret” sin faglige og juridiske egenart, men de har med vigslingen også definert seg inn i embetsstrukturen i Den norske kirke, der teologiske premisser ligger til grunn. Derfor vil også kunstneriske og teologiske perspektiver inngå i en studie av kirkemusikalsk profesjonalitet.

Figuren nedenfor illustrerer den kirkemusikalske profesjonsveven slik jeg legger den til grunn i presentasjonen:



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**Randi Margrethe Eidsaa**

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### Kreative prosesser i samarbeidsprosjekter mellom skole og kunstnere. Et studium av musikalske prosesser og kunstneriske uttryksmåter i kulturprosjekter

Dette er et kvalitativt forskningsprosjekt som har som mål å beskrive og analysere en musikkpedagogisk praksis der skapende arbeid med musikk og samarbeid mellom profesjonelle kunstnere og skoleelever står i sentrum. Denne prosjektformen har i løpet av det siste tiår blitt en viktig politisk sak i Norge. I St.meld.

nr. 8 (2007-2008) Kulturell skulesekk for framtida understrekes viktigheten av at barn og unge har tilgang til kunst- og kulturtilbud fordi "kunst og kultur gir opplevelser som kan være avgjørende for å utvikle det enkelte menneskets personlighet og livskvalitet... og som gir kunnskap som kan danne grunnlag for deres egne kreative evner". Hvordan kreative arbeidsprosesser gjennomføres og hvordan kunst- og kulturopplevelser tilrettelegges i kulturprosjektene står i sentrum for forskningsprosjektet. Datamaterialet er hentet fra studier av kulturprosjekter der hovedaktørene er skoleelever i 6. og 7. klasse og kunstnere fra ulike kulturinstitusjoner. Elevene og deres lærere fristilles fra den ordinære undervisningen for å delta i kulturprosjektet som kan ha en varighet fra noen dager til flere uker. Kunstnerne arbeider i skolen finansiert blant annet gjennom offentlige kulturmidler, blant annet den norske kultursatsningen Den kulturelle skolesekken.

Forskningsprosjektets intensjon er å kunne presentere og drøfte noen gjennomgående temaer og meningskategorier i produksjons- og samspillprosessene der alle aktørene arbeider kreativt mot målet som er å utvikle og framføre et nytt og unikt kunstnerisk produkt for et publikum. I denne Work-in-Progress presentasjon vektlegges tematikk knyttet til kulturprosjektets kunstneriske og organisatoriske rammer.

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### **Computer-based Music Education - A Study of Music Teachers' Pedagogical Strategies and Rationales**

The teacher who chooses to use computers to teach music probably does this on the basis of his or her didactical and pedagogical reflections. The teacher may have considered questions about how computers let musical learning take place and what learning processes they make possible. If a music teacher decides to use computers instead of other more traditional activities, one can say that inherently she makes some judgements about the pedagogical qualities of the technology. Such judgements might as well tell us something about how the teacher sees the relationship between computer activities and traditional activities. By researching music teachers' didactic choices and computer experiences, we can find out more about what teachers see as the pedagogical potential of technology and what they see as its limitations.

In music education the concept of activity is very closely connected with *physical action*. Traditionally, learning to play an instrument implied *physical action* which then obviously has played a pivotal role in musical learning and expression. In music classrooms with computers, one can imagine groups of pupils sitting by the computers experimenting with sounds or remixing songs etc. We would most likely describe what they do as being musically active. However, physically their actions look quite different from what they do when they work with instruments. What do these similarities or differences between traditional and technological musical activities consist of? Do computers release the pupils from their bodily constraints of playing instruments or do computers in fact lead to musically de-skilled bodies? In other words, to what extent does the use of computer-based learning activities in the music classroom challenge the centrality of physical activities in music education?

The research questions of this study are as follows:

*-To what extent and for what purposes are computers used to teach music in lower secondary schools in Norway? (national survey: completed, still analyzing)*

*-How do music teachers' describe the role of computers and internet in their own teaching? (Teacher Interviews: planned)*

*-Can teachers' more or less successful classroom strategies to utilize computer technology be identified? (Classroom observation, teacher interviews: planned)*

In order to be able to answer these questions, an investigation of how music teachers legitimize the use of computer activities combined with observing how teachers let pupils act and interact musically with computers is needed. Methodologically the project is carried out using both quantitative and qualitative methods. The quantitative methods are related to a national survey conducted on music teachers' attitudes and experiences with digital technology, spring/autumn 2008. In spite of the Norwegian Department of Education's aim of making pupils and teachers use computers in teaching and learning, there are no reports that describe the quality and status of computer-based practices in Norwegian music education. The survey functions as the first step of data production. Qualitative methods will be the basis for classroom observations and teacher interviews in 6-7 case studies. This completes the second step of field

contact and data production. Theoretical and philosophical perspectives from phenomenology and the critical tradition influence the methods applied, but more importantly form the basis for theoretical discussions related to the data that will be produced.

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**Kari Holdhus, Stord/Haugesund University College and The Danish School of Education, Aarhus University**

**Stjerneopplevelser eller gymnasestetikk? En studie av hvordan utøvere konstruerer kvalitet i produksjon av skolekonserter**

**Om forskningobjektet**

Forskningsobjektet i dette prosjektet er skolekonserter slik de produseres for den norske grunnskolen. Alle barn i Norge får oppleve to konserter i året, noe som resulterer i rundt 9000 spilte konserter hvert år. 800 frilansmusikere er årlig engasjert til en eller flere turneer. Formidling av kunst i skole er et tiltakende fenomen over hele Nord-Europa, og det eksperimenteres med sjangre, formidlingsmåter og kunstarter. Mitt ønske er å finne ut hvorfor konsertene blir som de blir, hvilke bakgrunner produsent og musikere har for sine valg, og hvordan kvalitetsbegrep dannes. Med en slik undersøkelse håper jeg å kunne gi et bidrag til teoridannelse rundt produksjonspraksiser.

**Problemstilling:**

*På hvilke måter konstruerer aktørene i skolekonserthproduksjoner didaktiske og kunstneriske kvalitetsbegrep, hvordan preger aktørenes kvalitetsforståelse produksjonsprosessen, og hva har aktørenes kvalitetsoppfatning å si for hvordan konsertene kan framstå?*

**Forskningsspørsmål:**

Hvilke kunstneriske og didaktiske kvalitetsbegrep preger produksjonsprosessen, i hvilken grad er de felles for aktørene, og hva karakteriserer disse kvalitetsbegrepene?

Hva karakteriserer musikerrollen og produsentrollen, og hvordan påvirker disse rollene på hver sin måte oppfatningene av didaktisk og kunstnerisk kvalitet?

Hva karakteriserer aktørenes kulturelle bakgrunn og musikalske og sceniske ressurser, og på hvilke måter påvirkes kvalitetsoppfatningen i produksjonene av disse faktorene?

På hvilke måter arbeider aktørene med relasjonen til publikumsmålgruppa i valg og bearbeiding av musikk, konsept, dramaturgi/form og formidlingsfaglige grep?

Hvordan uttrykkes og påvirkes didaktiske og kunstneriske konsept og framstillingsformer av aktørenes oppfatning av kvalitet for målgruppa?

**Teoretiske perspektiv**

En konsertproduksjonssituasjon er en situasjon der enkeltpersoner opptrer på en felles arena med sin intensjonalitet som manifesterer seg i konkrete handlinger basert på den enkeltes ønske/intensjon om å delta i formingen av produktet. Samtidig er dette også en kulturell og sosial situasjon der aktørene har et felles oppdrag eller agenda, og som blir formet av den enkeltes og fellesskapets tradisjoner og kulturelt overleverte praksiser.

*Fenomenologi*

Fenomenologi er karakterisert som "Studiet av essenser" opplevd fra et førstepersonsperspektiv der den levde tid, kropp, rom og levde relasjoner tar plass. Produksjonssituasjonen kan ses som et uttrykk for fenomenologisk intersubjektivitet – arbeidsoppgaven er felles, og den må være tilgjengelig for flere enn ett subjekt, det vil altså si at de som deltar har en felles oppfatning av fagspesifikke objekt, selv om de ikke alltid er konkrete eller eksplisitte.

*Kultursosiologi*

Konsertproduksjoner ment for skolen må både gjøre seg fortjent til kunstneriske distinksjoner i kunstfeltet samtidig som de skal fungere i og forsvare sin plass i skolen, som jo er trygt plassert i det pedagogiske feltet. Det var Pierre Bourdieu som først lanserte de nå så anvendte begrepene "Symbolsk kapital" og "Felt". Feltbegrepet viser til et område av samfunnet som er differensiert ut, og som fungerer etter egne "lover og regler".

Vårt forskningsobjekt, skolekonserthet, er en del av et dannelsingsprosjekt i Norge, som går ut på at alle barn, uansett bosted, bakgrunn og forutsetninger, skal få oppleve god kunst gratis i skoletida. De som velger ut og utformer skolekonserthkonseptene har derfor stor makt. Dette er en del av min begrunnelse for å

analysere utvalgs- og produksjonssiden av praksisen: Jeg tror at dette utsnittet av praksisen kan ha noe vesentlig å si for hvordan skolekonsernten kan framstå.

### **Kvalitetsbegrepet**

Produksjon, persepsjon og resepsjon av kunst handler både om å oppleve og om å forstå noe – enhver møter den estetiske opplevelsen med hele seg, både kulturelt, følelsemessig, intellektuelt, kontekstuell og erfaringsbasert (Dewey 2005, Best 1992).

Spørsmålet om kvalitet i kunsten er fremtredende i kultursosiologisk og estetisk teori. Vi kan i grove trekke skille mellom to definisjoner som kunstheltet har forholdt seg til. Den ene er den verksinterne eller verksimmanente, den andre er den institusjonelle kvalitetsforståelsen.

