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

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

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

However, among musicians, fans, music educators and even researchers, there is a dominant, somewhat self-sufficient, conception that trusts that music and music education are invariably of benefit to both self-realisation and social inclusion. Music educators quite often seem to have an idea about music as something that can wake us up and make us conscious, create good formative conditions, build bridges between people, fight racism etc. In short: Music can change individuals and societies to the better. The problems of society can be placed before “the altar of art and culture”, and one is “praying”, hoping and wishing for the best, as you have to when it is the logic of magic you deal with. When music is introduced in this way, it is not primarily utility estimation that is the rationality involved. It is the *belief* in the transforming powers of music (Røyseng & Varkøy 2013). The idea of music as something which may cause or maintain differences rather than entail equality, is difficult to discuss in such an atmosphere of *hubris*.

Hesmondhalgh (2008) argues that such *hubris* must rest on an overly optimistic – though paradoxical – understanding, which implies that music, on the one hand, is considered crucial for beneficial individual and social development (including aspects concerning equality), while it is, on the other hand, seen as totally unaffected by negative factors: “The dominant conception rightly emphasises the social nature of music and of self-identity, but if music is as imbricated with social processes as the dominant conception suggests, then it is hard to see how people's engagement with music can be so

consistently positive in their effects, when we live in societies that are marked by inequality, exploitation and suffering” (Hesmondhalgh, 2008, p. 334). So, if music and music education are so essential for the individual and the community as their cultural significance indicate, they cannot only have positive outcomes, but must necessarily also be connected to negative social and historical processes, including those that create and maintain inequality.

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

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

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

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

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

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

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

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

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

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



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

### **Minne och automatisering**

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

### **Avslutande reflektion**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### **Music Educational Relevance**

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



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

*Bo Nilsson, Kristianstad University, Sweden*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

well extend to music.

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

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

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

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

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

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

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

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

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

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

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

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

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

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## S Bjerstedt: Musicality in acting

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### **Context**

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

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

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

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

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

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

### **Aim and questions**

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

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

### **Theoretical framework**

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

### **Methodology**

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

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

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

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

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

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

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

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

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

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

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

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

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

*Karette Stensæth, Norwegian Academy of Music*

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

*Live Weider Ellefsen, førsteamanuensis, Høgskolen i Hedmark*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*Eva Georgii-Hemming, Örebro University; Karin Johansson, Lund University; Elin Angelo, Norwegian University of Science and Technology; Stean Gies, Dresden University of Music; Christian Rolle, University of Cologne; Øivind Varkøy, Norwegian Academy of Music*

### **Aim of this paper**

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

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

### **The Context**

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

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

### **Methodology**

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

functions in education and in the music profession.

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

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

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

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

## **Conclusion**

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

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

*Anne Berit Emstad, NTNU & Elin Angelo, NTNU*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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*Ninnie Andersson, Assistant Professor, Luleå University of Technology*

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

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

### **Method**

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

### **Result**

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

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

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

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

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

## **Discussion**

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

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



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

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

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

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

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

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

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

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

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

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## S Bjerstedt: Improvisational approaches to supervision dialogue

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

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## B Nilsson & M Uddholm: Narratives about music and health

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Music is used in many professional contexts that are not associated, in a traditional sense, with either music therapy or music education. How do professionals in different contexts use music, and how do they describe their thoughts about music in their professional work? Those are the main questions in our inquiry, focusing on narratives about music and health in professional relations.

In this presentation, results from a pilot study where six strategically chosen participants from Sweden and Denmark were interviewed, will be presented and discussed. The pilot study was inspired by ethnographic methods and conducted to develop a research design for further research in this area.

Our study is based on the assumption that individuals will establish a relationship with music, regardless of the presence of professional music therapists, community musicians or music educators (Ruud, 2008; Bonde, 2011; Nilsson, 2013; Uddholm, 2012). Furthermore, experience from the field provides evidence that music occurs in various professional relations other than those involving music therapists or music educators, such as: with clients, students, children, elder people; among nurses, deacons, social workers, preschools teachers or care assistants. The field of Music and Health is not necessarily about illness or care, but can as well be understood as an aspect of quality of life. The unique position of music as an aesthetic expression among youth also makes the democratic aspect of music, especially important.

Previous research in this area has often been conducted within music therapy, many times based on biological and neuropsychological explanations of human behaviour in relation to music (Ruud, 2008). Therefore, we find it relevant in our research to investigate narratives from, and by, all kinds of professionals who use music in their practices.

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

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### Introduction

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

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

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

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

### Project challenges

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

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

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

Our research questions are:

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

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

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

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

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

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

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

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

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

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