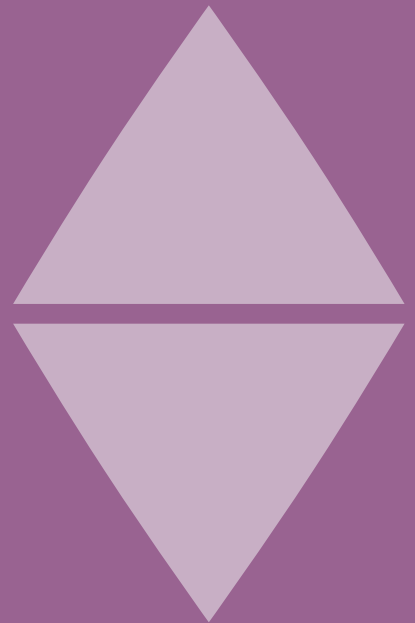


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Nordisk musikkpedagogisk forskning
Årbok 14

Nordic Research in Music Education
Yearbook Vol. 14



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Introduction

The present volume 14 of *Nordic Research in Music education Yearbook* includes thirteen articles. The articles introduce a wide variety of themes and approaches that reflects the extensive scope of the present interests of the Nordic music education research community.

The articles are divided into three sections according to their principal study interest. The first section consists of two articles that share a philosophical/theoretical orientation. The second section includes nine articles that report a variety of research projects. The third section includes two methodological articles.

In their essay, Hanne Fossum and Øivind Varkøy discuss in philosophical terms the concept of aesthetic experience in music education. The goals of the article are to contribute to the clarification of the term “aesthetic experience” in the context of music education, and to discuss different interpretations of Immanuel Kant’s philosophy in this context. The authors note that the use of the term “aesthetic experience” in Nordic literature seems to confirm the impression of a strong influence by Anglo-American thinking at the expense of German ideas. The article reveals how different understandings of the term in the Anglo-American and German fields give rise to contradictory statements concerning its meaning and implications.

The ensuing article by Tiri Bergesen Schei, Magne Espeland, and Brynjulf Stige is a theoretical discussion of the future of music research from the standpoint of the music-related academic disciplines. The writers claim that in the existing literature of music research, similar topics are researched from different angles. They argue that interdisciplinary research can best illuminate the various ways in which music is practiced, communicated and researched today. With this argument in mind, they discuss examples from music-related interdisciplinary studies, particularly with regard to the advantages and challenges of interdisciplinary approaches to research education in music.

The article that launches the second section, written by Juvas Marianne Liljas, describes a historical study project of a Swedish 19th Century bourgeois salon. The study applies as its background German educational theory with a special reference to the romantical ideals of education. The method of the study is based on Paul Ricoeur’s hermeneutics: narrative moments in the historical material are qualified through interpretation to give them a new description. The results extend the knowledge of

the early salon culture in Germany and how it influenced general pedagogy and music education in Sweden.

Co-written by Thomas von Wachenfeldt, Sture Brändström and Juvas Marianne Liljas, the second article of the second section describes the history and present situation of Swedish folk music teaching, examined through a case study of violin and guitar teaching in a North Swedish folk high school. As historical background, the writers discuss 1920ies Swedish fiddler movement along with other folk music traditions. Using Ricoeur's mimesis theory as a basis for the interpretation of their results, the writers conclude that the manifest ideology of the Swedish fiddler movement seems to have become concealed and latent in today's formal folk music education.

In the following article, Monica Lindgren and Claes Ericsson investigate prevailing discourses on music in the field of creative arts in Swedish teacher education. The data of their study consists of 19 focus group interviews with teacher educators and student teachers from ten higher education institutions. The theoretical frame of the study relates to action theory of language. The analysis suggests that an academic discourse focusing on theory, reflection, and textual production has substituted the discourse of skills-based practice in Swedish teacher education. However, the data also reveals another discourse, characterized by subjectivity and relativism *contra* the concept of quality. Moreover, a therapeutic discourse is articulated and legitimized on the basis of the idea that student teachers should be emotionally balanced. The writers maintain that these constructions may be regarded as strategies of legitimizing the creative arts in teacher education.

Related to a more general research project where the goal is to critically discuss the encounter between students with intellectual disabilities and academic music education in Sweden, Marie-Helene Zimmerman Nilsson and Claes Ericsson focus on what kinds of subject positions are offered to the students, how their identity is constructed, and how knowledge is formed in rhythmic-based education. Theoretically, their article is based on poststructuralism and social constructionism. Two different discourses in rhythmic are identified: the protective therapeutic discourse, and the reproductive musical discourse.

Written by Karl Asp, the fifth article of the second section aims at new understanding of teaching and learning contemporary music in today's music education. The interest for contemporary music within formalised music education in Sweden seems to have been growing rapidly. This raises questions about how this affects pupils' learning and what contents are actually taught. The theoretical framework of Asp's study is inspired by Burr's social constructionism, which means that teaching practices are seen as cultural practices formed in discourses. As a general conclusion, Asp suggests that didactic intentionality can be understood as a way to understand the contextual discourses in music education.

In the subsequent article, Knut Tønsberg discusses value changes in music education from the standpoint of a research project that examined academization of popular music in Norway. One of the findings was that such academization has led to an increased status of popular music, reflected in the fact that popular music programmes at some Norwegian institutions have experienced massive numbers of new applicants, and even leading to suggestions that some classical programs should be closed down. When the value of a social phenomenon increases, the author asks, is it necessarily the case that another phenomenon directly connected to it loses its value?.

The seventh article of the second section focuses on teaching and learning of music history in Finnish higher music education. Using as her point of departure the findings of an action research project that focused on developing a one-year music history course in a Finnish university of applied sciences, Leena Unkari-Virtanen discusses the importance of music history as memorization of an open and democratic musical heritage that can help students to recognize themselves as active participants in the musical tradition. However, Unkari-Virtanen also argues for the importance of reflection and collaborative development of music history pedagogy. As theoretical frame of reference, the study utilized Rom Harré's theory of identity and Auli Toom's description of tacit knowledge.

Lorenz Edberg's article is based on observations, interviews and focused group discussions made during a musical project organized in collaboration with a Swedish secondary school and a municipal leisure-time centre. The results indicate that the participants' social and artistic interactions, together with the common artefacts, joint commitment, and influence of both inside-the-school and out-of-school activities had a major impact on the creation of a cross border-learning environment. During the process, status and hierarchies among the pupils were renegotiated due to the impact of new learning environment. Edberg also concludes that the voluntary and interdisciplinary nature of such project can support an educational alternative for traditional models of teaching.

Elin Angelo bases her article on a thematic narrative study of a Balinese gamelan musician's philosophy of work. The aim of the study was to illuminate a viewpoint towards music that might enrich basic thinking in Western music teacher education. Data for the study were gathered through a six-month stay in Ubud, Bali, and include interviews, video observations and field notes. The results indicate that the philosophy of work of this gamelan music pedagogue is inseparably entwined with principles of Balinese Hinduism. Angelo's discussion of the results is philosophically informed by Gadamer's thinking about *sensus communis*, Heidegger's ideas about the arts and human beings, and Small's thoughts about musicking.

In his methodological contribution that marks the beginning of the third section of this volume, Nicholas Ssempijja discusses the ethics of autoethnography though a

case of a fieldwork project on church music in Uganda. Reflecting on his own experiences, Ssempijja notes that such classifications as native vs. non-native, and outsider vs. insider, are divisive and politically aimed at creating a positionality that benefits the researcher. Furthermore, Ssempijja argues that challenges especially related to agency and objectivity in research form an important part of the ethnographic debate, to be considered by music researchers as well.

In the closing article, Kirsten Fink-Jensen presents a phenomenological-hermeneutic procedure for investigating music education, based on a seven-step model developed by music teacher students as part of investigating and discussing a particular music teaching practice. On basis of her findings, Fink-Jensen suggests the concept of astonishment as a fruitful point of departure for such investigations and discussions. Astonishment is connected to an emergent phenomenon that may be identified as an educational problem that arises from the observation of the actual teaching situation. Fink-Jensen argues that such process deviates from a traditional way of doing educational research, where the point of departure is a problem defined by the researcher.

Biographical information about contributors is given at the end of each article. At the end of the concluding section we have included a list of Nordic doctoral dissertations from 2012 in music education, music therapy and related areas.

The editors would like to thank the authors for their valuable contributions. As any scholarly journal, Nordic Research in Music Education Yearbook is dependent on the work of peer reviewers. A list of scholars who are currently contributing to the Yearbook as peer reviewers is placed at the end of the volume.

We would also like to thank the member institutions of the Nordic Network for Research in Music Education for securing the financial basis for the Yearbook. Further information of the Nordic Network for Research in Music Education can be obtained from www.nnmpf.org.

Finally, the editor group would like to thank Anders Eggen and the Norwegian Academy of Music, for generously offering assistance in editing and finalizing the layout.

Short time before the editing of the present volume was finalized, Professor Frede V. Nielsen passed away. The yearbook was initiated by Frede V. Nielsen in 1995 and for many years he was the main editor. The editor group hereby wish to honor the memory of Frede.

*Lauri Väkevä, Eva Georgii-Hemming, Siw Gråbræk Nielsen
and Sven-Erik Holgersen (chief editor)*

March 2013

The changing concept of aesthetic experience in music education

Hanne Fossum & Øivind Varkøy

ABSTRACT

The changing concept of aesthetic experience in music education

The article's goals are to contribute to the clarification of the term aesthetic experience used in the context of music education, and to discuss different interpretations of Kant in this context. As the musical aesthetic experience may be said to be at the core of music education, it should be of vital interest to music education research to clarify the term. Usage of this term in some Nordic literature confirms the impression of a strong influence by Anglo-American thinking at the expense of German ideas and discussions in the last decades. The article reveals how different understandings of the term in the Anglo-American and German fields, respectively, give rise even to contradictory statements concerning the meaning and implications of the term.

Keywords: Aesthetic experience, music education, philosophy

Introduction

The philosophy of music education can be regarded as a discursive field where contending participants take part in the ever-ongoing debate on professional and ideological issues. One of the features recurring time after time is the concept of *aesthetic experience*. The term *aesthetic* is often understood as synonymous with “beautiful” and belonging to an archaic philosophy of art (Varkøy 2010: 25. See even Pio & Varkøy 2012). This common understanding seems to have influenced the perception of the term aesthetic experience as well. The present article intends to show how this term is used by contesting agents in parts of the scholarly field of philosophy of music education. However, this is a field in which we ourselves are participating. Our own position concerning this specific topic is characterized by the opinion that the above-mentioned understanding of the term is inadequate.

The term aesthetic appears to be charged with conflicting potential of meaning, a circumstance that makes it a carrier of paradoxes, ambivalence and ambiguity. This sometimes causes tensions and misunderstandings when the term is used; however, it also has a productive impact (Fossum 2010: 6). Ambivalence and ambiguity are typical hallmarks of discourses (Jørgensen 1992: 91). Such misunderstandings and tensions do not have to be seen as something unfavourable, rather as productive elements of the power that creates and shapes knowledge, discourses and the possible conditions for social practise (Jørgensen & Phillips 1993: 23). Nevertheless, the term aesthetic appears to have significant potential for developing controversy between different discourses of philosophy of music education (see e.g. Dyndahl 2008, Dyndahl & Ellefsen 2009, Elliott 1995, Frith 1996, Knudsen 2010).

This is the background and stage for our philosophical endeavour, whose goal is to contribute to the clarification of the term aesthetic experience as used by some music educators from the Anglo-American, Nordic and German traditions. As Immanuel Kant seems to be a sort of “scapegoat” (or “Prügelknabe”) in a number of discussions of the term, we will discuss interpretations of his aesthetics in this context as well. It should be of vital interest to the field to clarify this term, as musical aesthetic experience, in a certain sense, may be said to be the core of both teaching and research (Eidsaa & Kamsvåg 2004: 15ff, Fossum 2010: 31, Kjerschow 1993: 16, 108). In the current Norwegian curriculum plan, “Kunnskapsløftet”, the music plan is even built upon the recognition of the musical aesthetic experience as the basis and core objective of the school subject music (Kunnskapsdepartementet 2006, Kalsnes 2010: 64, Varkøy 2010).

The usage of the term aesthetic experience among some Nordic researchers confirms the impression, in the last decades, of the strong influence by Anglo-American thought at the expense of ideas discussed in the German tradition (Varkøy 1993, Vogt 2003). Different understandings of the term in parts of the Anglo-American/Nordic and German fields, respectively, give rise even to contradictory statements concerning the meaning and implications of the term, as will be shown below. Our main intention is to discuss some fundamental different usages and understandings of the term, not to map the whole field of Anglo-American, Nordic and/or German discussions involving the term. This is why a number of Anglo-American, Nordic and German contributions to the discussion of the term will *not* be focused on in this article (see e.g.: Alperson 1991, 2010, Kaiser 1991, 1996, 1998, Määttänen 2000, 2003a, 2003b, Regelski 1998, 2005, 2010, 2011, Rolle 1999, Westerlund 2003).

Symptoms of the philosophical: clarification of terms

The fact that this article is a contribution to the field of philosophy of music education makes it difficult to fit it into traditional structures of reporting on research methods. Is it, for example, possible to talk about a certain “philosophical method”?

In the *Handbook of Research on Music Teaching and Learning* (Colwell 1992), Estelle Jorgensen makes an effort to do so. She claims the existence of certain features or conditions that indicate that philosophy is taking place, features she calls “symptoms of the philosophical”. These features or criteria can be observed across style and orientation, and are listed as four actions in the following sentence:

Philosophy clarifies its terms, exposes and evaluates underlying assumptions, relates its parts as a systemized theory that connects with other ideas and systems of thought, and addresses questions that are characteristically philosophical (Jorgensen 1992: 91).

Jorgensen’s first “symptom of the philosophical”, *the clarification of terms*, includes ensuring the greatest possible precision in meaning by clarifying the denotation and significance of terms used. The philosophy is vitally concerned with the meaning of words, as they are vehicles for communicating ideas. Without this clarifying work, the meanings of ideas are necessarily vague and ambiguous. Ambiguity and vagueness are common features of discourse; nevertheless, making it difficult to compare ideas and systems of thought because one is uncertain of what is being compared, Jorgensen says.

As this article’s objective is to contribute to the clarification of the term aesthetic experience, it could be argued with Jorgensen that this project of clarification is based upon and makes use of philosophical methods. Our endeavour assumes that usage of the term in varied studies inadvertently leads to statements about different things. Jorgensen appears to believe that philosophy is capable of solving such problems through the clearing of terms.

The German Jürgen Vogt, however, sounds cautiously optimistic about philosophy’s possibilities for clearing terms, at least when it comes to comparison of paradigms, concepts, ideas, and terms from, respectively, the German and Anglo-American traditions. In his discussion of the use of philosophy in Anglo-American music education from a German point of view, he considers whether the lack of “transatlantic communication in music education” could have to do with the numerous and significant differences between German and Anglo-American philosophies of music education. He even asks if it could be that “the paradigm(s) of the philosophy of music education in

North America are so different from those in Germany that even the most basic concepts and definitions of music education are fundamentally different” (Vogt 2003: 2).

Vogt also discusses the definitions of philosophy and philosophical inquiry from both David Elliott’s and Bennett Reimer’s respective philosophies of music education. He finds Reimer’s definition the more careful and “harmless”, even if it is not very convincing from a German point of view. For Reimer, philosophy is “not science as we have come to understand that word in the modern world but science in the sense of systematic, precise reflection about ideas, beliefs, values and meanings” (Reimer in Vogt 2003: 5). Vogt criticises the inventing of new “philosophies” in the field of music education: “Philosophy (and its branches or divisions or subdivisions) exists as an academic discipline and it is not, or should not be, the task of music education to invent some new philosophy or new branch of philosophy” (Vogt 2003: 5). Vogt himself considers, with Wayne Bowman, “any philosophical endeavour basically as a ‘process devoted to the systematic examination of the grounds for belief and action.’ Therefore, ‘philosophy is a systematic, *reflective* discipline; philosophy is a *process* of exploration or inquiry (...); and philosophy takes as its objects not so much facts and essences, not so much immutable or eternal truths, as human *beliefs* and the *practices* in which they are both embedded and which tend to shape them” (Vogt 2003: 4. For further critique of Reimer’s and Elliott’s respective philosophical concepts, see Määttänen 2000, 2003a).

In spite of this scepticism towards the Anglo-American way of defining philosophy, - and Jorgensen’s position must be said to be fairly similar to Reimer’s, we choose to include Jorgensen’s notion of “clarification of terms” in this article. That does not prevent us from approving and applying Vogt’s and Bowman’s notion of philosophy as a “process of exploration and inquiry” as well, as we actually also focus on “human beliefs and the practices in which they are both embedded and which tend to shape them”.

Aesthetic experience and “the aesthetic”

A need for clarification

The term aesthetic experience is currently, in both Nordic and International music education debates, sometimes used in a way that could indicate the existence of a universal consensus of the meaning of the term. The fact is that the term appears in various contexts and with differing and even contradictory denotations and significances. This article will compare and discuss a few American/Canadian, Nordic

and German understandings and usages of the term in current philosophy of music education literature. Our discussion will primarily include texts from the decades just before and after the turn of the millennium, except for the German contributions, which will also include texts from the late 1960s. We believe it is important to initiate this type of discussion across borders of culture and language, not the least due to the tendency in the Nordic community stated above to be heavily influenced by Anglo-American literature and thinking, while at the same time we seem to be quite distanced to, and maybe even unaware of, the German tradition in this field. It must be said, though, that there are exceptions, for example, Frede V. Nielsen and Frederik Pio in Denmark are representatives who are *not* unaware of the German tradition of philosophical aesthetics. Their positions will therefore not be discussed on this occasion.

Not only does the term aesthetic experience appear to need clarification, but also the single term aesthetic itself, as indicated above. In current philosophy of music education literature, both in Anglo-American and Nordic contexts, we sometimes find these expressions used with negative connotations. Especially in literature influenced by ideas from the field of *cultural studies*, one can find the terms aesthetic and aesthetic experience solely linked to issues such as “passive listening to western classical music”, to “the culture of the ‘cultivated’ social classes” and to the idea of “a canon of essential, great works of art”. As the primary underlying source of such agendas, Immanuel Kant’s aesthetics is often hinted at. (Even though Kant’s *Kritik der Urteilskraft* only to a limited extent can be referred to as *aesthetic theory*, or as *aesthetics*, we will use this expression in this article. See Vogt 2007: 59). Yet, it often seems to be the reception history of Kant, i.e., the historical interpretations of his thought, which is the problem (Varkøy 2003: 175). His thinking is, in these writings, not seen as relevant to today’s music education (Dyndahl 2008: 321, Dyndahl & Ellefsen 2009: 22, Elliott 1995: 125, Knudsen 2010: 161ff).

The term “aesthetic” - the central point of contention in the Reimer-Elliott-debate?

Bennett Reimer’s concept MEAE, “Music Education as Aesthetic Education”, building on Charles Leonhard’s usage of the term *aesthetic education* (Leonhard 1953), has been exposed to harsh critique since the 1990s. In the first edition of his book, *A Philosophy of Music Education* (1970), Reimer seemingly still uses the term aesthetic unconcerned with the massive waves the usage of the term should provoke in the time to come. His concept of MEAE, often referred to as “the aesthetic ideal” (Heneghan 2003), “the aesthetic ideology” or “the official aesthetic philosophy” (Elliott 1995),

should become something akin to a red cloth to his antagonists. To Reimer, the term aesthetic in the beginning had nothing but a positive denotation. When David Elliott in *Music Matters* (1995), is commenting on Reimer's concept, the term aesthetic at once shows negative connotations. Elliott actually turns the term aesthetic into an insult, a term of abuse, when he says:

To perceive music *aesthetically* is, in fact, to adopt a socially embedded ideology of music and listening that owes its implausible tenets to a small group of dead, white, European, male thinkers (Elliott 1995: 193, our italicization).

Elliott omits using the term aesthetic because of its connotations. Instead of the term aesthetic experience, he chooses to use the term *musical experience*. This leads his adversary, Bennett Reimer, to do likewise, even if the concept of aesthetic experience was - and still is - at the core of his own philosophy of music education (Heneghan 2003: 345, Kerz-Welzel 2003: 47, Reimer 1970/1989/2003:x preface). In the latest, 2003-edition of his *Philosophy of Music Education: Advancing the Vision*, he, as well, has changed the term aesthetic experience to *musical experience*, which does not exactly contribute to illuminating the matter. Actually, the term aesthetic appears to be *the* central point of contention in the debate between Reimer and Elliott.

Dismissing Kantian aesthetics and the “great-works-aesthetics”

Musicking and musicing

Elliott criticises the term *aesthetic experience* and the term aesthetic in particular by linking these expressions to Immanuel Kant's philosophical aesthetics, which, for example, can be seen by the usage of the words “disinterested”, “purposeless” and “distanced” in the following texts:

(A)n aesthetic experience is something that supposedly arises when a perceiver focuses exclusively on the structural elements of a musical work. In the aesthetic view, a truly musical experience serves no practical purpose. An aesthetic experience is (and must be) intrinsic, immediate, disinterested, self-sufficient, and distanced. Any meanings, functions, or experiences not directly related to a work's structural patterns are deemed incidental, irrelevant, referential, or non-musical (Elliott 1995: 124).

Instead, Elliott, as already mentioned, finds an alternative in the term musical experience. Such experiences are, according to him, “multidimensional social constructions”. He describes musical experiences as follows:

In sum, musical experiences are not impractical, purposeless, disinterested, or intrinsic or the one-dimensional outcomes of perceiving aesthetic qualities. (...) (A) truly musical experience is not aesthetic in its nature or value, as conventional music education philosophy maintains (Elliott 1995: 125).

The aesthetic-philosophical position that Elliott sketches in the first quotation comes quite close to what in German is called *Werkästhetik*, which could be translated as “aesthetics of the great works of art”. In the *Werkästhetik*, the listener or the subject focuses on the *works* of music, the *objects* or the *products* of musical creativity (mostly from the past), and it is assumed that the work of art is conveying an objective truth.

Elliott’s own position can be seen as an antithesis of such an “aesthetics of the great works”-position, which most explicitly becomes obvious through Elliott’s usage of the term *musicing* (1995). This term is also known as *musicking*, which is Christopher Small’s spelling of this notion in his much-noticed book with the same title from 1998. We choose to refer to Small’s term in this article, as this appears to us to be the more comprehensive and recognized concept (Fossum 2010: 58ff). Moreover, the concept of *musicking* may be traced back to a paper written by Small for a MENC-conference in 1990 (Small 1990). The primary idea of this term is to think of music as a verb, an activity, instead of a noun, a *thing* or an *object* existing independent of human beings partaking in it. Small writes:

The fundamental nature and meaning of music lie not in objects, not in musical works at all, but in action, in what people do. (...) *To music* is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by (...) composing, or by dancing (Small 1998: 8f).

Small goes on to mention the ticket-seller and the cleaner as possible contributors to the musical event, something that is reinforcing the democratic aspect of the idea of musicking. The wish to turn away from a focus on great works and western, classical music, and to include popular music in music education, certainly also witnesses the democratic wave that has influenced educational thinking since the late 1960s, and somewhat delayed, also music education (Ehrenforth 2005: 492ff, Fossum 2010: 72ff, Helms et al. 2005: 26ff, Vogt 2001: 12).

A couple of Nordic perspectives

Elliott is not the only one having a problem with Kant's aesthetics. In a Nordic context, Petter Dyndahl, in referring to the sociologists Simon Frith and Tia DeNora, suggests *dismissing* Kantian aesthetics in order to see music as functional, although also including aesthetic functions (Dyndahl 2008: 321). Dyndahl, who himself, in another context, emphasises his connection to the field of cultural theory (Dyndahl & Ellefsen 2009: 10), suggests seeing musical-aesthetic experiences as meaning-creating praxis rather than as "reflections of an inner nature". To him, music cannot be an autonomous object generating meaning in itself. The aesthetic experience must involve both subjective and cultural, collective identity and is, therefore, discursively constituted as a connection between music, ourselves and the socio-cultural context in which we stay. He concludes by stating that a reconstruction of the term *aesthetics* cannot be based upon Kant's *Critique of Judgment* (Dyndahl 2008: 321).

In another and later context, Dyndahl and Ellefsen make a slightly changed statement: "(...) we are advised *both to recognize and bid farewell to* Kantian aesthetics and in its place try to see all music – and musicking – as functional (...)" (2009: 22, our italicization). At first sight, this recognition of Kantian aesthetics may seem like "a logic that recognizes both/and", without "accepting a hierarchical either/or-logic" (ibid: 17), which is how Dyndahl and Ellefsen argue with Derrida against dichotomized discourses, in order to instead regard binary oppositions as "arbitrary relations (...)" in a sociocultural system" (ibid: 17). Nevertheless, this recognition still ends with a farewell to Kantian aesthetics, which is quite much the same as dismissing his thought, and with it saying that there is no place for his perspective in this sociocultural system.

Jan Sverre Knudsen in turn states that the idea of the aesthetic experience belongs to the old European philosophical tradition:

The idea of an "aesthetic experience" as a particular and specific valuable way of experiencing developed together with the idea of "art" and "the great works of art" in the 17th and 18th centuries in Europe. The idea of an aesthetic experience came into use as a philosophical tool to understand, appreciate and legitimate the experience of art works inside the 'cultivated' social classes (Knudsen 2010: 161, our translation).

Now then, can all of these statements about the term aesthetic experience, with the explicit link to "the great works of art" and to Kant, be said to be correct? The answer must be both yes and no, as we will show in the next section.

Another story about the aesthetic experience

Aesthetic experience - a symbol of a movement away from the artwork-orientated aesthetics

Moving on to contemporary Germany, one can actually find another story about the term aesthetic experience. According to Joachim Küpper and Christoph Menke in their much-noticed book *Dimensionen Ästhetischer Erfahrung* (2003), the term, which in German is called *ästhetische Erfahrung*, emerged anew in the aesthetic debates in the late 1960s, after already having been celebrated as the central term in Dewey's art philosophy in the 1930s (Dewey [1934] 1988). The term was re-introduced by Hans Robert Jauß in association with his concept *Rezeptionsästhetik* within literary theory, which can be translated into "aesthetics of reception" (Jauß 1972). The aesthetic experience now became central in a way of thinking that *turned away* from the traditional artwork-orientated aesthetics and instead focused on the processes of acquisition. Thus, the aesthetic experience became a symbol of a movement *away from* the artwork-oriented aesthetics, from the *products* of art, and towards a more contemporary, process-oriented view (Küpper & Menke 2003: 7).

This is exactly the opposite understanding of the term aesthetic experience to the understanding expressed in the quotations from Elliott, and most obviously, in Knudsen's case. Knudsen links the aesthetic experience to the artwork-oriented aesthetics alone. These examples show gaps between at least parts of the German tradition and, respectively, the Anglo-American and the Nordic fields of music education. They also show some of the ambiguities of the term aesthetic experience and the term aesthetic, which carry various connotations according to the different times and places where they are used and to the diverse discourses in which they are embedded (Fossum 2010).

Aesthetic experience – synonymous with aesthetics?

Knudsen certainly uses the term aesthetic experience synonymous with the term aesthetics, which has actually become quite common during the last decades, also in Germany, as Küpper and Menke confirm. Alongside the contemporary, process-oriented understanding of the term, the term aesthetic experience developed gradually from being a part of the field of aesthetics to being nearly conterminous with the term aesthetics. As a consequence of this development, one could have defined aesthetics as "science of aesthetic experience". Problematic with such a definition, though, was the growing doubt concerning the relationship between aesthetic experience and science, and it was questioned if one should assign aesthetic experience to *any* science at all (Küpper & Menke 2003: 7ff).

The difference between the German thinking referred to by Küpper and Menke, and the examples from American/Nordic thinking, is mainly that the latter authors seem to be unaware of the process-oriented understanding of the term, and therefore solely use it as if the understanding synonymous with aesthetics should be the only one. Furthermore, the linking between this understanding, Kant, the “aesthetics of the great works”- position and notions of “culture as property of objects”, carries along some problems.

Knudsen, together with all who use the term aesthetic experience synonymous with aesthetics, presupposes that the traditional European philosophical aesthetics, as put forth by Kant, can be said to be about the aesthetic experience. Kant himself is not using this term, he is merely writing about “aesthetic judgments”. The author of the introduction to the Norwegian translation of Kant’s *Critique of Judgment*, Kjetil Jakobsen, as well, uses the expression *aesthetic experience* in his treatment on Kant’s aesthetics in the preface to Bourdieu’s *Distinksjonen* (Jakobsen in Bourdieu 2002). In Kant’s *Critique of Judgment* from 1790, the possibility and logical status of “judgments of taste” is investigated. To speak about aesthetic experience in Kant’s case is hence a questionable practice, possibly linked to the quite common combination of Kant’s ideas and concepts on the one side, and the reception history of his thought on the other. It might be legitimated through the fact that part of Kant’s project is to show how the subject constitutes the work of art through his reflective attitude by the sensation of an artwork, or by *experiencing* it.

Kant: The beautiful and the sublime - property of an artwork or not?

One may say, therefore, that Kant focuses on the *subject*, the recipient of artworks, rather than on the *object*, the artwork itself, or even on *the great works of art*. His aesthetics are largely a philosophy about the possibilities and the preconditions of the subject to pass subjective universal valid aesthetic judgments on works of art or natural sensations in the categories *the beautiful* and *the sublime*. Kant states that the beautiful and the sublime *are not property* of an artwork or a natural phenomenon, but instead a consciousness of the pleasure which attends the “free play” of the imagination and the understanding. Kant argues that this “free play” must occur under the same circumstances for all human beings. Therefore, Kant speaks about “subjective universal” judgments, even if this seems to be an oxymoronic term. The aesthetic judgments are based upon *cognitive capacities* shared by all. This means that Kant’s aesthetics are *not* mainly linked to *Werkästhetik*, to “aesthetics of the great works”. Kant is not so much focusing on the *objects* of art as the perceiving *subject*,

the human understanding and appreciation of art (Jakobsen in Bourdieu 2002: XXXI, Kant 1790/1995, Küpper & Menke 2003: 9–12).

The Anglo-American and Nordic literature referred to in this article is based upon the assumption that the aesthetic experience is equivalent to the reception of great works. The notions of aesthetic experience and “great works” do not belong in Kant’s vocabulary, as they were during his time yet to be expressed. On the other hand, it may be said that Kant’s reception history has contributed to the opinion that the reflective attitude that, according to him, one needs to perceive artworks, is an attitude only the well-educated classes or a clerisy can develop. Pierre Bourdieu’s work *The Distinction* is perhaps the most well known work discussing this situation (Bourdieu 2002, Varkøy 2003: 175–190).

Since Kant states that the beautiful and the sublime are *not property* of an artwork, it is appropriate to question how the opposite opinion is ascribed to him. One example is when Dyndahl and Ellefsen, by quoting the cultural theoretician John Storey, argue against “aesthetic approaches”, positions linked to Kant’s aesthetics, which in their opinion consider aesthetic value as a fixed property of an object of art:

Objects do not have a value which is inside waiting to be discovered: evaluation is what happens when an object is consumed. Aesthetic approaches make a fetish of value: what derives from practices of human perception is *magically transmuted to become a fixed property of an object*. Against this, I would insist that the value of something is produced in its use (the coming together of subject and object); *it is not in the thing itself. The trouble with aesthetic approaches is that they drain the world of both the activity and the agency which goes into the making of evaluations; they inevitably reduce culture to a property of objects*. Inevitably, ‘textual fetishism’ produces two things: an imaginary museum of objects to be preserved, and a pedagogy which insists that people have to be trained to recognize the intrinsic values of selected objects, which invariably leads to a division being drawn between the minority who can and the majority who cannot. In this way, aesthetic value can be used as a mechanism to exclude” (Storey 2003: 105 in Dyndahl & Ellefsen 2009: 18, our italicization).

In the German context, Kant-critique is offered as well, but one does not recommend his dismissal. He still plays a role in current German thinking addressing the aesthetic experience. According to Jürgen Vogt, there has been a return to Kant’s thinking from the 1970s, the end of the “great works”-era, meaning a return to the *subject* of aesthetic experience, as stated above in connection with Küpper and Menke’s work (Vogt

2012: 16). Rüdiger Bübner and Hans-Robert Jauss, among others, are exponents of this return (Küpper & Menke 2003).

Herrmann-Josef Kaiser (1998, see even 1991, 1996) regards Kant's *sensus communis*-concept as a possible explanatory model for an understanding of the aesthetic experience as an inter-subjective experience (Rolle 1999: 79). In the German context, the term *ästhetische Erfahrung* is also an issue of current interest, both in music educational literature and in numerous interdisciplinary projects studying the inter-relationship between the arts (Brandstätter 2008: 13, Heiss 2009, Martin 2008, Rolle 1999, Seel 2004, Soldt 2007, Zenck et al. 2006).