I den senere tid har det utkrystallisert seg en tredje kvalitetstype, nemlig den pragmatiske. (Hannah, Langsted, Larsen 2003, Bourriaud 2007) Bourriauds teorier tar utgangspunkt i at relasjonell kunst er et sett praksiser som har helheten av menneskelige relasjoner og sosiale kontekster som konseptuelt og praktisk utgangspunkt, og der dialog og intersubjektivitet er viktige begreper. Gjennom publikumsdelaktighet blir verkene ferdigstilt hos publikum. Denne typen estetikk kaller også på en utradisjonell estetisk kvalitetsforståelse. Den pragmatiske kvalitetstypen tar med seg at verket er handlingsimmanent, det vil altså si at evnen verket har til å sette ideene i spill hos publikum som medskaper blir et viktig kriterium for evaluering av kvaliteten.

Dagens unge publikum forholder seg annerledes til egen medskaping enn det som har vært vanlig i tidligere tiders kunstformidling. Dette har sammenheng med at den medie verden dagens skolebarn vokser opp i forandres nesten fra måned til måned. Det kan oppstå en situasjon der skillet mellom kunst, kunstner og publikum løser seg opp, og der de unge tar i bruk det materialet som tilbys dem som redskap til å forme egen identitet og egne uttrykk, i en slags bricolage. Kanskje har dette konsekvenser både for hvordan kunst skapes og tilrettelegges, og for synet på relevans og kvalitet. (Shustermann 2000 og 2008)

### **Metode, data og materiale**

Tilnærmingen til materialet blir i utgangspunktet deskriptivt og analytisk, og jeg vil arbeide med etnografiske metoder. Metodene vil omfatte videoobservasjon, intervjuer og deltakende observasjon. Produksjonsprosessen vil være den dominerende struktur i empirien. Dette betyr at den formende prosessen vil fungere som ramme for undersøkelsene. Gjennom å følge produksjonens prosess, vil studien kunne fange opp en del av de samme rammefaktorene som produksjonen må forholde seg til, slik som det prosessuelle og tidsaspektet.

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### **Ylva Holmberg, Malmö University**

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### **“aLLA ROKAR FET” - Music Events in Preschools With a Didactic and Gender Perspective**

As a preschool teacher, music teacher and teacher educator, I tend to meet colleagues and students at different occasions who want to discuss music, preschool and childhood from different angles: A childhood with music, where music create meetings, relations and knowledge.

The aim of my study is to describe and understand music events in preschool from the child and the teacher angle, with music didactic and gender perspective. The aim is also to look at feedback in connection to music events in preschool.

The following questions are asked:

- What kind of content is there in music events in preschools?
- How do children and teachers talk about music events in preschool?
- What kind of feedback is there before and during a music event?

As a theoretical framework I will use two perspectives: critical music didactic and gender theory.

The data collection will be made from four preschools in the Southern part of Sweden. To achieve variation in the groups of children, I have considered both socio-economical and ethnical backgrounds. A strategic selection has then been made from preschool teachers who are interested in music and in the study. The children in the study are born between 2005 and 2007. During autumn 2010 I will be visiting the preschools. Events around music will be documented on video and the children and the preschool teachers will watch and comment the film.

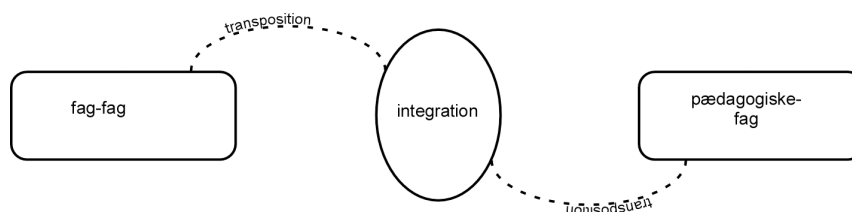
**Finn Holst, The Danish School of Education, Aarhus University**

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## **Lærerkompetence og professionsviden - med særligt henblik på musiklæreruddannelser.**

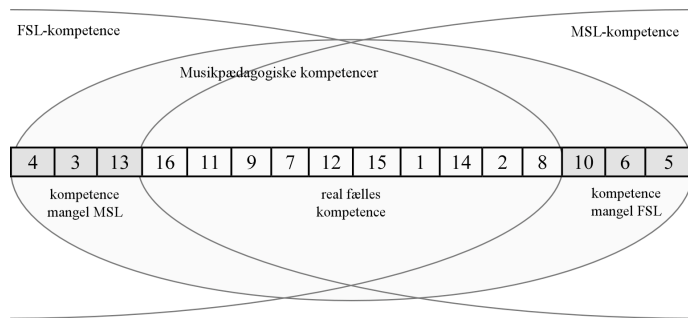
Det er et markant og erkendt problem i dansk læreruddannelse, at der er vanskeligheder med at skabe sammenhæng mellem tre områder: praktikken (undervisningspraksis), linjefagene (fag-fag) og de pædagogiske fag (pædagogik, psykologi m.v.). Dette bliver aktuelt overvejende diskuteret i form af spørgsmålet mellem teori og praksis. Dette meget diskuterede og komplekse forhold, bliver imidlertid vanskeliggjort af, at teori udgøres af flere fra hinanden afgrænsede videnssystemer, som udgøres af henholdsvis fag-fag og pædagogiske fag. I et professionsperspektiv handler det i høj grad om hvordan en musiklærer i praksis forholder sig til forskellige former for viden eller kundskaber, men dette kan dårligt besvares uden at forholde sig til spørgsmålet om hvad det er for viden eller kundskaber der er i spil – hvor vanskeligt det end måtte være at nærme sig dette.

Det er således i mit perspektiv en central opgave at undersøge konstitutionen af lærerens professionskompetence i et relationsfelt mellem fag og pædagogik. Hertil har jeg udviklet en relationsforståelse med anvendelse af den franske didaktiker Chevallards transpositionsdidaktik (Chevallard 1985, 2005, 2006). Chevallard (1985) er inspireret af forskellige franske tænkere, herunder Pierre Bourdieu, og han inddrager spørgsmålet om den institutionelle betingning af viden i den didaktiske tænkning. Han lancerer på dette grundlag den didaktiske transpositionsteori. Transformationen af fx et fags forskningsviden til en specifik undervisningsramme forklares altså primært som en rekonstruktion gennem en re-positionering. Denne transpositionsproces udvikler jeg i et relationsfelt mellem fag-fag og pædagogiske fag som en dobbelt transposition og en didaktisk integration. Der er tale om én transposition fra fag-fag og en anden transposition fra pædagogiske fag (figur 1), og dette leder til spørgsmålet om hvorledes disse to processer kan integreres (se Holst 2010).



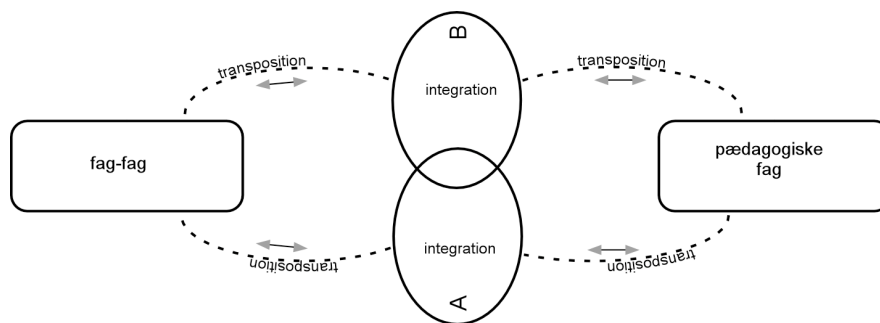
Figur 1: Dobbelt transposition – didaktisk integration

Den stærke institutionelle opdeling af musiklæreruddannelserne, som er speciel for Danmark set i forhold til de lande vi normalt sammenligner os med, handler om en opdeling gennem nærmest alle led – på nær de børn, der undervises. Musikskolernes lærere uddannes på konservatorier og både musikskoler og konservatorier falder under Kulturministeriets ressort. Folkeskolernes (musik-) lærere uddannes på professionshøjskoler (tidligere seminarier) og både folkeskolen og professionshøjskolerne hører under Undervisningsministeriet. Med denne institutionelle deling følger musiklærere med meget forskellig profil og selvforståelse. En undersøgelse af et samarbejdsprojekt mellem folkeskole og musikskole (Holst 2009) viser, at de to musiklærertyper har særlige kompetencer på hvert deres specialiserede område i form af afgørende, polariserede styrker og mangler, som optræder som hinandens direkte modsætninger (figur 2). De områder der er styrkeområder i den ene profil er netop svagheder i den anden og omvendt.



Figur 2: Polarisering af kompetencer

Ses denne polarisering i lyset af en transpositionsdidaktisk tænkning, bliver det interessant at undersøge transpositionerne til disse to åbenbart meget forskellige positioner. Transpositionsprocesserne til de to institutionelle positioner kan illustreres som følger (figur 3):



Figur 3: Komparative transpositioner

Dette undersøger jeg ved hjælp af klasserumsforskning af undervisningspraksis på musikskoler, folkeskoler og i samarbejde mellem folkeskole og musikskole. Det er herigennem blevet tydeligt at undervisningspraksis indenfor begge områder yderligere kan differentieres i en række forskellige praksisformer ('genrer'). Jeg gennemfører på grundlag af min empiri en løbende mapping af disse forskellige praksisformer gennem analyse af integrationsprocesserne. Det foreløbige resultat er at konstitutionen af lærerens professions-kompetence i et relationsfelt mellem fag og pædagogik kan beskrives som specifik i forhold til forskellige praksisgenrer (i de to hovedområder), og at videns- og kundskabsspørgsmålet – i det mindste i første omgang – således adskiller sig på dette grundlag. Det bliver så interessant at se i det videre arbejde, hvorvidt forskellighederne kan systematiseres med henblik på et mere generelt svar på dette spørgsmål – hvilket jo ikke er udelukket.

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## Who Designs Video Documentations in Research on Children - the Researchers or the Children Themselves?

The usage of video documentation in research has become more and more common, especially when children are the focus of interest. Video documentations provide researchers with a material rich in detail, which can be viewed over and over again in order to analyse subtle dimensions in human interaction. With "new" techniques to produce research information, new methodological "problems" arise.

Fritzdorf & Fors (2009) discuss their video documentations of children and teenagers. The informants in their studies, surprisingly to the researchers, took control over the camera and some interesting shifts took place. They refer to this as a "mutiny". They write: "the video camera itself were assigned new meaning both by the researcher and informants". These new meanings call for innovation in the analysis of the material, and also reflection about the assumptions of the qualities of the video registrations.

I have experienced similar events in my own video documentation of children's actions in a music composition task. The participants were children age 9-12 years old. Two studies were performed, study 1



in a municipal music school and study 2 in a compulsory school. In study 1 the children were divided into 3 groups, each group consisted of 3-6 children. In study 2 the children were divided into 5 groups, each group consisted of 3-6 children. In study 1, a hand camera was used besides one camera on tripod in each of the three rooms. The hand camera was introduced to the participating children to use whenever they wanted. In study 2 a hand camera was not available for the children to use, only cameras on tripod in each of the five rooms were used. My intention was that the children in study 1 would use the hand camera to document important actions from their perspective. The results show that only one child used the camera on one occasion of limited extent. However, in the second study many children took control over the camera at several occasions. For example they changed the setting of the camera, shut it off, moved the camera and designed their own scene to be video documented. This participatory approach provided the research project with new ways to understand the complexity of video documentation as a research method, especially when children are the informants.

In this presentation I will show examples of children taking over the camera and discuss the ethical consequences due to this participatory approach.

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### **Instrumentalundervisning med hjälp av IKT– en utvidgning av instrumentallärares yrkeskunskaper**

Detta paper beskriver mitt avhandlingsarbete som handlar om instrumentalundervisning på distans, där informations- och kommunikationsteknologi (IKT) används som ett viktigt verktyg i arbetet.

Den digitala kommunikationen skapar nya förutsättningar för kommunikation och kunskapsutbyte mellan människor. Instrumentalundervisning, som har gamla anor, skapar i kombination med den digitala kommunikationens möjligheter intressanta spänningsfält för musikpedagogisk forskning. Tanken är att jag under avhandlingsarbetets gång ska skriva fyra artiklar. Arbetsrubrikerna på artiklarna är: (1) Masterclasses via videokonferensutrustning, (2) Instrumentallärares professionella verktyg, (3) Elgitarrundervisning på distans - En fördjupning av musiklärarutbildningens instrumentalmetodik, (4) Digitala arenor för musikaliska läroprocesser. Bakgrunden till forskningen om IKT i instrumentalundervisning finns i projektet *V i r Music* vilket är ett interregprojekt där musikinstitutioner från Sverige, Finland och Norge deltar. Musikhögskolan i Piteå ansvarar för forskningsdelen men även för utveckling av distansundervisningsmetoder i musiklärarutbildningen. Under våren 2010 färdigställs den första artikeln om masterclasses på distans. De preliminära resultaten från intervjuer och observationer visar att lärare och studenter upplever distansundervisning som ett bra komplement till vanlig undervisning. Vissa tekniska problem som till exempel ljud- och bildsynkronisering, luddig klangfärg och dålig dynamik upplevs som besvärande men inte så mycket att man skulle välja bort distansundervisning om nya masterclasses erbjöds. I resultaten kan man uttyda att medvetet korta meningar och tydligt instrumentalt spelade instruktioner är exempel på hur de tekniska störningarna kan marginaliseras.

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### **Idols Singing Contest as a Cultural and Ideological Representation of Singing and Vocal Pedagogy**

The aims of my research are to critically examine the kind of cultural representation that the Idols-format singing contest is, and in particular what kinds of cultural, ideological and pedagogic meanings its discursive practices contain. In the course of my research, I will ask the following questions: How are cultural meanings created in the discursive practice of the Idols competition and what is the nature of those meanings? What are the opportunities presented by the competition for the realisation of democratic ideals and critical literacy from the perspective of critical pedagogy? Which kinds of ideological and pedagogic notions of singing and vocal pedagogy does the contest reinforce and what is their relationship with each other, the context and the dichotomy between informal and formal music education?

The theoretical framework of the research is founded on cultural studies, critical pedagogy and music education. These are employed to examine the cultural, ideological and pedagogic elements arising from the material. The framework of cultural studies is founded on Stuart Hall's theory of representation, language and meaning, the theoretical writings of Pierre Bordieu regarding social and symbolic fields, power, education and taste, and Simon Frith's ideas of music and media in popular culture. From the field of critical pedagogy, I have chosen the writings of its founders Henry Giroux and Peter McLaren as a tool for examining the power and value structures arising from the Idols discourse. Critical pedagogy's concepts of critical media literacy and participatory learning will form a key focus of my examination of the discursive practices arising from the research material. In my research, I will also consider the intersections between critical pedagogy and praxial music education and how these ideas could be developed further within the context of the study.

The research material consists of the television recordings for both the Finnish and the UK versions of the Idols contest, and the Internet discussion on the web pages of the contest. I will also interview students at school. I will examine the material employing the textual method of discourse analysis. My dissertation will provide the detailed analysis of the cultural and pedagogic aspects of singing contests such as Idols that are particularly related to singing and vocal pedagogy. These findings will assist in developing an understanding of the meanings that arise and their relationship with their cultural context and formal music education.

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### **Who Plays What? Scholastic Recruitment, Symbolic Investment and Musical Trajectories in (and out of) the Swedish Folk High Schools**

In Swedish popular education, music has grown to be the single most popular subject among the folk high schools and study associations. Within the educational institution of the folk high school, music courses have grown in size and musical diversity in the latter half of the twentieth century (Larsson, 2007). When focusing on the specialized music courses, some of the more habitual images of the folk high schools are arguably challenged. To access these educational settings often seem to have little to do with the historical ethos of "folkbildning", in which the educational form should be an "open-for-all" kind of activity and there is a firm stress on "general knowledge". The specialized music courses of the folk high school has a high average level of application, and have recruitment structures that seem to set them apart from the general courses.

My research project will be focusing on the popular music education of the folk high schools, and the main issues will concern their recruitment patterns, symbolic value and trajectory outcomes. In this presentation I will briefly outline the framework of my PhD-project and some preliminary results on the scholastic and social recruitment patterns. The overall project is constructed as a compilation thesis, thus divided into four different articles. The four main areas of interest are as follows:

- 1) Social background ----- 2) Audition ----- 3) Social network ---- 4) Future trajectories

#### **Research questions:**

1. Who plays what? What is popular in popular music education? How are "distinctive" social groups using the different forms of music education?
2. How are the criteria for inclusion and exclusion constructed in practice?
3. What generative effects does the year of folk high school bring about?
4. What role has Skurup and Fridhem music courses in the field of Jazz music?

#### **Scholastic recruitment patterns & symbolic assets**

In the first article and set of questions, which will be the main concern of my NNMPF presentation, I intend to map the application ratio's and recruitment dynamics, both in relation to different schools and

musical genres. I will argue that the application ratio's to the sum of folk high schools are a useful tool when sketching the general trends for different musical genres in Swedish music education.

The main part of my presentation will try to capture the social recruitment structures of the schools and the various musical genres being taught there. What sorts of patterns emerge once you take the educational register of the participant and parents, gender, ethnicity, and popularity rates into account? Who plays what, and where? The overall aim of the article is to capture how "distinctive" social groups are using the different forms of institutionalized music education.

The material used for elaborating on these questions comes from the official register of Statistics Sweden, on who was enrolled in the music education of the folk high school in 2008. I have also made a questionnaire in which the schools have reported the popularity rates to their music courses in the autumn 2009. The last empirical source that I will use in my presentation are class registers from two popular music courses within Jazz music between the years of 1992-2010. In relation to this later material I will take the geographical data as a state of departure, and further discuss the contemporary links between jazz music and cultural capital.

The application ratio's for 2009 and social composition of the ones being enrolled will be used to compare the regrowth in different genres. In the educational (pre)fields of Jazz and Classical music, for instance, the popularity rates and structures of recruitment differ to a certain extent. While both these genres predominantly recruit students from white academic families, there seem to be a troublesome tendency with low application ratios in the classical realm. Jazz courses, on the other hand, stands very strong as the quantity of students wanting to become enrolled heavily outnumber the sum of available positions. As for the gender structures classical music courses have a fairly balanced recruitment pattern in average, while the jazz courses (still) suffers from a male biased pattern of recruitment.

The high average of applications in two Jazz courses in the south of Sweden is the cause of a furthered and somewhat deepened analysis. In mapping the geographical areas from which these prestigious courses serve as a "rue de passage" I will draw attention to how the recruitment is distributed geographically. By narrowing the case study down to the area of Stockholm, I intend to show how jazz are (unevenly) embedded in the social geography.

### **Theoretical tools & some previous research**

As a theoretical starting-point I will use the concept of capital (cultural, symbolic, economic, social, etc) as it have been elaborated in the works of Pierre Bourdieu and his followers (Bourdieu, 1997, 2000, Brändström, 1999, Broady 1998). In this first article, for example, I will sort out how the educational capital from the parents might be related to distinct genres and patterns of school recruitment. Both the choice of playing different musical genres and the musical education of the folk high schools, as such, have in previous research been conceptualized as an investment in cultural capital (Bjurström, 1997, Brändström, 1999, Brändström & Wiklund, 1995). But a more thorough analysis on how the sum of folk high schools recruit participants and how it might be related to different aspects of social class, patterns of gender and ethnicity is to great extent new areas of exploration. The concept of capital will also be relevant when trying to convey how the educational trajectories are related to other "consecrations" of symbolic nature such as access to music academies, music phonograms, cultural grants, prices etcetera. The possible connection between the musical courses at the folk high school and the wider fields of cultural production is another area where I hope to contribute with my thesis.