Concluding remarks

We find the situation concerning the use or disuse of a term such as aesthetic experience very interesting – not the least from a philosophical point of view focusing on the question of discursive power and marginalization.

The examples displayed in this article show the necessity of calling into question common usages of terms, such as linking the term aesthetic experience with Kant and other “dead, white, European, male thinkers” (Elliott 1995: 193). This article's discussion highlights the importance of being critical of what must be called our construction “Kant”, that means, our own and other people's receptions and interpretations of what Kant said. One should be aware of the possible differences between Kant and “Kant”, between Kant in original and Kant's reception history. One should know Kant as an important reference, even for the purpose of being able to criticize him in an appropriate way (Vogt 1998: 37). In addition, maybe we, after this perusal, will find the postulation “a reconstruction of the term ‘aesthetics’ cannot be based upon Kant's *Critique of Judgment*” (Dyndahl 2008: 321) would mean to throw the baby out with the bath water.

Küpper and Menke describe in their book how the art criticism of the 1960s drew upon earlier concepts in its reformulation of the aesthetics. The aesthetic experience, for example, was in the new formulated aesthetics no longer described as consumption of an aesthetic object; rather it was the way in which the individual was dealing with the aesthetic object, its mode of behaviour, that was referred to as aesthetic. This again led to the old “problem” that the individual's level of education affected the aesthetic experience. Kant's aesthetic view notably requires an attitude of “disinterestedness”, and the “reflective judgments of taste” require a certain cultural education (Fossum 2010: 65, Küpper & Menke 2003: 9). What Küpper and Menke say, is that new ideas

and conceptions most often draw upon older concepts, and that these new conceptions at the same time inherit the older concepts' problems (ibid).

Jürgen Vogt (2003: 2) misses a genuine exchange or discussion between the Anglo-American and the European philosophy of music education, despite attempts to establish some sort of international community of music educators in this field. He finds it striking that, for example, Nordic and Dutch authors who deal with philosophy of music education do not discuss the German scholarly work in this field; nor do German authors generally acknowledge Anglo-American writings (There are exceptions, for example Andrea Kerz-Welzel, who has made several contributions to the understanding of the relation between the German and the Anglo-American field of music education. See Kerz-Welzel 2003, 2004, 2005, 2008a, 2008b). Estelle Jorgensen (1992) discusses how we, without clarifying the terms used in our discussions, may speak about different things. When it comes to the term aesthetic experience, it appears that this might be the case. This problem is naturally reinforced through the geographical and cultural distance between the places where the term is used. A rethinking of central terms such as aesthetics and aesthetic experience should be based upon both a deep understanding of what is left behind, as well as one should be open to new ways of understanding and new ideas.

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Research and research education in music – disciplinary or interdisciplinary approach?

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ABSTRACT

Research and research education in music—disciplinary or interdisciplinary approach?

The main purpose of this article is to contribute to a discussion about the future of research and research education in music. The multiple existing traditions of music research constitute a rich resource. Increasingly however, similar topics are researched from different angles, often with watertight bulkheads between such various music disciplines as, e.g. music education, musicology, music therapy and performance studies. Music is a common denominator in these disciplines and interdisciplinarity could inform the various ways that music today is practiced, communicated and researched. Examples from interdisciplinary music studies will be highlighted in the article, particularly with regard to the advantages and challenges of interdisciplinary approaches to research education in music. Basic issues are discussed and characteristics of some research fields are illuminated, with the purpose of addressing trends in research education within music.

Key words: Research domains in music, interdisciplinary music studies, research education.

Introduction

Music is part of our everyday life and it is integrated as an activity in our schools, health care institutions, and various arts institutions. Music, then, is a multifaceted domain linked to a range of practices that constitute a complex multidisciplinary and interdisciplinary field, with disciplines and subfields such as musicology, ethnomusicology, popular music studies, music psychology, music sociology, music education, music therapy, performance studies and so on. In all of these disciplines scholars

talk about music, but how and when do they talk about the same “thing”? To what extent unifying factors can be found in this complex field is vital to discuss, as is the metaphor of “unifying” itself. Perhaps the various music disciplines can join forces when it comes to issues such as research education.

The fact that there are a range of more or less different music disciplines can be discussed in the context of what is generally described as processes of modernization. There are many perspectives on this, but an argument developed by Crook, Pakulski, and Waters (1992) is relevant to highlight here. These authors take particular interest in the “postmodern” phase of modernization (other authors use terms such as “late modern”). According to Crook, Pakulski and Waters, this phase is characterized by processes similar to those of the phase of modernity, but the processes are intensified to a degree that make them change character altogether. Processes of differentiation represent an illuminative example: Any process of differentiation necessarily involves a complementary process of integration at some level. If not, differentiation would eventually lead to a completely fragmented world. Crook, Pakulski and Waters then argue that in the postmodern phase, these tendencies are accentuated. Differentiation turns into hyper-differentiation but under given circumstances there is potential for the paradoxical result of *dedifferentiation*.

The various specialized disciplines of music studies could serve as an example illustrating this argument. These disciplines have gradually been differentiated into sub-disciplines and specialized research fronts, such as the ones we listed above and many more (a specialized discipline such as music therapy, for instance, is differentiated in subfields such as neurological music therapy, community music therapy, and so on). Fragmentation of knowledge and research interests could be described as a preliminary result; disciplines and research areas tend to have their own education programs, scientific journals, conferences, and communities. Eventually, however, new conglomerates may develop, going beyond traditional domains. Scholars from the research fronts of several disciplines and sub-disciplines discover that they share interests and develop interdisciplinary or even trans-disciplinary activities. Lately, for instance, the emerging interest in society for relationships between music, health, and wellbeing have initiated collaborative relationships between a range of music disciplines (MacDonald, Kreutz, & Mitchell 2012) but also between music disciplines and other disciplines such as health psychology and community psychology (Stige & Aarø 2012).

In this article we will use examples from music education, musicology and music therapy to uncover some collaborative challenges and possibilities within interdisciplinary music studies. These disciplines illuminate a broader theme for all of the disciplines that have music as the common denominator: What content “music” will

have as a research field in a multicultural, rapidly changing society will partly depend on how the researchers manage to do research on music practices as they unfold in various cultural arenas and how they manage to bring forth multiple perspectives in the discussion of these practices. An assumption is that the research topics reflect current trends, but conceptualization needs to promote mutual understandings to be trustworthy. By virtue of representing a major instrument for evaluation and production of new knowledge, research and research education naturally have consequences for music practice on all levels.

The central questions in the article will be: What interdisciplinary aspects and implications characterize current issues and approaches within various music disciplines? What are the advantages and challenges of interdisciplinary approaches to research education in music?

Reflections on research in contemporary music education

What kind of research field is music education today? This is not a simple question and the answers are not unanimous. What in the Nordic countries is called *pedagogy* or music *pedagogics* is in English speaking countries usually coined *music education* (Nielsen 2006). Here is the first pitfall: Different terms are used in different academic contexts. To what degree do these differences in terminology reflect conceptual differences? How do we speak about and do research on performance, self-expression, music in the classroom, or music and society from the perspective of music education without having a common conception of the field? Being aware that research is a systematic search for new knowledge and new ways of conceptualizing, this should be a crucial question for researchers. Conducting research include a search for precise, but not necessarily stable, concepts. Adequate tools and methods to analyze research questions are important, but since language is ambiguous, meaning will be a central factor in the interpretation. However, research, in much the same way as music and education, is creative and emergent, and embedded in different cultures. It is with this given limitation that we can search for preciseness and adequacy (Bruner 1996).

What establishes then a research project as belonging to a certain field of knowledge? Frede V. Nielsen (1994) links this to an exploration of the phenomenon of music:

The crucial problem area for music pedagogics ... is the mediation between music and man and its conditions... Evidently, this problem area involves the question of what kind of phenomenon music is and can be, and it raises the

question whether this phenomenon can be grasped and understood adequately *only* as a relationship between music and us (Nielsen 2006: 164).

Harald Jørgensen, having mapped the status quo of music education in the Nordic countries (Jørgensen, 2004), suggests how the field can be delimited. He proposes that music education is the science of situations of musical upbringing and music education (Jørgensen 1995: 13) and discusses narrow as well as wide definitions of the field. He refers to Robert Sidnell, who argued that music education research will investigate what we have done with music, what we are doing with music and what may be possible for us to do with music (Alexander 1987). But – to what extent are we then dealing with music education or a broader interdisciplinary field of music studies?

In his article “Scandinavian research on music education – its scope of ideas and present status”, Bengt Olsson illuminates how knowledge formation is linked to research on music education. He follows up Jørgensen’s survey of Scandinavian doctoral projects and discusses the turn from researching ...”structural conditions of the teachers’ work to the study of teachers’ knowledge and teachers’ identity” (Olsson 2005: 19). Acknowledging that the field of music education has its background from musicology, general education and psychology, Olsson (2008) raises questions concerning the kinds of theories applied in music education research. He states that “key issues within a research discipline have a paradigmatic function for the focus on and theoretical considerations of formulating a research problem... A paradigm consists of a pattern of values that people share” (Olsson 2008: 12). Patterns of values are often hidden, as knowledge that “sits in the walls”. Paradigms stage our habits, rules, styles of writing, ideals and conventions and make us act, speak and perform in ways that are in accordance with what we find correct, attractive and permissible.

Within music education, research on the dominant opinions on performers’ communication with their audiences may disclose taken for granted beliefs. What values are shared and not shared when the focus is on music performance? One context for studying such a question could be school performances arranged by the “Cultural Rucksack” for Norwegian schools. The “Cultural Rucksack” is a national program for art and culture provided by professional artists¹. The intention from the Norwegian government is to offer experiences of professional art to all children, thus allowing them to be acquainted with various artistic expressions. Performance research of this kind, for example how the meetings between performing artists and their audiences are unfolded and articulated, can be designated as research in music education (Kvile 2011, Markussen 2011, Tveit 2011)². The results shed light on performances in the school context, and particularly on the unarticulated feelings, opinions and attitudes of the audiences³. This could be viewed as a typical research task within music education,

but it could also be framed as research in performance studies, music sociology or even ethnomusicology⁴.

Øivind Varkøy claims that “Music education centres on the philosophy, theory, and study of individuals, music, society, and teaching and learning, and not least the relationship between these elements.” (Varkøy 2009: 33). He writes that music education researchers draw upon sub-disciplines of education and pedagogy, and “on music as both an academic subject and an art form” (2009: 34). If we approach research on music education from the perspective of psychology, sociology, anthropology, or philosophy, the theoretical support from such perspectives will naturally influence the research questions. With such a wide horizon in the field of music education, the researcher herself must somehow delimit the field. From a researcher’s perspective a limitation can be to work with exploring and conceptualizing musical practices as they unfold, and open-mindedly reflect on what questions might be important in such an exploration.

The themes of research and exploration within music education are naturally often related to teaching and learning, e.g. curricula studies (Johansen 2003), aesthetic learning processes (Bresler & Thompson 2002, Espeland 2007, Green 2002, Sefton-Green, Thomson, Jones, & Bresler 2011), knowledge in music performance (Osa 2005) or knowledge connected to production, reception and meaning-making. Music education deals with two dimensions, that of *ars* and that of *scientia*, as Nielsen puts it (Nielsen 1994: 106ff). Also, music – in all of its various forms – is an integrated part of the practices of everyday life (DeNora 2000), which is also a dimension to consider within the field of music education (Stige 1995).

Researching music teaching and learning in schools has been rendered as the cornerstone and a core issue in the field, implying the student, the teacher and the content, the well-known triangle of the concept *teaching* (Nielsen 1997: 158). Even if national regulations define the curricula differently, the disciplines of composing, performing and listening, are still the main components. This has not always been the case. As a school subject music is bound to be a major point of reference for music education research, but not the only one. Whether the teachers implement the curricula in their teaching or not (Johansen 2004), the curriculum will influence the pedagogy and the students’ possibilities for musical expression in class, as the students are challenged.

This brief review brings us to following questions: Who defines the research field and with what power? Who classifies the content of the field? What consequences does it have that someone claims to define a research field? Why is it necessary to delimit a special field?

These questions should be of concern for those who relate to music education in their work and for PhD-candidates within different music areas. Every choice of

research tools and perspectives has consequences for the researcher. The position from where we view the field will influence how we see and what research questions we ask (Schei 2010). It will also influence our research profile, how we view our own identities and possibilities, whether we are affiliated with the discipline of music education, musicology, music performance or ethnomusicology.

Music education in relation to other music research areas

We think the mainstream discourse about how we do research in music education needs to be challenged. Teaching and learning is no longer restricted to schools and dedicated learning environments. We believe that we can examine the same topic together, but from different angles and disciplines. Ruud suggests that this may be a new turn in music education research:

“a new turn in music education, a turn towards music as a subject which may teach us more about this reality, its cultural complexities, its ways of negotiating identities, creating boundaries between groups, forming hegemonies and counter-forces, re-installing discipline rather than liberate identities, forging and giving expression to emotions, in short, how discourses of the very concept of ‘being human’ is given shape through music” (Ruud 2000).

Tia DeNora (2000) discusses in her book how music is used, practiced, performed and interpreted. She claims that music has the power to do certain kinds of work on, with and for people in their everyday lives. She brings forth examples of how music helps, changes things and how music can make things happen. Music is seen as cultural practice and a pragmatic artifact that contributes to the music consumer’s identity work. She writes about musical power, its mechanisms and effects, and how music “involves a kind of identification, a recognition and embodied level of the various shapes and textures of ‘happening’, of ...the body in music (in Barthes’s terminology, the ‘grain of voice’ (1977)) and of the ways in which music handles itself.” (2000: 161). DeNora points to aspects of music that might be of common interest to all who deal with research in music: “music is a medium that shows us ways of happening” (2000: 158). Her recommendation is to study these matters through ethnographic approaches.

Within music education these “happenings” are of great interest and highly relevant for questions about teaching and learning. In the Nordic countries we have examples of such issues, e.g. identity formation *through* music listening, performing, choir participation or composing (Balsnes 2009, Karlsen 2007, Regelski 2006, Ruud

1997, Schei 2007, Schei & Krüger 2008), or cultural formation and upbringing *to* music examined through philosophical reflections (Varkøy 1997, 2009).

Descriptions of music's function and meaning as an artifact are of great interest across the disciplines of music education, musicology, ethnomusicology and music therapy. Several recent music studies, researching for example teenagers and their use of the MP3 player as a portable musical tool in and outside the classroom (Skånland 2007, 2009, Sæle 2007) or rhythmic music teaching as a pragmatic means to teach playful learning in the classroom (Christoffersen 2009) or musicians using hip hop as a strategy for transmitting traditions (Söderman 2007) show how the themes can be interdisciplinary. One investigation into hip hop was done by Tom Solomon, in the field of ethnomusicology. He explored "how people can use mediated music in constructing new imaginaries and identities and more specifically how people can use mediated music as a vehicle for the imagining of place" (Solomon 2005). When Johan Söderman, from the field of music education, explores hip hop, he brings forth different aspects related to learning, like creative strategies, identity, aesthetic upbringing and tradition-bearing general education. Solomon's and Söderman's research show the possibilities of studying the same issue from different angles. Some characteristics make them belong to different fields, but should it be beneficial to cross the borders and learn from each other?

Reflections on contemporary musicology

Modern musicology has come a long way since its beginning in the late 19th century, a way which can be described as a travel from a focus on what Guido Adler (1885/1981) called the "tonal art", the music itself and its constitution so to speak, to new musicology surfacing in the 1980-ies, with a focus on contexts and what the music tells us about "gender, cultural identity or ideology" (Cook & Everist 1999). Such a journey is by no means special to musicology but the fact that it has taken place might appear to be of vital importance when we discuss the relationship of musicology to other music disciplines. Adler's strong focus on the tonal art itself might seem to be absolute, in the sense that it allowed no interference from what he called "natural song ...from the throat freely and without reflection, and from "imagination" and "primitive- aesthetic norms," but even Adler had to *mention* what could interfere with true conceptions of form and sound described and based on tones measured:

...according to its pitch – at first this is done by ear, then with instruments that measure pitch – ; at that moment when one takes account of the organic

relationships between several tones and tonal phrases bound into a unified whole, and the imagination organises their product in such a way that they may be assumed to be based on primitive-aesthetic norms, only then can one speak of a musical knowledge as well as an art of working with tonal material (Adler 1885/1981).

Even Ruud, referring to Ansdell (1997) and others, sums up recent trends in the development of musicology as a movement towards viewing music as a process rather than a structure, as something intimately tied to human affect and meaning, as something determined by culture and context, as something performed, improvised and live as well as notated and recorded, and as something personal, embodied and deeply human (Ruud 2000).

Even if musicology in different continents probably is too diverse to be described as one stream (mainstream), the relevance for and relationship to music education, music therapy and music performance seem obvious. Why then, does musicology, as the oldest of the music disciplines internationally, in many contexts seem rather reluctant to interact with the other disciplines such as education? Rose Subotnik claims that the explanation might be found in musicology's emphasis on analytical listening for musical structure:

Discounting metaphorical and affective responses based on cultural association, personal experience, and imaginative play is at best secondary, not only in musical perception, but also in the theoretical accounts we make of such perception, this method allows virtually no recognition of non-structural varieties of meaning or emotion in the act of listening. Since these are, of course, precisely the varieties favoured by the overwhelming majority of people, structural listening by itself turns out to be socially divisive, not only in what it demands but also in what it excludes or suppresses (Subotnik 1996: 170).

Could it be that the other disciplines seen through musicological lenses might seem to have lost sight of the "tonal art" itself, or could it be that Schenkerian music analysis (Schenker 1906) and similar approaches is so deeply embedded in the heart of musicology that the contextual characteristics of the other disciplines threaten its very continued existence in academia and in education on many levels? In other words; does musicology today live in a double bind between its focus on the inner core of music and its effects and meanings?

One response might be to search for a renewal in the study of the essence of Adler's "tonal art". Bjørn Kruse and Lasse Thoresen, two Norwegian composers, have contributed to such a renewal in their thinking about music. Kruse (1995) describes the conception of music as basically being constructed according to two principles, composition and dramaturgy, the latter referring to *the effects* of the former, and to the basic understanding of music as the relationship of "something" and "something else". In his Aural Sonology project Lasse Thoresen (2007) introduces a more sophisticated approach to the analysis of "tonal art" where he describes music as conceivable in terms of time fields (the temporal segmentation of the music discourse), layers (the synchronous segmentation of the musical discourse), dynamic form (time directions and energetic shape), thematic form (recurrence, variation and contrast), and form-building transformations (looser and firmer gestalts, transformations between them). Both of these scholars seem to be introducing exciting and inviting conceptions and touching points between musicology and other musical disciplines, even if their work is not primarily within what we tend to designate as meaning oriented "new musicology". Rather, their work touches on what Adler called musical knowledge connected to the art of working with tonal material.

Modern musicology is not necessarily "new" musicology in the sense that its focus has changed from the focus on musical structures to their contexts and meanings. Musicians today perform in schools and in public spaces like railway stations, on markets and airports. Researching such musical practices, it is not obvious what should be the most appropriate music discipline and research base. Should it be performance studies, music education, musicology, music psychology or perhaps choreography? Or rather; should our introductory focus be on what can be studied by observing such a practice and how can we co-operate when studying it?

Music education and music therapy have sometimes been criticised for being too strongly influenced by psychology. Musicology has for a long time been having a similar relationship to aesthetics, most likely because both of these disciplines have been and are basically artwork oriented. But recent trends in aesthetics, coming from the visual arts, deviates from work based paths and describe what the French curator Nicholas Bourriaud calls "relational aesthetics". According to Bourriaud (2002: 11) "artistic activity is a game, whose forms, patterns and functions develop and evolve according to periods and social contexts; it is not an immutable essence." Bourriaud describes relational aesthetics as characterized by a number of aspects, which are quite a radical departure from traditional work-based aesthetics. Art, he writes, lies in human interaction and its social context rather than in a free and symbolic domain, artistic meaning is developed "collectively". Artistic form only exists when it contains human interaction and rather than a one-to one relationship between the individual

and the piece of art, art is situations where the audience create a community (2002). What would this conception of aesthetics mean for the relationship between different music disciplines? It seems to provide yet another rationale for musicology to seek the company of other music disciplines.

Music therapy as illustration of music as an interdisciplinary field

The field of music therapy is a relatively young music discipline and it might be described ambivalently. Seen from the perspective of more established disciplines and professions, the emergence of music therapy can be understood as a product of processes of differentiation and specialization. It can, for instance, be understood as a new specialized health discipline and profession as well as a new specialized music discipline. At the same time, music therapy represents integration and dedifferentiation; the two fields of music and health that the Enlightenment and later processes of modernization have differentiated are reintegrated in music therapy. The emergence of new subfields in the discipline, such as community music therapy (the practice and study of health benefits of communal musicking) is especially interesting in this respect. It could be described as a result of hyper-differentiation, that is, it could be described as a specialized field within the specialized field of music therapy. At the same time, this development may be understood as a new dedifferentiated field, where fragments from several fields and disciplines are reintegrated in new ways (Stige & Aarø 2012).

Music therapy could be called an “inter-discipline,” then. It is genuinely interdisciplinary, even trans-disciplinary in some respects (see Klein) (2010). In a previous meta-theoretical work, music therapy was defined as the study and learning of relationships between music and health (Stige 2002: 198). This definition suggests that music therapy researchers need to go beyond studying the therapeutics of established professional practices in order to learn more about how people use and relate to music in different contexts, for a variety of purposes and with a range of consequences. Therefore music therapy could also be described as “health musicology” (2002: 192).

In the Norwegian academic context, music therapy is generally accepted as part of a broad conception of music studies, which is exemplified by music therapy’s position within Grieg Research School in Interdisciplinary Music Studies⁵ (see below). While definitions and the relationships between music therapy and other music disciplines vary from country to country, the proposed relationships between various fields of

music study can be seen in relation to an international tendency with more openness to the relationships between music, culture, and society. This is sometimes framed as a position against “pure musical autonomy” (Clayton, Herbert, & Middleton 2012), but should not be interpreted as rendering performance studies or musicology’s interest in aesthetic qualities irrelevant. Instead, new “branches” of music studies such as music therapy can contribute with knowledge about how aesthetic experiences are linked to human practices (Stige 1998).

We would argue that music therapy’s capacity to contribute to interdisciplinary music studies is best realized if the hybrid nature of the discipline is acknowledged and cultivated. In other words: music therapy’s contribution to our understanding of music is related to its contribution to our understanding of human wellbeing. By cultivating music therapy’s hybridity, not by minimizing it, interdisciplinary connections within music studies can be established. Similarly, we could for instance argue that music education contributes to our understanding of music as artistic and everyday phenomenon in its investigations of how people learn to music and learn through music.

A recent book illustrates a contemporary tendency for interdisciplinarity within music studies: “Music, Health, and Wellbeing” (MacDonald et al. 2012). Perspectives from music education, music therapy, musicology, music psychology, neuroscience, and other fields are discussed in relation to each other in this book. There are considerable overlaps, yet – we would argue – distinct differences between the contributions in this book specifically and between the music disciplines more generally. Similarly, Klein and Parncutt (2010) argue that there is a universality of art and music across cultures and that there is a continuous (re)constructions of disciplinarity and interdisciplinarity going on that is perhaps especially clear within music studies.

Whose music?

When related disciplines start collaborating and challenging each other, identity issues become prominent. How do we relate to the fact that our disciplines have overlapping interests and characteristics? Hardly by disciplining through definitions, categorizations or attempts to establish rigid boundaries. While such delineations might be valuable to reflect upon and discuss, we think it is important to acknowledge that the various fields of music and the arts are constantly evolving within multiple social practices and contexts, hence clinging to “borders” between the fields may obscure and prevent understanding.

Music is embedded in everybody's lives. It has numerous functions in human society, not least as a contributor to general contentment. Music is used to organize everyday life, through jingles signaling the 12 o'clock radio news or one's favorite TV-program, or hymns structuring the masses in church. National anthems underscore celebrations or mourning, organ music is mandatory in many weddings, children play music wall games in the streets, hip hoppers rap while waiting for the tube, church bells ring on Sundays, old people hum songs from their childhood, school children present songs for their parents, music teachers teach children how to play together, teenagers compete in song contests, rock bands, and hopeful guitar players at the municipal culture school long for a stage and admiring crowds – music is part of our lives and we have never been without it.

Most musical experiences are stored as, or strongly connected with, tacit knowledge about meaning and belonging, self-realization, self-staging, processing of emotions, identity work, proud experiences of mastery (or haunting memories of failure), personal development and adaptation to society. Musical identity work can be achieved through accommodation of or opposition to dominant norms of taste, genre and performance, but we cannot conceive of music or musicians who do not somehow relate to tradition and cultural norms. As performers, listeners, composers, teachers or researchers searching for ways to articulate musical concerns, we share a world where music is an auditive phenomenon accessible for everybody. And the impact of music in human existence, music can and should be researched from numerous angles.

Research education in interdisciplinary music studies

Most music disciplines – such as for instance music education – have always drawn upon other disciplines, such as psychology, sociology and anthropology, which means that each field has interdisciplinary thinking as a point of departure. Rather than establishing boundaries through definitions, we argue that there is a need for nurturing reflexivity through discussion and reflection between the various disciplines of music. Music education, music therapy, musicology, ethnomusicology, music performance and composition are fields with different profiles and orientations, but nevertheless they share some important problem issues and methodological challenges. It should be a concern to challenge the tendencies of fragmentation of music research where academic and artistic research is developed within different spheres. It should be possible to establish several platforms for dialogues and reflection across disciplines. We believe that when researchers and research apprentices from various music fields meet and share their *specific* research projects, differences become a potential for enrichment and higher quality.

Grieg Research School in Interdisciplinary Music Studies (GRS) is an example of how an interdisciplinary music research school could be organized. GRS is established as a regional collaboration between universities and university colleges in Western Norway, an interdisciplinary initiative focusing on the disciplines of music education, musicology, music therapy, and performance. The main goal is to offer research education courses that can, a) gather candidates in different music disciplines, b) enable the candidates to be active in regional, national and international networks, c) nurture specialized disciplinary as well interdisciplinary perspectives and reflections on music studies, d) challenge the current tendencies of fragmentation of music research, and e) promote research on a high international level, so that candidates are qualified with the highest competency within research practices, higher education, management, and broader community contexts.

The three main academic components of the program are: Interdisciplinary Music Studies, Philosophy of Science, and Specialization. One of the principles guiding the seminars and workshops of GRS is that various problem areas within music studies can be explored collaboratively through use of various disciplinary and interdisciplinary lenses. Each course in Interdisciplinary Music Studies will cover one main topic, with perspectives from each discipline. Topics related to theory and method can be designed and prioritized according to the candidates' needs. There can also be used lecturers from other relevant disciplines, such as psychology, sociology, philosophy and neurology. A purpose with the seminars is to encourage interdisciplinary reflection and dialogue by arranging lectures from all disciplines on the same topic during the same day. This is a basis for the PhD-candidates when they present their projects.

Quality and equality

The central questions in the article were: What interdisciplinary aspects and implications characterize current issues and approaches within various music disciplines? What are the advantages and challenges of interdisciplinary approaches to research education in music?

The first question was discussed through examination of some of the tendencies of development within the fields of music education, musicology, and music therapy. Each of these fields has their own legitimate identity debates. We do not want to simplify or neglect these identity debates, but we do suggest that the rapid changes in contemporary music practices in society advocate considerably flexibility in the

definition of sub-disciplines of music and also that it is helpful to explore identity issues in the context of collaboration and relationships.

In conclusion, we therefore advocate the relevance of the research education approach developed by GRS, where there is considerable focus on interdisciplinary relationships combined with space for specialization relative to project and sub discipline. A flexible and interdisciplinary model of research education raises acute questions related to research quality: In an interdisciplinary context there are challenges of communication and translation; there are no experts available that will master every aspect of the research projects presented and discussed. This situation could lead to vaguer practices of research evaluation and thus represent a quality challenge. Alternatively, the situation could initiate fruitful and more general reflections on the challenges of research evaluation. We will argue that research education in interdisciplinary music studies require a dialogue-based – as opposed to an expert-driven – approach to research evaluation (Stige, Malterud, & Midtgarden 2009).

A dialogue-based approach to the evaluation of quality is related to a broader principle reflecting the challenges and advantages of interdisciplinary research education in music, namely equality. We claim that *equality* is a necessary value and requirement when building a community of practice, such as a research school where different music disciplines are collaborating. With reference to the work of William Ryan, the community psychologists Dalton, Elias, and Wandersman (2007: 60–61) have elaborated on the notion of equality through use of a distinction between *fair play* and *fair share*. In the fair play notion of equality, the basic metaphor is that of a race. There will be winners and losers but this is accepted if rules of fairness in competition can be assured. In the fair share notion of equality, the basic metaphor is that of a family or community where people collaborate and share in order to take care of its members. Supporters of fair share tend to suggest that the idea of fairness in competition often is an illusion. Inequalities tend to be reproduced over generations, so it is hard to imagine that people begin at the same starting line. In order to achieve fair share it might be necessary to compensate for limitations and discrimination of individuals and groups.

Equality understood as fair share implies that not only established research fields and top quality research should be encouraged within the context of interdisciplinary research education in music. A broader development could be nurtured, so that various fields and subcultures of research can grow. This should not be interpreted as “anything goes”. Neither should it be taken to suggest that excellence is not to be strived for. It should, however, be understood as limited faith in the merits of exclusiveness. In our appraisal, inclusiveness is a keyword in interdisciplinary collaboration, if it is combined with efforts that can lead to reflexive change. Top quality is never stable; it

is a moment in a movement. Excellent research necessarily has its roots in research which is less excellent. In our appraisal there are at least three reasons, then, for suggesting that an interdisciplinary research school should be inclusive in its efforts in helping research candidates to grow: First, inclusiveness values equality in a way that contributes to a sense of community amongst candidates. Second, inclusiveness acknowledges excellence as a gradual process of growth and not just a fixed standard. Third, inclusiveness acknowledges the diversity of disciplines concerning criteria, which then again invites reflexivity. It does suggest, in fact, renewed negotiations about criteria for research evaluation. It might even suggest that the whole idea of criteria must be reconsidered. What we need is probably not categorical criteria but sensitizing notions of quality that can stimulate a dialogic and reflexive process of research development and research evaluation.

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Notes

- 1 <http://denkulturelleskolesekken.no/>
- 2 <http://rokkan.uni.no/dks/?lang=en>
- 3 http://rokkan.uni.no/rPub/files/310_notat_08_2012_breivik_og_christophersen.pdf
- 4 http://kulturskoleradet.no/print.php?lesmer_id=519
- 5 <http://www.uib.no/rs/grieg>

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Den musikaliska salongen i Falun: en studie av den borgerliga salongen som pedagogisk miljö

Juvas Marianne Liljas

ABSTRACT

The music salon in Falun: a study of the bourgeois salon as pedagogical milieu

In the article I explore the bourgeois salon as a landscape for learning. The project is directed towards the didactical functions of the salon and its importance for the spreading of pedagogical systems in Sweden. The purpose is to highlight the Munktellian salon in Falun and its relation to international, mainly German, role models. The project emanates from German educational theory with relevance for the romantic, new humanistic ideal of education. Of a certain interest are Johan Henrik Munktell's (1804–1861) education travels (bildningsresor). Inspired by Mendelssohn's music salon in Berlin and the early salons in Uppsala he created a salon where his daughters were educated in art and music. A letter collection from J. H. Munktell to his father J. J. Munktell in 1828–30 can be considered a unique historical material, which places the Falun salon in a continental context of culture, education and industrial pretensions. The method of the study is based on Paul Ricoeur's hermeneutics. The narrative moments are qualified through interpretation to give the historical material a new description. Through the project, conditions that contribute to changes in the landscape of educational history are accounted for. The results extend the knowledge of the early Jewish salon culture in Germany and how it has influenced general pedagogy and music education. Keywords: Music salon, neohumanistic theory, education travel, salon didactics, hermeneutics, music education

I följande artikel diskuteras möjligheten att bildas och utbildas inom ramen för den borgerliga salongen under 1800-talet. Med utgångspunkt i brukspatronen *Johan Henrik Munktells* (1804–1861) bildningsresor och döttrarna *Emma Munktell* (1851–1913) och *Helena Munktells* (1852–1919) framgångsrika karriärer inom konst- och musikområdet ges tillbakablickar i den tyska judiska salongs-kulturen och den fond

av pedagogisk estetik som fördes till Sverige via salongsväsendet. Det övergripande syftet är att undersöka salongskulturens pedagogiska arv och betydelser för utbildningsväsendet.

Salongskulturen som bildningsprojekt

Inom den utbildningsvetenskapliga diskursen görs historiskt en distinktion när det gäller begreppen bildning och utbildning. Medan bildning inom detta fält avser en friare och mer personlig utveckling definieras utbildning som en determinerad studiegång med bestämda mål. Metaforiskt erbjuder det äldre tyska bildningsbegreppet en dikotomi som kan vara klagörande där den ena är lerklumpen som formas tills den får en ädel form medan den andra utgörs av växtmetaforen och plantan som växer till något eget (Brylla 2008:96–98). Här finns alltså den historiska skillnaden mellan att formas efter en mall och att växa av egen förmåga. Bildningen som en växtprocess har en mindre imitativ karaktär men än viktigare är att växtmetaforen avfärdar den tvingande karaktären vilket har sin utgångspunkt i Johann Gottfried Herders (1744–1803) syn på lusten att lära som en instinkt (Ibid.).

1800-talet är det århundrade när bildningsbegreppet får en egen värdegrund. Det romantiska bildningslandskapet definierar sig mot ett paradigm av äldre tids förnuftstro där upplysningstidens strävan efter ordning och systematik övergavs för nyhumanistiska idéer.

Diskrepansen mellan 1700-talets kollektiva utbildningsideal och nyhumanismens betoning på individens betydelse för samhället innebar en utbildningsmässig nyordning. Det encyklopediska vetandet under upplysningen ifrågasattes av romantiker och nyhumanister som i det förromantiska landskapet sökte efter sin mening i konsten. Den intellektuella drivkraften söktes främst i antikens bildningsideal och i Immanuel Kants (1724–1804) filosofi sådan den formulerades från 1780 och framåt (Brylla 2008:98f, Gustavsson 1996:93f, Lindroth 1976:142).

En viktig fas i denna utveckling är salongerna. I förgårdarna till det formella utbildningssystemet skapades genom salongsväsendet ett rum där etik, dygder och filosofi bildade underlaget för radikala idéer och där personkretsen sattes samman i avsikt att optimera salongens bildningspotential. En viktig utgångspunkt var det utbyte av tankar och idéer som salongen bestod och där pedagogiska, filosofiska, och vetenskapliga idéer spreds (Hartman 2005:178f, Wilhelmy 1989:94f).

Trots att Kant tog avstånd från salongen i sin samtid förbinds hans filosofi på ett intressant sätt med salongskulturens samtalskonst och samvaroformer. Kants

förtolkning av denna socialitet avspeglar en process där estetiken inte bara har en framträdande roll utan framförallt en förmedlande roll (Scott Sørensen 1998b:39–42). Salongen kan mot denna bakgrund kopplas till den smakvetenskap som Kant uppräftar med stöd av Rousseau i syfte att förena det rena och det praktiska förnuftet. Det kantianska arvet skildrar således hoppet om försoning mellan känsla och förnuft vilket var ett ideal som praktiserades i de tidiga Berlinsalongerna och som skulle leda till människans fulländning. Förklaringen är, enligt Scott Sørensen (1998b:40f), att vi genom vårt estetiska engagemang deltar i en gemensam förpliktelse för vår omvärld som förbinder estetiken med en moralisk grund (jfr Axelsson 2007). Betydelsen finns i relationen till den andre och baserar sig på den delaktighet som kräver inlevelse, medkänsla och humanitet, aspekter som Schleiermacher utvecklar mot bakgrund av begreppet *Geselligkeit als kunst* – sällskapet som konst (1799).

De judiska Berlinsalongerna

Förutom de franska salongerna under 1600-talet anses de judiska Berlinsalongerna under 1800-talet tillhöra salongs-kulturens höjdpunkt. De hade sin högkultur mellan 1780–1900 och fick stor påverkan på de nordiska salongerna (Wilhelmy 1989:15). De äldsta Berlinsalongerna formades av förmögna men marginaliserade judiska familjer som utvecklade salongs-kulturen till en verklig konstart. Motivet var att främja bildning, etik och moral i det framväxande sällskapslivet. För att avgränsa sig från de aristokratiska salongerna förespråkades enkelhet och salongerna benämndes därför *estetisk thé* (Klitgaard Povlsen 1998:28–31).

Salongen var en exklusiv och avgränsad plats, ett frirum bortom yrkeslivets nyttobetonade sfär och privatlivets trånga ram, där bl.a. kvinnans roll i samhället diskuterades. Samtalet, som tog sin utgångspunkt i filosofi, litteratur, konst och musik, bidrog till att klass, stånds- och könsgrensar överskreds på ett högst okonventionellt sätt. Syftet var att individen skulle skapa sig själv och i en formaliserad växelverkan träna den sociala balansen genom att ömsom bidra och låta sig tillföras. Den esteticerade salong, som främst uppstod efter Napoleonkrigen, samlades under begreppet *Berliner Biedermeier* (Holmqvist 1998b:253–255, Scott Sørensen 1998b:42, Wilhelmy 1989:25f, 49, 90f).

Berlinsalongens filosofiska atmosfär kan beskrivas som en blandning av sokratiske dygdetik och kantiansk moralfilosofi där ett viktigt mål var att tänka och formulera självständiga tankar. Detta kunde tränas med kultiverade personer som behärskade konsten. I salongen kunde bildas "metaforiska par", dvs. en ung besökare kunde kopplas samman med en äldre och mer erfaren samtalspartner, en koppling värdinnan gjorde och som anknöt till aftenens program (Holmqvist 1998b:256, Klitgaard Povlsen 1998:20). Den legendariska judinnan och salongsvärdinnan Rahel Levin (1771–1833)

kunde som ingen annan optimerade mötesstrukturen. Hon ägde en ousäglig originalitet och människokännedom och de salonger hon anordnade präglades av en omsorgsfull dramaturgi. Hon avgjorde programmet och skapade de personliga konstellationer där samtalet bäst kunde odlas. I hennes salonger skolades bröderna von Humboldt och filosofen Schleiermacher i det bildade samtalets metodik (Holmqvist 1998b:256–258, Scott Sørensen 1998b:41f, 52, Wilhelmy 1989:133–139). Det var också här som grunden till det moderna bildningsbegreppet lades.

Kants frihetsevangelium, romantikens själfullhet och nyhumanismens estetisk-moraliska människosyn hade här förenats. Begreppet "bildning" erhöll en ny innebörd, och därmed förvandlades den högre undervisningens mål och metoder. I Tyskland framstod teologen Schleiermacher och Wilhelm von Humboldt – mannen bakom det nygrundade Berlin-universitetet – som de främsta företrädarna för den nya universitetsidén. (Lindroth 1976:142)

Den högre utbildningens bildningsideal som byggde på en syntes av forskning och lärande var ett koncentrat av den äldre tyska salongskulturens bildnings- och sällskapstradition och den filosofiskt inriktade personlighetskultur som odlades (Brylla 2008:95–106, Wilhelmy 1989:95). Denna bildningssyn kom i hög grad att påverka det pedagogiska innehåll som förespråkades vid Uppsala universitet och avspeglar hur denna 'salongspedagogik' konfigureras till ett utbildningsideal med djupgående konsekvenser för svensk utbildningspolitik (Burman & Sundgren 2010:13–17, Holmqvist 2000:114, Lindroth 1976:148,184f).

Syfte och forskningsfrågor

Huvudsyftet med denna studie är att belysa den Munktellska salongen i Falun som en landsortsvariant av det tidiga 1800-talets svenska salongskultur i relation till internationella, främst tyska förebilder. Det mer specifika syftet är att fördjupa förståelsen av salongskulturens pedagogiska arv och hur det i sin tur har påverkat senare utbildningssträvanden och skoluppbyggnad (Wilhelmy 1989). Studien avgränsas till perioden 1820–1870 även om en tidsmässig gråzon som främst rör salongskulturen framväxt och Munktellsalongens konsekvenser för Helena Munktells tonsättarkarriär berörs.

Salongerna som rumslig företeelse baseras på Jürgen Habermas' kulturteoretiska observationer där begreppen privat och offentlig får en särskild betydelse (Habermas 1984). Habermas' rumsliga bestämning belyser salongernas tvärvetenskapliga position

men också den tidigare kanoniseringen. Salongerna har tidigare undersökts i olika rumsliga dimensioner som kortfattat har riktats till rummet för smak och opinionsbildning, arkitektoniskt inne- och uterum, mentalt och socialt rum samt det estetiska rummet som centreras kring salongens klassiska genrer (Scott Sørensen 1998a:10f). Men kan salongen också ses som ett rum för lärande? Kan man tala om salongens pedagogik? Och kan salongen ses som en möjlig utgångspunkt för att utforska pedagogiken under tidigare historiska epoker? Det är frågor jag ställer mig inom ramen för detta forskningsprojekt. Ett centralt begrepp är immanent pedagogik, dvs. individens inneboende möjligheter till självförverkligande i en given social kontext (Ödman1995:466 del I).

För att beskriva begreppet *immanent pedagogik* använder sig Ödman (1995) av karaktärer och stämningar i Bellmans poesi. Det Ödman åsyftar är en mentalitet som förebådar det paradigmskifte som sekelskiftet 1800 innebär och som Bellmans personkaraktärer förkroppsligar. Den immanenta pedagogiken fostrar mot en självkontroll och förespråkar individens möjligheter i förhållande till tidigare epokers kollektiva tänkande (s.410–413 del II).

Teoretiska utgångspunkter

Genom bildningsteoretiska resonemang belyses möjligheten att bildas respektive utbildas i det pedagogiska rum som salongen utgör. Bland annat används Schleiermachers filosofiska teori i *Versuch einer Theorie des geselligen Bertragens: Die Geselligkeit als Kunst* (1799) där salongens krets som bildningsmöjlighet (bildsamkeit) utgör en konkretisering av den hermeneutiska cirkeln (Schleiermacher 1799). Inspirationen hämtades i de äldre judiska Berlinsalongerna där han skolats i samtalets konst tillsammans med Wilhelm von Humboldt och där Johann Gottfried Herders organiska bildningstanke praktiserades (Wilhelmy 1989:89–93, Klitgaard Povlsen 1998:31, Scott Sørensen 1998b:42).

Teoretiskt uppmärksammas även Kant som fick stor betydelse för det tyska kulturlivets renässans och som förespråkade pedagogisk frigörelse för att uppnå självutveckling (Kant 1803). I *Om pedagogik* från 1803, menar Kant att utbildning är en konst. En viktig princip är barn ska utbildas för framtiden. Nyckelord är *behehrung, klugheit* och *ziviliserung* vars innebörd är att människan bör kultiveras (bildas), träna sitt omdöme och lära sig att tänka självständigt (Kant 1803/2003:273–279). Inspirationen hämtades från Rousseau och hans uppfostringsroman *Émile* (1762). Genom att förespråka en uppfostran som inte tog sin utgångspunkt i plikter och skyldigheter bröt han med den gängse uppfattningen under 1700-talet (Hartman 2005:180–186, 303–305).

Metod

Metoden baseras på en tolkningsteoretisk modell som är inspirerad av Ricoeurs syn på berättelsens betydelse för historiseringen. Ricoeur menar att den berättande tiden, *Le temps raconté*, skapar en tidslighet med betydelse för historicitet och historikerns förmåga att nygestalta historisk tid (Ricoeur 1984–1988). Metoden som används i Liljas (2007) bygger på att de narrativa momenten kvalificeras i avsikt att ge det historiska materialet en nybeskrivning eller *redescription* (Liljas 2007:58–61, Ricoeur 1993:207–211, 227f). Vetenskapligt bygger den historiska återuppbyggnaden på en jämförelsens konstruktion som riktas mot salongens didaktiska funktioner och betydelse för spridning av pedagogiska system i Sverige (jfr Liljas 2007:56f).

Den Munktellska salongen som forskningsobjekt

Den Munktellska salongen är placerad i en historiskt intressant miljö. Falun rankades under stormaktstiden som rikets andra stad och bidrog till uppbyggnaden av Sveriges statsskick (Hildebrand 1946:99–125 bd I). Betydelsen av Faluns storhetstid under 1600-talet bidrog till att koppargruvan och det omgivande kultur- och industrilandskapet utnämndes till ett Världsarv år 2002.¹ Väsentligt för studien är att Stora Kopparberget utgör ett paradigm i Svensk industrihistoria som anses ha haft betydelse för pedagogikens utveckling i Sverige (Ödman 1995 del I). Anledningen är att livet kring gruvan innebar ett avsteg från den pedagogiska konformism som framträder under stormaktstiden (s.271–280).

Den förändringsprocess som uppmärksammats angående Stora Kopparbergets organisation innebar också förändringar när det gäller socialitet. Agrarsamhällets brådmogna upplösning kring gruvan påverkade sociala mönster där ansatser till senare epokers borgerliga formering kan anas. Dessa mötesformer kan betraktas i ljuset av de kontinentala salonger som blommade ut under 1600-talet och som fick stor politisk betydelse under kommande epoker (Hildebrand 1946:573 II, Klitgaard Povlsen 1998:22–25).

Med den vetenskapliga sfär som genom koppargruvan lockades till Falun skapades förutsättningar för en salong med stor intellektuell spännvidd. Öhrström (1987) som beforskat den musikaliska salongen i Sverige menar att paret Munktell samlade "landets intellektuella, ekonomiska och konstnärliga elit" (Öhrström 1987, 1999:322). En källa av stort värde är familjen Munktells gästbok från 1802 som speglar den gästande kretsen på Grycksbo herrgård fram till 1900-talet (Grycksbos gästbok 1802). Till källmaterialet hör också prof. Bertil Boëthius skildringar av Grycksbo bruk mellan 1382–1940 och den minnesskrift av tonsättarinnan Helena Munktell som gavs ut av

Valborg Olander, Raoul Wachtmeister och Ernst Ellberg 1920 (Boëthius 1942, Olander, Wachtmeister& Ellberg 1920).

Brukspatronen Johan Henrik Munktell visar sig stå i förbindelse med ett unikt musikhistoriskt arv som etablerades under hans bildningsresor på kontinenten under 1820-talet. Till källmaterialet hör en brevsamling från 1828–30 mellan J.H. Munktell och fadern J.J. Munktell som var bergsråd vid gruvan i Falun (Brevsamling KB). Resebreven utgör ett orört historiskt material med unika skildringar från Berlins kultur- och salongsliv. Av särskilt intresse är Johan Henrik Munktells besök i den Mendelssohnska salongen. Mendelssohns i Berlin var en av Europas viktigaste salonger och en förebild för den musikaliska salongen i Europa (Wilhelmy 1989:146–150, Öhrström 1998:59f, 62f, 65, 2007:29f).

Enligt Öhrström (2007:37) var det vanligt att salonger ombildades till Musikaliska sällskap. Denna ombildning kan delvis också sägas ha skett med den Munktellska salongen. En förstudie (Liljas 2010, 2013a, 2013b) visar att den musikaliska salongen i Grycksbo står i förbindelse med Falu musiksällskap och det offentliga konsertväsende som byggdes upp i Falu stad under 1800-talet. Salongen på Grycksbo kan därefter sägas ha fått internationell betydelse genom döttrarna Emma och Helena Munktell som erövrade professionell status på konst- respektive musikområdet. Systrarna Munktells estetiska fostran pekar tillbaka på salongens bildande potential. De gestaltade sitt konstnärskap genom flera parallella konstnärliga uttryck och kom också att samverka inom sina respektive konstarter. Genom att satsa på sina yrkeskarriärer bröt Emma och Helena Munktell mot samtidens konventioner och ideal. De avvek samtidigt mot den kanon och de genuskoder som historiskt format salongsmusicerandet (Öhrström 1987:19, 88, 187–190; 1998:68f, 71).

Salong som begrepp och forskningsmöjlighet

Det borgerliga beteendet att hålla salong ärvdes från överklassen och från hoven på slotten. Salongerna har sin bakgrund i den medeltida hovkulturen och italiensk renässans. Etymologiskt kan begreppet salong härledas till italienskans *salone* som betyder stor sal. Mest känd är den aristokratiska 1600-tals salongen i Frankrike som under 1700-talet övergick i upplysningssalonger med politiskt innehåll. Mindre känd är den tyska salongen som tidsligt avgränsad mellan 1780 och tidigt 1900-tal är grunden för en borgerlig salongskultur med stor betydelse för den nordiska varianten (Holmqvist 2000:19, Scott Sørensen 1998a:9). Till forskningsområdets internationellt viktigaste arbeten hör Petra Wilhelmys (1989) *Der Berliner Salon im*

19. *Jahrhundert (1780–1914)*. Wilhelmy bildar ett historiskt och vetenskapsteoretiskt fundament till salongskulturen med stor betydelse för de äldre tyska salongernas estetiska innebörd och den borgerliga salongens framväxt.

Till forskningsfronten hör också Anne Scott Sørensens omfattande antologi *Nordisk salonkultur: Et studie i nordiske skønåndner og salonmiljøer 1780–1850*. Scott Sørensens syfte med antologin är att samla de nordiska salongerna i en kontext av musikalisk- och litterär salong men också att anlägga en teoretisk studie på begreppet salong. Enligt Scott Sørensen (1998) har salongsmiljöerna blivit skildrade men också förbleknat i avsmalnande perspektiv som inte gynnat deras historiska betydelse. Med fördjupade bidrag från nordens främsta salongsforskare handlar salongernas historia till stor del om förbindelsen mellan det nationella och det kontinentala perspektivet. De nordiska salonger som blomstrade från slutet av 1700-talet och under 1800-talets första del inspirerades av kulturen i Frankrike och Tyskland. Ett exempel på detta är de tidiga Uppsalasalongerna (Scott Sørensen 1998a:9).

Den borgerliga salongens betingelser

Den borgerliga salongskulturen under 1800-talet är en företeelse som illustrerar förändring i socialitet människor emellan. Inte oväntat visas en disproportion mellan landsbygd och stad, den borgerliga salongen etablerar sig främst i en urban, förindustriell miljö (Klitgaard Povlsen 1998:20).

I sin betydelse för den borgerliga samhällsutvecklingen har salongskulturen ansetts bespegla modernitetsbegreppet. Habermas ger i *Borgerlig offentlighet* (1984) salongen en rumslig bestämning av halvoffentlig karaktär (Habermas 1984:49–56). Salongen definierar sig, enligt Habermas, som ett uttryck för en borgerlig konstruktion i ett tvärlandskap av privata, intima och offentliga angelägenheter. Den historiska linjen dras till franska salonger, engelska kaffehus och tyska upplysningssällskap under 1700-talet. Habermas konstaterar att salongen, som tidstypisk borgerlig diskurs, kan placeras i skärningspunkten mellan privatliv, arbetsliv och samhällsdebatt. Han gör också jämförelsen med borgerskapets behov av representation vilket är en analys som sammanfaller med Frykman & Löfgrens beskrivning av den borgerliga salongen som "hemmets privata scen" under 1800-talet, betingelser som i hög grad förefaller gälla den Munktellska salongen i Falun och de stadsborgerliga salongerna i Uppsala (Frykman & Löfgren 1979:105).

Uppsalasalongerna

Till salongerna i Uppsala räknas främst Malla Silfverstolpes salong som tillsammans med Alida Knös' tésalonger och den Geijerska musiksalongen utgör modeller för hur

salongslivet utformades under 1800-talet. Det borgerskap som bildar sig i kretsen kring universitetet belyser den borgerliga salongens estetiska skikt av litterär och musikalisk bildning (Holmqvist 2000:114f, Holmqvist 1998a, Öhrström 1987;1998). Det är en immanent pedagogik som åskådliggörs med stor betydelse för förståelsen av salongen och dess till dags dato mindre framträdande didaktiska sida. Thekla Knös (1881) förklarar att fenomenet sannolikt kan kopplas till det inflytande den tyska romantiska skolan hade i Uppsala, en tes Sten Lindroths historiska analyser av utbildningsläget senare bekräftat (Knös 1881:3, Lindroth 1976:182).

Uppsalasalongerna hade sin mest lysande period under den tid när Johan Henrik Munktell vistades i Uppsala för studier. Författarinnan Thekla Knös anger denna period till 1816–30, och uppsalassocietetens främsta namn återfinns i gästboken på Grycksbo herrgård (Knös 1881:2, Grycksbos gästbok 1802). Johan Henrik Munktell tillhörde under studieåren den Geijerska - Atterbomska - Knösiska kretsen där han bl.a. umgicks med tonsättaren Adolf Fredrik Lindblad (1801–1878). I ett brev från Uppsala 1826 berättar han för fadern; "På en vecka har jag ej varit hemma en enda afton, ty här har varit beständiga musikaliska tillställningar, der jag biträdt såsom både Sångare och Violin- och Fortepianospelare" (Brev 1939:175).

Bildningen skedde i vardagliga umgänget kring universitetet men kunde också ha karaktären av bildande resor. Åren 1825–26, strax innan Johan Henriks Munktells egna bildningsresor ägde rum, genomfördes en omfattande studie- och bildningsresa vars syfte, enligt Malla Silfverstolpe, var att Lindblad behövde musikutbildning.² Mycket tyder på att det tyska kontaktnät som togs i anspråk för Lindblads räkning även användes under Munktells resor. Flera av de rekommendationsbrev han medförde var utfärdade av Erik Gustaf Geijer (Brevsamlingen KB, Boëthius 1942).

Breven och skildringarna

Breven som tolkande artefakt och tolkningsartefakt

Den Munktellska brevsamlingen har ett stort värde för hur salongslivet på Grycksbo herrgård formades. Brevet är förknippat med nyheten och har en central roll i 1800-talets salong (Habermas 1984:53–56). Breven är på samma gång ett stycke orörd historia och en tidskapsel som tar oss rakt in i 1800-talets musikestetiska samtal. Den oredigerade erfarenhet som resebrev är bärare av, och som Ricoeur (1984) bedömer som särskilt värdefull, gestaltar en mer genuin och självupplevd förståelse än tillrättalagda utgåvor av Berlins salonger. Som underlag till de utforskade landsortsalongerna kan Munktells resebrev anses utgöra ett viktigt bidrag till den

nordiska salongskulturen under 1800-talet. Klitgaard Povlsen slår fast; "Brevene er den bedste kilde til salonerne" (1998:32).

Urval från brevsamlingen

Genom Johan Henrik Munktells brev skapas en levande bild av det tyska kulturlivet under det tidiga 1800-talet. Framförallt framträder salongsväsendet som en väsentlig del av det vi idag uppfattar som ett offentligt musikliv. Munktells skildringar från salongernas inre miljöer och interiörer ger ett nytt perspektiv där proportionerna mellan den klingande musiken och *discoursen* är det som lägger grunden till Europas nya musikliv (jfr Habermas 1984:46f, Öhrström 1998:65).

Det lärande som kan iakttas har en immanent struktur och är delvis kopplat till de moraliska koder som hämtades i 1700-talets estetik. Karl Axelsson (2007) som fördjupat sig i den europeiska konst- och kulturanalysens framväxt, menar att synen på de sköna konsterna har betydelse för förståelsen av salongsdidaktiken och dess rumslighet eftersom den moraliska didaktiken vävdes samman med de konstnärliga praktiker som blomstrade i salongerna (Axelsson 2007). Musiken spelade således en central och viktig roll både i betydelsen som bildande konst och i de uppförandekoder som skapades (Habermas 1984, Klitgaard Povlsen 1998, Öhrström 1987).

1820-talet speglar en expansiv tid i Berlins salongskultur och Johan Henrik Munktells meritlista skapar tillträde till viktiga sociala sammanhang (Wilhelmy 1989:63–150). Hans sociala framgångar bygger på ett aristokratiskt karriärmönster med personliga kontakter som även tillämpades av bergsmännen i Falun (Boëthius 1942). Unge Munktell var rekommenderad till två Mendelssohnska hus av fru Benediks i Stockholm och träffade först familjen i en annan salong.

Hans [Felix Mendelssohns] mor är en mycket hygglig människja, hans 2ne Systrar ej Wackra, men musikaliska. Den ena spelar Fortepiano förträffligt. De woro mycket artiga och bådo mig komma dit när som häldst, så ofta jag wille. Der är äfven en samling af de bästa artister och bildade människjor, som alltid är intressant att se, och jag ämnar taga deras invitation på fullt allfware då jag återkommer. (Berlin d. 23 september 1829)

Bildningen i den Mendelssohnska salongen kan knappast överdrivas. Här blandades Europas främsta tonsättare med vetenskapsmän och filosofer som bröderna Grimm och von Humboldt. Salongens centrala punkt var underbarnen Felix Mendelssohn (1809–1847) och den syster som Johan Henrik Munktell nämner i brevet, Fanny Mendelssohn (1805–1847). Hon komponerade precis som sin bror, med skillnaden

att hon inte tilläts göra professionell karriär (Wilhelmy 1989:146,148, Öhrström 2007:29f). Hennes öde kan jämföras med Helena Munktell i Grycksbo som trots kvinnors begränsade yrkesmöjligheter blev en av Sveriges första kvinnliga tonsättare.³ Öhrström, som studerat den musikaliska salongen under 1800-talet, menar att dåtidens gråzon av "professionella" amatörmusiker pekar tillbaka på en musikutbildning som främst riktades mot sällskapslivet och som även gällde borgerlighetens män (Öhrström 1998:60–65). Det vill säga; Felix Mendelssohn bröt en långvarig tradition när han istället för att överta bankirycket från sin far valde att bli tonsättare (Ibid. s.60). Påståendet överensstämmer även i hög grad med Johan Henrik Munktell, som arvtagare till bruket på Grycksbo var hans återkommande önskan att vara "Musikus till profession" en avlägsen dröm.⁴

Under vistelsen i Berlin skapades ett nätverk av musikpersonligheter som i dag betraktas som några av den västerländska musikhistoriens viktigaste. Bland dessa märks bl.a. Felix Mendelssohn, Ludwig Spohr och Luigi Cherubini.

På aftonen gick jag sedan i Operan och hörde: Bruden af Aubert, en usel composition, men som med den goda orchestern under Spohrs anförande blef så bra som möjligt. Salongen är tämmeligen wacker, men för musik högst oförmånlig, emedan Orchestern, som är wida starkare än vår i Stockholm, låter helt swag. [...]. (Cassel d. 10 Januarii 1830)

Ludwig Spohr (1784–1889), blir hans personliga vän även om Munktell inte alltid uppskattar hans verk; "I går afton hörde jag repetitionen till Spohrs Faust, som i morgon gifves för första gången. Den war ej wad jag wäntat". Med sig hem hade han Spohrs nyaste "Qwartett i originalmanuskript". Munktell passade också på att investera sådant som hade betydelse för hans musikaliska referens och bildningsvärde och avslöjar i brev till fadern; "Jag har gjort 2ne depenser här i Berlin, det ena: Mozarts alla operor i Clavérutdrag, ett dyrt werk, men af det största wärde och interêt för hela framtiden". I breven försöker han även förmå fadern att beställa en Wienerflygel hem till Grycksbo; "De hafva en skön touche och en klingande ton. Crusell⁵ har nyss fått ett af den sorten, och det är det bästa jag spelt uppå" (Berlin d.23 september 1829). Exakt hur Johan Henrik Munktell fick sin musikutbildning har inte gått att klarlägga. En intressant kommentar är Jenny Linds (1820–1887), vars bekantskap han senare knöt, och som menade sig aldrig ha hört ett vackrare anslag än Munktells (Wachtmeister 1920:34).⁶ I breven skriver Munktell att han och Franz Berwald (1798–1869) träffas dagligen och att Berwald som skriver på sin nya opera frågar honom till råds innan han skriver in något i partituret. "Han har spelt några färdiga bitar derutur, som ej låtit

så illa.” De träffas på eftermiddagarna och ser hur långt han kommit, för att sedan “gå i societet” tillsammans eller var för sig. (Berlin d.16 December 1829)

En företeelse som vidgar förståelsen av den unge Munktells intellektuella kapacitet och bildningstörst är det intresse han visar för den litterära salongen. På Geijers rekommendation besökte han den tyska författarinnan Amalia von Helvigs (1776–1831) salong i Berlin. Von Helvig fick stor betydelse för Adolf Fredrik Lindblads musikaliska framgångar. Genom Helvig blev Lindblads sånger framförda i Berlins viktigaste salonger. Flera av dem blev också utgivna, en del till texter av von Helvig. Fostrad av Goethe och Schiller definierade von Helvig romantikens litterära ideal. Hennes “blå salong” var sannolikt också förebild för Malla Silfverstolpes berömda fredagssalonger i Uppsala (Holmqvist 1998a: 210–212, 218f, jfr Wilhelmy 1989:126–130,146f).

Johan Henrik Munktell besökte inte bara de berömda söndagssalongerna på Leipziger Strasse i Berlin. Tillsammans med Franz Berwald upptogs han i den Mendelssohnska familjegemenskapen och fick bl.a. fira jul med familjen. Som i relief framträder Munktells beundran för den jämnårige Felix Mendelssohn; “Felix spelade på vår begäran [...] så mycket att wi en annan Julafton kunna påminna oss att vi 1829 hörde den mäst genialiska af nutidens musici”. Med stor entusiasm skildrar Munktell Felix Mendelssohns pianospel, “vars orimliga vitesse och utomordentligt eldiga och expressiva framställning” hade skänkt honom “den härligaste njutning”. En uppfattning som odlades i intellektuella kretsar (Ling 2009:14) och som även upprepar sig i hans omdöme av Felix Mendelssohns pianofortespel är åsikten att det virtuosa kan vara vulgärt; “Möjligen får jag höra dem som uppnå honom i finger-färdighet, men jag tror aldrig någon inlägger så mycket musik i sitt spel som han”(Cassel d. 10 Januarii 1830).

I breven jämför han familjetraditionerna hos Mendelssohns med den kulturella vandeln i Falun. Makarna Mendelssohn tillhörde en äldre judisk salongstradition med kultiverade vanor. De höll musikalisk salong innan barnen fanns och Lea Mendelssohn Bartholdy f. Salomon var själv skolad i cembalospel inom salongens ram (Öhrström 1998:59f). Hon höll även litterär salong och hörde till Berlins mest framträdande värdinnor. Hennes salong formades på grundval av filosofiska principer. Maken Abraham var son till silkesfabrikören *Moses Mendelssohn* (1729–1786), som ansågs ha lagt grunden till den judiska salongskulturen i Tyskland (Klitgaard Povlsen 1998:28, Wilhelmy 1989:40–49).

I Berlins litterära salonger mötte Johan Henrik Munktell det lärda samtalet. Han tog också djupa intryck av Friedrich Schleiermacher och skriver hem till föräldrarna:

Hans föredrag war oändeligt enkelt och klart och ingaf ett ovillkorligt förtroende till sanningar han framställde. Jag önskade att Ni kunde hört denna man som i sitt slag troligen är den bästa jag sett och hört. (Berlin d. 16 December 1829)

Grunden för den tyska salongs-kulturens filosofiska anslag var Moses Mendelssohns *Philosophische Gespräche* 1755. *Gesälligkeit* som bildande konst var ett ideal som odlades i kultiverade judiska gruppen där författarbröderna Wilhelm och Friedrich Schlegel spelar en viktig roll. Morfologin står att finna hos både Herder och Schleiermacher och var det ideal som omsattes i praxis av preussiska och nordtyska salongsvärdinnor (Holmqvist 1998b:253–256, Klitgaard Povlsen 1998:28f, Scott Sørensen 1998b:41f). Ur denna samtalskonst utvecklades differentierade samtalsgenrer av vilka några glimtar i Johan Henrik Munktells brev.

Den Munktellska salongen

Mot bakgrund av Johan Henrik Munktells bildningsresor skapades en salong med kontinentala förtecken. Paret Munktell hade ett nätverk som inte begränsades till Sveriges gränser, här blandades aristokrater och vetenskapsmän med företrädare för den industriella utvecklingen i Europa. Familjen Munktell umgicks med färgstarka reformpedagoger ur den "snillekommitté" som hade till uppgift att reformera läroverken i Sverige. En av dem var botanisten Carl Adolph Agardh (1785–1859). Till kretsen hörde också Aftonbladets grundare, Lars Johan Hierta (1801–1872) och den framstående kemisten Johan Jakob Berzelius (1779–1848) (Liljas 2013a:355f, Lindroth 1976:146–150, Ödman 1995:485 del II). Flera i sällskapet tillhörde Nya harmoniska sällskapet och även ordenssällskapet Par Bricole vilket förbinder Grycksbosalongen med den musikaliska salongen i Stockholm efter 1790 (Boëthius 1942:340–344, Grycksbos gästbok 1802, Olander 1920:22, 25, Öhrström 1998:68).