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### **Interactions Between Perceptual Preference and Learning to Play an Unfamiliar Musical Composition**

The principal research interest of this study is how classical musicians approach learning to perform an unfamiliar work of music. Numerous researchers have identified differences in how humans learn, and a large field of research on learning style exists. The application of this research into the field of musical learning is limited and even contradictory sometimes. Some researchers in the field of learning style have focussed on perception as a variable in learning, and have identified that between one and six perceptual elements affect how individuals learn. These have been named: Auditory, Auditory Verbal, Visual Text, Visual Picture, Tactual, and Kinaesthetic. The research question that flows from this work is: which

individual perceptual learning style preferences are in evidence in the approaches classical music students in higher education have to learning to play an unfamiliar musical composition? The study will progress in two phases, initially a systematic review of both learning style research and musical learning research will be conducted in order to identify or to help construct a model of musical learning that incorporates individual perceptual differences. This model will be used in a survey of a substantial body of students taken from the Sibelius Academy. In the second phase, the results of this survey will be used to identify individuals to participate in an observational study. At least six selected students will be observed as they learn an unfamiliar composition in order to identify which of their stated perceptual preferences are in use in their day-to-day musical learning activities.

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## **Gender Structures and the Epistemology of Music Education**

My PhD-project investigates gender structures coming forward in Norwegian secondary school music education, and how these structures effects the knowledge produced, constructed and given priority in the disciplinary activity. The empirical foundation of the study is data collected through observation and interviews with music teachers and pupils in secondary school. The material is interpreted through a Foucault-inspired discourse analysis. An important part of the study, inspired by Butlers performativity-theory, is to investigate how teachers and pupils are doing gender through music activity.

The aim of the project is to highlight some unspoken and taken for granted structures in everyday life schooling, and show how they construct meaning in music lessons and during music projects. This will also show what kind of knowledge that has got hegemony in secondary school music education. Gender structures are not mentioned in the Norwegian school curriculums for the music subject, but if one observes musical activities in a school, one will find that gender is an important structuring factor. The media is from time to time stressing the issue, especially in popular music, and a few cultural studies have also focused on the theme – studies that music educational research can draw upon in understanding the relation between youth culture/popular music culture and music education in secondary school.

In this paper presentation I will focus on the theoretical foundation of viewing music education as a social constructed activity where knowledge is produced as a result of discursive formations about what is right, good and true. Several studies in Nordic music educational research have investigated different aspects of music education from a Foucault-inspired perspective. Inspired by the same source, and building upon these works I will move a bit further and investigate gender as a structuring, discursive and performative category in the music education. The presentation will focus on the development of these concepts and connect them to the empirical field; Norwegian secondary school music education.

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## **Unveiling Invisible Communities of Music Making: How Digital Musicians Learn**

The paper presents an in progress case study of a group of “digital musicians”, music makers whose music-related work emphasises the utilisation of digital technologies. By examining the music-related life stories of the musicians, the study aims to explore their individual learning trajectories in relation to musical learning communities in their lives.

The starting point of the study is in the current phenomena of learning in a rapidly changing culture of music. In conjunction with popular music culture, modern technological developments have had a radical impact on our musical lives by providing a plethora of opportunities for people not only to listen to, but also to make and distribute their own music. Popular music, especially due to its roots in folk and blues tradition, is inherently formed around the ethos of ownership and authenticity according to which it is “everyone’s right” to express themselves through music. Today’s wide variety of music software and moderately priced recording equipment help realise this dream by enabling music making without prior instrumental training or formal and explicit knowledge of music theory. In addition, a multitude of online music communities provide a platform for distribution of one’s own music.

As such, the traditional ways to determine a “composer” or a “musician” are inevitably changing. This is notable especially among the genres in which music and sounds are created mainly or entirely by utilising digital technology. On one hand, technology has increased opportunities for musical expression. On the other hand, however, the new ways of making music have also imposed new requirements in terms of music and technology related knowledge, skills and values. Furthermore, it is probable that the knowledge, skills and values required in the new areas of music and technology related expertise are mostly learnt in ways, places and spaces that are more or less invisible from the point of view of institutional and formal music education.

Following John Dewey’s social and educational vision, the study takes the standpoint according to which society and its challenges should give education purpose and direction. In the lives of students a music classroom is but one learning community into which they bring the experiences, skills and knowledge obtained in and through other learning communities. In order to be in tune with social reality and realise and comprehend the multidimensionality of music making and learning in the changing cultural landscape, it is essential to widely explore different kinds of musical learning communities such as the formal and informal in addition to the visible and invisible.

The aim of this study is to gain deeper understanding of digital musicians’ learning and the role that musical learning communities play in it. The study also aims to explore some characteristics of musical learning communities that are more or less invisible from the point of view of institutional and formal music education. The participants of the case study are four students and a teacher of a music production course at an independent, specialist music school in London. The research data consists of semi-structured interviews as well as observation videos of sessions of the students working with the final assignments of the course. By examining the participants’ music-related life stories the study asks what kind of learning trajectories and/or learning communities can be found in the music-related life stories of the digital musicians, and how and to what extent the relationship between the individual and the community are articulated in these stories. The data will be analysed by using a narrative analysis approach. By studying the observation videos and interview material in parallel, the analysis also aims to appreciate the complexity and even the contradictions within the stories and between the interviews and video observations whilst creating an account of the case.

The study intends to provide much needed new information to guide music educators in revising their assumptions and understandings concerning where and through which means people become musically educated, and in planning and executing ever more successful, versatile and ethical practices of music education. Furthermore, rather than comparing learning cultures within or without the school environment, the aim is to deconstruct the juxtaposition between them in order to provide tools for a reconstruction of the relationship between school and society.

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## **Group Free Piano Teaching in Music Education – Pedagogy and Curriculum Revisited**

My PhD research project in progress deals with practical problems as to how to create a learning community in which free piano (piano improvisation, playing by ear and accompaniment) is learned through music that the students bring to the classroom and in which students actively learn to support each other’s learning. The research is therefore a critique to the traditional one-to-one type of master-novice approach and its ethics without questioning the teacher’s role as an adviser and a guide.

In the presentation, I will focus on the problem of the absence of the idea of group learning in group instrumental teaching. I claim, that group teaching is seen as a “multiple one-to-one tuition” rather than a collaborative learning environment and take the position, that this inhibits the full realization of the potential of group teaching in instrumental tuition.

I will also present preliminary research results and discuss how moving towards a more dialogical and holistic approach in group free piano teaching at the Sibelius Academy contributes to building a learning community, orients the curriculum to equality and democracy, and can thus be considered as a valuable resource for music teacher education in which most instrumental learning is still following the one-to-one tradition.

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## **The Ethnic Move in Music Textbooks – One Step Forward, Two Steps Back? Analysing cultural Diversity in Norwegian Textbooks on Music for Comprehensive School**

In my ongoing PhD work I am analyzing the "multicultural perspective" in three textbook series for the subject music in comprehensive school in Norway. There are three textbook series in Norway: Tempo, Opus, and "Alle tiders musikk" (Alle Tiders Musikk can have two different meanings in Norwegian, and thus I am reluctant to translate it: Music of all times or "really good music". The title of my project "The Ethnic move", is established in one of the textbooks as a name for a basic dance move that we learn is used in African dance (!). It is also called the slave move (!). I use the term metaphorically (and ironically) as denoting the process of including more and more non-western musics in the textbooks. By looking at how this "ethnic move" is done, I try to say something about what possible effects it will have, relating to governmental goals like education for justice, integration of the immigrants etc.

The textbooks are not used that much in the schools, but that is really not a problem for me, since my mission not is to describe how these texts are used discursively in the school, or what is happening in the classrooms, but to use just the texts and focus on relations of power and resistance in the texts. Textbooks are both constituted by the society and constitute the society, and I think of them as monuments in a broader discourse around cultural diversity, music, identity and youth. By analysing the textbooks, I believe I can say something about the society. I get most theoretical and methodological aspirations from critical discourse analyse as well as deconstruction, social semiotics and orientalism.

I try to develop some analytical tools, as I use three different "optics" in my analysis:

1. Focusing on representation (or the construction) of "the cultural other".
2. Focusing on exnomination of the majority culture
3. Focusing on music and learning in a multicultural perspective

The first focal point is mostly on the textbook representation of non-western music. The second optics is used to look at how the majority is representing it self. The notion of exnomination is central here; as *the way that the majority can choose not to explicitly name it self and its culture, thus rendering it invisible and natural*. "The other" is always given name, but the self is left unmarked, as the norm, which everything must be related to. The naturalisation of Western music (Like f eks "the musical basic elements" like rhythm, melody, harmony, timbre or the pedagogical basic activity forms (composition, performance, listening), are all good examples on how something's culturality is not named, but left unmarked and thus difficult to pinpoint. They become the norm and only categories for basic understanding of *all* music. Finally, I look through the optics of pedagogy, and ask if the "ethnic move" only incorporates representation of unfamiliar cultures, or if the way this music is learned also is changed. Is the way we do it still unaffected even if the content has changed?

In my paper I will embellish the different optics, as I believe they can be useful also in other analyses on. I also present some findings from the textbooks related to the different optics.

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### **Folkmusikutbildning och spelmansrörelse**

Avhandlingen avser att undersöka huruvida den s k spelmansrörelsen har påverkat synen på vad folkmusik är, och vidare hur det har påverkat folkmusikutbildningarna vid Framnäs folkhögskola och Ingesunds Folkhögskola.

Spelmanslagsrörelsen, som är en rörelse framsprungen ur spelmansrörelsen, har i många avseenden fungerat som pedagogisk miljö och äger en hel del beröringspunkter med den framväxande musikcirkelverksamheten under 1940- och 1950-talen. Därför kan den vara av intresse, då musikcirkelhandledarna utbildades vid främst Ingesund och Framnäs.

Ingesund grundades som Folkliga musikskolan på Ingesund (FMI), och inledningsvis fanns ett tätt samarbete mellan nyckelfigurer inom spelmansrörelsen och FMI. Inledningsvis hämtades eleverna främst från landsbygden, och en bärande tanke var att, med hjälp av konstmusik, förädla studenternas instrumentala färdigheter. Dock formades den musikaliska utbildningen mer, och mer mot traditionell musikutbildning och folkmusiken försvann. Mot slutet av 1900-talet togs dock de första stegen mot en folkmusiklinje på Ingesund och drivs idag, tillsammans med afro- och klassisk inriktning under benämningen *Musiklinjen College*.

Framnäs folkhögskola har sedan år 2009 en folkmusiklinje, vilken är i en inledningsfas.