Musiksalongen på Grycksbo

En familj med stor betydelse för den musikaliska salongens utformning i Grycksbo var familjen Berwald. Kungliga Operans konsertmästare, Johan Fredrik Berwald (1787–1861), operasångerskan Matilda Charlotta Berwald (1798–1877) och de sjungande dottrarna Fredrique, Julie Mathilda and Hedvig Eleonora, hörde med en innerkrets av musiker och sångare kring operan, till den kammarmusikaliska stommen på Grycksbo (Grycksbos gästbok 1802). I musiksällskapets konsertprogram avspeglas utdrag ur kammaroperor av Berwald, symfonier av Mozart och oratorier av Haydn. Som ett exempel på Munktells ledarskap framfördes Händels *Watermusic* från en båt som kom glidande nedför Faluån (Liljas 2010:13f).

I den konstnärligt inriktade kretsen framträder också tonsättaren Adolf Fredrik Lindblad. Formerna för deras umgänge grundlades under det tidiga 1800-talet i Uppsala och blev mönsterbildande för salongslivet på Grycksbo. Enligt källmaterialet ska Lindblad under ett besök vid Grycksbo ha skrivit den kända *Över skogen över sjön* (Lindén 1968:2). Företeelsen berättar om hur musikverk skapats i inspirerande miljöer och är ett uttryck för 1800-talssalongens kreativa atmosfär.

Adolf Fredrik Lindblads syn på högre musikutbildning kan ha haft betydelse för den pedagogik som skapade det musikaliska rummet på Grycksbo. Lindblad kritiserade Musikaliska akademiens undervisning med motiveringen att han ville se "en musikalisk högskola över och icke under landets övriga musikaliska bildningshöjd" (Morales & Norlind 1921). Den musikaliskt bildande miljö han och andra ledande kulturpersonligheter var med och skapade på Grycksbo herrgård kan därför ha stor betydelse när det gäller att förstå och värdera den musikmiljö där Helena Munktell skolades.

Det finns tecken på att Adolf Fredrik Lindblad även påverkade klimatet i familjen Andrées musikaliska salong i Visby där tonsättarinnan Elfrida Andrée (1841–1929) skolades tillsammans med sin syster Fredrika och brodern Tor (Öhrström 1999: 87, 43–61).⁷ I bevarad korrespondens kan man se hur Helena och Elfrida stöttar varandra (Ibid. s.323f). Andrées pedagogiska salong kan jämföras med Munktells' som genom utblickar till Europa hämtade reformpedagogiska tankar (Boëthius 1942:238f, 282, Liljas, 2013b:10–12, Öhrström 1987:160–162;1999:26–29, 88).

Salongen som skola

Emma och Helena Munktell fick en musikalisk fostran som var få förunnad. Enligt högreståndsmodell undervisades de i privatskolor och av landets mest framstående musiker och lärare.⁸ Lärare rekryterades inte sällan från modern, Augusta Christina Munktells (1818–1889) vintersalong i Stockholm där landet främsta musiker och konstnärer deltog (Idun 24.5 1889, Olander 1920:21, Öhrström 1999:322). En av de lärare som anlätades var professor Lars Gabriel Branting (1799–1881). Tillsammans med hustrun Emma f. Georgii och sonen Hjalmar var han ofta gäst på Grycksbo (Grycksbos gästbok 1802). Han var chef för Gymnasistiska centralinstitutet i Stockholm och kombinerande komposition i stram polyfoni med förebyggande gymnastik (Grycksbos gästbok 1802, Olander 1920:20).

De lärde sig rida och simma, de rodde och åkte skridskor. Till mor Augustas glädje visade de också båda två konstnärliga anlag. Helena verkade ha ärvt sin fars musikaliskhet, och medan hon tidigt satt böjd över notpapper försjönk Emma över skissblocket. (Kewenter 2008:76)

Helena och Emma Munktell fick regelmässig undervisning i salongen – en miljö där de också lärde sig samverka. En nyckelperson var utan tvekan modern, Augusta, som förvandlade salongen till en informell skola för döttrarnas konstnärliga utbildning. En framträdande del i pedagogiken är de skapande aktiviteterna. Berättelser, teaterpjäser och musikaliska alster fick ofta sin direkta tillämpning när flickorna framträdde tillsammans med husets gäster i kvällssalongen (Olander 1920: 25, 28f, Wachtmeister 1920:35, 49, 50f). Bland gästerna fanns flickornas lärare i olika ämnen som porträttmåleri, pianospel och komposition.⁹ Wilhelmy (1989:26) påpekar att Berlinsalongen fungerade som ett rum för protegéer en företeelse de nordiska salongerna tycks ha anammat (jfr Klitgaard Povlsen 1998, Öhrström 1998).

Både Emma och Helena Munktell speglar den blandning av ämnen som kännetecknar salongen som genre. Rötterna till detta finns, enligt Wilhelmy, i Berlinsalongerna och det arv som tillhör epoken "Berliner Biedermeier" (Wilhelmy 1989). Den litterära skolningen går som en röd tråd genom salongsväsendet och utgör också en framträdande del i skildringen av den Munktellska salongen. Olander hänvisar ofta till familjebibliotekets betydelse för bildningsprocessen på Grycksbo där även det välförsedda notbiblioteket ingick (Olander 1920: 26). Att vara förtrogen med den klassiska litteraturen blev en central komponent i det samtida bildningsprojektet. Under romantiken väcktes också intresset för textens förhållande till musiken, något som utgör grunden i systrarna Munktells konstnärliga samarbete.¹⁰ Tillsammans och var för sig skrev de texter till Helena Munktells sånger. Den nära konstnärliga relationen resulterade i att Helena senare satte upp sin kammaropera *I Firenze* i systemns konstateljé i Paris. Den hade dessförinnan haft sin premiär på Stockholms-operan 1889 (Cambro 2012:295f.) En annan av Helenas kompositioner, *Isjungfrun* har en motsvarighet i Emma Sparres målning *Isdrottningen*, som visades på världsutställningen i Chicago 1893 (jfr Lindén 1968:9–15, Wachtmeister 1920:40–42, 44, Öhrström 1999:245). En mer sentida yttring för hur systrarna Munktells respektive konstnärsfält befruktat varandra är den CD-skiva som utgavs 2005 med Helena Munktells samtliga orkesterverk och vars omslag illustreras med Emma Sparres målning "Från herrgårdsparen i Grycksbo".¹¹

Helena Munktell är känd för sitt briljanta pianospel men det finns tecken som tyder på att musikstudierna först koncentrerades kring sång. En av dem som först valdes ut att skola hennes röst var den kontroversiella operasångaren och sångpedagogen Fritz Arlberg (1830–1896) (Wachtmeister 1920:35).¹² Den från början självklara kombinationen, sång och piano, leder i förlängningen till en inre konflikt. Helena kastas mellan de båda alternativen; sången eller pianot? Pianot eller sången? Hon kan först inte tänka sig att avstå någondera. Invävt i hennes pianospel finns en historisk berättelse om musik som länkas till en familjebertättelse om en kärlek till musiken som förenar de annars grälände föräldrarna (Liljas 2010:19f). Dialogen

landar slutligen i en syntes; komposition. Denna omsvängning betyder att hon kan gå vidare utan att egentligen behöva välja. Dessutom investeras tidigare kunskaper. Den inslagna vägen innebar dock en annan konflikt; kvinnor utbildar sig inte till tonsättare. Överklassens kvinnor utbildar sig inte över huvud taget, de gifter sig (Öhrström 1987:88, 187–190;1998:68f, 71).

En professionell karriär

När Helena var i 20-årsåldern togs beslutet att hon inte skulle ingå äktenskap. Det finns tecken på att en ögonsjukdom som tvingade henne att sitta flera dygn i sträck i mörka rum var en del i detta beslut. Istället inleddes hennes informella bana till tonsättare först i Sverige och senare i Frankrike där klimatet var mera tillåtande (Cambro 2012:294, Wachtmeister 1920: 38f, 54, Öhrström 1999:322f).¹³

Camilla Cambro (2012) menar att Helena Munktell förtjänar att lyftas fram.

Among the sleeping beauties in our archives, Helena Munktell's *In Florence* (1889) is of particular interest, because she was the first Nordic woman whose composition made its debut at an opera house on the same terms as her male colleagues (Cambro 2012:272).

Cambro (2012) gör i sin analys av Helena Munktell som operatonsättare intressanta iakttagelser av den samtida receptionen.

Munktell found ways of being in the French and Swedish opera world, which allowed her to stage gender norms at the Royal Theatre in Stockholm and in Baroness Emma Sparre's beautiful studio in Paris. The plot she set to music draws attention to how women were depicted and even ridicules professors of art (Cambro 2012:294).

Cambro (2012) drar slutsatsen att Helena Munktell inte bara var osedvanligt begåvad och ambitiös utan också modig då hon gav sig in i en manlig värld med manliga bedömare (s.272). System Emma senare gift Sparre blev en framstående porträttmålare med internationell karriär. Hon tillhörde den första kvinnliga konstnärskretsen som "drog till Paris" (Kewenter 2008:75,76–87).

Salongens pedagogik – en diskussion

Från det avtryck som Johan Henrik Munktells bildningsresor gör i kultursammanhang finns ett förlopp som ska tolkas. Här finns hans egna resebrev men också det historiska minne som lever genom kroppliga och rumsliga praktiker. Ett centralt tema hos Ricoeur (1993) är berättandets identitetsskapande karaktär. Han menar att narrativen bär på en levd erfarenhet som påverkar våra möjlighetsbetingelser (s.217f). I denna minnets domän delades mellan döttrarna inte bara det klingande minnet av faderns pianospel utan även det narrativa minnet av Berlins musikaliska salonger.

Genom projektet redogörs för betingelser som bidrar till att förändra det utbildningshistoriska landskapet. Av intresse är de förbindelser mellan Norden och Europa som salongerna skapade och den Munktellska salongens betydelse för det moderna utbildningssystem som färdas via salongskulturens bildningsanspråk och samtalskonst. Genom att föregripa kvinnans insteg i yrkeslivet definierar Emma och Helena Munktell den kombination av bildning och emancipation som var kärnan i de äldre tyska salongerna. Den teoretiska utgångspunkten tar fasta på att det historiska minnet reproducerar sig genom berättelsen och skulle betyda att Emma och Helena Munktells tillskapade yrkesidentiteter står i förbindelse med det tidiga 1800-talets salongskultur och den vision som fadern genom berättelsen förmedlar (Ricoeur 1993:208–211).

En viktig utgångspunkt som tidigare betonats är att musikutbildningen i salongerna inte riktades mot yrkesutövande (Öhrström 1987:88;1998:68f). Kvinnligt komponerande var en aristokratisk företeelse som inte hade någon motsvarighet i flickors borgerliga uppfostran (1987:187–190, 1998:71). Den Munktellska salongen avviker från detta mönster. Helena Munktell var den första kvinnliga kompositör som förekom på Stockholmsoperan, en företeelse som väckte stor uppmärksamhet. Helena Munktells opera var inte bara av hög kvalitet den bröt med ett historiskt paradigm (Cambro 2013:272).

En person som kan ha haft stort inflytande när det gäller salongens pedagogik var Adolf Fredrik Lindblad. Eftersom den klassiska bildningstanken är oförenlig med på förhand utstakade läromål blir det informella lärandet och den personliga bildningsgången en förutsättning – något han själv var ett exempel på (jfr Gustavsson 1996:254, 256f).

Med Adolf Fredrik Lindblad följde en air av tidig musikalisk salong. Han hade redan under 1830-talet egen salong och med sin rörlighet mellan kontinentens salonger å ena sidan och de och normgivande Stockholms- och uppsalasalongerna å den andra, för han en dialog med de salonger som växer fram på Sveriges landsbygd. Exempel på detta är hans deltagande i den Munktellska herrgårdssalongen utanför Falun och stadsläkarens Andreas Andréés musikaliska salong i Visby där systrarna Elfrida och

Fredrika Andrée fick sin musikaliska fostran. I dessa båda salonger formades ett klimat med stor betydelse för den historiska utvecklingen vad gäller högre musikutbildning för kvinnor i Sverige (Öhrström 1987:160–162, 1999:43–61).

Genom den äldre salongens pedagogiska anspråk förstår vi lättare hur den Munktellska salongen kan ses som ett rum där lärande sker. Emma och Helena Munktells konstnärliga samproduktioner kan ses som en konsekvens av salongens immanenta pedagogik. Detta är en pedagogik som implementerar såväl intellektuell frihet som ett kritiskt och kreativt tänkande. I kantiansk anda speglar samarbetet en process med rötter i den äldre salongen som innebär att de redan från idéstadiet kan föreställa sig "det möjliga" (Gustavsson 1996:190). Hur nära konstarterna står varandra kan snarast ses som en konsekvens av hur de uppfattat dem i estetisk mening och hur de undervisats. Utbytet gestaltar ett lärande som utvecklas genom att prövas i mötet med *den andre* och som tangerar den äldre salongens filosofiska anspråk (Schleiermacher 1799).

Salongens pedagogik kan jämföras med en inre bildningsresa. Bakgrunden står att finna i äldre hermeneutik där begreppet *den andre* är en omskrivning för det okända eller nya och som hos Schleiermacher motsvaras av salongens krets eller krans. Den hermeneutiska cirkeln som metafor innebar en möjlighet att få sina tankar prövade av salongens sällskapskrets som ett stöd i den personliga utvecklingen (Ibid. s. 13, Wilhelmy 1989:89–95). Tanken i salongen var att delarna med sin individualitet formade en helhet som kompletterade varandra. Synsättet kopplas till Herders organismtanke och synen på samhället som en kropp (Brylla 2008). Den *andre* är också ett aktuellt begrepp hos Ricoeur (1984) som leder till en kritiskt prövad förståelse (s. 52–87). Tolkningsprocessen, som utgår från att lämna det bekanta (*le même*) för det främmande (*l'autre*) för att återförenas i en syntes eller analogi (*l'analogue*), är också en metafor för bildningsresan (Gustavsson 1996:261–263, jfr Liljas 2007:58ff). Bildningsresan innebär både självprövning, självuppföstran och analys vilket ringar in såväl Ricoeurs filosofi som Ödmans begreppsliggörande av tidsepokens immanenta pedagogik.

Systrarna Munktell förefaller under uppväxttiden ha ett kreativt och nästintill lekfullt förhållande till konst och musik (jfr Olander 1920:32). Detta tyder på frihet men samtidigt ett pedagogiskt synsätt som anknyter till Kants teori om konsten som lek. Denna konstnärliga inskolning motsvaras av bildningstankens syn på talangernas mödofyllda odling och tanken på livet självt "som ett konstverk" (Holmquist 1998b:251, Lindroth 1976:142,182). Det finns också ett emancipatoriskt drag i salongens immanenta pedagogik. Bakgrunden kan sökas i arvet från Kant och tilltron till den skapande kraftens betydelse för bildningens frigörelseprocess (1803:2003:273–279).

Ricoeur är en anhängare av den kantianska bildningstraditionen där är det kritiska perspektivet är nära besläktat med den kreativa förmågan. Förmågan att använda

fantasin motsvarar integrationen av förnuft och känsla och omformuleras hos Ricoeur till narrativens expansiva karaktär och blandning av fakta och fiktion. Via berättelsen öppnas en värld som inte är låst i nuets fakticitet utan pekar på framtidens möjligheter. Det som ska förstås är textens *sak* dvs. berättelsen öppnar en värld framför texten och fullbordas genom de handlingar den föregriper (Gustavsson 1996:102–104, Liljas 2007:62, Ricoeur 1993:77).

Johan Henrik Munktells brev är inte bara kopplade till individuella erfarenheter, de är också en del av en kollektiv narrativitet. Individuella berättelser blir meningsfulla för att de bidrar till "den stora berättelsen" och därmed en högre förståelse.

Den borgerliga salongs-kulturen under 1800-talet är konstnärlig till sin natur och belyser ett paradigm i en inlärningskultur i ett spänningsfält mellan privatundervisning och institutionalisering. I gränslandskapet mellan privat och offentligt emfaseras tyska bildningstänkare som får stort inflytande över den moderna skolan i Sverige (Burman & Sundgren 2010:53f, Gustavsson 1996:221, Hartman 2005:305).

Den tyska borgerliga salongen ger ett intressant återsken på vår egen tids pedagogik. Studien visar att de äldre salongerna vilar på ett pedagogiskt fundament som får stor betydelse för västerländska skolsystem. Hjärnorna bakom den nyhumanistiska skolan som universitetsmodell var Friedrich Schleiermacher och Wilhelm von Humboldt. Inspirationen hämtades från de judiska Berlinsalongerna där de skolats i samtalets konst. Med målet att implementera salongens självtänkarkultur i det preussiska skolsystemet förespråkades en sokratiskt inspirerad dialog med rötter i antik pedagogik (Brylla 2008:95–106, Burman & Sundgren 2010:13f, Hopmann 1997:204, Wilhelmy 1989:94f). Konsten att förvalta det fria samtalet förädlades i en teori om samtalets konst, *ars conversationes*, där salongens krets utgör en vetenskaplig metafor för den hermeneutiska cirkeln (1799). Berlinsalongernas konversationskonst kan därmed ses som ett förkroppsligande av filosofins fundament av det öppna och fria samtalet. Det kan definitivt också ses som ett förstadium till den västerländska seminarietraditionen.

Trenden är att salongens bildningsideal också kan förstås som grunden till "det livslånga lärandet". Tydligast framträder detta i läroplanerna där den klassiska skillnaden mellan uppnåendemål och strävansmål speglar en rest av ett bildningsideal som dröjt sig kvar eller snarare återuppväcktes i den "skola för bildning" som utformades av läroplansteoretiker under 1990-talet i Sverige. Salongens mer utsträckta lärande blottar sig också i den alltmer uppmärksammade diskrepansen mellan formativ och summativ bedömning där det formativa processtänkandet har direkt bäring på de tyska nyhumanistiska formalteorierna som återuppväcktes av Wolfgang Klafki under 1950-talet och som vilar på Kants förståndsformer (Lindström 2005:17f).

Ur nationell synpunkt var det romantiska Uppsala centrum för en estetisk debatt som fick stor betydelse för utbildningsväsendet och utformningen av den moderna

skolan i Sverige (Lindroth 1976:142–151). I det romantiska kunskapsidealet fanns ett historiskt sediment som förklarar hur universitetets strävanden att bli den utbildningskropp som skulle besjåla samhället, hämtade sin näring i äldre tiders salonger (Wilhelmy 1989:94). Att vara på en gång skarp och besjälad formades av ett ideal där upplysningens idéer och romantiska ideal gick sida vid sida. Föreningen av dessa tankesystem har sina rötter hos stora tyska diktare och filosofer vars litterära ideologi formade en didaktik som praktiserades i de tidiga Berlinsalongerna (Scott Sørensen 1998b:39–42). Detta självutvecklande ideal kan kopplas till den dagsaktuella diskurs om estetiska lärprocesser där ett begynnande forskningsfält tar form och där relationen mellan lärande och skapande diskuteras (Lindstrand & Selander 2009). Estetiska lärprocesser kan enligt Lindstrand och Selander (2009:12) sammanfattas med ett lärande som sker genom konstens metoder vilket i hög grad aktualiserar jämförelser med den borgerliga salongen. Lärandet i salongen är intimt förknippat med en estetisk aktivitet eller som Gustavsson uttrycker det; "Bildningstanken blev i sin klassiska och nyhumanistiska form en personlig angelägenhet med ett starkt inslag av estetisk kunskap" (1996:248).

Nytolkningen av den äldre tyska salongskulturen i relation till det världsarv där den Munktellska salongen bidragit till att forma det moderna Sveriges skolsystem och musikutbildning, har genom det tolkningsredskap som redescriptionen innebär bidragit till att vidga samtalet om utbildningssystemets proveniens. Hermeneutikens anspråk är inte att återfinna autenticiteten eller att rekonstruera en historiskt given form. Snarare innebär den att genom en historisk upplåtenhet finna innebörder som lägger något nytt till världen (Vattimo 1996). Musikens roll i den borgerliga salongen speglar inte bara den västerländska konstmusikens hegemoni som konstart utan även som skola. Genom salongerna skapas därmed nya referenssystem för att studera skolkulturens musikpedagogiska arv men även den högre musikutbildningens kanon.

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Noter

- 1 Artikeln är en del av projektet Den musikaliska salongen i Falun: en studie i salongens pedagogik under 1800-talet som finansieras av forskningsmiljön Kultur Identitet och Gestaltning vid Högskolan Dalarna. Projektet har tidigare presenterats och publicerats inom ramen för världsarvsforskningens WHILD:s internationella konferens i Falun 2010. Projektet ingick också som en del av den nationella forskarskolans konferens i idéhistoria vid Umeå universitet 2010. I ett samarbete med Uppsala universitet ges en antologi ut 2013 där projektet representeras av en artikel.
- 2 Malla Silfverstolpe fungerade som A F Lindblads personliga mecenat. Hon ordnade med ett stipendium så att han kunde studera i Tyskland och Frankrike. Holmqvist 1998a: 218f.
- 3 Helena Munktells genombrottstid var 1890-talet och 1891 invaldes hon i den franska komponistföreningen Société nationale de musique grundad av César Franck. Helena Munktell blev ledamot av Musikaliska Akademien 1915 och medverkade vid grundandet av Föreningen för Svenska Tonsättare 1918. Liljas 2010:5
- 4 I *Svenskt biografiskt handlexikon* 1906 bd II s. 153–154 betitlas Johan Henrik Munktell som musiker. Han uppmärksammades för sitt pianospel, sin improvisationsförmåga, sitt musikaliska gehör och sitt extraordinära musikminne. Han valdes senare in i Musikaliska akademien för sin gärning i Svenskt musikliv. Dessa uppgifter finns inte i *Svenskt biografiskt lexikon* nr 26 1989:21.
- 5 Henrik Bernhard Crusell (1775–1838) var tonsättare och klarinettvirtuos samt vid tiden musikdirektör vid båda livgrenadjärregementena. Olander 1939:180.
- 6 Yttrandet från Jenny Lind ska ha fällt när en av dottrarna Munktell besökte henne i utlandet på hennes ålderdom. Wachtmeister 1920:34.

- 7 Elfrida Andrée (1841–1929) blev vid sidan av sitt komponerande Sveriges första kvinnliga domkyrkoorganist (Öhrström 1999:13ff, 60f). Systemen Fredrika, senare gift Stenhammar, utbildades vid konservatoriet i Leipzig och blev en av Kungliga teaterns viktigaste operasångerskor. Öhrström 1987:158, 1999:48f, 59.
- 8 Ett av dessa var Ivar Hallströms privata musikinstitut där flickorna Munktell fick undervisning i sång och pianospel. Olander 1920:21.
- 9 Helena Munktells lärare var Ludwig Norman och Conrad Nordqvist i komposition, Joseph Dente i instrumentation och Johan Lindegren i kontrapunkt. Porträttmålaren var August Malmström. Olander 1920:25.
- 10 Helena Munktells samtliga verk består av ett 50-tal kompositioner av orkesterverk, pianostycken och kammarmusik samt en stor produktion av vokalmusik bestående av en opera, romanser och körverk. Förteckning över Fröken Helena Munktells kompositioner. Stora Skandinaviska klippsamlingen. Musikmuseet Stockholm (MM). Se även Lindén 1968: IV-VII.
- 11 CD-skivan med Helena Munktells orkesterverk är utgiven av Gävle symfoniorkester under ledning av Tobias Ringborg. Sterling CDS-1066-2.
- 12 Arlberg är känd för att ha infört en naturlig tonbildning anpassad till det svenska språket. Hans "naturliga sångskola" orsakade turbulens när han angrep lärarna vid Kungliga musikkonservatoriet och exemplifierade med operasångare han tyckte sjöng dåligt. Liljas 2007:158–171.
- 13 I Wien studerade Helena Munktell sång för professor Wolff och piano för Julius Epstein. Hennes piano lärare i Paris var T. Ritter och C. Delioux. Under åren 1885–92 studerade hon komposition för Benjamin Godard och men även för Vincent d'Indy. Studierna började som privatlektioner vilka sedan överflyttades till Schola Cantorum som d'Indy grundade 1894. Vincent d'Indy blev mycket betydelsefull för hennes utveckling. Genom den franska tonsättarföreningen Société nationale de musique, som hade till syfte att uppmärksamma nykomponerad musik av god kvalitet, kunde d'Indy stödja hennes verk. Genom den dominerande ställning han hade inom franskt musikliv fick Helena Munktells verk stort genomslag. Liljas 2010:18–20, fotnot 22, 23. Lindén 1968: 5–15.

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Folkmusikundervisning på fiol och gitarr och dess historiska rötter¹

Thomas von Wachenfeldt, Sture Brändström och Juvas Marianne Liljas

ABSTRACT

Folk music teaching on violin and guitar and its historical roots

How folk musicians of today learn to play their instruments is an over-all question in this article. One violin lesson and one guitar lesson were observed at Framnäs folk high school. Two research questions were formulated: What do the two lessons have in common? What are their differences? Furthermore, it was discussed how the folk music education of today could be related to the Swedish fiddler movement in the 1920s and other folk music traditions. Theoretically, the interpretation of the results was based on the mimesis theory of Ricoeur. Two teachers and three students participated in the study. The results showed that the lessons were structured in a similar way and dominated by master apprenticeship teaching. The violin teacher showed a more respectful attitude towards the tradition compared to the guitar teacher. Great parts of the manifest ideology of the fiddler movement seem to have become concealed into a latent or frozen ideology in the formal folk music education of today. There seems to be no big methodological difference between learning the music by way of visiting an older fiddler hundred years ago compared to the study of music today at a formal institution.

Keywords: Folk music, Swedish traditional music, Fiddle Music, Folk high school, Ricoeur.

Ett övergripande syfte med denna artikel är att ge en bild av dagens folkmusikundervisning samt att diskutera hur den kan relateras till den tidiga svenska spelmansrörelsen och andra folkmusikaliska traditioner. En fiol- och en gitarrlektion vid Framnäs folkhögskola kommer att studeras. Inledningsvis ges en exposé över hur svensk folkmusik och folkmusikutbildning har utvecklats under 1900-talet.

Framväxten av svensk folkmusik

Folkmusiken har aldrig särskilt lätt låtit sig definieras som genre. Till en början var folkmusiken en tämligen diversifierad musikform som företrädesvis odlades av bondebefolkningen men den kom under 1900-talet alltmer att utvecklas till en musikstil med mer eller mindre bestämda musikaliska beståndsdelar (Ronström 1994: 9–28). Vidare kan folkmusiken sägas vara en genre som definierats utifrån de skiftande idéer, ideologier och föreställningar som varit rådande under de dryga 200 år som benämningen “folkmusik” använts (Dahlstedt 2012).

Oavsett vilken ideologisk agenda eller politisk färg som funnits i bakgrunden så har folkmusiken gärna definierats utifrån sina skillnader gentemot den klassiska musiken, vilket vilat på dikotomier som autodidaktik och formell skolning, naturligt och förkonstlat, individualism och konformitet. Ternhag (1995) frågar sig om det finns en ovilja att överge bilden av folkmusiken som en musikaliskt fri och “obunden naturkraft”. Han menar att det är en föreställning som förvaltats “av varje generations folkmusikfrämjare” (131).

Under 1900-talet förefaller folkmusiken alltmer ha förskjutits från att ha varit ett individuellt musikaliskt uttrycksätt till att bli allt mer kollektiv. Visserligen fanns det under tidigt 1900-tal spelmän som turnerade som duo och trio, men utvecklingen mot större ensembleformat inleddes inte på allvar förrän mot mitten av 1900-talet, i och med grundandet av spelmanslag och dansorkestrar (Ternhag 1985:24).

I en tidigare publikation i Årsboken behandlas synen på lärande inom svensk spelmansrörelse på 1920-talet (von Wachenfeldt, Brändström och Liljas 2012:115–130). Empirin är hämtad ur tidskriften Hembygden, som var ett centralt organ för spelmän, folkdansare och hembygdsvänner. I artikeln diskuteras hur idéer om autodidaktik, ålderdomlig repertoar, äkthet och spelmanssläkter påverkade synen på folkmusikaliskt lärande. Formellt lärande vid någon utbildningsinrättning ansågs skapa musikalisk likriktning, till skillnad från det personliga uttryck som odlades genom undervisning spelmän emellan. Det fanns även tendenser till antimodernitet, vilket manifesterades genom en aversion mot jazzmusik och annan – vad flertalet av Hembygdens skribenter ansåg vara – importerad masskultur.

Ett intressant resultat var hur spelmännen undan för undan anammade det tanke-gods som spreds i Hembygden. I de tidiga numren från början på 1920-talet framhöll gärna spelmännen sin notkunnighet och eventuella skolning hos exempelvis kantorer eller inom det militära, för att sedan mot slutet av årtiondet framhålla självförvärvat kunskap eller släkthförhållanden med äldre spelmän. Även repertoarvalet flyttar fokus från nyare låttyper som schottis, hambo och polkett till äldre låtstilar som polska, gånglåt och gammelmvals.

Det undervisnings sätt som visade sig vara förhärskande bland spelmännen var mästarlära – ett tema som gett upphov till ett flertal studier inom den klassiska musiken (t ex Hyry-Beihammer 2010; Nielsen och Kvale 2000). Av intresse i den här aktuella undersökningen är huruvida de musikpedagogiska ideal som odlades i Hembygden och den tidiga spelmanns rörelsen har följt med in i akademier och formella lärorum.

Mot slutet av 1960-talet växte en vänsterorienterad rörelse fram i Sverige som främst odlades bland landets medelklassungdomar. Musiken blev här ett kraftfullt instrument för att protestera mot vad man ansåg vara orättvisor både i Sverige och ute i världen. Sommaren 1970 anordnades Gärdesfesten, som anses vara starten för den svenska musikämbandet eller proggrörelsen. En god del av protesterna riktades mot musiklivets globaliserade kommersialism, som manifesterade sig i de multinationella skivbolagen. Den svenska folkmusiken blev här en viktig komponent då den var både lokal och tämligen okommersiell, samt att prefixet "folk" kunde identifieras med proletariatet (Ramsten 1992:78–79). Dock fanns det inget intresse i att solidarisera sig med spelmanns rörelsen som ansågs ha förkonstlat folkets musik med folkdräktsbruk och en – vad vissa ansåg vara – alltmer kammarmusikalisk idiomatik och därmed blivit till "finkulturell uppvisningsmusik" (jfr Norrlåtar 1976).

På många av de skivor som kom ut under 1970-talet med traditionell svensk spelmannsmusik avslöjas en uppenbar strävan att hitta tillbaka till ett ursprungligt spelsätt, vilket även verifieras av spelmännen själva (Ramsten 1992:90). Samtidigt med "gräv-där-du-står-principen", så fanns också en strävan att förnya folkmusiken genom att anamma musikaliska stildrag från bland annat rockmusiken; men även genom inkorporering av instrument som ej tidigare hörts inom folkmusiken. Detta hade förmodligen varit mycket svårt att genomföra inom spelmanns rörelsens ramverk av spelmannsförbund och spelmannslag, men blev fullt möjligt genom musikämbandets progressiva strävan och "ideologiska ställningstaganden" (Ramsten 1992:79). Denna tid kallas idag "Folkmusikvågen", då den svenska folkmusiken upplevde en medial och publik exponering, som den tidigare ej varit i närheten av. Spelmannsstämmor som de i Bingsjö eller Delsbo kunde under 1970-talet ha mellan 20- 30 000 besökare och befolkades av såväl spelmän i sockendräkter, som nyväckta folkmusikentusiaster i långt hår.

I efterdyningarna av folkmusikvågen bildades folkmusikensembler som exempelvis Groupa, Väsen och Hoven Droven – band som influerat många av dagens folkmusiker och som fortfarande är mer eller mindre aktiva. Inspiration kan idag höras från bland annat keltisk tradition i form av instrumentbesättningar och ackordsprogressioner och ibland sammanvävs svensk musik med andra kulturers musik inom den så kallade världsmusiken (Lundberg & Ternhag 1996).

Även folkmusikinstrumentariet har alltså skiftat genom tiderna från flöjter, vevliror, säckpipor och nyckelharpor till fiolen som dominerat den svenska scenen runt

tre sekler. Dragspelet med dess repertoar sågs tillsammans med jazzen som ett av de största hoten mot folkmusiken under 1900-talets början, men har idag en plats i den svenska folkmusiken. Blåsinstrument som oboe, traversflöjt och klarinett var inte helt ovanliga instrument hos spelmän förr, men är idag betydligt mindre förekommande. Många äldre instrumenttyper har emellertid alltsedan 1970-talet, i takt med ett ökat intresse för äldre folkmusik, återuppväckts och assimilerats i den svenska folkmusikens klangbild (Kjellström 1980). Samtidigt konstrueras nya instrument anpassade för den svenska folkmusiken. Exempel på detta är bland annat den svenska bouzoukin och den moderniserade viola d'amoren med altfiolkropp, resonanssträngar och fem spelsträngar.

Fiol och gitarr är de instrument som är aktuella i denna studie. Fiolen är som framgått ett instrument under lång tid varit dominerande i folkmusiksammanhang. Gitarren har också trakterats i folkmusikaliska miljöer åtminstone sedan sent 1800-tal (Söderberg 1975:46) – om än inte alls i samma utsträckning som fiolen. Under de senaste decennierna har det, tack vare folkmusiker som Roger Tallroth och Ale Möller, bildats en egen gitarrtradition inom folkmusiken. Den är till viss del inspirerad av den keltiska och amerikanska strängtraditionen i form av diverse omstämningar och rytmsfigurer samt genom användning av plektrum och stålsträngar (Mattsson 2000).

Tillkomsten av utbildningar i folkmusik

Vid ett flertal av Sveriges folkhögskolor finns numera möjlighet att bedriva studier inom musik. Detta grundlades vid Folkliga musikskolan i Ingesund under 1920-talet (Dahlstedt 2012). Sin status som folkhögskola fick Ingesund läsåret 1952/1953 och vid samma tid grundades Framnäs folkhögskola i Piteå. Att Ingesund och Framnäs vid sidan av sina allmänna linjer fick musiklinjer kom sig av ett behov av att utbilda musikinstruktörer till den framväxande folkbildningens musikcirklar (Brändström & Larsson 2011; Larsson 2007: 67).

En diskussion om musikens bildande och förädlade inverkan på människor hade förts under 1900-talet och utmynnat i olika utredningar, som ofta kom till slutsatsen att man behövde leda in människor i vad som ansågs vara "rätt" musik – den västerländska klassiska musiken (Brändström, Söderman & Thorgersen 2012; Larsson, 2007: 39–46). Den svenska folkmusiken hade dock ett visst inflytande vid Framnäs och Ingesunds folkhögskolor. Ett av motiven till grundandet av Ingesund under 1920-talet var att utbilda landsbygdens spelmän (Dahlstedt 2012). På Framnäs anställdes som första stråk- och allmän musikalärare riksspelmannen och violinisten Røjås Jonas Eriksson, som för övrigt var utbildad vid Folkliga musikskolan Ingesund. Trots de

folkmusikaliska grundförutsättningar som fanns vid de båda musikfolkhögskolorna, tycks det inte ha lagts någon större vikt vid detta i undervisningen (Brändström 2007).

Den första formella musikutbildningen av folkmusikpedagoger inrättades vid Musikhögskolan i Stockholm av spelmannen och hovkapellisten Ole Hjorth 1977. Några år senare startades en folkmusiklinje vid Malungs folkhögskola, med de nyutexaminerade folkmusikpedagogerna Jonny Soling och Kalle Almlöf som lärare. Kännetecknande för kurserna vid Malungs folkhögskola är att de i flera avseenden tangerar musikcirkelformen med betoning på kollektivt lärande. Kurserna har en bred folkbildande ansats med orientering i spelmansmusikens olika traditioner i Skandinavien i allmänhet och Dalarna i synnerhet.

Förutom kurser som bara överlevde några terminer vid olika folkhögskolor kom folkmusikaliska utbildningar igång på allvar vid några av landets folkhögskolor runt millennieskiftet. Idag har elva av Sveriges folkhögskolor någon form av utbildning i folkmusik. Framnäs folkhögskolas folk- och världsmusikprofil, som är aktuell i denna undersökning, startade 2009 och är en av de senast tillkomna folkmusikutbildningarna i landet. Nämnas bör också att fyra av landets sex musikhögskolor idag erbjuder utbildningar inom folk- och världsmusik (www.musikhogskolorna.se).

Hur dagens folkmusiker utbildar sig vid formella utbildningsinrättningar – och i synnerhet hur undervisningen är upplagd – är på det hela taget ett tämligen outforskat område. Visserligen tangerar en del undersökningar hur folkmusiken överförs mellan generationer men det är ofta i förbigående och utifrån andra huvudperspektiv än det musikpedagogiska (se exempelvis Lundberg & Ternhag 1996:54, Lätt 1998, Ronström 1994:9–28, Åkesson 2007).

Teoretiska utgångspunkter

I artikeln anknyts till ett ideologibegrepp som utvecklats av Liedman (1997, 2006), som menar att det för varje tid finns två identifierbara grundformer av ideologi: manifesta och latent. Manifesta ideologier avser explicita och medvetet formulerade utsagor med ideologiskt innehåll som binder samman verklighetspåståenden, värderingar och normer. Latenta eller frusna ideologier är sådant som finns under ytan och som tas för givet av fältets aktörer. I den här aktuella undersökningen kan det röra sig om den utsagda eller tysta kunskap som återfinns hos folkmusiker och lärare. Begreppen kan ur ett diakront perspektiv skapa förståelse och i viss mån förklara kontinuitet och förändring av musik och musikutbildning.

Hur det kulturella arvet förmedlas och förändras över tid är frågor som också har intresserat Ricoeur (1984). I *Temps et recit* (1983–85) betraktar han den överföring som sker mellan generationer utifrån en problematisering av människans förhållande till traditioner. Ricoeur menar att förmedlingen har en omvälvande karaktär där strider om vad som ska bevaras medför att delar av kulturarvet eroderar medan annat uppvärderas och förs vidare. I en dramatisk process av återskapande, tolkningsdivergens och sedimentering pågår kontinuerligt en förnyelseprocess eller med Gustavssons (1996) ord: "Kulturarvet är alltså inget fast gods att lämpa över till samtiden, utan den stödjande grund utifrån vilken tolkningsprocessen ständigt går vidare" (104).

Med anspråket att utmana de fördomar som präglar våra bilder av det förflutna framträder Paul Ricoeurs mimesis-teori som ett tolkningsredskap för hur undervisningstraditioner traderas och förändras. Intressant för studien är hur Ricoeurs (1984) mimesis-begrepp kan användas för att problematisera imitativa inslag i undervisningssammanhang. Genom att anlägga ett hermeneutiskt perspektiv på lektionssituationen, illustreras hur den omedelbara förförståelsen (prefiguration) övergår i en likhetens konstruktion (konfiguration) för att sedan omformas till en nyskapelse (refiguration) (jfr även Liljas 2007: 59f). Ricoeurs mimesis-teori kan vara en väg till utökad förståelse och förklaring av hur musik och undervisningstraditioner traderas och förändras över tid.

Syfte och forskningsfrågor

Huvudsyftet med denna studie är att ge en bild av hur utbildning av folkmusiker kan gestalta sig vid en folkhögskola. Fokus kommer att ligga på lärarens agerande under lektionen. Vidare avses att undersöka vilka eventuella skillnader som förekommer mellan fiol- och gitarrundervisning. Mer preciserat kan två forskningsfrågor formuleras:

Vad är gemensamt för fiol- och gitarrundervisningen vid Framnäs folkhögskolas folk- och världsmusikprofil?

Vilka skillnader i undervisningen kan identifieras mellan det mer traditionella folkmusikinstrumentet fiol och det mer nytillkomna instrumentet gitarr?

Resultaten kommer att diskuteras i ljuset av Ricoeurs mimesisteori. Tanken är att närma sig en förståelse för hur dagens folkmusiklektioner vid en folkhögskola har påverkats av olika folkmusikaliska traditioner under 1900-talet och med Liedmans terminologi kan ses som grundade i frusen ideologi.

Metod

För att söka svar på forskningsfrågorna föll valet på en etnografiskt färgad observationsmetodik (Aspers 2011). Vi var ute efter en levande, realistisk och trovärdig beskrivning av lektionernas innehåll och struktur. Av denna anledning uteslöt vi i denna undersökning intervjuer som metod. Intervjuer med lärare visar sig ofta ge en idealiserad bild av undervisningsförlopp. För att inte begränsa studien till antingen enskild undervisning eller gruppundervisning valdes att observera en enskild gitarrlektion och en fiollektion med två elever. Båda dessa lektionsformer är vanligt förekommande i folkmusiksammanhang.

Deltagare

Vid Framnäs folkhögskolas folk- och världsmusikprofil undervisar en gitarrlärare, en fiollärare och en sånglärare. Förutom sina respektive huvudinstrument, undervisar lärarna även i ensemble. Det förekommer att elever reser för att besöka lärare, men de flesta av de 12 eleverna har sin undervisning förlagd till Framnäs folkhögskola. I denna undersökning avgränsas urvalet till de två elever som studerar fiol och deras fiollärare, samt den enda elev som studerar gitarr och hans lärare. Med avseende på huvudinstrumenten fiol och gitarr vid Framnäs folkhögskola är studien således att betrakta som en totalundersökning. Då folk- och världsmusikprofilen har så pass få lärare och elever är det svårt att hålla dem anonyma. Därför har samtliga deltagare skrivit under ett kontrakt som godkänner publicering. De som medverkat i studien är alltså fem personer: en fiol- och ensemblepedagog, två fiolelever, en gitarr- och ensemblepedagog samt en gitarrelev.

Genomförande

Insamling av data har skett genom observation av två instrumentallektioner vid Framnäs folkhögskolas folk- och världsmusikprofil. Observationerna dokumenterades med hjälp av fältanteckningar och ljudupptagningar. Ljudinspelningarna fångar i första hand helheten av lektionerna som i detta fall är det klingande materialet och muntliga utsagor. Fältanteckningarna avser att fånga detaljer i instruktioner, minspel och kroppsspråk.

För att erhålla så mycket information och användbar empiri som möjligt från en observation kan det vara till fördel att äga viss förförståelse inför det fenomen man avser att undersöka (Aspers 2011:111). Två av artikelförfattarna har bakgrund inom folkmusiken (von Wachenfeldt och Liljas) och den förstnämnde har även undervisat i fiolspel

och musikhistoria på folk- och världsmusikprofilen. En av författarna (Brändström) har tidigare varit anställd som pianolärare vid Framnäs folkhögskola så författarna är alltså sammantaget väl hemmastadda i det undersökta forskningsområdet.

I denna undersökning genomfördes fokuserade observationer. Öhlander (1999:77–78) framhåller fokuserad observation som fördelaktig när forskaren redan har erfarenhet från det område som undersöks. Med erfarenhet och förståelse följer även att observatören har vissa antaganden. Den fokuserade observationen möjliggör att söka efter fenomen som endera motsäger eller bekräftar undersökningens grundantaganden.

Litteratursökningen visade en påtaglig brist på kvalificerade musikpedagogiska studier rörande folkmusikundervisning, vilket gör att denna studie kan betraktas som ett pionjärbete av explorativ karaktär. Vår strategi har varit att i diskussionen värdera resultatet av de två lektionsobservationerna i förhållande till vår samlade erfarenhet av hur undervisningen i folkmusik utövas i olika sammanhang samt till refererad litteratur om mästarlära.

Analys

Gitarrektionen var i tid mätt cirka 40 minuter och fiollektionen ungefär 50 minuter. Observationerna och fältanteckningarna transkriberades och omfattade totalt 12 A4-sidor. Ur materialet kunde tre innehållsliga teman urskiljas: förebildning, interpretation och kroppens betydelse. Utifrån dessa utarbetades och utvecklades ett färgkodschema inspirerad av Aspers (2011: 176–188) för varje lektion, där skeenden och utsagor sorterades in som underrubriker under det tema som bäst beskriver händelserna. Tillvägagångssättet var ett sätt att distansera sig från empirin och skaffa sig en överblick över materialet. Efter att händelser och utsagor hade sorterats in under respektive tema utkristalliserades på en övergripande nivå likheter och skillnader mellan fiol- och gitarrektionerna.

Resultat

Dispositionen av resultatet följer de två första forskningsfrågorna. Först presenteras alltså gemensamma drag och sedan vad som skiljer sig mellan de två lektionerna.

Gemensamma drag mellan lektionerna

De två observerade lektionerna präglas av en lättsam och vänskaplig stämning, men med en tydlig rollfördelning mellan lärare och elev. Lärarna har under båda lektionerna – i det närmaste – total kontroll över skeendet. Eleverna yttrar endast ett fåtal ord och meningar medan lärarna använder god tid av lektionen till att göra kortare och längre utläggningar kring musiken. Eleverna är alltså framför allt aktiva genom att spela på sina instrument och genom att lyssna på sin lärare.

Uppmuntran är också ett centralt inslag under lektionerna. Lärarna uttrycker ofta berömmande ord, såväl mellan låtarna som under tiden spelet pågår. Lektionerna ger ett intryck av trygghet och ömsesidig respekt mellan lärare och elever. Trots att stämningen i lektionsrummet är uppsluppen tycks alla inblandade ta lektionstillfället och sin musik på stort allvar.

En grundläggande likhet mellan lektionerna är sättet att lära ut en låt, som i allt väsentligt följande kronologi:

1. Presentation och genomspelning av låten
2. Utlärning av låtens A-del
3. Interpretatoriska resonemang och genomgång av musikaliska detaljer
4. Utlärning av låtens B-del
5. Interpretatoriska resonemang och genomgång av musikaliska detaljer
6. Genomspelning av hela låten med inövade musikaliska detaljer där läraren ibland spelar ackompanjemang eller stämma
7. Slutresonemang kring låten

I de två observerade lektionerna används endast gehörsutläring. Att lära via gehöret bygger på imitation av vad läraren spelar. Samtliga fyra låtar (tre svenska och en irländsk) som förekommer i studien består av en A- och B-del med vardera åtta takter, vilket är en vanligt förekommande musikalisk form inom den svenska och keltiska folkmusiktraditionen. En central undervisningsmetod är upprepning av såväl längre musikaliska sammanhang som kortare.

Under bägge lektionerna inleds låtutläringen med att läraren spelar hela låten i tempo för eleverna – det vill säga i det tempo som den, enligt läraren, är avsedd att utföras i. Gemensamt är också att båda lärarna bryter efter att ha framfört hela låten ett antal varv för eleverna för att börja arbeta med A-delen i respektive låt. Detta görs i ett avsevärt lägre tempo än vid den musikaliska presentationen av låten. I båda fallen spelas melodin fri från diverse ornament och andra musikaliska utsmyckningar. Lärarna använder sig ofta av ett lägre tempo vid genomgång av musikaliska detaljer samt vid mer tekniskt krävande passager.

Efter några genomspelningar av A-delen inleds ett mer detaljerat arbete med musiken. Såväl övergripande musikalisk karaktär som ornamentik behandlas och de delar som behöver arbetas in upprepas tills dess att önskat resultat uppnås. När eleverna börjat tillägna sig A-delen spelas den i tempo några varv för att melodin skall fästa sig hos eleverna. Vid detta tillfälle är också alla musikaliska detaljer tillfogade. Då A- och B-delarna anses vara klara så spelas hela låten igenom några gånger i tempo, och då med samtliga musikaliska moment som övats in.

Under båda lektionerna läggs en stor del av tiden på interpretation, där det mesta arbetet inriktas på ornamentering och variation av det musikaliska materialet. Gemensamt för fiol- och gitarrlektionen är att de låtar som lärs ut anpassas redan under lektionen för framförande i ensemble.

Vid ett flertal tillfällen tillfogar både fiol- och gitarrläraren en stämma eller ackompanjemang när de märker att eleverna är trygga i melodin. De återgår till melodispel på de partier som ännu inte helt behärskas av eleverna. Ingen av lärarna använder – som tidigare nämnts – noter som hjälpmedel under lektionen. Däremot används på både fiol- och gitarrlektionen mobiltelefoner till att spela in de låtar som studeras in.

Utmärkande för de båda lektionerna är lärarens användning av kroppen som led-sagare av musiken. I synnerhet fiolläraren använder sig av ett tydligt kroppsuttryck som fungerar som pulsmarkör. Detta manifesteras bland annat i att överkroppen rör sig i takt med musiken, då lektionen genomförs sittande. Fiolläraren visar ofta fingersättning på fiolen och genom att avlägsna handen från greppbrädan demonstrerar han att eleverna skall spela på lös sträng. Han sjunger ibland vissa partier för att förtydliga vissa rytmiska och interpretatoriska detaljer. Även gitarrläraren använder sin överkropp som takthållare om än i mindre omfattning än fiolläraren. Ett annat pedagogiskt verktyg som används flitigt av lärarna är fotstamp för att förtydliga takten i musiken. Ibland stampar de mindre och vid svårare passager, för att förtydliga pulsen, betydligt mer.

Skillnader mellan lektionerna

Under den inledande musikaliska presentationen av en låt skiljer det sig mellan gitarr- och fiollektionen. Eleven på gitarrlektionen blir uppmanad att söka efter en lämplig harmonisering när läraren presenterar låten, medan eleverna på fiollektionen direkt börjar lära sig melodin.

Vidare finns det vissa skillnader i utläringen av låtarnas B-delar. På fiollektionen delas detta parti upp takt för takt. Detta reagerar en av fioleleverna på, som upplever att det blir för fragmentariskt. Fiolläraren fortsätter dock att dela upp takt för takt och sedan sätta ihop dessa två och två. Gitarrläraren däremot spelar igenom B-delens

melodi och stannar upp där han märker att eleven har problem och förtydligar de delar som är svårspelade. Under gitarrlektionen får även mobiltelefonen fungera som en tredje medmusikant, då läraren spelar in melodin och kopplar telefonen till en stereoanläggning. På så sätt frigör han sig från melodispel för att kunna vara behjälplig i sökandet efter passande ackompanjemang.

Vilka detaljer lärarna väljer att arbeta med skiljer sig i avsevärd grad mellan de två lektionerna. På fiollektionen koncentreras arbetet främst på stråktekniska och – för den svenska folkmusiken – stiltypiska sätt att utföra rytmiska och melodiska figurer. Fiolläraren visar även på olika polsketraditioner och vilka skilda kännetecken dessa äger. Även äldre och nu levande spelmäns spelsätt används för att exemplifiera specifika spelstilar och låttraditioner, som exempelvis olika utföranden av sextondels- och åttondelsfigurer.

Under gitarrlektionen läggs det ned viss omsorg om variation av ornament men i stor utsträckning läggs tyngdpunkten på olika komprytmer och harmoniseringar. Läraren arbetar tillsammans med eleven företrädesvis fram passande harmonik och rytmiska komfigurer till låtarna. Han gör också jämförelser mellan irländska och svenska ackompanjmentsstilar.

Gällande de resonemang som förs kring musiken så skiljer det sig mellan vad fiol- och gitarrlärarna väljer att diskutera. Under fiollektionen ägnas det förhållandevis mycket tid åt både allmänna och mer specifikt folkmusikhistoriska resonemang. I linje med detta följer också diskussioner kring historisk uppförandep Praxis och olika provinsiella polsketraditioner.

Fiolläraren är samtidigt noga med att förmedla en öppenhet inför folkmusiken och påpekar att det inte finns några rätt eller fel inom folkmusiken. Trots detta uppenbarar sig då och då en respekt gentemot tradition och musikalisk äkthet under lektionen, vilket bland annat manifesteras genom en lång och initierad presentation av fiollektionens första polska ur låtsamlingen *Traditioner af Svenska Folk-Dansar* från 1814. Fiolläraren bär vissa tvivel kring polskans äkthet, då han berättar att det utgick ersättning för varje insänd uppteckning. Detta menar han kan ha medverkat till att låtupptecknarna själva komponerade låtar och uppgav dem som gamla låtar. Han beklagar också att äldre danser som polska i blivit undanträngda till förmån för nyare låttyper som schottis och polka i Norrbotten.

Under gitarrlektionen läggs det inte lika mycket tid på historiska återblickar. Det utspelar sig dock en kort diskussion om gitarren kan räknas som äkta folkmusikinstrument, då det plötsligt uppstår en incident av teknisk art som orsakar ett högt fräsande ljud i stereoanläggningen. Detta sker då läraren och eleven övar in olika komprytmer på en polska efter en sedan länge avliden spelman. Läraren menar då skämtsamt att denne Jonk-Jonas skulle ha invändningar mot att de framför hans polskor på gitarr istället för det mer traditionella instrumentet fiol.

Diskussion

En avgörande likhet mellan lektionerna är struktureringen av lektionerna. Lärarna har ett likartat upplägg för att lära ut låtarna. Samtidigt som lektionerna bär en lekfull och trivsamt prägel, råder inga tvivel om en seriös inställning inför musiken från såväl lärare som elever. Bägge lärarna förbereder även låtarna för framförande i ensemble. Andra utmärkande intryck från lektionerna är användandet av kroppen som musikalisk ledsagare, samt den envägskommunikation som praktiseras av båda lärarna.

Genom tillämpningen av gehörsbaserad undervisning ledsagas i synnerhet fiolleverna av lärarens kroppsspråk. Instuderingen leds framförallt av fiollärarens aktiva torso och fotarbete, rörelser som förstärks av lärarens stråkar, huvudrörelser och minspel. Fiolläroren använder även rösten i förebildande syfte för att nyansera och förtydliga viktiga delar av musiken. Fiolläroren utgör därför tillsammans med sitt instrument en slags förkroppsligad information av musiken som pekar på det konfigurativa stadiet i mimesis-teorin. Lektionen utgör, med Ricoeurs retorik, en likhetens konstruktion med äldre didaktik som förflyttats från informella till formella lärandekontexter och som skiljer sig från den västerländska klassiska musikens kanon där notboken spelar en avgörande roll. Den uppmärksamhet som visas notbilden i den klassiska undervisningskontexten (jfr Hyry-Beihammer 2010), riktas istället mot läraren i sin roll som bärare av ett äldre spelmansarv och dess uppförandepaxis.

De skillnader som uppenbarar sig mellan lektionerna kan till dels förklaras utifrån instrumentens funktion. Fiolläroren fokuserade företrädesvis det melodiska samt stråktekniska detaljer medan gitarrläroren framför allt tog upp harmonisering och komfigurer. I de musikaliska och interpretativa resonemang som fördes visade fiolläroren i betydligt högre grad historiskt intresse och respekt gentemot tradition och äldre spelmän.

Resultaten i relation till den tidiga spelmansrörelsen och andra traditioner

Att fiolläroren är en produkt av spelmansrörelsens idéarv visar sig under lektionen då han lägger stor vikt vid inom- och utommusikaliska resonemang av historisk karaktär. Även interpretatoriska resonemang av såväl provinsial som spelteknisk art förs fram och framhålls som viktiga. De ideologier som växte fram under den tidiga spelmansrörelsen i manifest form, uppenbarar sig latent hos fiolläroren – vilket bland annat märks i den vikt som läggs vid spelmansmässig uppförandepaxis och ett uttalat behov att påvisa provinsiala skillnader i polskespelet.

Man finner även spår av folkmusikvågans idéarv (Ramsten 1985:43–76) där medvetenhet om tradition kombineras med ett friare förhållningssätt gentemot folkmusiken. Fenomenet kan relateras till tolkningsprocessens nyskapande karaktär som Ricoeur vill belysa utifrån parametrar som selektering, reception och omskapelse (1984, 1993). Fiolläraren återkommer vid ett flertal tillfällen till den experimentlusta som var utmärkande för nordsvenska folkmusikensembler som Norrlåtar och J.P. Nyströms. Det kan tolkas som att dessa och andra stilbildare inom folkmusiken under 1970-talet blivit del av undervisningskanon. Teoretiskt innebär detta att via kreativ imitation skapa "en likhetens konstruktion" som liknar originalet men utan anspråket att "vara" originalet. För att förklara skillnaden tar Ricoeur avstånd från mimesis i sin avbildande funktion och använder sig hellre av valören återbildning (Ricoeur 1993:43, 209–211). Den praxis som utvecklats förklarar hur traditionsöverföringens komplexitet också kan ses som en integrerad del av musikfolkhögskolans utbildningsanspråk. Jämsides med en strävan efter autenticitet och mer sträng efterbildning av äldre idiom odlas alltså ett friare förhållningssätt bland dagens spelmän och folkmusiklärare. Med Ricoeurs terminologi har en refiguration ägt rum och resulterat i en kombination av två till synes motsatta estetiska utgångspunkter.

Genom att gestalta den inledande mimetiska fasens betydelsefulla men övergående karaktär förmår mimesis-teorin illustrera hur även lektionsinnehållet processas genom tolkningsstadierna där den naiva förståelsens fas i form av direkt återgivning (figuration) övergår till stadiet av en likhetens konstruktion (konfiguration) för att åtföljas av omtolkning (refiguration). Genom att förespråka det kreativa inslaget och därmed legitimera omgestaltningen föregriper läraren nytolkningen och visar hur lärare och elev samverkar i refigurationsprocessen (Liljas 2007: 59f). Ricoeur beskriver operationen ("operation de configuration") som en dialog mellan generationer, där "lånet" av tidigare generationer också delas med kommande generationer (Ricoeur 1993:207–211). I makroperspektivet förklaras hur de transformationsprocesser folkmusikarvet genomgått från 1920-talet och framåt även återspeglas i mikroperspektivet under observationerna och kan ses som en del av den tolkningsprocess vi sökt belysa.

Gitarrläraren har ett annorlunda förhållningssätt till folkmusiken. Det hänger till viss del ihop med att gitarren är betydligt yngre som folkmusikinstrument. Gitarrspelet har inte haft på långt när samma tid att hinna utveckla diversifierade traditioner och framförandep Praxis. Den undervisning som förmedlas är i stor utsträckning grundad i den inledningsvis nämnda gitarrtradition som till viss del utgår från keltisk och amerikansk folkmusik och som utvecklats på svensk botten av Roger Tallroth med flera.

Även om gitarrläraren till synes inte är särskilt påverkad av spelmansrörelsen uppvisar han ändå medvetenhet om folkmusikens idékonventioner. Detta visar sig exempelvis då det tekniska problemet dyker upp och han skämtar bort detta med att

Jonk-Jonas är missnöjd att hans låtar framförs på gitarr. Möjligen kan detta tolkas som en spegling av latenta underlägsenhetskänslor gentemot den i folkmusiksammanhang betydligt äldre och mer prestigefyllda fiolen.

Utifrån studiens två observerade lektioner är det förstas vanskligt att göra anspråk på alltför generella slutsatser om hur dagens folkmusikaliska utbildningar genomförs. Utifrån vår samlade erfarenhet – och refererad litteratur som exempelvis Nielsen & Kvale (2000) – vill vi ändå hävda att artikelns två lektionsexempel ger en relativt god inblick i hur folkmusiken vidareförs mellan generationer i en folkhögskole- eller musikhögskolekontext. Den form av undervisning som dominerar i materialet har enkelt uttryckt sin grund i att läraren förebildar och eleverna lyssnar och härmar.

Det tycks således inte föreligga någon avgörande metodisk skillnad mellan att lära sig folkmusik av en äldre spelman i grannsocknen som i äldre tider eller att som i denna undersökning få undervisning i låtspel vid en utbildningsinrättning. Skillnaderna tycks snarast stå att finna i de mer ideologiska ställningstagandena som uppenbarar sig i form av diskussioner kring geografiska särarter, problematisering kring spelmansmässig uppförandepaxis och historicerande; vilket torde varit betydligt mer sällsynt, eller aldrig förekommande, i äldre tiders spelmansundervisning. Den manifesta utbildningsideologi som florerade inom spelmansrörelsen under 1920-talet (von Wachenfeldt, Brändström och Liljas 2012) kan i goda stycken sägas ha stelnat till frusen ideologi i dagens utbildning av framtidens folkmusiker. Sättet att undervisa och många av de värden som lanserades under mellankrigstiden tas idag som givna.

Imitationens problematik

Som visades inledningsvis har svensk folkmusik genomgått en avsevärd förändring under det sekel som förflutit sedan spelmansrörelsens födelse. Hur skall detta förstas när traderingen mellan generationer av spelmän domineras av mästarlära och imitation som främsta undervisningsprincip?

För det första är ingen utbildningssituation isolerad i relation till samhället och den utveckling som ägt rum inom olika områden. Ett exempel på denna utbildningssystemets relativa autonomi och hur teknikutveckling får konsekvenser på undervisningsnivå är användningen av mobiltelefon som inspelningsapparat vid båda de observerade lektionerna.

Vidare finns det ingen undervisningspraktik som resulterar i exakt kopiering, vilket hänger samman med att mottagaren alltid har tolkningsföreträde. Genom att anknyta resultaten till Ricoeurs mimesis-teori sker en problematisering av imitation i samband med instrumental undervisningspraktik. Varje lektionstillfälle och varje låt som förmedlas kommer att tas emot av eleverna i enlighet med mimesis-teorins tre

stadier: prefiguration, konfiguration och refiguration. Begreppet imitation ges därmed en djupare innebörd än den vardagliga och kan bidra till att förstå och förklara hur folkmusiken och dess utbildningar har utvecklats över tid. Även om det finns ambitioner att bevara ett kulturarv så sker en successiv omtolkning som ger traditionen en oavslutad karaktär.

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Noter

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Discourses on music in Swedish primary and preschool teacher education

Monica Lindgren & Claes Ericsson

ABSTRACT

Discourses on music in Swedish primary and preschool teacher education

This study investigates prevailing discourses on music in the field of creative arts in Swedish teacher education for primary school and preschool, following the programme based on the 1999 teacher education reform. The data were collected from 19 focus group interviews with teacher educators and student teachers from ten higher education institutions that offer such teacher education programmes. Theories related to language as action and the consequences of linguistic actions were taken as central to the study. To identify and discuss the discursive formations, analytical tools inspired by discourse psychology and discourse theory were used in the analysis. The analysis demonstrated that an academic discourse focusing on theory, reflection, and textual production has pushed aside skills-based practice. A second discourse, characterized by subjectivity and relativism vis-à-vis the concept of quality, was also found in the material. Finally, a therapeutic discourse was articulated and legitimized based on the idea that student teachers should be emotionally balanced. The constructions may be regarded as strategies that legitimize the creative arts, which no longer have a clear identity in this teacher education context. The discourse on technical skills in music, which previously occupied a hegemonic position in the discursive field, has fallen apart, allowing other discourses to take root.

Keywords: teacher education, music, discourse

Background

Artistic expression in Swedish teacher education for primary school and preschool has been discussed during the whole post-war era. The status of creative arts subjects and their place in teacher education has been repeatedly questioned over the years in Sweden and elsewhere in the West. In recent decades, the creative arts have been increasingly included in professional development programmes for general education teachers; even so, several studies demonstrate that many teachers lack confidence in their ability to use the arts in teaching (Alter, Hays, & O'Hara 2009, Hallam et al. 2009, Heyning 2011, Holden & Button 2006, Oreck 2004). Since earlier research demonstrates that, in Swedish pedagogical school contexts, the arts are ruled by dominant ideas of knowledge (Ericsson 2006, Ericsson & Lindgren 2010, Lindgren 2006), we see a need for increased critical awareness of issues of teaching and learning in this field, including in teacher education.

This article investigates prevalent discourses on music in the field of creative arts and aesthetic learning in Swedish teacher education for preschool and primary school¹. The research topic is to investigate how teacher educators and student teachers construct legitimacy for different ways of pursuing music in courses involving the arts. The research invokes the previous teacher education reform in Sweden (Swedish Government Report 1999:63), which provided arts courses for all teacher categories in the education programs. In this context, this teacher education reform can be interpreted as a discursive break. The reform treats knowledge of the creative arts as a key area for all teachers, regardless of subject specialization and school form. In relation to earlier Swedish education policy documents, and in relation to the recently reformed teacher education, which was initiated last year, this can be seen as a shift towards an expanded target audience, as well as a broader interpretation of the field of arts education.

Previous research

The study on which this paper is based refers to current Swedish research into arts education in primary education, in which the field's development and theoretical understanding are discussed (Asplund Carlsson et al. 2008, Aulin-Gråhamn & Thavenius 2003, Marner & Örtengren 2003, Saar 2005). It also refers to research demonstrating that this operational area is strongly associated with power structures (Ericsson 2006, Ericsson & Lindgren 2007, 2010, Lindgren 2006). How the

concept of the arts in educational settings is controlled by dominant preconceptions that limit the action of both teachers and their pupils emerges from the discursive boundaries set by teachers and school administrators concerning the arts in primary education. These preconceptions are linked mainly to students' social and emotional development rather than to their subject-related knowledge development. Arts activities are represented as prophylactic or therapeutic methods connected to children's needs and based on varying beliefs about what constitutes the "normal" student. Likewise, teachers build their identity in the field primarily on social aspects and position themselves based on a notion of arts education as liberating and facilitative of human personal development. Based on a subject didactic and artistic perspective, there appears to be a need for greater critical awareness of questions of learning and teacher identity in arts education. In this discussion, we regard teacher education as pivotal. Little is known of attitudes to the arts in Swedish education. Unlike teacher education at music academies, courses within the framework of general teacher education are more subject-integrated and are usually oriented towards professional work with younger children in preschool or the early primary years. The directions of the various institutions are not entirely identical in format, though they often have a common focus on children's artistic creativity and cultural expression.