Gemensamt för delprojekten är undersökningen av manifesta och latent ideologier. Enligt idéhistorikern Sven-Eric Liedman finns det två sidor av en ideologi, där den manifesta tar sig uttryck i exempelvis medvetet formulerade mål eller olika avsiktsförklaringar. Den latent ideologin är däremot den outtalade sidan som både befruktas och påverkas av den manifesta.

#### **Syfte**

Avhandlingen är planerad i fyra delar och kommer således att redovisas i fyra artiklar där syftet är:

Delsyfte 1 är att beskriva spelmansrörelsens framväxt ur ett musikpedagogiskt och idéhistoriskt perspektiv.

Delsyfte 2 är att undersöka hur de manifesta och latent ideologierna tar sig uttryck och samspelar inom ett spelmanslag.

Delstudie 3 syftar till att undersöka latent och manifesta utbildningsideologier inom folkmusikutbildningen vid Framnäs folkhögskola.

Delstudie 4 syftar till att undersöka latent och manifesta utbildningsideologier inom folkmusikutbildningen vid Ingesunds folkhögskola.

#### **Metod**

Avhandlingen planeras som en sammanläggning av fyra artiklar samt en s k kappa.

Delstudie 1: Spelmansrörelsen (Våren 2010)

En deskriptiv undersökning av insändare, artiklar och ledare i främst organen Hembygden, Slöjd och Ton och Spelmannen, vilka är centrala tidskrifter inom spelmansrörelsen. Även andra publikationer, såsom, minnesskrifter, biografier och brev kommer att undersökas.

Delstudie 2: Spelmanslaget (Hösten 2010)

En deskriptiv undersökning av stadgar, protokoll och artiklar samt en intervjustudie med deltagarna i ett spelmanslag.

Delstudie 3: Framnäs Folkhögskola (Våren 2011)

En undersökning av artiklar, avsiktsförklaringar och kursplaner. Dessutom genomförs en kvalitativ intervjustudie och observationer.

Delstudie 4: Ingesunds Folkhögskola (Hösten 2011)

En undersökning av artiklar, avsiktsförklaringar och kursplaner. Dessutom genomförs en kvalitativ intervjustudie och observationer.

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## **Keeping time: Teaching and Learning a Music Listening Skill in Pre- and Primary school**

### **Introduction**

At Northwestern University in Chicago all theses during 15 years have dealt with questions about music listening and experiences. In a meta-analysis of this extensive body of work, Bundra (2006) sums up with the following statement:

Music listening is a fundamental dimension of all musical experience and, therefore, fundamental to music education and to the research intended to improve the quality of teaching and learning. To design meaningful listening experiences for the classroom, music educators need to draw on a body of research about how human beings listen to music, the development of listening skills, and ways to improve listeners' perceptions and reactions. Otherwise teachers rely on habit, instinct, and guesswork, or, as is often the case, they neglect listening altogether. (ibid., p. 12)

The thesis-in-progress presented here aligns with Bundra's reasoning. An ambition is to develop and improve a didactic knowledge base for how to teach music listening skills in pre- and primary school.

In the research literature, different ways of understanding the function of music listening in pedagogical settings appear. Particularly, two extra-musical ways and two intra-musical ways of listening, respectively, recur.

Music is supposed to support students':

Extra-musical abilities (Crnec, Wilson & Prior, 2006) within areas such as spatiotemporal cognition (known as the Mozart effect, for a discussion see Olsson, 2002), social competence or language skills (Pound & Harrison, 2003; Jordan-Decarbo & Nelson, 2002).

Mood-regulation, for example, when studying (Bergman, 2009; Saarikallio & Erkkeliö, 2007), i.e. to listen to music is seen as having a secondary effect on students' learning.

Music taste. Students are supposed to acquire an appropriate cultural canon (Walker, 2005).

Musical knowledge, i.e. to discern aspects of music as a way to deepen musical experience and to develop the ability to play and create music (Bundra, 2006; Molander, 2009). Music listening is thus seen as not only an isolated activity but also as an aspect of, for example, singing and playing.

This latter form of considering music listening is in focus in the present thesis-in-progress. While *bearing music* is something that only requires the listener having ears that are in order, *listening to music* can be viewed as an example of what Vygotsky (1978) has called a *higher mental process*. This form of ability has to be *learned* in through gaining experience of a certain kind of practice. I am interested in how we can facilitate music listening skills in children, how aspects of music, the *temporal aspect* in particular, are discerned by children. Music can be described as *The Art of Time* (Pouthas, 1996), outstretched in time and consisting of sounds and silences. When beats are stressed in a regular way, the music gets predictable and comprehensible to the listener. In addition, among other things, it makes the music danceable. To discern the metric aspect of music is considered to be something global and fundamental to music (Hannon & Trehub, 2006). The aim of this study is to examine what it takes to be able to discern time in music (or to distinguish between double or triple metre), as seen from the learner's perspective.

### **Theory**

The view of meaning in music is inspired by the ecological approach presented by Clarke (2005). According to this view, meaning in music lies in the relation between the aesthetic object and the subject. Hence, the meaning depends on the listener's earlier experiences, knowledge and interests as well as the sound of the music as such. What becomes meaningful to us is what we recognize, when something is *invariant* (or plays with our expectations with the conventional). It could be a repeating rhythmic motive or a refrain within a piece, or a characteristic feature known from earlier musical experiences. An important empirical task is "to pay careful attention to the manner in which musical meaning (sources) are specified in sound and to consider what the invariants for those meanings (sources) might be" (ibid., s. 191).

The ecological view of meaning in music harmonizes with the ontological point of departure in the phenomenographic research tradition. The world is an internal relation between the subject and the object, according to Marton and Booth (1997). A central part of this perspective is to understand



phenomena from the subject's perspective, e.g. an object of learning from the learner's perspective (captured by the analytical tool *the lived object of learning*). Learning is described as discernment of critical aspects of an object of learning. It is not possible to discern an aspect of a phenomenon without experiencing variation in a dimension which corresponds to that aspect. Variation theory (Marton & Tsui, 2004) is a recent development of the phenomenographic theory. The analytical question is to find the necessary patterns of variation that makes possible a certain (powerful) way of experiencing an object of learning. What has to vary and what has to be kept invariant, from the learner's perspective?

### **The Empirical Study**

Learning study (Marton, 2005; Pramling Samuelsson & Pramling, 2008) has been used as a method to explore children's ability to discern time in music. This specific design of studying teaching and learning implies a co-operation between a work team and a researcher. The point of departure is an object of learning. From that, a lesson is planned within the framework of variation theory. The lesson is documented with a video camera and analyzed. The lesson plan is revised and carried out with a new group of pupils. This cyclical process is repeated three times. The focus is to be aware of what the critical aspects of the object of learning might be. The 27 participating children (aged 6-9 years old) are interviewed afterwards about their understanding of what has appeared as critical in the lessons.

Preliminary results indicate that critical aspects of discerning time in music are:

- to discern stressed beats
- to discern the auditive meaning of being in time
- to discern the continuous aspect of the pulse
- to be able to separate the metric aspect of the music from different forms of representing it (e.g. if the drum stops playing in a band, the beat can still exist).

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## **Musical learning – Learning in the Choir. How Do the Singers in a Choir Cooperate and Learn Together and from Each Other?**

### **Background**

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

Earlier studies on choral music and choral singing have mostly centered on socialization within the choir, reasons for singing in a choir and the rehearsal situation, with aspects of interpretation and rehearsing technique in focus and mainly from the conductors' point of view. The field of studies focusing on informal leadership and collective learning is so far unexplored.

#### **Aim of the study**

The aim of the study is to examine the role of informal musical leaders in choirs and within the choral voices. Perhaps it is also possible to evaluate and compare results from different choral formations and spacing? Maybe can some pedagogical solutions be presented or discussed.

### **Methodology**

#### *Qualitative research study*

The first part of the study is a series of interviews with long established Swedish choral conductors about their experience of how singers in a choir cooperate and learn "together".

Conductors are chosen from professional and semi-professional choirs and from Swedish gymnasium choirs. I have found evidence or approval from several interviews of how choral conductors are convinced of the role of informal leaders in the voices. Many of the informants speak of leaders not only in attack and initiative but also how these singers, with their personal voice and timbre, gives color to the entire choral voice or even to the whole choir.

#### *Quantitative research study*

The second study examines, by multi track recording of the individuals in choral voices, whether it is possible to graphically view differences in attacks and intonation and, also if it is possible to notice if someone is ahead and "pulling" others to follow.

These recordings are done both with choirs in academic milieu and in Swedish gymnasiums. In pilot studies with recordings of two singers I can clearly in voice diagrams graphically see the differences between them, in attack and in intonation. This is most interesting and valuable for me, since it confirms my expectations to be able to register differences. During the spring of 2010 these studies continues in choruses.

**Timetable**

The interviews will be conducted during 2009 and early 2010. They will then be analyzed during the spring of 2010.

The multi track recordings and analyses of the empirical data material will follow this.

The thesis will be presented in the spring of 2011.

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Elin Angelo Aalberg is educated as a music teacher from the music conservatory in Tromsø, with classical saxophone as her main instrument. In 2000, she did her master degree in music pedagogy (NMH/ Tromsø), focusing on the vocation and the education as a music teacher in the municipal music & art school. Her conclusions (2000/ 2002) emphasize the importance of developing more knowledge about the informal mechanisms, inside and outside the education, that regulate what kind of competences music teacher students really develop. Her PhD project aims to follow up on these thoughts, by doing a Foucault-inspired study of three music- and art school teachers at work, where the core interest is to understand their constructions of music education. This work will be completed in 2012. Elin's work experience consists of a range of combinations of being a music teacher and a professional musician. Since 2002 she has been a music teacher in preschool teacher education, and in music teacher education.

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PhD Anne Haugland Balsnes (b. 1969) is associate professor at Ansgar College at Kristiansand, Norway. She has taken a major study in music at University of Oslo supplemented by a major study in choral conducting at the Norwegian Academy of Music, and she has followed the Ph.D-programme in musical education at the same institution. Her PhD degree from November 2009 was based on the thesis, 'Learning in choir - Belcanto as a community of practice'. She has many years of experience as a college teacher in music and conductor of several choirs in Southern Norway. She is also a practicing singer, and is presently a member of the professional Kristiansand Soloist Ensemble.