Previous research into music education in Swedish teacher education has primarily been oriented towards student teachers at music academies, and towards their views of specific arts subjects in relation to their own education and/or future profession (Bladh 2002, Bouij 1998, Brändström & Wiklund 1995, Ericsson 2006, Ferm Thorgersen 2010, Georgii-Hemming & Westvall 2010, Krüger 1998). However, international research focusing on music and generalist teacher education reveals a lot of data. The most important theme that emerges in this research is the music vs. education dilemma. This dilemma is manifested as a generalist vs. specialist dichotomy. In different countries around the world this dichotomy is discussed in terms of necessary musical knowledge for teachers teaching music (Aróstegui 2011). Research also demonstrates that confidence level of classroom teachers teaching music is generally low (Hallam et al., 2009, Hennessy 2000), and student teachers believe there should be more time devoted to music in their teacher education courses (Holden & Button 2006). Another key issue that has emerged in research about primary school teacher's attitudes to teaching music is the integration of music into other subjects. Teachers found it easier to teach music when music was integrated into the curriculum. However, at the same time, integrating music seems to be risky, resulting in a greater focusing on non-musical outcomes (Aróstegui 2011, Hash 2009).

Theoretical and methodological framework

The point of departure for this study is post-structuralism. People are seen as permeated by discourses, which are continuously created and recreated in specific cultural and historical settings, and largely controlled by the power inherent in these discourses. Starting from this perspective, our primary interest in this research project was discourse as social action, in which object and subject are created in interactive linguistic action in specific social practices (Howarth 2000, Mills 2004). Because we regard teacher education as a practice in which language is essential, theories of language as action (Austin 1962) and of the consequences of linguistic actions (Edwards & Potter 1992) are central to the study. With regard to our view of the subject, we refer to the theoretical discussions in Michel Foucault's later works (1984/1990), which treat a subject that is both controlled by discourses and capable of actively resisting them. However, because Foucault's theories lack any deeper interest in the individual subject and its construction, we saw the need to augment this with a micro-sociological perspective, whose clearer subject theory can explain the subject's identity formation and action based on its rhetorical organization of language (Potter & Wetherell 1987).

The data gathering method used was focus group discussions. The participants were active teacher educators and student teachers in ten Swedish teacher education programmes. To obtain the broadest possible empirical material, the composition of the sample was based on the size and geographical placement of the teacher education programmes and the range of arts courses offered. The discussions were held at ten higher education institutions that offer teacher education programmes. Each group was composed of four or five individuals, and there were 19 group discussions, each lasting 60–90 minutes. The point of departure and basis of these loosely structured discussions were the course syllabi for arts courses in each programme. None of the courses was focusing on music only, but in all of them music was included in one way or another. Since the emphasis of the research project was the verbal interaction in focus group discussions about teacher education, we found discourse analysis to be a suitable analytical method. Based on the definition of discourse provided above, we began with an interactionist perspective on discourse, inspired by discourse psychology (Billig 1991, Edwards & Potter 1992, Edwards & Stoke 2004, Wetherell & Potter 1992) and critical discourse psychology (Parker 2002).

We initiated the discourse psychological microanalysis by reading the transcribed interviews several times, paying attention to formulations that legitimized a certain way of positioning oneself relative to the aim of teacher education in the arts. In this phase of the analysis we posed a number of questions to the material: What

constructions of music education can be identified and what is at stake in how they are presented? What rhetorical strategies do actors use to legitimize their views on music in teacher education? What are the functions and effects of various statements made for rhetorical purposes? As several rhetorical constructions with similar messages were identified in the material, a discourse slowly began to emerge, which was further analysed and discussed in light of discourse theory. Here we focused on discursive change and transformation, discussed by analysing the elements of the discourses outlined in the microanalysis.

Findings

Our analysis indicates that an academic construction focusing on theory, reflection, and textual production has pushed aside skills-based practice. Music is represented as something other than singing and playing instruments, practical work in music being arranged under headings such as “communication” and “sound production”. A second construction, a therapeutic discourse, is articulated and legitimized based on an idea that student teachers should be emotionally balanced. Finally, a third construction characterized by subjectivity and relativism vis-à-vis the concept of quality is also found in the material. Contextual and ideological factors, as well as techniques of governance, are other significant aspects, which we will discuss in relation to the constructions.

Reflection, communication, verbal and textual production

In this construction, music is related to reflection, communication, written language, and text production. Musical activities, such as singing or playing an instrument, in a subject such as music have been replaced by talk about the creative arts and a search for new or alternative kinds of knowledge. Elements such as mediation, interpretation, forms of communication, sound production, reflection, and portfolios are central to this discourse. At one institution, a teacher expressed disappointment at his/her colleagues’ narrow view of arts subjects, because they wanted songs and live music included in the courses. One teacher educator remarked: “It is not about playing the guitar well, or being able to draw a fire truck”. At another institution, the student teachers agreed that music and art do not represent practical knowledge, but

rather “a tool, a form for encounters or discussions”. In the group discussions, concepts and language were generally articulated as utterly essential. It was considered important that future teachers gain an “understanding of concepts and the ability to formulate and justify arts education in the schools”. For example, preschool education students at one institution must demonstrate in reports and examinations that they have processed and assimilated the creative arts as a concept by means of “sound productions” or “visual productions”. At this institution, the transformation of music into new concepts is seen as a radicalization of the creative arts traditionally linked to teaching practice.

Personal strength and confidence

The premise of this discourse is that teachers must be secure in themselves if they are to be capable of working in a preschool or school. Fostering such security is presented as a primary goal of teacher education that must be attained before such education can focus on children and their learning. The discourse is centred on elements such as teacher education as a “personal journey”; the focus is on “personal development”, and students must “find their own identity” and have “faith in their ability”. Several statements in the empirical material may be regarded as rhetorical, emphasizing the needs of student teachers in music and articulating a significant therapeutic dimension: “Music is so very much connected to yourself and we have so many beliefs about what music is about ... but it is very much about growing and making them [i.e., the students] confident in themselves ... that they can handle this ... so it is very much about working personally with themselves”. Such rhetoric naturally serves a purpose, and one assumption is that discrete contextual circumstances are highly significant when constructing legitimacy for music in teacher education.

Relativizing the concept of quality

A third way of constructing music in teacher education has a great deal in common with the preceding description. There is a therapeutic dimension to this construction because a prominent element is that teachers who know themselves will be well aware of their inadequate ability to express themselves artistically but still have the courage to do so. This ability can be presumed to have been generated in activities with distinct

therapeutic elements. Its construction is articulated via statements such as: “Everyone can sing, even if we all sound different”; “We learned in the course that there is no wrong way of doing things”; “Anything goes as long as it’s fun”; “Because how they saw it was like ... the teacher is learning too”; “I tell them I am not very talented at music”; and “You don’t always have to be the one who is teaching”. The relativization of the concept of quality is a prominent element of the construction. Through this kind of rhetoric, scope is created for the teacher to take a subject position in which there are no criteria for what is right or wrong or good or bad in music expression. This also creates legitimacy for teachers who lack traditional subject knowledge.

Contextual factors

One key question in this context is what prerequisites are necessary to construct legitimacy in connection with creative arts subjects, since the construction of legitimacy must rely on what can actually be done under the prevailing circumstances. Resources are one such circumstance. Often the intention is not to provide teaching qualifications in creative arts subjects, but rather that these subjects should serve to complement other teaching. This naturally affects both the entire perspective on arts education and the allocation of resources, which may be presumed too limited to enable construction of legitimacy in connection with the fact that student teachers are acquiring the skills and knowledge necessary to provide high-quality teaching. The other side of the coin is that many students have absolutely no pre-existing knowledge, which would be unthinkable for students at academies of music. The various institutions offer a wide selection of courses, ranging from elective courses concentrating on forms of expression in the creative arts to general education courses, and fragmentary elements of courses whose main content is not oriented towards the arts. Based on these factors, it seems entirely plausible that some students may feel both unmotivated and insecure in the face of various forms of arts education.

Ideological factors

Music, and the whole creative arts field, is legitimized by its capacity to develop students’ personal strength and confidence, and by the relativization of the concept of quality, and may be rooted in a discourse centred on “the free creative child”, a

discourse that has appeared in various forms throughout the modern era (Bendroth Karlsson 1996, Lindgren 2006). This discourse, or educational ideology, has focused on younger students, since the basic assumption is that the development of a harmonic, confident, creative, and emancipated individual must start early in life. There are clear indications in the empirical material that the interviewed student teachers disapprove of an elitist approach to creative arts, so the rhetoric has to be based on something other than developing subject-based competence. As a result, the student assessments have to focus on the students' personal development, and the basis for these assessments is often reflection on the students' developmental processes. The ideological point of departure is that school, through its instrumental forms of teaching, hinders children's creativity and imagination.

Techniques of governance

Various kinds of governance are embedded in creative arts practice in teacher education. In addition to teacher training regulations, for example, laws and the curriculum, there are more or less visible techniques for governance, not always perceived by those involved. It could be a technique that, over the years, has become so established and self-evident that it appears objective (Laclau & Mouffe 1985). Several techniques identified in the material are recognized in primary education. Beliefs about people's fears of music and the possibility of liberation through creative activities can be seen as a technique of governance (Foucault 1978/1991). The intention is to protect people's freedom, but in terms of certain norms and reasons (Dean 1999). Another similarity is the categorization of the learning subject. As well as schoolchildren being described as having various social or intellectual problems, the student teachers are described as having difficulties in theoretical subjects and therefore needing to be integrated in teacher education through various courses connected to the creative arts.

Another technique of governance is the construction of reflective practitioners. The student teachers have to, at all costs, analyse and control their own learning process using various personal portfolios and logbooks. The call for the subject to take responsibility for his/her own learning and personal development can be seen as part of a self-management principle to which confession is central (Foucault 1984/1990).

Conclusion and discussion

Some parts of the music education discourses in teacher education can be said to be identical to those of the primary school system. Music education as a set of therapeutic methods based on notions of student teachers' lack of secure and stable identities as teachers corresponds here to the primary school system's construction of the non-free and non-evolved student's need for a teacher of art liberation (Ericsson 2006, Lindgren 2006). Against the backdrop of the research field's questions about which ideals should dominate—those of art or those of the individual—it becomes clear that the value of music is marginalized in this discourse. The development of student teachers' personalities, social skills, and leadership abilities is articulated as the primary concern of teacher education. Notions of people's fear of music and musical practice and the possibility of liberation via such practice can be seen as a control technique (Foucault 1978/1991). The intention is to look after people's freedom and needs, albeit based on certain norms and specific reasons (Dean 1999).

However, the construction of music as reflection, communication, verbal and textual production is a construction not identical to discourses of the primary school system. Here music is transformed into written or spoken language to ensure that it fits into a politically correct teacher education discourse in terms of educational policy. Teacher educators in music and other arts subjects position themselves within the framework of an academic discourse that are more oriented toward general education and can thus be given a mandate to work within the confines of the discourse. It can be mentioned that at certain institutes there is also strong antagonism toward this academic discourse. The concern here is that teaching has become increasingly oriented toward teaching in relation to theoretical arguments about learning and teaching at the expense of practical teaching methods.

What then is at stake in generalist teacher education when it comes to music? What specific reasons underlie the control? We can consider that it is not mainly a struggle concerning how knowledge of the arts is gained or how pedagogical approaches are crafted (Bresler, DeStefano, Feldman & Garg 2000). What is at stake is rather the existence or non-existence of music education in primary and preschool teacher education. The constructions discussed above may be regarded as strategies that legitimize activities that no longer have a clear identity in this specific context. Halverson Rosenfeld (2013) claims that "the arts in education have suffered from a lack of definitional clarity and, as a result, a lack of credibility as serious academic disciplines" (2013:123). The historical tension between liberal goals (which include feeling, creativity and self-expression) and utilitarian goals (which focus on form and technique) is perhaps one reason. Another reason could be that institutional learning

contexts have, during the last decades, lost much of their legitimacy (Ericsson 2002, 2006, Ericsson & Lindgren 2010, Ziehe 1986). Societal changes seem to have caused some problematic situations. Musical learning is not localised to institutional settings to the same extent as before and the teacher as a transmitter of knowledge is challenged by new communication technologies. Out-of-school organizations have embraced digital production as a discipline that affords both liberal and utilitarian goals for arts education (Sheridan 2010). We think this is the most important challenge for teacher education in the late modern age.

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Notes

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Studenter med intellektuell funktionsnedsättning i rytmikundervisning inom högre musikutbildning: subjektpositioner, identitet och kunskapsbildning

Marie-Helene Zimmerman Nilsson & Claes Ericsson

ABSTRACT

Students with intellectual disabilities in rhythmic at the Academy of Music: subject positions, identity and knowledge formation

This article is based on a larger research project where the overall ambition is to critically discuss the encounter between students with intellectual disabilities and the Academy of Music. The aim of the article is to study the subject positions that are offered to the students, and how identity is constructed in interaction between the participants in teaching situations. The aim is also to describe the knowledge formation in a broad sense. The theoretical points of departure are the poststructuralist and the social constructionist theories, where the subject is considered as an agent that constructs reality in social interaction, but also as restricted by prevailing discourses. Discourse analysis is being used, with the aid of analytic tools developed within discursive psychology. Two different prominent discourses in rhythmic are identified: the protective therapeutic discourse, and the reproductive musical discourse. As a final conclusion, subject positions as well as knowledge formations contained in these discourses are discussed.

Keywords: discourse, subject positions, identity, intellectual disabilities, music teaching

Inledning och syfte

Av FN:s konvention om rättigheter för personer med funktionshinder (Soc.dep., DS, 2008:23) framgår det att personer med intellektuell funktionsnedsättning ska få tillgång till högre utbildning och livslångt lärande på samma villkor som andra.

Konventionen som nyligen undertecknades av Sveriges regering, ger uttryck för ett förändrat förhållningssätt gentemot personer med funktionsnedsättningar. Den handikappade ses som en person med förmåga att ta egna beslut om sig själv och sitt liv och inte som ett objekt i behov av stöd.

Denna artikel baseras på en större studie som undersöker det första mötet mellan studenter med intellektuella funktionshinder och högre musikutbildning i Sverige. Utbildningen arrangeras som en fristående kurs för denna studentgrupp. I artikeln står studenternas möte med ämnet rytmik i fokus och de kunskaper i vid bemärkelse de tillägnar sig, liksom den diskurs som utvecklas i interaktionen mellan studenter, lärare och kontext i undervisningen. Ambitionen är att granska och problematisera vad som händer i mötet mellan studenter med intellektuella funktionshinder och rytmikundervisning i högre musikutbildning utifrån videodokumenterad undervisning. Syftet är att undersöka vilka subjektspositioner som erbjuds studenterna, samt att studera hur identitet konstrueras i interaktionen mellan de olika aktörerna i undervisningssituationer. Dessutom är syftet att beskriva kunskapsbildningens karaktär i vid bemärkelse.

Områdesöversikt

I detta avsnitt presenteras musikpedagogiska och musikterapeutiska studier, undersökningar om högre utbildning för studenter med funktionsnedsättningar, samt forskning ur ett handikappvetenskapligt perspektiv.

Musikpedagogiska studier av Ericsson (2002; 2006) och Lindgren, (2006) visar att musikundervisning inom grundskola och lärarutbildning konstrueras utifrån en terapeutisk dimension. Terapeutisk innebär här att sociala och personliga aspekter betonas på bekostnad av musikaliska dimensioner kopplade till musikämnets innehåll, vilket problematiseras i undersökningarna. Ericsson (2006) har i en större studie, där empirin består av fokusgruppsamtal med musiklektörer i grundskolan, studerat hur musikämnet legitimeras. Genomgående lyfts en terapeutisk dimension i verksamheten fram som viktig. Man talar om att undervisningen först och främst ska vara rolig och leda till självväxt och personlig utveckling. Musikämnet beskrivs även som en frizon gentemot andra ämnen i skolan, som en motpol där eleverna har möjlighet att slappna av och känna sig trygga. Ericsson (2006) redovisar den terapeutiska diskursen med en så kallad ekvivalenskedja, det vill säga en kedja av begrepp som tecknar en bild av den terapeutiska diskursen. Musik ska vara en motvikt, ett alternativ och en glädjekälla. Elevinflytandet är viktigt och musikundervisningen ska leda till självförverkligande

och social anpassning. Musikverksamheten i skolan fungerar även som en kompensering för tillkortakommande i andra skolämnen. Kort sagt, musik ses som ett medel att nå andra mål än specifikt musikaliska sådana. I en annan studie där fokus ligger på alla de estetiska ämnena och som baserar sig på fokusgruppsamtal med lärare och intervjuer med rektorer, framkommer liknande resultat. Ämnenas existens berättigas genom att de ses som en arena för personlig utveckling och för fostrandet av goda samhällsmedborgare (Lindgren 2006). De estetiska ämnena ses även som en ventil där elever får koppla av en stund i en annars krävande skoldag. Dessa ämnen skänker då en slags balans i skoldagen, vilket också ger signaler om att verksamhetens karaktär mycket väl kan vara kravlös (Lindgren 2006). Sammantaget visar de begrepp som konstrueras kring musikämnet att musikaliska aspekter får en underordnad roll. Liknande resonemang återfinns i andra studier som berör musikaliskt skapande i grundskolan, vilket beskrivs som en arena där elevens känslor och erfarenheter uttrycks för att möjliggöra bearbetning av intryck och upplevelser och forma eleverna som individer (Strandberg 2007). Strandberg (2007) hävdar att elevens uttrycksbehov kanaliseras genom skapandet, vilket ger aktiviteten terapeutiska funktioner. Elevers lärande i relation till musikaliskt skapande i form av musikalproduktion beskrivs av deras lärare i termer av självförverkligande, kreativitet och individuell personlig utveckling (Törnqvist 2006). Även relaterat till gymnasieskolans elever beskrivs musik som ett sätt att bearbeta känslor och personliga erfarenheter samt att forma den egna identiteten, vilket definieras som en terapeutisk användning av musik (Scheid 2009).

Ovan presenterade terapeutiska dimension har berörts i studier inom en pedagogisk kontext. Undervisningskontexten har i detta sammanhang avgörande skillnader gentemot den kontext som musikterapeutisk forskning relaterar till, vars syfte och mål överensstämmer med andra terapeutiska modaliteter (Hadley et al. 2001). Musikterapeutisk verksamhet beskrivs som en kombination av terapi och musik, genom vilken personer med funktionsnedsättning kan utveckla ökad självmedvetenhet, ökad social förmåga (Hadley et al. 2001) och där de musikaliska aktiviteterna fungerar som katalysatorer för identitetsutveckling (MacDonald & Miell 2002, Ruud 1997, 2001). Musikupplevelser som ett uttryckssätt snarare än som en färdighet som ska erhållas, eller ett mål som ska nås, betonas. Det ses som speciellt betydelsefullt för personer med funktionsnedsättningar att få tillgång till musikaktiviteter eftersom de anses bidra till ökad livskvalitet, upplevelse av kompetens och en känsla av mening och sammanhang. Musiken som ett funktionellt verktyg för identitetsutveckling, möjlighet till interpersonell och social kommunikation, interaktion och gemenskap förs fram.

En jämförelse mellan begreppet terapeutisk inom de musikpedagogiska och musikterapeutiska studier som presenterats visar att det finns likheter i dess innebörd i de två kontexterna, men också avgörande skillnader. I de musikpedagogiska kontexterna

relaterar begreppet till studiernas resultat, medan terapi i en musikerapeutisk kontext är en av utgångspunkterna för verksamheten. Dessutom relaterar den förstnämnda till en utbildningskontext medan den senare relaterar till terapeutisk verksamhet. När begreppet terapeutisk används fortsättningsvis i artikeln åsyftas innebörden av det begrepp som använts relaterat till en utbildningskontext (Ericsson 2002, 2006, Lindgren 2006).

Högskolekontexten har studerats i relation till studenter med intellektuell funktionsnedsättning inom andra ämnesområden än musik. Det mest framträdande är ett inkluderingsideal som förutsätts uppnås genom integrerade studentgrupper, där personer med intellektuell funktionsnedsättning studerar sida vid sida med icke funktionsnedsatta. I en studie om studenter, deras familjers och lärares erfarenheter av en 2-årig universitetskurs i Dublin, fokuserades den möjlighet till inkludering som studierna skapade (O'Brien et al. 2009). Kursen bidrog till att göra studenterna mer inkluderade i universitetskontexten med ett vidgat socialt nätverk, ökad självständighet och större självförtroende som följd. I en studie där studenter med intellektuella funktionshinder har studerat tillsammans med förskollärostudenterna i en högskolekurs, visar resultatet att de sistnämnda förordar en sådan inkludering utifrån sina positiva erfarenheter. Den funktionsnedsatte studenten konstrueras som socialt situerad, vilket leder till ökade kunskaper, ökad självständighet och ett vidgat socialt nätverk (Carroll et al. 2008, Carroll et al. 2009). Det finns emellertid även problematiska aspekter för högskolestudenter med funktionshinder, såsom den fysiska miljön, tillgång till information, och antaganden om normalitet (Tinklin & Hall 1999). Studenterna uttrycker oro för tillgång till framtida livslångt lärande och arbetsmarknad. Strävan efter att inkludera studenter med funktionsnedsättning inom högre utbildning kan leda till en annan slags exkludering (Carroll et al. 2009). För att detta skall kunna undvikas krävs att policier och strukturer för studenter med funktionsnedsättningar integreras i den reguljära utbildningsverksamheten, menar forskarna.

Inom handikappvetenskaplig forskning, ett mångvetenskapligt område där handikapp och funktionshinder studeras, fokuseras olika synsätt, principer och perspektiv på handikapp (Tideman 2000) samt exempelvis problem, möjligheter och utmaningar i relation till funktionshinder (Tideman 2007). Inom detta perspektiv ifrågasätts begreppet intellektuell funktionsnedsättning, eftersom det ses som en del i konstruktionen av det onormala. Det av samhällets krav och förväntningar konstruerade begreppet definieras därmed utifrån en förutbestämd definition av vad som kan betraktas som normalt. Den dominerande argumentationen kretsar kring en problematisering av den stigmatisering gruppen utsätts för, vilket materialiseras genom sämre levnadsvillkor, upplevelser av ett begränsat vardagsliv och ett bristfälligt socialt nätverk (Mineur, Berg & Tideman 2009).

Sammantaget visar genomgången att det saknas vetenskapliga studier i Skandinavien som enbart fokuserar på personer med intellektuella funktionshinder inom högre utbildning. Framförallt finns det ett behov av forskning om konkreta pedagogiska situationer, eftersom sådan forskning skulle kunna ge ett *bottom-up* perspektiv, där en analys av konkreta situationer från de studerandes vardag skulle kunna fylla en viktig kunskapslucka i arbetet med att skapa en hållbar miljö för intellektuellt funktionshindrade inom högre utbildning. Till skillnad mot de områden tidigare forskning fokuserat, undersöks i denna artikel lektioner i rytmik inom högre musikutbildning där studenter med intellektuella funktionshinder träder in i olika kontexter.

Ansats och design

Studien utgår från ett poststrukturalistiskt och socialkonstruktionistiskt perspektiv som ger för handen att subjektet konstruerar sin verklighet i social interaktion, men även begränsas av rådande diskurser. Studiens fokus på aktörer i interaktion gör att inspiration hämtas från *diskursiv psykologi* (Potter & Wetherell 1987), som har sina rötter i etnometodologi (Garfinkel 1967) och samtalsanalys, (Sacks, Schegloff & Jefferson 1974) och som utvecklats inom ramen för socialpsykologi. I denna form av diskursanalys är utgångspunkten att människor ses som konstruktörer av mening genom att de i interaktion bygger på och omförhandlar mera övergripande samhälleliga och institutionella diskurser. Redskap för att diskutera subjektspositioner och kunskapsbildning i ett vidare institutionellt och i någon mån även samhälleligt perspektiv, hämtas från författare, fortfarande inom socialpsykologi (Burman 1998, Stenner 1993, Walkerdine 1981). Dessa bygger i högre grad på ett Foucauldianskt perspektiv, vilket ger en bättre utgångspunkt för analys av makt- och dominansförhållanden. De grundläggande analytiska begreppen, vilka beskrivs närmare längre fram, härrör framförallt från diskurspsykologi (Potter & Wetherell 1987). I viss utsträckning används också Laclau och Mouffes (1985) diskursteori, vilken är ett effektivt redskap för diskussion av identitetsbildning, speciellt gruppidentiteter. Inom ramen för detta perspektiv kan ett resonemang om det överdeterminerade subjektet föras, det vill säga ett subjekt inom vilket flera, ibland icke förenliga identiteter ryms. Eftersom det empiriska materialet kommer att utgöras av multimodal interaktion är även icke verbal interaktion föremål för analys. Vi kommer då att bygga på den metodutveckling som skedde i samband med analysen i ett tidigare projekt (Ericsson & Lindgren 2010) som i korthet bestod i att anpassa de analytiska verktyg som används inom diskursiv psykologi till multimodal interaktion. Sammanfattningsvis positionerar vi

diskursfenomenet som verkande både på en makro- och en mikronivå. Övergripande samhälleliga och institutionella diskurser verkar styrande för människor och reglerar vad som är möjligt att säga, tänka och göra. Det personliga aktörsskapet är sålunda underställt de ramar diskursen sätter. Dock finns det också en mikronivå där fokus är på hur människor i interaktion bygger på tillgängliga diskursiva resurser och genom detta kan bidra till att omforma de större diskurserna. Individerna är underställda diskursen, men om tillräckligt många individer talar i samma diskurs förändras den. Detta gör att diskurser ständigt är utsatta för angrepp och därvid omförhandlas.

Inom socialkonstruktionism finns ett antagande att man aldrig kan göra sig fri från perspektivering. Således bedrivs även forskning alltid utifrån ett visst perspektiv vilket gör att somliga aspekter av ett datamaterial framträder medan andra lämnas därhän. I denna artikel anläggs ett perspektiv som innebär att en kritisk granskning av undervisningen i kursen fokuseras. Ett annat teoretiskt och metodologiskt perspektiv hade genererat andra resultat. Tolkningen av data i kvalitativa, empiriska studier sker genom att datamaterialet tilldelas en innebörd av forskaren, vilket ställer krav på såväl hantverksskicklighet som trovärdighet. Det innebär i sin tur att tolkningen är beroende av forskarens förförståelse. Å ena sidan betraktar vi vår bakgrund som musiklejare som en tillgång eftersom vi är förtrogna med den praxis som undersöks och därmed kan upptäcka aspekter i materialet som annars skulle kunnat ha lämnats därhän. Å andra sidan kan vår förförståelse innebära en risk för att våra tolkningar influeras av värderande ståndpunkter som blir vägledande i analysprocessen. Vi har dock strävat efter att genomföra tolkning och analys i enlighet med studiens teoretiska och metodologiska ramverk, vilket möjliggör en distans till den egna förförståelsen.

Vad gäller studiens design, så är dess ram en fristående orienteringskurs med fokus på samspel och individuell musikalisk utveckling om 8 hp som gavs vårterminen 2010 vid en musikhögskola i Sverige för en grupp bestående av sex studenter mellan 20 och 45 år med lindriga intellektuella funktionshinder. Studietiden pågick under en termin och kursträffarna fördelades jämnt över denna period. Lektionerna var förlagda på musikhögskolan samt på ett utbildningscentrum kallat Praktiskt forum där alla i studentgruppen hade studerat musik innan högskolekursen påbörjades. I kursen som helhet ingick musikhistoria, sång, rytmik, marimba, slagverk, dans, individuellt val, studieteknik, förberedda konsertbesök och gemensamt projekt. Examinationsformer utformades individuellt i samråd mellan student och lärare. Efter en första kontakt via mail med ansvariga för kursen anordnades möten mellan forskare, kursansvariga, undervisande lärare och studenter. De informerades muntligt och skriftligt om studien och tillfrågades om de ville delta. Samtliga ställde sig positiva till att medverka i undersökningen. Därefter genomfördes en etikprövningsansökan för forskningsprojektet som sedermera godkändes av Regionala etikprövningsnämnden i Lund.

Under kursen genomfördes studiens datainsamling som resulterade i 45 tim videodokumenterade lektioner. Inom pedagogisk forskning har förekomsten av videodokumentation som analysenhet ökat under senare år (Rønholt et al. 2003). Samtidigt som denna metod möjliggör att studera samband och situationer ett obegränsat antal gånger, leder dokumentationen ofrånkomligt till ett urval av vad som filmas vid inspelningstillfället. Inspelningen skedde med hjälp av en digital videokamera på stativ som placerades i rummet på ett sådant sätt att både studenter och lärare filmades. Vid behov flyttades kameran under lektionens gång för att följa lärares och studenters aktiviteter i rummet. Den tekniska kvaliteten på inspelningen bedöms som god, då både bild och ljud framgick tydligt. Vid inspelningstillfället skötte forskaren kameran och deltog inte i lektionen. Skeendet i klassrummet kan dock ha påverkats av forskarens närvaro. Vid tidpunkten för det första inspelningstillfället hade alla emellertid redan träffat varandra flera gånger, vilket gjorde att vi var bekanta med varandra. Dessutom var studenterna vana att bli filmade sedan deras utbildningstid på Praktiskt forum. Såväl studenter som lärare vände sig vid kameran och verkade inte fästa så stor uppmärksamhet vid den.

Analysen inleddes med att skapa en innehållsmässig, översiktlig karta över lektionerna. Här gjordes en första schematisk analys. Denna första kartläggning var omfattande och tog stor tid i anspråk. Därefter analyserades varje ämne för sig och för denna artikel har lektioner i rytmik valts ut. De tre musikhögskoleutbildade lärare som undervisade studenterna i rytmik, dvs en lärare på Praktiskt forum och två lärare som gemensamt undervisade under lektionerna vid musikhögskolan, samt de sex studenterna som följde kursen ingår i urvalet. I denna fas påbörjades en mer detaljerad analys i enlighet med studiens teoretiska och metodologiska perspektiv. De grundläggande analytiska begreppen har varit variation, funktion och effekt/konsekvens, vilka härrör från det fokus på retoriska strategier som återfinns inom diskurspsykologi (Potter & Wetherell 1987). Här har ett antal frågor ställts till det empiriska materialet: Vad står på spel? Vilken funktion har en viss utsaga eller ett visst handlande och vilken konsekvens får det i praktiken? Vilka retoriska strategier används för att uppnå ett visst syfte? Med utgångspunkt i den verbala och visuella retorik som utvecklades i de analyserade lektionssekvenserna har sedan olika erbjudanden om subjektpositioner identifierats och en analys av problematik kring intagandet av dessa subjektpositioner har också genomförts. Lektionsituationerna transkriberades, från videofilm till skriven text. Transkriptionsmetoden är inspirerad av Potter och Wetherells tidigare arbeten (1987, 1992) då analysen balanserar mellan ett mikro och ett makroperspektiv. Som tidigare nämnts har transkriptioner och analys skett i linje med den metod som Ericsson & Lindgren (2010) använder, där analytiska verktyg inom diskursiv psykologi anpassats till multimodal interaktion.

Den verbala kommunikationen har skrivits ned och analyserats med hjälp av ovan beskrivna tekniker. Även vissa pronomen som används uppmärksammas. Ord som betonas i den verbala dialogen har markerats med kursiv stil. Den visuella kommunikationen har också analyserats genom att kroppsspråk, minspel, rörelser etcetera har analyserats. I en tidigare artikel (Zimmerman Nilsson & Ericsson 2012) utgår vi från samma större undersökning som föreliggande artikel, vilket också innebär att teoretiska och metodologiska utgångspunkter överensstämmer, men de skiljer sig helt åt vad gäller specifikt fokus, empiriskt urval och resultat.

Analysen visade att två diskurser var särskilt framträdande under rytmiklektionerna, en för vardera undervisningskontext. Ett urval av empiriska exempel till resultatpresentationen krävs för att denna ska kunna bli tydlig, strukturerad och koncis. I urvalsförfarandet har vi strävat efter att hitta en balans mellan diskurserna i sin helhet i respektive kontext och hur de empiriska exemplen skildrar dessa. Diskurserna presenteras i form av situationer/lektionssekvenser där puls och rytm fokuseras. När valet stod mellan två innehållsmässigt liknande situationer valdes den tydligaste, vilket kan innebära att en längre sekvens har valts framför en kortare. För att den diskurs som avses ska kunna framträda krävs något längre empiriska exempel.

Under hela forskningsprocessen har kvalitetsaspekter av studien uppmärksammas. I en kvalitativ studie som denna tolkas datamaterialet snarare än mäts. Studiens resultat är beroende av forskarens tolkning och de slutsatser som dras av denna. Därmed har vi strävat efter att beskriva forskningsperspektivet på ett utförligt och adekvat sätt. Den interna logiken berör förhållandet mellan syfte, undersökningsfokus, datainsamlingsmetoder och analys. Vi har eftersträvat intern logik genom att syftet har varit styrande för hur lektionerna har undersökts och för hur analysen har genomförts. Validering av projektet med avseende på syfte, design, datainsamling, resultatpresentation och diskussion har skett fortlöpande. Dessutom har artikeln vid ett flertal tillfällen varit utsatt för intersubjektiv validering genom att den granskats av externa forskare.

I artikeln presenteras resultat från en avgränsad del i en musikhögskolekurs. När resonemang förs som riktar sig utanför undersökningskontexten företas en slags generalisering. Vår förhoppning är att musiklekläre som undervisar studenter med intellektuell funktionsnedsättning inom högre utbildning skulle kunna finna likheter i sin egen praktik och därmed erhålla högre förståelse för densamma, så kallad mottagargeneralisering (Donmoyer 1990). Utifrån detta resonemang är förhoppningen att resultatet ska kunna ha relevans för annan rytmikundervisning än den som presenteras i artikeln. När vi sedan i diskussionsavsnittet för resonemang om karaktären på rytmikundervisning för studenter med intellektuell funktionsnedsättning inom högre musikutbildning kan detta ses som en vidlyftig generalisering visavi de avgränsade

empiriska exemplen i artikelns resultatpresentation. Att så ändå görs beror på att vi ser det som viktigt att föra mer övergripande resonemang för att kunna problematisera resultaten i ett vidare sammanhang.

Diskurser i rytmikundervisningen

I analysen av kursens lektioner i rytmik framkom två framträdande diskurser, en för vardera kontext. *Den beskyddande, terapeutiska diskursen* konstrueras i rytmikundervisningen på musikhögskolan, medan *den reproducerande, musikaliska diskursen* konstrueras i undervisningen på Praktiskt forum. Undervisningen i musikhögskolekursen i rytmik vid Musikhögskolan leds av lärarna *Berit och Maj*, och av läraren *Ann* vid Praktiskt forum. De två diskurserna illustreras i det följande via empiriska exempel i form av undervisningssituationer i respektive undervisningskontext. Samtliga personnamn är fingerade.

Den beskyddande, terapeutiska diskursen

Undervisningen på Musikhögskolan sker i en sal som är byggd för rytmik, dans och rörelse. Det är högt till tak och golvytan är mycket rymlig. Lektionerna är varierande till form och innehåll eller om man så vill säga, svagt strukturerade. Undervisningen har till stor del en improvisatorisk karaktär, där händelser som uppstår för lektionen vidare. Innan sekvensen inträder har lärarna Maj och Berit tillsammans med gruppen genomfört en spegelövning varefter de påbörjar övningen om puls och rytm.

Lärarna Maj och Berit sitter med studenterna i en cirkel på stolar i undervisningsrummet. Maj instruerar en övning med rytm och puls: "Och då kan ni göra såhär att ni kan *titta* väldigt noga också, så att vi inte bara använder öronen och tänker att vi ska *lyssna* in rytmen utan vi tittar ordentligt också. Samtidigt som hon säger lyssna kuper hon händerna utanför sina egna öron, som för att höra bättre. "Och då vet vi att det här är *fötter*..." Maj spelar med handen på trumman vilket betyder att detta ska motsvara det som studenterna sittande stampar med fötterna. "...och det här är *klapp*..." Hon spelar på trummans sarg. "Är ni redo?" säger Maj med mörk teatralisk stämma samtidigt som hon gör en dramatisk gest. Flera studenter skratrar och svarar jakande. /.../ Maj spelar upprepade snabba rytmer dels på trummans sarg, dels på trumman och studentgruppen härmar samtidigt.

Flera studenter utför inte övningen såsom den förevisas, men varken Maj eller Berit uppmärksammar detta. Berit fortsätter: "Och så lite klapp igen" Maj spelar ytterligare på sargen. Berit säger: "Ni måste titta på *pinnen... fötterna!*" Maj säger: "Håll upp en fot och var redo" Hon börjar spela på trumman och studentgruppen härmar samtidigt. Hon säger "Yes" med eftertryck. Därefter blandar Maj spel på sargen och spel på trumman medan studenterna samtidigt härmar med klapp respektive fotstamp. Återigen är det tydligt att flera av studenterna inte utför övningen korrekt. /.../ Sittande på trumman spelar hon nu först fyra jämna slag efter varandra och fördubblar därefter pulsens tempo. När hon övergår till dubbeltempo händer flera saker samtidigt i gruppen. Vissa börjar blanda genom att klappa med händerna och stampa med fötternas samtidigt, andra växlar mellan hand och fot. Åter andra följer inte med i fördubblingen av tempo utan fortsätter att stampa i ursprungstempot. Flera studenter slutar stampa och klappa och ett sorl sprider sig. Lena frågar: "Nämen *hur* gör du nu? Maj svarar "Ja?" Flera studenter talar ganska högljutt i munnen på varandra och Lasse instämmer med Lena: "Jag håller med dig. Man kom av sig lite" Pia skrattar till. Lena fortsätter: "Jag hörde att det var flera som kom av sig, inte bara jag då." Maj svarar med eftertryck: "Ja, jag kom av mig själv." Pia, en annan student skrattar. Läraren Berit besvarar nu Lenas fråga: "Det var ju bara en *lek* där vi bara... en lek där vi bara...för *jag* känner att jag bara behöver *lyssna* och få *händerna* till att bli en *pinne*." Pia svarar tveksamt "Jaa", och ser frågande ut varefter Berit fortsätter: "Att få *händerna* att bli det där *pinnslaget* va." Hon visar samtidigt med händerna och klappar tydligt. Maj flikar in "Det var *jättebra!*"

(100416 "MHSK Rytmik 2," tid 08.04–11.02)

Sekvensen skildrar flera karaktäristiska drag i den diskurs som konstrueras i rytmikundervisningspraktiken på musikhögskolan. Det som står på spel här är lärarnas strävan att skapa legitimitet för undervisningen utifrån andra premisser än pedagogiska. I sekvensens början instruerar läraren Maj en övning genom att använda begrepp som *fötter* och *pinne*. Musikaliska begrepp som exempelvis *rytm* används bara en gång i förbigående i sekvensens inledning och spelar en undanskymd roll i klassrumsdiskursen. Vidare framträder en ur pedagogiskt hänseende kravlös praktik där alla kan vara med och där ingen kan göra fel, genom att lärarna genomgående undviker att korrigerade elevernas utförande av övningen. Avsaknaden av korrigerande framträder särskilt tydligt i sekvensen när studenten Lena ifrågasätter hur läraren Maj gjorde, när hon börjar förevisa övningen i dubbeltempo. Maj besvarar frågan om

vad som hände genom att förlägga svårigheten till sig själv och avfokuserar därmed Lenas eventuella upplevelse av att inte klara av övningen genom att lyfta fram sitt eget tillkortakommande. För att avvärja Lenas ifrågasättande ytterligare, samt som för att avvärja en presumtivt annalkande konflikt tar Berit till orda och säger att det bara var en lek, vilket ytterligare bidrar till att bagatellisera övningens betydelse ur ett pedagogiskt utförandeperspektiv. Berits handlande får en skyddande funktion där beskrivningen av övningen som en lek ger som effekt att praktiken framstår som kravlös. Hon framställer sig själv gentemot studenterna som en empatisk lekpartner i behov av övning. Därefter förlägger hon, liksom Maj, behovet av att klara av övningen hos sig själv som pedagog, eftersom hon säger sig ha behov av att lyssna för att få händerna till att bli en pinne. Det återkommande bruket av andra begrepp än musikaliska understryker praktikens utommusikaliska kunskapsbildningskaraktär. De retoriska strategier som lärarna använder verkar syfta till att uppnå en inkluderande praktik där sociala snarare än musikaliska aspekter står i centrum. När Maj därpå berömmar gruppen kan man fråga sig vad det är hon berömmar, att alla försökte och att de flesta inte klarade av dubbeltempot? Hon säger: "Det var jättebra" och extremiserar därmed sin formulering med suffixet jätte-, som för att ytterligare understryka hur väldigt bra det var. Lärarnas respons på studenters försök till ifrågasättande, där frågor handlar om *hur* läraren utförde en övning, förekommer vid upprepade tillfällen i klassrumsdiskursen på Musikhögskolan. Dessa meningsutbyten skulle kunna leda till konflikter mellan lärare och studenter, men genom att förminska vikten av att studenterna ska förstå *hur* en övning ska utföras via begrepp som lek och via lärarnas påstådda svårigheter att utföra övningar, slipper lärarna att riskera en prestigeförlust inför gruppen. I sammanhanget är lärarnas retoriska strategier när de själva säger sig ha svårt att utföra övningen intressanta. Strategierna verkar syfta till att studenterna ska uppleva att det är helt i sin ordning att inte klara att utföra övningen korrekt eftersom inte ens läraren gör det. Orsaken till att lärarna undviker att fokusera korrekt utförande, å sin sida, beror knappast på att de själva inte faktiskt klarar av att instruera eller utföra den. Snarare verkar det ligga andra tungt vägande skäl bakom deras agerande, som att till varje pris beskydda studenterna från upplevelsen av tillkortakommanden genom att konstruera en praktik där sociala aspekter som gemenskap och trygghet står i centrum.

Lektionen fortsätter:

Maj har ställt undan trumman och sätter sig åter på stolen i ringen. "När man håller på för länge blir man så här ö-ö-ö-ö-ö-öh. /.../ "När koordinationen har slagit *rot* och det skapar *förvirring* hos oss då. Och nu har vi hållit på för länge också och så slår den undan vår förmåga att *koncentrera*

oss också. Man känner såhär, men jag *hör* ingenting jag *kan* ingenting.” Hon släpper ner händerna efter sidorna som om de var orkeslösa och slår där-
 efter ut med dem i luften i en uppgiven gest. “Och vad måste man göra då?”
 Lasse svarar lite trevande “Spetsa sina öron?” “Ja, om man *orkar* det” Lasse
 svarar “Ja” med tvekan och Maj fortsätter: “... men annars kan man göra så
 här ...” Hon inleder med en stor suck. “... Hör du du ledar´n, *sluta* nu!” fortsät-
 ter Maj med låtsad trött och bestämd röst. Hon skakar på huvudet samtidigt
 och klappar händerna på knäna. Lena som frågade om dubbeltempot innan
 svarar “Man vilar ifrån det och sen kommer man tillbaka till det” Lasse
 instämmer: “Man vilar...” Flera i gruppen stämmer jakande in. Maj fortsät-
 ter: “Ja, *exakt*. Man *vilat* ifrån det på något sätt. Antingen säger man till, kan
 vi inte *sluta* nu, kan vi inte *pausa* lite eller nå´t sån´t. Hon räcker samtidigt
 upp handen som om hon var en student som sa detta till en lärare. “Och det
 har man alltid *rättighet* också att *göra* ju.” När hon säger ordet rättighet
 understryker hon vikten av detta med en handgest. “Så man ska inte sitta
 och *ta emot* och känna *nej* oh åh.” Några studenter småskrattar. Hon lutar
 sig samtidigt tillbaka på stolen och skyddar ansiktet med armarna och gör
 en grimas som om hon blev utsatt för något obehagligt.
 (100416 “MHSK Rytmik 2” tid 11.03–11.58)

I sekvensen närmast ovan övergår nu Maj till en utförlig, smått propagandaliknande
 plädering för hur studenterna ska agera när en övning känns svår, med hänvisning
 till den nyss genomförda rytm- och pulsövningen. Diskursen visar att läraren fram-
 ställer sig som en *räddare i nöden*, en slags *empatisk livräddare* med uppdrag att
 ingjuta mod i de ömtåliga studenterna. Av de retoriska strategier som Maj använder
 framträder en på studentgruppen projicerad offeridentitet med formuleringar som
 att studenterna ska be läraren att sluta om övningen känns svår, eftersom det är deras
 rättighet att inte bli utsatta. Majs utspel ackompanjeras av ett yvigt kroppsspråk när
 hon kommer in på studenternas utsatthet. Hon skyddar ansiktet med händerna och
 grimaserar för att understryka att studenterna inte ska sitta och ta emot obehaglig-
 heter. Hennes upprepade användande av det generaliserande pronomenet “man” i
 sammanhanget, ger intrycket av att det ska ses som en allmängiltig rättighet att säga
 ifrån. Diskrepansen mellan den till studentgruppen erbjudna subjektspositionen som
 ömtåliga och studenternas egna försök till positionering som *lärande* framgår då
 studenten Lasse mitt i Majs brandtal om rättigheter svarar på hennes fråga om vad
 man måste göra om övningen känns svår. Lasse föreslår att man ska spetsa öronen,
 det vill säga försöka mera för att klara av övningen. Läraren lerar sig åter med den av
 henne konstruerade utsatta studentpositionen, istället för att fästa uppmärksamhet

vid studentens uttalande. Sättet att retoriskt avfärda hans fråga innebär att läraren inte tar tillvara hans sätt att positionera sig som lärande, vilket i sin tur innebär att han bereds begränsat utrymme i diskursen. Det visar också att det finns subjektspositioner som inte är möjliga att inta. Studenterna försöker hantera den subjektsposition som erbjuds dem genom att ifrågasätta eller ge alternativ, men dessa strategier uppmärksammas inte av läraren som istället framhärdar gruppens ömtålighet och behov av skydd. Begrepp som *lek*, och *rättighet* blir honnörsord i klassrumsdiskursen.

Den tvådelade sekvensen visar sammantaget hur lärarna agerar för att bagatelisera studenternas svårigheter att utföra övningen. Majs och Berits handlande får en skyddande funktion där effekten blir att studenterna erbjuds en subjektsposition som ömtåliga barn i behov av skydd, medan lärarna positionerar sig som *terapeutiska handledare*. Lärarna tycks till varje pris verka vilja konstruera en praktik där studenterna inte upplever att de gör fel. Det mest signifikanta för etablerandet av denna *beskyddande, terapeutiska diskurs* är de retoriska steg där lärarna legitimerar övningen utifrån andra aspekter än pedagogiska, vilket gör att kvalitetsaspekter med fokus på utförande blir helt relativiserade i undervisningen. Den kunskapsbildning i vid bemärkelse som präglar praktiken är av social karaktär, där alla kan och får vara med och där ingen kan misslyckas.

Den reproducerande, musikaliska diskursen

Undervisningen på Praktiskt forum bedrivs i en sal där halva golvutrymmet är fritt från stolar och där den andra halvan upptas av instrument som är formerade i en cirkel. Lektionerna har ett innehåll som präglas av en tydlig struktur. Lektionen, vari den sekvens ingår som följer nedan, inleds med att Ann instruerar en pulsövning. Innan sekvensen inträder instruerar Ann en dans som innehåller förflyttning i sidled och korsade ben. I sekvensen instrueras och utförs en övning som handlar om puls och rytm.

Ann spelar på trumman, en takt rytm som motsvaras av rytmramsan "Rocka loss hit och dit" vilket följs av en takt puls. Hon säger "Så det blir: rocka loss hit och dit." och klappar samtidigt rytmen tillsammans med gruppen som härmar. "Och sen kommer det puls i en takt." Hon klappar en takt puls. Lasse frågar "Ska vi bara klappa pulsen om jag har förstätt dig rätt? Ann svarar "Bra, rätt!" och ler. Lasse fortsätter "Först pulsen och sen rytmen" Ann nickar och fortsätter "Ja så det blir så här, om jag visar här en gång" Hon klappar rytmen en gång varefter hon övergår till en takt puls samtidigt som hon säger ordet puls som för att understryka skiftet mellan puls och rytm. Hon

upprepar detta flera gånger. Studenterna prövar, men flera gör inte som Ann visade. Ann säger "Vänta lite bara, jag får bara visa." Hon visar en takt rytm och en takt puls flera gånger och säger orden rytm och puls för att understryka bytena. Studenterna följer lärarens förevisande uppmärksamt och koncentrerat. Hon säger "Kan vi ta pulsen *här* kanske" och övergår till pulsen på knäna medan rytmen klappas i händerna. "Nu kan ni hänga på." Efter lärarens förevisning härmar nu studenterna genom att de tillsammans med läraren gör övningen samtidigt. Ann upprepar övningen tills dess att alla utför den korrekt. Därefter låter hon dem göra övningen på egen hand. Efter två gånger med puls och rytm börjar hon spela på trumman växelvis med dem så att hon spelar puls när de gör rytm och vice versa. Hon avslutar övningen genom att säga "Fint, fint!"

(100427, PF rytmik 1, tid 23.40–25.42)

I sekvensen framställs undervisningsinnehållet genom lärarens förevisande och studenternas reproducerande i form av imitation, vilket också är det mest karaktäristiska draget i denna undervisningspraktik. Läraren vill få alla studenter att utföra övningen med rytm och puls korrekt i enlighet med hennes instruktioner, ett tydligt musikaliskt och pedagogiskt fokus. I början av sekvensen skildras hur läraren Ann iscensätter undervisningen genom att spela på trumman och studenterna härmar. Detta förevisa-härma-mönster återkommer även längre fram. Ann förtydligar för de studenter som inte spelar korrekt i första hand via sitt eget utförande av övningen, där de musikaliska begrepp som används fungerar beledsagande till det praktiska utförandet. Både lärarens och studenternas verbala agerande understryker praktikens fokus på musikaliskt lärande, där begreppen puls och rytm används genomgående, av läraren under instruktionen av övningen, och av studenten Lasse när han använder begreppen för att försäkra sig om att han har förstått instruktionen korrekt. Sättet att instruera via gester, spel och verbala formuleringar i form av musikaliska begrepp har en pragmatisk karaktär som syftar till att skapa förståelse för hur övningen ska utföras. Den musikaliska kunskapsbildning som äger rum har tydligt fokus på det korrekta utförandet av puls och rytm. En avsaknad av konflikter framträder i diskursen, som tar sig uttryck i att både lärare och studenter är inriktade på den pedagogiska uppgiften att förmedla respektive tillgodogöra sig undervisningens innehåll.

I sekvensen bygger den rytm som används på en rytmramsa som studenterna lärt sig av Ann tidigare. Ramsan läses med accentuerad rytmik så att den motsvarar en speciell rytm. Den diskurs präglad av tydlighet, förevisande och reproduktion som uppstår i praktiken beledsagas av dessa ramsor som didaktiskt redskap. Ramsan som redskap blir avgörande för övningens innehåll och utförande, då den styr den rytm

som ska utföras. Den legitimeras som verktyg i undervisningen genom att den förtydligar det i kunskapsbildningshänseende centrala innehållet rytm i kontrast till puls.

Lektionen fortsätter:

Läraren står mitt emellan gruppen som sitter på två rader mittemot varandra. Hon säger, vänd till grupp ett "Då har vi en grupp ett *här*." Hon breder ut armarna som för att visa hela gruppen att de hör samman. "Nu gör vi så att *ni* sätter igång med varannan takt *rytm* och varannan takt *puls*, precis det som vi gjorde innan. Ann gestikulerar samtidigt med händerna och fortsätter: "Efter ett tag kommer jag att visa in *dom*." Hon vänder sig till grupp två och sedan åter till grupp ett: "Och då kommer *dom* att göra *tvärtom*." Hon korsar armarna samtidigt som hon säger tvärtom. När *ni* klappar puls..." Hon gör nu en gest mot den andra gruppen samtidigt som hon säger "...så klappar *dom* ...?" Ann gör en paus här och väntar in att någon student ska svara. Pär säger "rytmen" och Anna svarar "Yes". "Och när *dom* klappar pulsen..." Pär fyller i "...så klappar vi rytmen" Ann säger "Ja". Hon fortsätter nu helt vänd till grupp två: "Så hela tiden kommer puls att finnas och hela tiden kommer rytm att finnas." Hon förtydligar med gester. Petra säger "Så vi samarbetar på nå't sätt?" "Exakt, tillsammans bildar ni det här mönstret, klustret av puls och rytm." säger Ann. Hon sätter ihop fingrarna i kors med varandra samtidigt som hon säger kluster och gestikulerar med ena handen vid ordet rytm och med andra handen vid ordet puls. Lasse frågar: "Så du menar call, call and respons?" Ann svarar "Hmm..." Hon tittar upp i taket, och se fundersam ut. "Nä inte riktigt för det här är samtidigt. Så det är inte det där att ni gör nå't och så svarar *dom* andra utan ni gör det liksom hela tiden." Hon gör cirkelrörelser med båda händerna och visar samtidigt med kroppen vilken grupp som skulle göra vad i denna övning. /.../ Ann fortsätter "Nu när ni tog stolar så kan vi inte göra så att ni verkligen sitter mittemot varann, lite närmre?" Gruppen flyttar sina stolar nära varandra. Hon fortsätter, vänd åt grupp ett: "Okej, ni börjar med rytmen, okej ett, två, tre, fyra..." Läraren räknar in och klappar en takt rytm och en takt puls och säger "Pulsen görs på benen och rytmen via handklapp". Läraren gör tillsammans med gruppen och säger ordet puls då denna ska klappas. När alla i den första gruppen klappar rytm och puls korrekt går hon över till att instruera den andra gruppen. Därefter får de göra övningen utan läraren några gånger. När den ena gruppen gör rytmen gör den andra gruppen pulsen och vice versa. Ann leder sedan övningen på trumman genom att spela puls och rytm växelvis. Hon säger med stark röst "Å stopp! Yes, bra!" (100427, PF rytmik 1, tid 25.43–29.20)

Ann instruerar i sekvensen närmast ovan hur studenterna ska utföra kommande övning. Lärarens verbala och kroppsliga agerande signalerar tydligt vikten av att alla studenter ska kunna förstå *hur* övningen ska utföras och ha möjlighet att utföra den korrekt. Genom att använda de generaliserande pronomenen *ni* och *dom* ger läraren uttryck för den gruppnivå som instruktionen refererar till, vilket ytterligare understryks av gester och kroppsspråk. Till detta används de musikaliska begreppen rytm och puls upprepade gånger och relateras till själva utförandet. Pär fokuserar, liksom läraren, på övningens utförande i sig genom att fylla i begrepp i lärarens instruktion för att förtydliga sin egen förståelse och därmed även få respons från läraren om huruvida han har förstått rätt. Lasse frågar om det handlar om call and respons, ytterligare ett musikaliskt begrepp som besvaras av läraren genom att hon förtydligar att så inte är fallet. Sammantaget är praktiken genomsyrad av en distans mellan lärare och student, eftersom diskursen inte omfattar meningsutbyten om personliga, privata frågor. Det är en slags *hands-on-* musikalisk diskurs som präglar praktiken. De retoriska strategier som används syftar till att alla ska kunna utföra övningen korrekt, där distinktionen mellan begreppen puls och rytm framstår som central. Lärarens handlande har funktionen av att vara tydligt beledsagande, vilket får till effekt att praktiken blir lärarstyrd på detaljnivå.

Det centrala i den tvådelade sekvensen från undervisningen vid Praktiskt forum utgör ett framträdande drag i denna undervisningspraktik. Lärarens handlande får funktionen av att vara beledsagande, vilket i sin tur innebär att stor del av tiden ägnas åt verbal förklaring av övningen och noggrant förevisande av puls och rytm. Studenterna positioneras som *bildbara lärljungar* medan läraren intar en position som *förebildande expert*. De retoriska strategier som utmärker denna *reproducerande musikaliska diskurs* kännetecknas av tydliga instruktioner via musikaliska begrepp från lärarens sida som ger effekten att praktiken blir styrd på detaljnivå. Den kunskapsbildning som präglar diskursen har en musikalisk karaktär, där korrekt utförande av puls- och rytmövningen fokuseras.

Diskussion

I artikelns litteraturgenomgång presenterades begreppet terapeutisk utifrån två perspektiv, ett musikpedagogiskt och ett musikterapeutiskt. När begreppet terapeutisk användes i resultatavsnittet är det den definition av begreppet som presenterats i Ericsson (2002, 2006) och Lindgren, (2006) som avses, vilket i sin tur innebär att vi inte gör anspråk på att undervisningen på musikhögskolan skulle vara musikterapi

eller att musklärarna skulle vara terapeuter i medicinsk mening. De är fortfarande pedagoger, men positionerar sig inte som sådana, något vi ser som intressant.

Den beskyddande, terapeutiska diskursen som uppträder i rytmikundervisningen på musikhögskolan ger vid handen att sociala aspekter fokuseras i kunskapsbildningshänseende. På detta sätt konstrueras en praktik där alla kan vara med och ingen kan misslyckas. Lärarna och studenterna ägnar sig visserligen åt praktiska musikaliska aktiviteter, men musikalisk kunskapsbildning fokuseras inte. Detta kan jämföras med studier som visar att musikämnet i grundskolan får en terapeutisk funktion på bekostnad av dess musikaliska innehåll (Ericsson 2002, 2006, Lindgren 2006) och med studier där terapeutiska dimensioner av musikämnet lyfts fram (Scheid 2009, Strandberg 2007, Törnqvist 2006). Musikhögskolelärnarnas sätt att positionera sig som terapeutiska handledare kan ses som ett uttryck för att de legitimerar rytmikundervisning på högskolenivå för studenter med intellektuella funktionsnedsättningar utifrån att den ska vara en arena där personlig utveckling står i fokus snarare än musikalisk utveckling (jmf Lindgren 2006). Diskursen skulle visserligen även kunna relateras till ett framträdande fokus inom det musikerapeutiska området där musikaliska aktiviteter ses som katalysatorer för identitetsutveckling (Ruud 1997, 2001, MacDonald & Miell 2002), men med den avgörande skillnaden att musikerapeutisk verksamhet har andra mål och syften än en fristående högskolekurs med inriktning på musikalisk utveckling och samspel. Studenterna konstrueras av lärarna på musikhögskolan med inneboende potential till självväxt genom musiken som metamorfos i ett socialt sammanhang, där denna självväxt i det empiriska exemplet emellertid reduceras till att man som student har rättighet att sluta då en övning känns svår. I denna *beskyddande, terapeutiska diskurs* framträder pedagogens position som *den terapeutiska handledaren* med en överordnad betoning på social samvaro. Lärarna vägleder studentgruppen genom att navigera mellan och undvika *farliga grund* som består av lärarnas konstruktioner av studenternas upplevelse av otillräcklighet. Det nedtonade pedagogiska ledarskapet framträder även i den avsaknad av kritiskt förhållningssätt och pedagogiska implikationer som diskursen uppvisar. Det som gör betoningen av sociala aspekter på bekostnad av musikaliska dito anmärkningsvärd i *den beskyddande terapeutiska diskursen* på musikhögskolan är att rytmikundervisningen bedrivs i form av en fristående kurs i musik på högskolenivå, vilket ger förväntningar på större innehållsfokus. I etablerandet av *den reproducerande, musikaliska diskursen* är det mest framträdande draget en likriktning av studentgruppen genom verbala instruktioner via musikaliska begrepp och kroppsliga instruktioner, då studenterna ska imitera läraren så exakt som möjligt. Därmed konstrueras en praktik där alla utför övningarna korrekt, utifrån lärarens position som *förebildande*

expert. Även här uppvisas en avsaknad av kritiskt förhållningssätt, medan fokus ur kunskapsbildningshänseende har en musikalisk prägel.

Studenternas identitet kan ses som överdeterminerad (Laclau & Mofe 1985), eftersom de är tvungna att positionera sig mellan de två ovan beskrivna antagonistiska diskurserna som ger skilda förutsättningar för kunskapsbildning i rytmik. De framstår som välartade och måna om att uppträda på ett sådant sätt som överensstämmer med lärarnas önskemål. Oavsett om de blir positionerade som ömtåliga barn i behov av skydd i *den beskyddande terapeutiska diskursen* eller som *bildbara lärljungar* i *den reproducerande musikaliska diskursen*, är deras utrymme att påverka begränsat och de accepterar de tillrättavisanden som sker i de fall de försöker ifrågasätta. I *den beskyddande, terapeutiska diskursen* kan aktiviteterna ses som ett uttryck för en slags frizon (Ericsson 2006, Lindgren 2006) för alla oavsett färdighetsnivå, som här emellertid verkar relatera till en smått existentiell dimension där läraren vill lära studenterna deras rättighet att säga ifrån. Detta gör att man kan fråga sig om läraren därmed förutsätter att studenterna har svårigheter med detta i sitt vardagsliv och behöver stöd och beledsagning för att våga *ta plats*. Förhållandet kan även ses som ett uttryck för en fostrande diskurs inom skolan, (Foucault 1974/2003) i detta fall inom studier på högskolenivå. Samtidigt förhåller det sig emellertid så att det fostrande som förekommer snarare relaterar till ett socialt än till ett musikaliskt plan i rytmikundervisningen på musikhögskolan. I den reproducerande musikaliska diskursen på Praktiskt forum blir praktiken snarare ett uttryck för att undervisningen tillrättaläggs på ett sådant sätt att studenterna kan utföra övningen korrekt. Däremot uppmärksammas inte deras förståelse för *varför* de ska utföra uppgiften på detta sätt, vilket kan ses som särskilt problematiskt vad gäller denna specifika studentgrupp med intellektuell funktionsnedsättning.

Det begränsade utrymme studenterna begär och erbjuds i de två diskurserna på högskolenivå står i kontrast till den av Ziehe (1986) diskuterade förändrade maktstruktur där elever inom grundskolan har fått mer inflytande på bekostnad av lärarens auktoritet; en intimisering av förhållandet mellan lärare och elev i skolan som är utmärkande för vår tid. Visserligen finns det vissa tendenser till intimisering från lärarnas sida i *den beskyddande terapeutiska diskursen*, men dessa innebär inte att lärarna ger avkall på sin auktoritet. Det förhållande mellan pedagoger och studentgrupp som utmärker diskurserna sammantaget innebär att lärarna har stor auktoritet och större inflytande än studenterna.

För att åter anknyta till inledningen av denna artikel, kan avslutningsvis den rytmikundervisning som bedrivs i de två kontexterna och som är en del av en fristående kurs på högskolenivå för studenter med intellektuell funktionsnedsättning relateras till FN-konventionens (Soc.dep., DS 2008:23) budskap om att personer med intellektuella funktionshinder ska få tillgång till högre utbildning på samma villkor som andra.

Studentgruppen undervisas "för sig", vilket kan ses som ett exkluderande i sig, jämfört med tidigare studier där ett inkluderingsideal förordas utifrån resultat från högskolekurser där studenter med intellektuell funktionsnedsättning studerar sida vid sida med icke funktionsnedsatta (Carroll et al. 2008, 2009, O'Brien et al. 2009, Tinklin & Hall 1999). Att delta i *den beskyddande, terapeutiska diskursen* på musikhögskolan, som bedrivs i deras lokaler och leds av musikhögskolans lärare i en undervisning där man inte kan göra fel, kan ifrågasättas utifrån hur undervisningen har *skräddarsytt*s för gruppen i fråga, jämfört med den undervisning som andra musikhögskolestuderande får i ämnet rytmik. Det sätt på vilket undervisningen bedrivs kan ses som ett exkluderande i sig, där dess legitimitet polariseras genom den terapeutiska, beskyddande diskursen som konstrueras av lärarna (jmf Lindgren, 2006). *Den reproducerande, musikaliska diskursen* som konstrueras av läraren som undervisar vid Praktiskt forum har kanhända fler likheter med den undervisning andra musikhögskolestuderande möter, men när studentgruppen har rytmik på musikhögskolan blir budskapet från läraren: "Det var ju bara en lek..."

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Musikdidaktisk intentionalitet som social konstruktion

Karl Asp

ABSTRACT

Music didactic intentionality as social construction

This article discusses contemporary music education aiming at a new understanding of teaching and learning contemporary music. Today in Sweden, the interest for contemporary music within formalised music education is growing rapidly. This raises questions about what content is taught and how this affects pupils' learning of music. The theoretical framework is inspired by a social-constructionist perspective (Burr, 2003). Thus, this text argues against an essentialist perspective on subject matter, teaching methods or content. Teaching practices are seen as cultural practices formed through and by discourses in different contexts, which have implications for the concept of learning. Earlier research has investigated discourses mainly by focusing on language, while this article discusses the possibility of understanding "intentionality" as a place where discourse on learning takes place. Therefore didactic intentionality is suggested to be understood as not only the relationship between pupil and content but also as a way to understand how discourses work in music education contexts. This may prove to be a useable concept when analyzing music education practices.