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Cecilia Björck is a PhD student and teaches courses on multicultural and gender perspectives in music education. Her research interests include feminist and poststructural perspectives on formal and informal contexts of learning music. In her ongoing thesis, she examines the notion of "claiming space" in relation to gender and learning popular music.

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Hilde Synnøve Blix is an associate professor in ear training at the University of Tromsø, and a PhD student at The Norwegian Academy of Music. She has a master degree in music theory from the University in Trondheim (1991), language studies (1998) and a master degree in ear training from Høgskolen i Tromsø and Kongelige Danske Musikkonservatorium. Her PhD project is a study of music literacy acquisition (2007-2011).

### **Liora Bresler**

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Liora Bresler is a Professor at the University of Illinois, Champaign. Bresler has published 100+ papers, and book chapters and has written and edited several books on the arts in education, including the *International Handbook of Research in Arts Education* (2007). She is the co-founder and co-editor of the *International Journal of Education and the Arts* (1999-), and the editor of the book series: *Aesthetics, the Arts and Education* (for Springer).

## Presenter Biographies

Bresler gave keynote speeches in six continents, and presented invited talks, and short courses in 30+ universities in Europe, Australia, and Asia. Her work has been translated to German, French, Portuguese, Spanish, Hebrew and Chinese.

Bresler has won the *Distinguished Teaching Life-Long Career Award* at the College of Education (2004), and the *University Award for Excellence in Graduate Teaching at the University of Illinois* (2005). Recent awards include Distinguished Fellow in the National Art Education Association (2010), the *Edwin Ziegfeld Award for distinguished international leadership in art education* by the United States Society for Education Through Art (2007), and *The Lin Wright Special Recognition Award* by The American Alliance for Theatre and Education (2007).

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I work as an Associate Professor in the Music department in teacher and interpretation education since 1986. My subjects are music education, didactics and students' practice in primary and secondary schools. I also teach subjects like band instruction and composition and taught music in the public school from 1976 until 2002. I have written music books for students in 5<sup>th</sup>-7<sup>th</sup> grade, both in 1997 and in 2006 when we changed the national guidelines in Norwegian schools. These books include teacher's guidelines and CD's for each of the three grades. In addition to this, I have edited a songbook with singback CD's for students between 8 and 12 years old. I have also written the book "Musikkdidaktikk for grunnskolen" (Music didactics for the primary and secondary school) for students at the University College (2005).

### Solveig Christensen

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Solveig Christensen earned a masters degree in musicology from The University of Oslo (UiO) in 2000, with a special focus in the area of music and identity as well as in aural training. She has been working in "folkehøyskole" (college without any formal education) and higher education. She has been employed at The Norwegian Academy of Music (NMH) since 2002, with curriculum development and student counselling among her primary responsibility areas. Since 2009, she is a research fellow at NMH. In her PhD study, she investigates professional understanding in higher music education and specifically in church music. The project falls under the focus area "Research in and for Higher Music Education" at NMH and will be completed in 2012.

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Catharina Christophersen teaches music education at different levels, and is the coordinator of the master study in music education. She leads the research group "Estetisk dannning" within the Bergen University College research programme Didaktikk på kunstfagbaserte premisser 2009-2015. She is also involved in a research project about The Cultural Rucksack; a national programme for introducing professional art and culture for all pupils in the Norwegian schools (6-18 years).

### Harry Daniels

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Harry Daniels is the author of *Vygotsky and Pedagogy* (Routledge) and editor of *An Introduction to Vygotsky* (Routledge) and *Charting the agenda: Educational activity after Vygotsky* (Psychology Press). He also edited *The Cambridge Companion to Vygotsky* (Cambridge University Press) with James V Wertsch and Michael Cole. He is Director of *Centre for Sociocultural and Activity Theory Research* (Bath) at The University of Bath, UK. He is also Adjunct Professor, Centre for Learning Research, Griffith University, Brisbane, Australia and

## Presenter Biographies

Research Professor, Centre for Human Activity Theory, Kansai University, Osaka, Japan. His books have been translated into Japanese, Portuguese (in Brazil and Europe) and Spanish.

Current research includes *Learning in and for interagency working: Multiagency work in Northern Ireland* with Tony Gallagher and Rosemary Kilpatrick (Queens Belfast) and *Learning in and for Interagency Working*, where Daniels is Research Director and Principal Investigator (team includes A. Edwards, D.Martin, A. Creese, J. Leadbetter, D.Middleton, and S. Brown).

Relevant previous research includes, for example, *Educating difficult adolescents: An evaluation of the impact of Quality Protects* (2004, with D. Berridge, Luton, and M.Knapp, LSE), *An activity theory analysis of ICT usage in residential and workplace provision for people with learning disabilities* (2002 –2005 with Jill Porter Christopher Robertson and the Home Farm Trust), *Study of children permanently excluded from school who do not return to mainstream education* (2000-2002) and *A study of costs and effectiveness of residential provision for pupils with EBD* (2000, with Prof. Berridge, University of Luton, and Prof. Martin Knapp, LSE)

### **Randi Margrethe Eidsaa**

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Randi Margrethe Eidsaa is *førstelektor* at University of Agder, Kristiansand (Norway). She is educated as a music teacher at Agder Music Conservatory and holds a master's degree in Music Education from the University of Oslo where she also studied Special Education and English Language. She worked for ten years in Primary and Secondary schools before starting as a lecturer in Music Education at The Department of Music and Fine Art at the University of Agder in Kristiansand, Norway. She teaches music didactics, composition skills and music theory and is now working on a research project on creative partnership music projects in secondary school. She has produced several musicals for classroom use and children's choirs, and she also published a number of books for music teachers. During the last years she has frequently created concerts for children in addition to organizing partnership music projects. Her research interest is mainly on composing processes and creative work within the classroom context.

### **Claes Ericsson**

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My main research focus is education related to the aesthetic subjects, especially music. In three larger completed projects, I have studied adolescents' comprehension of music teaching in school compared to music activities in their everyday life (2002), teachers' discourse of music teaching in secondary school (2006), and pupils', teachers' and headmasters' comprehension of a "culture in school project" with the purpose to put aesthetical learning processes into practice in school (2007). Two projects are ongoing. One of them, which are focusing popular culture, identity, governance and knowledge formation in the music classroom, is almost completed (2010). The other one, which aims to describe and discuss the discourses connected to aesthetic activity in teacher education, will be completed in spring 2011.

### **Magne Espeland**

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Professor Magne Espeland, PhD, is professor in Music and Education at Stord/Haugesund University College (HSH) in Western Norway, the Music Department. His specialities are curriculum studies, music methodology for the general classroom and research methodology for arts education. Currently he is Project Chair of the research programme "Culture, Arts and Creativity in Education" at HSH and leader of MusicNetWest, a network for higher education staff involved in music studies and research in Western Norway. Internationally, Professor Espeland has made invited and submitted presentations from 1989 onwards on several continents including a recent keynote in April 2009 at RIME, Exeter, England. He was the Chair for ISME Bergen 2002, the 25th World Conference in Music Education and is an immediate past board member in this organisation. He is a member of the international advisory group for BJME, has been an editorial board member on the International Journal of Education & the Arts from its start, and he was Section Editor of the Assessment and Evaluation Section in the International Handbook on Research in Arts Education (Bresler 2007).

### **Cecilia Ferm Thorgersen**

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Cecilia Ferm Thorgersen is Doctor of Philosophy and assistant professor in Music Education and employed as a research assistant at Royal College of Music in Stockholm. She graduated in June 2004 with the thesis *Openness and Awareness – A Phenomenological Study of Music Teaching and Learning Interaction*. Current research areas include 1) educational quality within music teacher training, with a specific focus on Musikdidaktik and Practical Teacher Training, 2) how music education in compulsory schools can be organized in a way that takes into account children's previous and "informal" musical experience and learning, and offer development towards common goals, 3) philosophical studies concerning Aesthetic Communication in various educational contexts, and multi dimensional musical experience and its implications for music education based on a life world phenomenological way of thinking. She has published internationally, for example in *Philosophy of Music Education Review*, *Music Education Research*, *Nordic Research of Music Education Yearbook*, *Finnish Journal of Music Education* and *British Journal of Music Education*.

### **Göran Folkestad**

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Professor and since 1998 holder of the Lund University Chair of Music Education, Göran is the Director of Research in Music Education at the Malmö Academy of Music, Lund University. He is also the Chair of the Board of the Faculty of Fine and Performing Arts at Lund University (Dean of Research and Postgraduate studies) and a member of the Editorial Board of *Music Education Research*, *Research Studies in Music Education*, *Performance Arts & Digital Media*. Göran has been a guest lecturer at London University, Cambridge University, University of Roehampton, Sheffield University, Bologna University, the Norwegian Academy of Music, and Colombia University, New York City. He is also since 2006 appointed as Visiting Professor at the University of New South Wales, Sydney, Australia. His doctoral thesis from 1996 was on 'Computer based creative music making: Young people's music in the digital age' and his research interests are within the area of musical composition and improvisation, ICT and musical learning, in formal as well as informal musical teaching/learning situations, and include the study of both young people's creative music making by means of computers and professional composers. He is widely published in international refereed journals and international books.

### **Ingemar Fridell**

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Ingemar Fridell made his musical education as a soloist pianist and organist at the Gothenburg Academy of Music. Immediately after his education, he was employed as rehearsal pianist at the Opera of Gothenburg. At present, he works as a professor of Musical studies and Interpretation at the Malmö Academy of Music. Fridell has gained a great reputation as an artist mastering a vast repertoire of music. He has been active as piano soloist, organ soloist, composer, chamber musician as well as an orchestra musician, with a large number of concerts and piano recitals in Scandinavia, Germany, France, in South America, in Trinidad as well as in Greenland. He has also made records and has performed several times for the Swedish Radio and Television. In 2009 he became a Doctor of Philosophy within the research field of Music Education at Lund University. Particularly interested in the interpretation of Western classical musical from the perspective of performing musicians, Fridell has, in his doctoral thesis, developed and tested two special visual tools for the purpose of facilitating the communication between musicians of issues related to musical interpretation. The visual tools are supposed to illustrate aspects of melody phrasing as personally experienced.

### **Ingrid Grønsdal**

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Ingrid Grønsdal has a background as a music teacher in primary/secondary school. Her MA is in ICT and learning (2005, the thesis can be read here <[http://brage.bibsys.no/hsh/bitstream/URN:NBN:no-bibsys\\_brage\\_4766/1/Arnesen.pdf](http://brage.bibsys.no/hsh/bitstream/URN:NBN:no-bibsys_brage_4766/1/Arnesen.pdf)>), researching pupils composing music on computers in classrooms. She is currently working at Stord/Haugesund University College in Norway as a PhD candidate and has been working on her PhD project for 1,5 years. Her research interests are, generally, teachers' and pupils' use of computers in schools for learning music and, more specifically, the intentions behind such use and its implications.

### **Helga-Rut Gudmundsdottir**

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Helga Rut Gudmundsdottir is assistant professor in music education at the University of Iceland, School of Education. She has a PhD in Music Education from McGill University, Montreal, Canada. Her research includes studies on music perception, children's musical development and music reading. Her work has been published in the Journal of Research in Music Education (JRME), the International Journal of Research in Music Education (IJME), and Music Education Research (MER). Helga has conducted studies on music education in Icelandic schools and published the results in Icelandic educational journals. She regularly presents her research at international conferences and represents Iceland in international networks for teacher education (Nordic Network in Music Education: NNME and Teacher Education Network: TEN) and music education research (Advancing Interdisciplinary Research on Singing: AIRS).

### **Anna-Karin Gullberg**

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Anna-Karin Gullberg is a senior lecturer in Music Education at the Department of Music and Media at Luleå University of Technology. Since 2000, she has been engaged in research, education, development and project leading within the field of music education. Doctoral studies within the area of formal and non-formal music learning resulted 1999 in a Licentiate thesis titled: *Playing by the Rules. A study in Rock Music Making within and outside the School of Music*. Doctor of Philosophy, 2002 with the thesis: *By learning or doing. Studies in the socialisation of Music*.

Between 2003-2006 post-doc within the project: *Music Education in a historical perspective*, and within the research area *Art and Technology*. Since 2003 she works as a senior lecturer with supervising and teaching along with initiating and leading trans-national projects like the Northern Creative Youth ([www.creativeyouth.eu](http://www.creativeyouth.eu); [www.incubiz.eu/](http://www.incubiz.eu/)).

She is the founder and leader of BoomTown Music Education (BTME) – a higher education based on playing by ear for pop-and rock bands placed in the town of Borlänge, [www.boomtown.nu/](http://www.boomtown.nu/)). Between 2005 – 2008 she was allocated founding for educational development within BTME. Strategic work in the BoomTown project, as one half of the leading duo, together with teaching students as well as teachers in BTME has since 2010 been dominating the mind and work-life.

### **Jan-Olof Gullö**

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J-O Gullö (PhD in Music Education) is since 2000 a full time Lecturer at Södertörn University, School of Communication, Media and IT and since 2007 a member of the University Pedagogy Department at Södertörn University. J-O Gullö also works part-time at the Royal College of Music in Stockholm and is furthermore a guest lecturer at other Swedish universities and colleges. He has a background as music

teacher and freelance musician and has worked as a music producer with clients from television, film and the music industry. As a researcher J-O Gullö has focused on teaching and learning in higher education, on changes in traditions in higher education and on how the use of new media affects students learning processes.

### **Tapani Heikinheimo**

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Tapani Heikinheimo is teaching violoncello and pedagogy in the Helsinki Metropolia University of Applied Sciences music department. Before his present position he was a senior lecturer in Helsinki conservatoire and teacher for pedagogy in the Sibelius Academy. He performs constantly as a soloist and in chamber music concerts.

He completed his dissertation at the Sibelius Academy in November 2009. The interest of the study is focused on instrumental lessons and on the student teacher interaction process. For the interaction process the study introduces and discusses intensity of interaction as a description and a developmental tool.

In his present work at the University of Applied Sciences Metropolia, Tapani Heikinheimo guides students, who prepare their solo repertoire for recitals, and who study pedagogy. For both purposes he has been using collaborated methods. Students perform, study, and play exercises weekly in groups. In coaching new instrumental music teachers for violoncello, teacher students form a team and teach together in the pedagogy student groups; to learn the competence needed in instrumental teaching the students work, plan, and discuss together. This philosophy and arrangement offers possibilities for combined coaching efforts.

### **Marja Heimonen**

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Marja Heimonen is a Doctor of Music LL.M and a researcher in Music Education. She acts as a teacher, researcher and scientific adviser at the Sibelius Academy, Helsinki, Finland. Her research has been published in several peer-reviewed scientific journals such as *Philosophy of Music Education Review* (PMER), *Action, Criticism, and Theory for Music Education* (ACT), *Nordic Yearbook, Visions of Research in Music Education* (VRME), and the *Finnish Journal of Music Education* (FJME). Her doctoral dissertation on music education and law (Sibelius Academy 2002) was recently published in Germany (2010). In addition, she is the author of "Soivatko lait? Näkökulmia musiikkikasvatuksen filosofiaan" (2005) and other publications written in Finnish. She has given numerous presentations in national and international scientific conferences.

### **Kari Holdhus,**

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I am a practicing music journalist, musician and producer. I am educated as a music teacher in Bergen, Norway 1983, master in music education 2001. I am now engaged as a PhD-student at the Stord Haugesund University college (HSH), in collaboration with the Danish School of Education (DPU). I currently teach at the HSH in courses such as General Didactics and Concert Production.

During the last seven years I have worked as producer of concerts and other art contributions to schools, mainly visual arts and stage performances. The productions I work with often include interactive elements as well as elements of improvisation.

My PhD project concerns how artistic and didactic quality is constructed in the production of school concerts. The school concerts represent a rich and comprehensive tradition in Norway, with both artistic and didactic affiliations. I plan to study the musicians' work from the first ideas until the production is staged. The aim of the project is to contribute to the building of theory about the ways musicians prepare to meet young audiences in schools.



**Ylva Holmberg**

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Since September 2008, I am a PhD student at the University of Malmö and connected to the National Research School for Childhood, Education and Didactics studies. Prior to starting my doctoral studies, I have been teaching music at the levels of preschool, year 1-6 in primary school and in teachers' education. My research interests are preschool, music and gender.

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Finn Holst is a PhD fellow with a project on music teacher education and teacher professionalization. He holds a MA in Music Education and a MEd in General Pedagogics. He has formerly worked in teacher education, as a subject advisor in the Ministry of Education and has a background as a teacher in both music school and public school.

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Cecilia K Hultberg studied the flute at Hochschule für Musik in West Berlin, and cultural studies, education and music education at Lund University, Sweden. After working as a chamber musician based in Berlin Since 2006 she is professor, chair of research and research studies in music education, at the Royal College of Music in Stockholm (RCMS). She is the Swedish representative of the European network Innovative Conservatoire, in connection to which she leads of the projects 'Students' ownership of learning' and 'Instrumentalists' musical development' (Swedish Research Council, 2007-10). This year she is also completing the project 'To reach the goal', focussing on music teachers education in three Swedish schools of music. The collaborative student-including method of this project has been considered to be of general interest to quality development in higher education.

**Geir Johansen**

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Geir Johansen is professor of *musikdidaktik* and music education at the Norwegian Academy of Music in Oslo, Norway and holds a Ph. D. of music education. His research interests include teachers' perceptions of the music subject, the implementation of music curricula, the quality of teaching and learning in music teacher education (with Cecilia Ferm Thorgersen) along with the relations between instrumental and classroom *musikdidaktik* (with Cecilia Ferm Thorgersen and Marja-Leena Juntunen) and the concept of knowledge in music teacher education (with Eva Georgii-Hemming). His publications include articles in journals such as *Music Education Research*, *Arts Education Policy Review*, *Quality in Higher Education*, *Nordic Yearbook of Research in Music Education*, *British Journal of Music Education* and *Finnish Journal of Music Education* (the last two with Cecilia Ferm Thorgersen). He has also published a Norwegian textbook on *musikdidaktik* (with Ingrid Maria Hanken) and co-edited an anthology on music education (with Signe Kalsnes and Øivind Varkøy). Conference presentations include the Sociology of Music Education, the Philosophy of Music education, the Developmental Psychology of Music, the Reflective Conservatoire and the Nordic Network of Music Education. His teaching and supervising include music education and *musikdidaktik* at the bachelor, master and PhD level.

### **Marja-Leena Juntunen**

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PhD Marja-Leena Juntunen works as a researcher at the Sibelius Academy in the music education department. Her research is in the field of music education and her research interest areas include narrative inquiry, embodiment of musical knowing, and musik didaktik. She has presented papers in several international conferences and published articles in international and Finnish journals.

### **Anniqa Lagergren**

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In my PhD project I have video documented children when they compose music together. The theoretical approach is from a socio-cultural perspective. I am currently analyzing the results and expect to be finished with my dissertation sometime in autumn.

### **Monica Lindgren**

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My research interests are in the area of how ideals of knowledge, related to music and the arts, are created and ruled by specific control strategies. Current research projects include constructions of aesthetic learning within teacher training, pedagogical and artistic identity and knowledge formation within higher artistic education and questions of identity and dominance in the music teaching of secondary school.

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Erik Lundström is a doctoral student from the Institution of Music and Media at Luleå University of Technology, Sweden. He is writing his PhD thesis about distance instrumental teaching and instrumental teacher's use of ICT. Erik has a fifteen years long career as a music teacher and has experience from teaching children in the lower grades up to music teacher students at the Institution of Music and Media. He has also been playing pop, rock and jazz music on his basses in different bands since the beginning of the eighties!

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Laura Miettinen is a doctoral student at Sibelius Academy, in Helsinki, Finland. She received an MA in Music from Sibelius Academy in 2006 and an MA in Sociology from the University of Birmingham, UK in 2009. Miettinen is currently working as a researcher in the doctoral school of music, theatre and dance in Finland. She is also a practicing singer, vocal teacher and choir conductor.

Miettinen is interested in the relationships between music, the media and society. In her doctoral thesis, Miettinen explores cultural and pedagogic meanings and notions of singing in televised format singing contests. Her thesis examines how these representations relate to the formation of singer identity and musical agency in the context of formal education.

### **Anita Vizina Nielsen**

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Dr Anita Vizina Nielsen was born on 24 January 1959 in Latvia. After graduating at Riga Teacher School she started to work at the same institution, teaching the playing of musical instruments. She is a national instrument group leader, and at the same time works as a pedagogue in a couple of academies of music. In 2001 She had her degree of Doctor of Philosophy in musical education with the thesis: "The acquisition of kokle play in pedagogic processes". Together with her group, she has performed in the Baltic states, the Nordic countries, Germany, Canada etc. She is actively involved in scientific activities and conferences. Since 2006 she is a teacher in a language school in Copenhagen, Denmark, and vice president of the board of the Association Denmark – Latvia.

### **Bo Nilsson**

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Bo Nilsson is a Senior Lecturer in Education at Kristianstad University, Sweden. He received his doctorate in Music Education at University of Lund in 2002. In his doctoral study Bo describes and analyses childrens' creative music making with digital tools. His research interests are mainly: children's musical creativity and learning; popular culture in the classroom; use of ICT in music education. Bo teaches at the programmes for Teacher Education and Health Promotion and Education and takes a special interest in music education for generalist teachers and the field of music and special education.

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Erik Nylander is a PhD-Candidate in Education at Mimer – the National programme for popular education research. He works at the Institution of Behavioral Sciences and Learning at Linköping University, Sweden.

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Albi Odendaal is working on his doctoral degree at the Music Education Department at Sibelius Academy, where he is funded by the Doctoral Program of Music, Theatre and Dance. His project is under supervision of Professors Lauri Väkevä and David Hebert, and Professor Harald Jørgensen of the Norwegian Academy of Music. His prior studies were completed in South Africa (his motherland) where he studied piano and chamber music at the University of Cape Town, and analysed the piano music of Peter Klatzow, a South African composer. Prior to moving to Helsinki he was accompanist and teacher at Hilton College, a prestigious all-boys boarding school in the KwaZulu-Natal midlands. He is married to Tracy and they have a beautiful baby girl.

### **Silje Valje Onsrud**

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Silje Valde Onsrud (b. 1975) is a PhD-candidate at Bergen University College, following the PhD-program at the Faculty of Humanities, University of Bergen. In her master from the Department of Musicology, University of Oslo (2004) she wrote about Norwegian female jazz singers in a discourse-oriented gender perspective. She has been teaching music in secondary school for some years before starting her PhD-project (2008) on gender patterns in secondary school music education. Besides teaching music education at Bergen University College, Silje participates in a research group studying ideologies in Norwegian

school songbooks. The contribution in this group includes gender perspectives on the school song repertoire.

### **Heidi Partti**

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Heidi Partti is a doctoral student at Sibelius Academy in Helsinki, Finland. She received a MA in Music from Sibelius Academy in 2008, and a MA in Applied Music Psychology from Roehampton University in London, UK in 2009.

In her doctoral thesis she aims to increase knowledge and understanding about the culture of music making, musical learning and the construction of music-related identity in the world of digital and virtual media.

Partti has a number of years of work experience as a vocal teacher and freelance musician. She has also worked as a Product Manager in a record company. She currently lives in London where, in addition to working as an independent researcher, she performs as a singer-songwriter and participates in a community music project for young people as a band “coach”.

### **Inga Rikandi,**

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Inga Rikandi is a research assistant and a free piano (vapaa säestys) teacher in the Music Education Department of Sibelius Academy. After teaching free piano in all levels (from elementary teaching to in-service teaching for teachers) for many years, she is currently working on her PhD on the subject in Sibelius Academy. Her research interests include pragmatist philosophy; critical and feminist pedagogy; teacher education; and group learning in instrumental pedagogy. She has published several articles as well as two piano books, and edited a collection of philosophical essays written by the doctoral students at the Sibelius Academy.

### **Anders Rønningen**

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Anders Rønningen (born 1974) is a PhD student at Vestfold University College (Høgskolen i Vestfold) since 2007. His current work is on textbooks for the subject music and multiculturalism.

His master degree in ethnomusicology from Trondheim, NTNU (1999), was about music and identity in the Malagasy Lutheran church. After the fieldwork in 1998, he later returned to Madagascar in 2001, to work as a co-principal on a teachers college in Fandriana, in the middle of Betsileo area. He was also the project manager of “music and development”, a project supported by the Norwegian Government through Bistandsnemda and NORAD. The project was about preserving, developing and raising awareness about Malagasy folk music. Staying in Madagascar five years he produced and arranged several Malagasy projects, as well as multicultural projects between Norway and Madagascar.

Amongst his main topics of interests are music and ethnicity/identity, music and representation of minority cultures, music and schooling, textbooks, music and learning in a global perspective, Malagasy music, etc. He is also a musician himself; composing for choir; plays the guitar, and valiha, a Malagasy bamboo harp.

### **Ragnhild Sandberg Jurström**

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I have worked for many years as a music teacher with choir singing and piano playing in the Swedish "kulturskola" (culture school) and gymnasium (high school). For many years I have also has been a choir conductor in several choirs. After I finished my PhD dissertation at the Academy of Music and Drama at

## Presenter Biographies

the University of Gothenburg, I am now working as a lecturer in music education at Ingesund College of Music at Karlstad University.

### **Ketil Thorgersen**

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Ketil Thorgersen took a PhD in Music Education in June 2009. The title of the thesis was "Music from the backyard - Hagström's music education" and treated a private agent on the Nordic music educational field: The accordion and guitar producer Hagström. The PhD thesis was written from a Deweyan perspective with certain Bourdieuan features like the licentiate thesis from 2007 about aesthetics in Swedish schools. Presently he works at Stockholm University within the teacher education where he has started to research about the possible roles and implications of open source in music education.

### **Torill Vist**

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Torill Vist is working as an associate professor at the University of Stavanger, Faculty of Arts and Education. She finished her PhD on 'music experience and emotion knowledge' in 2009. Earlier research has been focusing on young beginners in relation to music in kindergarten and instrumental teaching. Vist is now the leader of the research group Aesthetical and emotional learning processes in kindergarten at the University of Stavanger, Department of Early Childhood Education.

### **Thomas von Wachenfeldt**

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I studied at Ingesund Music Academy and graduated as a violin teacher in classical music. Before becoming a doctoral student, I taught in culture schools and at elementary school and high school levels. Traditional Swedish fiddle music has followed me for many years and I have taught traditional fiddle playing at workshops around Sweden and the world. The pedagogy I then use differs in some respects from the mainstream pedagogy used within the classical tradition. This has aroused my curiosity and will form the main track in my PhD study, which investigates the folk music education at Framnäs and Ingesund folk high schools from philosophical and historical perspectives.

### **Cecilia Wallerstedt**

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Cecilia Wallerstedt is a PhD student at the Academy of Music and Drama at the University of Gothenburg. She is doing her thesis in Arts Education (*Estetiska uttrycksformer, musik, med inriktning mot utbildningsvetenskap*).

She has a background as a teacher in music and mathematics in upper-secondary school. In parallel to her PhD education she has worked in a three-year cross-faculty (Humanities, Arts, and Education) research project that dealt with young children's aesthetics learning in pre- and primary school. The project has generated a number of publications, nationally and internationally and was summarised in 2008 in the book, *Konsten att lära barn estetik* [The art of teaching children aesthetics]. An aim of the project was to let the aesthetics become learning *objectives*, rather than merely being dimensions of the *act* of learning. One result of this work was an attempt at formulating aesthetic knowledge as an advanced way of seeing, or in music, listening (a notion theoretically inspired by, among others, the work of anthropologist Charles Goodwin). This notion of 'informed perception' has become the point of departure for Wallerstedt's continuing research interests.

### **Sverker Zadig**

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I have been working as a choral conductor for about 35 years and in parallel to that as a teacher of music at different levels in Swedish schools. My experience as a choral conductor involves working with a large variety of choirs. I have conducted childrens' choirs, male and female choirs, chamber choirs, symphonic choirs, company and community choirs as well as smaller singing groups and vocal ensembles. At present I have two choirs with young students at the college where I teach, one vocal ensemble of 12 men and a folk choir, singing mostly in Yiddish, Hebrew or Ladino.

Through the Swedish Government I participate in *Lärarhyftet*, which gives me the opportunity to use 80% of my working time for research studies. These are organized by the National Research School of Music Education, and will continue until the summer of 2011.

### **Olle Zandén**

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Olle Zandén, who defended his doctoral thesis in Gothenburg last week, has worked as a teacher in music, mathematics and history since 1983, first on primary and then on secondary level. He has also taught graduate courses in music education and aesthetics at university level. As choral conductor he has long experience of working both with youth and adults and has made three CD-recordings with the choir "Trollhättans kammarkör". He is the author of a textbook in music theory and ear training that has been widely used in Swedish upper secondary music education. Olle's research interest is primarily within qualitative and communicative aspects of assessment of music making. His theoretical vantage point is dialogical, rooted in Linell's, Bakhtin's, Shotter's and Wittgensteins's writings. The thesis 'Samtal om samspel: kvalitetsuppfattningar i musiklärares dialoger om ensemblespel på gymnasiet' (Discourses on music making) is written in Swedish, but will be presented in English.

### **Marie-Helene Zimmerman Nilsson**

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With experiences of music teaching and instrumental teaching in pre-school, elementary school and upper secondary school as well as in higher music education, Marie-Helene Zimmerman Nilsson has a broad experience from a variety of music teaching contexts. The PhD project "Music Teachers' Choice of Teaching Content: A Study of the Teaching of Ensemble and Music Theory in Upper Secondary School", was concluded in March 2009. Since then, several instances have shown interest in the results of the research. Zimmerman Nilsson is a Senior Lecturer in Educational Science at the University of Halmstad. An ongoing longitudinal research project concerns marginalised groups' entrance to Higher Music education in Sweden.

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