Keywords: Music education, didactics, intentionality, social constructionism, discourse

Inledning

Musikundervisning hämtar idag både stoff och metoder från samtida populärmusik vilket innebär att formell institutionaliserad musikundervisning tar sig nya uttryck jämfört med endast ett par decennier tillbaka (Bergman 2009, Georgii-Hemming & Westvall 2010, Green 2008). Det får till följd att lärande i musik idag omfattar andra

kunskaper och erfarenheter än tidigare. Klassiska didaktiska frågor kring undervisningens vad, hur och varför aktualiseras på nytt genom den förändrade praktiken. För att fånga in och ge en kritisk bild av samtida musikundervisning undersöks i den här texten begreppet didaktisk intentionalitet. Begreppet är inspirerat av en socialkonstruktionistisk teoretisk ram (Burr 2003). Texten behandlar både tidigare forskning, teori samt empiri bestående av samtalsutsagor från gruppsamtal med musklärare verksamma inom gymnasieskolan (Asp 2011). Det primära syftet är att belysa hur undervisningens¹ intentionalitet kan vara en möjlig analysenhet för musikpedagogisk forskning. Det sekundära syftet är att se sådan intentionalitet utifrån ett socialkonstruktionistiskt perspektiv, för att på så sätt fånga in vilket meningsskapande som legitimerar undervisningen.

Musikdidaktiska mysterier

Olle Zandén har undersökt musklärares samtal kring bedömningar av elevers musikframföranden (Zandén 2010). Han påpekar att musklärrollen i en populärmusikalisk² kontext framstår som "avdidaktiserad". Musklärares samtal om bedömning och musikalisk kvalitet ser ut att mer handla om processer vilka närmast exkluderar en lärare eller kraftigt nedtonar lärarens betydelse för elevens lärande i musik. I samtalen idealiseras en romantisk bild där eleven på egen hand utforskar musiken och gör den "till sin" (s. 189). Den formella musikundervisningen ser då ut att ha tämligen perifer betydelse för elevernas lärande vilket torde vara anmärkningsvärt så länge det handlar om institutionell undervisning. I musklärarnas samtal blir lärande något omedvetet eller som "... inte kan ske i en undervisningskontext" (s. 172). Därigenom ser det ut att finnas en konflikt mellan institutionaliserad och formell musikundervisning i afroamerikansk musik. En elevautonomi ser ut att vara önskvärd, med konsekvenser för hur musklärare ska (eller inte ska!) interagera med sina elever. Zandén förstår vidare hur elevautonomi är något vilket kan uppfattas i linje med en "rockestetik" (Cook 1998: 60) men drar då slutsatsen att formell undervisning och rockmusicerande är omöjligt att förena. Detta borde innebära ett stort problem för musikundervisning som idag i allt högre utsträckning ger utrymme för en samtida populärmusikalisk kanon där rockmusik utgör en växande del (Georgii-Hemming & Westvall 2010).

Marie-Helene Zimmerman-Nilsson (2009) har undersökt ensembleundervisning på gymnasieskolans estetiska program genom observationer av lektioner samt uppföljande intervjuer. Hon konstaterar att hantverksaspekter utgör en viktig del av undervisningen, men pekar också på hur undervisningen tillrättaläggs efter elevernas

förmåga. Detta innebär att elevernas förmåga utgör undervisningens "minsta byggsten" och att lärare anpassar sig efter denna förmåga i urvalet av undervisningsinnehåll. Hon skriver: "När aktiviteten utgör innehållet fokuseras visserligen elevernas färdigheter, men eftersom innehållet anpassas så att eleverna i stort sett kan använda de färdigheter de redan besitter, är det frågan om musikundervisningen bidrar till att utveckla elevernas förmåga: "[...] undervisningen bedrivs utifrån devisen att alla elever ska kunna vara med, snarare än utifrån vad eleverna ska lära sig" (s.152-3).

Sammantaget ser de bägge avhandlingarna ut att beskriva en musikundervisning som märkligt distanserar sig från sin uppgift: att undervisa något eller åstadkomma ett lärande bortom det eleverna redan behärskar innan undervisningen. Hur kan man förstå ett sådant mysterium?

Didaktisk identitet

Att ställa sig frågor om undervisning har sedan 1600-talet sett varit en uppgift för didaktiken som vetenskap, vilken intresserar sig för "undervisningens konst" (Comenius 2002). En sådan definition innebär inte nödvändigtvis en institutionaliserad undervisning, men att någon form av undervisning äger rum. Selander (2010) beskriver hur didaktikens frågeställningar omfattar "hur kunskap om lärande och undervisning kan formuleras" (s. 200). Vilka frågor som blir möjliga att ställa inom ett didaktiskt fält kan dock också inrymma "det sociala samspelets betydelse för lärandet" (s. 200). Undervisning förutsätter dock undervisning i något och parallellt med ett intresse för undervisandet som metodik har didaktiken också varit upptaget med att diskutera innehållsliga frågor. Därav följer att didaktik opererat med flera olika frågeställningar kring legitimeringen av undervisningens innehåll såväl som vad som kan räknas som relevant ämnesinnehåll.

Nielsen (1998) jämför musikundervisning med annan undervisning och pekar då på hur skolämnen ofta utgår från sina vetenskapliga motsvarigheter. Skolämnet fysik har då sin bas i det vetenskapliga ämnet fysik. Motsvarande skulle musikämnet ha sin grund i musikvetenskap, men detta är knappast en tillräcklig beskrivning eftersom musikämnet också innebär musikaliska färdigheter och förmågor vilka inte ryms innanför det traditionella musikvetenskapliga fältet. Nielsen beskriver vidare hur musikämnet är tredelat mellan konst, vardagserfarenheter och vetenskap. Därigenom uppstår ett potentiellt spänningsfält mellan olika positioner som alla i olika hög grad kan göra anspråk på att utgöra undervisningens grund (jmf Dyndahl 2008).

Att förstå musikundervisning som ett dynamiskt fält av krafter och motkrafter utvecklas av Dyndahl och Ellefsen (2009) vilka utgår från Lars-Owe Dahlgren (1989). I Dahlgrens (1989) diskussion kring de didaktiska grundfrågorna *vad, hur* och *varför* lägger han också till frågan om vad som "kännetecknar ett visst kunskaps- eller färdighetsområde" (s. 24). Dahlgren tillför frågan om vad som egentligen utgör ett ämnes *identitet*. Därigenom ifrågasätter underförstått Dahlgren huruvida ett ämne kan göra anspråk på ett objektivt och stabilt kunskapsobjekt. Snarare är det så att omgivande kontextuella villkor tillfälligt ger en viss tolkning företräde. Ett ämnes identitet är alltså både rörligt och föränderligt. Dyndahl (2008) beskriver ett exempel på musikämnets föränderlighet följande:

Endelig kan innholdet i musikkundervisningen bli endret på grunn av at fagets kulturelle og medierte materiale ekspanderer, eksempelvis slik populærmusikk og et akselererende tilfang av ulike musikkulturelle uttrykk og ytringsformer gjør krav på faglig territorium til fortrenghet for tradisjonelt, historisk materiale (Dyndahl 2008)

Citatet belyser hur samtida populärmusiken inte bara utgör ett nytt undervisningsstoff utan också hur olika stoff konkurrerar med varandra. Zandén (2010) föreslår hur musiklärare i en samtida populärkulturell kontext inte ansluter till en tidigare musikpedagogisk tradition just därför att en sådan historisk musikpedagogisk praxis kan uppfattas som "kontextuellt smittad" (s. 186) genom sin last av ett historiskt undervisningsinnehåll. Ett ämnes identitet förändras då i takt med att olika omkriggande parametrar tar sig nya uttryck. Vad som ska betraktas som grunden för undervisningen kan inte förstås som något entydigt eller oproblematiskt. Dyndahl (2008) gör också anmärkningen att även om olika musikdidaktiker erbjuder sofistikerade beskrivningar av olika typer av musikdidaktiska kategorier, så utgår de alla från en given estetisk kärna, förvillande likt en beskrivning av något essentiellt "i ämnet". En annorlunda förståelse är att musikundervisningens kärna inte finns som eget objekt, utan borde förstås som resultatet av mänsklig aktivitet, där inte minst olika typer av värderingar ligger till grund för ämnets självförståelse.

Didaktik i det sociala rummet

Didaktik, med sina rötter i Johan Amos Comenius tänkande (Comenius 2002) har inte en alldeles självklar förbindelse med den teoretiska ansats som socialkonstruktionism

utgör. En möjlig kritik är att didaktik opererar med givna begrepp kring kunskap och lärande medan socialkonstruktionistisk teori framhåller hur all epistemologi är knutet till tillfälligt meningsskapande. Det innebär inte att didaktiska texter saknar kommentarer om det omgivande samhällets betydelse eller hur sociala aspekter av undervisning och lärande ser ut och fungerar (Jank & Meyer 1997, Klafki 1997). Wolfgang Klafkis (1963) bildningsteoretiska didaktik beskriver inte didaktiken explicit i relation till en social miljö, men den kan förstås som implicit närvarande, genom att bildningens mål återknyter till den bildade individens roll i samhället. Jank och Meyer (1997) hävdar att didaktiken också har en i grund och botten emancipatorisk uppgift som syftar till individens självständighet, vilket kan ses som ett arv av upplysningstidens ideal och då främst utifrån Immanuel Kants filosofi (Kant 2004). Framväxten av Klafkis kritisk-konstruktiva didaktik är också sprunget ur en önskan att från ett mer (samhälls- respektive idé-) kritiskt perspektiv sätta in undervisningens organisering i en samhällelig kontext såväl som i en diskussion kring makt, samhällelig påverkan och emancipation (Klafki 1997).

“Socialkonstruktionism” har sin etymologiska koppling till Berger och Luckmanns (1967) bok med titeln “The social construction of reality: a treatise on the sociology of knowledge”. Där redogör författarna för hur det vi uppfattar som “verkligheten” borde förstås som en konstruktion till följd av mänskliga föreställningar, handlingar och resonemang. Vidare har denna ansats sedan utvecklats i en mängd olika riktningar där socialpsykologin kommit att spela en särskild roll. Foucault (2002) beskriver *diskursiva formationer*, vilka lagrar mening och tillhandahåller ett språk för de inblandade vilket både innebär en väg att beskriva och förstå verkligheten såväl som att slutligen bli en “verklighet” i sig. Utifrån en sådan teoretisk bakgrund kan också begreppet diskurs användas som ett sätt att visa på hur människor “talar om världen” för att parafasera Winther Jørgensen & Phillips (2000).

I musikpedagogiska sammanhang har olika former av diskursteori använts och utvecklats som teoretiskt redskap (Ericsson 2006, Ericsson & Lindgren 2010, Krüger 1998, Nerland 2004). Ericsson (2006) riktar exempelvis intresset mot “undervisningssideologier”, där ideologibegreppet tecknas mot en idéhistorisk bakgrund. Även om Ericsson inte beskriver de olika ideologierna i bildningsteoretiska termer går det att se ett släktskap mellan hans undervisningssideologier och Klafkis bildningsteoretiska begrepp. För den här textens vidare utveckling spelar en av Burrs (2003) teser kring socialkonstruktionism en särskild roll: kunskap är historiskt och kulturellt manifest. Ur ett sådant perspektiv finns det ingen kunskapsbildning som saknar relation till något omkringliggande. Det innebär att en diskussion av musikpedagogik kan föras genom att syna de kontextuella villkor vilka präglar den.

Med ett sådant synsätt existerar ingen "icke-didaktik" och undervisningen eller dess lärare kan heller aldrig bli "avdidaktiserad(-e)". Däremot kan undervisningens mål och medel ta sig olika uttryck. Då blir det intressant att förstå relationen mellan undervisningens urval och begrunderna för detta. Vad kan förklara att musklärare "nöjer sig med" att utgå från elevernas förmåga och färdigheter? Vad är i fokus för undervisningen när lärarens medverkan förstås som onödigt och klassrummet blir ett "omöjlighetsrum" (Zandén 2010: 189)? Ett sätt att diskutera detta kan vara att undersöka vad undervisningen riktar sig mot. Vad är avsikten bakom undervisningshandlingarna?

Didaktisk intentionalitet

Att förstå musikundervisning utifrån diskussionen om didaktisk identitet innebär att undervisningens innehåll inte kan förstås som något essentiellt eller naturgivet. Istället vilar undervisningen mot urvalsprocesser vilka i sin tur hämtar mening ur omkringliggande diskurser. Musikämnet "blir till" genom mänsklig aktivitet. En fråga blir då hur vi kan få fatt i en sådan process? Vilka "objekt" bör vi intressera oss för att kunna förhålla oss till undervisningen? Enklare kanske är att fråga sig: *vad* ska analyseras? I många diskursteoretiska analyser ligger språk och språkanvändning till grund för analysen (se exv. Ericsson 2006, Holmberg 2010, Nerland 2004). I den refererade forskningen har olika diskursteoretiska ansatser använts och språk och språkanvändning huvudsakligen legat till grund för en analys. Genom denna analys har sedan olika resultat presenterats där olika diskurser förklarat undervisningens legitimering och genomförande. Nedan följer i stället för språkanvändning ett försök till att se hur *intentionalitet* kan betraktas som analysenhet. Det inbegriper både språkliga såväl som andra (kroppsliga) handlingar.

Intentionalitet har som begrepp rötter i fenomenologin³ men används också i fenomenografin (Marton & Tsui 2004) och är också fackterm i filosofi för diskussioner kring handling och avsikt. Hanken & Johansen (1998) använder ordet intentionalitet för att beskriva en avsiktlig handling att lära någon något enligt en medveten och planerad progression (s. 26). Pertti Kansanen (2000) beskriver intentionalitet som en akt vilken utgår från relationen mellan undervisningens innehåll och eleven, där läraren försöker uppmärksamma eleven på ett bestämt innehåll. Michael Uljens (1997) ser intentionalitet som underordnat *metodik* där han menar att elevens erfarende följer på de metoder som undervisningen inordnas under. I den här texten ska intentionalitet hellre förstås som en metafor för undervisningens riktadhet eller avsiktlighet: intention som *avsikt att lära någon något specifikt*. Intentionalitet kan sammanfattningsvis

förstås som den undervisning vilken syftar till att uppmärksamma eleven på ett avgränsat lärandeobjekt och en medveten strävan att försöka föra eleven mot detta.

En sådan definition utesluter dock inte möjligheten att en intention delvis innebär något okänt för de inblandade och definitionen borde kunna utvidgas till att också inrymma mer än endast det talade intentionella objektet. Det får till följd att intentionalitet också kan rymma aspekter vilka är omedvetna eller oreflekterade: med ett intentionellt lärande följer också oavsiktliga och oreflekterade intentioner. Utifrån en sådan diskussion kan då en undervisningssituation också förstås som både medvetna (och omedvetna) val av aktivitet som en intention för att åstadkomma ett lärande av något slag.

Att eleven lämnas ensam att utforska musikaliska objekt (Green 2008) eller att efterfrågad kunskap kan läras utanför den formella undervisningen (Folkestad 2006, Zandén 2010) utesluter inte intentionen *att lära sig någon form av musik*. Det handlar i Greens (2008) fall om att eleverna bättre ska lära sig musik och om hur nya undervisningsmetoder kan leda till andra resultat än gängse undervisning. Ericsson och Lindgren (2011) menar att det de kallar för "pedagogiskt perspektiv" (s. 7) på undervisning i populärmusik inbegriper möjligheten till ett ökat elevinflytande, vilket "är motivationsskapande" (s. 7). Då kan elevinflytande också bidra till den ursprungliga intentionen lära sig musik.

Med Uljens (1997) beskrivning blir då erfandet en konsekvens av de metoder eleven själv finner mest stimulerande eller fruktbara och elevens medverkan får en viktig roll för vilka intentioner som sedan präglar undervisningen. Det visar också att intentionalitet inte enbart syftar till ett visst innehåll, utan också hur det implicit innebär ett visst *urval* av innehåll: något väljs ut som eleven ska lära, oavsett om detta sker ensam, tillsammans med andra elever eller i undervisning ledd av en lärare. Detta urval behöver dock inte vara givet. Snarare ser jag det som riktigt att sådana urval är resultatet av en diskursiv process där meningsskapande avgör vad som kan eller inte kan räknas som kunskap.

En viktig fråga för musikpedagogisk forskning blir då att undersöka hur detta innehåll relaterar till elevens lärande i musik och vilka kunskaper som urvalet innebär? Här öppnar sig en möjlighet för kritisk reflektion genom att lärandeobjekten ställs mot uppgiften att lära sig musik. Vad lär sig elever på det sätt undervisningen tar sig form?

Intentionalitet som konstruktion

Med didaktisk identitet och intentionalitet som begrepp vill jag fortsätta en sådan diskussion utifrån hur musikleärares innehållsliga val också kan förstås som

konstruktioner i tid och rum. Det skulle innebära att didaktisk intentionalitet är av temporär art samtidigt som den är också förbunden med kontextuella villkor för musikskapande (jmf Weman Ericsson 2008). På samma sätt som själva ämnets identitet är flyktigt och plats för olika, inte sällan konkurrerande uppfattningar kring vad som egentligen utgör ett ämne, vill jag också förstå intentionalitet som något knutet till omkringliggande diskurser vilka "talar om" vad som är givande respektive meningsfullt att rikta undervisningen *mot*. Vilka lärandeobjekt som då formuleras blir också en fråga om vilka omgivande diskurser som tillskriver undervisningshandlingar dess mening. Undervisningens intentioner blir då den plats där omkringliggande diskurser skriver in sig, för att replikera Foucault (2002). Intentionen ses då som en handling vilken också legitimerar en viss världs- och kunskapssyn. Det är den handling och ambition som för de inblandade upplevs som riktig, ändamålsenlig och autentisk. Med Kansanens (2000) definition blir då lärarens urval betraktat som handling intressant för vidare analys.

Ett exempel från praktiken: den musikaliska produkten som intention

Asp (2011) diskuterar hur musikundervisning på gymnasiets estetiska program ser ut att prioritera och premiera färdigställandet av en "musikalisk produkt" där också "tyst kunskap" om lärande i musik ges en avgörande roll. Kritiska aspekter av musikalisk kunskap förklaras och förväntas läras, mer eller mindre enbart genom att spela eller sjunga. Undervisningen fokuserar framställningen av en konstnärlig slutprodukt vilken tar gestalt innanför en kontextuellt accepterad ram. Lärandet i musik underordnas sedan detta vilket exemplifierar hur (musik-)didaktiska handlingar också tar gestalt innanför en kulturellt avgränsad kontext (jmf Bergman 2009, Georgii-Hemming & Westvall 2010, Saar 1999). Detta ser ut att innebära något av en paradox: att lära sig musik jämföras med att producera musikaliska produkter men utan att det för den sakens skull behöver råda en samtalad medvetenhet kring vad en sådan produktionsprocess innebär. Musikdidaktiska frågor får med andra ord betoning på färdighetsfrågor, men inte för att reflektera över färdighetsfrågor som sådana, utan snarare som en följd av att den situerade didaktiken avgränsar kunskapsobjektet mot en given kulturell slutprodukt (jmf Zimmerman-Nilsson 2009). En möjlig hypotes som följer på ett sådant resonemang är att musikframträdande alltid relaterar till ett större musikaliskt meningskapande vilket i sig är behäftat med traditioner och normer (vilket inte utesluter gränsöverskridandet som norm). Genom att förstå

musikundervisning "inifrån" där undervisningen efterliknar annan kulturproduktion blir vissa aspekter i undervisningen mer bärande än andra. "Att göra musik" får då en större och viktigare roll än att se musikundervisning som ett mer omfattande kunskapsprojekt, vilket strävar mot ökade kunskaper också av reflekterad art på det musikaliska området (jmf Nielsen 1998). Ett exempel på detta kan vara följande utdrag av ett gruppsamtal:

D3: Om vi inte hade konserter som redovisning varenda gång, då skulle man...de kan ju spela...vi kan ju spela jazz med våra elever om vi vill det, men vi vet ju att de gånger man gör det, det låter ju liksom inte bra, tycker jag då, de kanske tycker att det låter bra...förstår ni hur jag menar?

D4: Mm, absolut...

D1: Antagligen för att de inte har lyssnat så mycket på det...

D3 Ja, de lyssnar inte på det...

(Asp, 2011)

Gruppen musiklärare använder sig här av konserter som redovisningsmoment för att elever ska få visa upp vad de har lärt sig, ett tillvägagångssätt som också andra skolor använder sig av (Asp 2011). Det kan förstås som hur undervisningen anpassar sig till en omgivande kultur och dess meningsmakande. Flera olika undersökningar visar hur musikundervisning, trots att yttre förhållanden som läroplaner eller i form av förändrat undervisningsinnehåll, ofta behåller en och samma form av undervisning med rötter i en mästare-lärlingmodell (jmf Ericsson & Lindgren 2011, Nerland 2004, Nielsen 2000). Här vill jag inskjuta möjligheten av hur också andra diskursiva processer är viktiga att uppfatta, vilka också påverkar musiklärarrollen bort från en mer traditionell betoning på ett bestämt undervisningsinnehåll enligt en mer traditionell mästare-lärlingtradition. I en svensk gymnasiekontext innebär en didaktisk intention snarare att eleven ska kunna framstå som en trovärdig representant för ett gemensamt överenskommet kulturinnehåll. Betoningen på kulturella produkter i undervisningen syftar då till att försäkra elever, lärare och omgivningen om dess status⁴. En sådan undervisning anpassar sig efter elevernas förmågor och färdigheter också utifrån vad eleverna klarar av:

D4: Samtidigt så kan man, visst försöker vi ju välja låtar litegrand i deras nivå, ofta sitter ju vi och väljer ut ett gäng låtar och sedan när man väl ska dela ut de här till, dels till ensembleerna då har vi delat upp två, då kan man ju tänka sig "det här är ett jättesvårt trumkomp det måste vara i den här gruppen, för där har vi den starka trummisen" och likaväl som man tänker

på sångerskorna “den här går, har ett stort omfång, det blir Lina som tar den”, eller “det här blir en utmaning hon har aldrig sjungit en ballad hon har bara sjungit ösiga låtar, men det blir en bra utmaning för henne” så vi...

D1: Ja, precis...

D4: försöker absolut att individualisera och anpassa...

D1: Ja, det är ett me...

D4: ...både att det inte ska vara för svårt eller för lätt heller...

Mod: Men då är det någon sorts tillpassning till människorna?

D5: Ja...

(Asp, 2011)

I intervjun (som genomfördes med fem musklärare verksamma vid ett gymnasium, se vidare Asp 2011) visar det sig att en musikalisk uppgift som av musklärarna inte låter tillräckligt bra i konsertform, då heller inte kan bli ett giltigt lärandeobjekt *per se*. Därigenom går elever och lärare miste om möjligheten att lära sig/någon annan inte bara den aktuella genren (jazzmusik) men också vad det innebär att lära sig musik som en kunskapsprocess i sig. Här kan också spåras en viss ambivalens, där informanterna dels försöker anpassa sig efter elevernas behov men också efter en standard för konsertmaterialet (“den här går, har ett stort omfång, det blir Lina som tar den”).

Intervjuexemplet visar också hur didaktiska frågeställningar står i tätt förhållande till en framträdandepraxis förbunden med normer kring kulturell praktik. Det som muskläraren kallar “utmaning” blir i relation till “svårt trumkomp” ändå något som ryms innanför diskursiva formeringar: att det ska låta bra under konserten. Ordet “utmaning” är således inte något neutralt, utan ges mening i förhållande *till något annat*. Det ser inte ut att i första hand beskriva olika former av kunskap, utan snarare som en mer eller mindre tillrättalagd styrning av en uppgift, men vilken redan från början är “inom ramen” för vad musklärare och elever kan förvänta sig av en musikalisk uppgift. Det musikaliska lärandet får då i sin situerade form mer fokus på att tillfredställa i förväg uppställda förväntningar snarare än att erbjuda eleven en uppgift ämnad att utveckla hennes musikaliska kunskaper. Ett kontrasterande exempel på hur en pedagogisk ambition kan ta sig uttryck är följande fråga av Nielsen (2005): “Vad är viktigt att lära – och därför undervisa om?” I undersökningen (Asp 2011) förstås didaktiska frågor som “vad, när, hur, varför, med vad, etc.” av musklärarna inte sällan implicit genom en skenbart delad kulturell överenskommelse kring vilken musik som får/bör ljuda vid ett givet ögonblick – och på *vilka sätt* den får det. En elev som i lärarnas ögon saknar tillräckliga instrumentalkunskaper får då inte heller alltför instrumentalt tekniskt svåra uppgifter. Lärande i musik ser då ut att vara begränsat till föreställningar kring vad som får ljuda och inte. Kunskapsfältet blir således

begränsat till ett urval av populärmusikaliska praktiker, vars legitimering inte sällan sker i relation till föreställningar kring musik och musikframförande. Elevinflytandets betydelse riskerar då att vissa föreställningar kring musik vinner företräde framför andra. Bergman (2009) visar exempelvis hur detta kan få följder för hur en elevgrupp utvecklas i undervisningen både i relation till genus såväl som till förkunskaper.

Musikläraren som meningsskapande instans

En möjlighet till att förstå vilket meningsskapande som kontextuellt inringar undervisningen kan fås genom att synliggöra musiklärarnas funktion i musikundervisningen. Asp (2011) föreslår hur en musikerroll ofta ligger till grund för språkliga handlingar i samtal om val av undervisningsinnehåll. Ämnesförståelse och ämnesidentitet byggs då upp mot bakgrund musiklärarnas förståelse av vad det innebär att arbeta som professionell musiker i en populärmusikalisk tradition:

A1: Vi pratade om de här branschgrejerna och jag tror att det möjligtvis är det som skiljer musikern från musikläraren: att man har jobbat ute i branschen. Den biten tar jag i alla fall med mig, jag lägger upp det så att vi instuderar ett stycke, det kan tar ett par lektioner att lära sig en låt. Sedan lirar man den tillsammans utan att tänka på hur man står och går och sådant där. Därefter gör vi ett produktionsrep då eleverna går upp på scenen och jag filmar dem. Då brukar inte eleverna spela musiken, utan den har jag spelat in och så får de lyssna på den samtidigt som vi försöker göra något koreografiskt av det här numret. De kommer ju hamna i den situationen, de kommer stå där med en publik och det har jag fått med mig från branschen, för jag vet hur det funkar, man kan inte ställa sig i TV och göra något som man inte har funderat på: "Hur ska det här numret se ut?". Jag tycker att det är en självklar grej, och det vet jag att inte alla gör, det är till och med vissa elever som har reagerat på det i utvärderingar att "jag tycker att det hade varit roligare att lära mig fler låtar än att stå och hitta på rörelser" medans andra tycker att det är skitbra

...

B2: Precis. Vi har en diskussion här som poppar upp ibland, vi har fått kritik för att vi är en coverskola – att vi har anpassat oss så mycket åt den rådande konjunkturen. Till exempel finns det inom jazzen en tradition att spela låtar ur "The American Songbook", låtar som man alltid väljer att jamma på. Och

när det gäller mer moderna covers, så ska man sätta ihop ett band och lira after-ski i Åre då måste nästan de här traditionella låtarna vara med på något vis. Och det där måste man vara lite vaksam mot för när man är sådär inriktad på att vara lite yrkesförberedande som vi är, då får inte det egna skapandet och den egna musikaliska profilen som ser bortom det coveraktiga, försvinna helt. Och det där är en diskussion som vi försöker föra hyfsat kontinuerligt tycker jag
(Asp, 2011)

Det meningsskapande som omger undervisningen och diskursivt styr den är då förknippade med de erfarenheter det innebär att arbeta som professionell musiker. Den didaktiska identiteten i undervisningen byggs upp genom musiklärarnas själv- respektive ämnesförståelse. Intentionen att undervisa med fokus att medvetandegöra eleverna på hur de fungerar kroppsligt på en scen innebär då också implicit att de ska fungera som autentiska varelser i ett musikaliskt sammanhang vars regler skrivs på annan plats än i den institutionaliserade undervisningen.

Möjligen är det en sådan professionell ämnesförståelse som ger mening till den undervisning vilken premierar och förutsätter en musikalisk produkt som konserten. Tidigare forskning har visat hur musiklärarstudenter har haft svårt att etablera "en för yrket mer ändamålsenlig lärarrollidentitet" (Bouij 1998: 340). Konserten blir ett implicit lärandeobjekt i sig och den autenticitet det innebär att spela musik i form av en konsert framför en publik blir avgörande för både elevernas självförståelse såväl som för ämnets identitet. Musikundervisningens pedagogiska ambitioner riskerar då att aldrig överskrida den inramning aktivitetsformen innebär och att undervisningen skulle erbjuda utmaningar likt de Zimmerman-Nilsson (2009) föreslår blir omöjliga eftersom en sådan undervisning inte kan möta kraven på autenticitet eller i tillräckligt tillfredställande grad efterlikna musikaliska aktiviteter som fungerar som förebilder. Den populärmusikaliska scenen och tolkningen av denna, är då ständigt närvarande även i ett institutionaliserat sammanhang och utgör en inte oviktig diskursiv formation. Det skulle kunna vara en förklaring till de musikdidaktiska mysterier som tecknades i inledningen till den här artikeln: undervisningens främsta syfte är att efterlikna annan populärmusikalisk praxis med element lånade från ickeformellt musikutövande. Detta innebär förvisso ett lärande – men ett lärande vars pedagogiska potential begränsas inte bara till elevernas färdigheter och förmågor, utan också till vad som kan anses vara den breda gentrifierade smak (Dyndahl 2013, in press) som präglar institutionaliserad musikundervisning med populärmusikaliska förtecken.

Avslutande reflektion

Jag har i den här texten försökt diskutera samtida musikundervisning utifrån begrepp som didaktisk identitet och intentionalitet. Med didaktisk identitet förstår jag hur undervisningsämnet musik relaterar till en omgivande kontextuell meningsprocess, vilket bidrar till ämnets självförståelse men också som något vilket ger kraftfulla konsekvenser för uppfattningar kring lärande och undervisningspraxis. Genom att använda begreppet intentionalitet försöker jag rikta ljuset mot den avsiktlighet som finns i undervisningen för att också se hur meningsskapande tar sig konkreta språkliga och kroppsliga uttryck. På så vis förstår jag sammanfattningsvis intentionalitet som en möjlighet att uppmärksamma hur didaktisk identitet "blir till". Detta konkretiseras slutligen genom ett exempel hämtat från gruppsamtal med musiklejare. Avslutningsvis problematiserar jag sådan intentionalitet genom att se en potentiell spänning mellan musikundervisningens olika syften och mål. Här finns en strävan som jag förstår det att efterlikna autentiska arbetsformer och låta dessa stå som modell både för val av undervisningsstoff såväl som dess metoder. Då riskerar också undervisningen att möjligen begränsas till ett visst konstnärligt uttryck såväl som att tränga ut annan typ av undervisning, vilken kunde ha medvetandegjort eleverna på andra viktiga aspekter av musik och musikskapande.

Slutligen vill jag tillägga att frågan om intentionalitet vore intressant att diskutera också i ett större perspektiv. Då kan frågan om meningsskapande utsträckas till en betydligt vidare kontext än endast platsen för undervisning och utbildning. Möjligen kan en analys av undervisningens olika urval också förstås genom att se hur meningsmakandet angår fler personer än endast de som deltar i undervisningen. Om konserten som musikalisk produkt uppfattas som ett trovärdigt och eftersträvanvärt epistemologiskt projekt, antyder detta hur uppfattningar kring musik och musikpedagogik står i en nära relation. Här uppfattar jag att musikundervisningen i allt högre grad legitimeras utifrån en betoning på musikens vardagsaspekter, "hverdagserfaring" (Nielsen 1998). En fråga som blir aktuell då är vilka processer som i sig legitimerar en sådan utveckling. Här förstår jag hur frågor om makt och maktrelationer kan vara en framkomlig väg för att djupare diskutera frågor om musik, musikundervisning och samhälle.

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Noter

- 1 Genom att använda ordet "undervisningen" styr jag bort från att se hur undervisningshandlingar inte enbart stammar ut musiklärarens handlingar, utan bör ses som en dialogisk verksamhet med elever och andra som samtalspartners. Undervisningen är alltså inte endast resultatet av lärarens handlingar, utan av flera personers handlande.

- 2 I Zandéns (2010) undersökning ingår musikgenrerna hårdrock, gospel, reggae och soulpop.
- 3 Se exempelvis Weigelt (2008) eller Smith & McIntyre (1982) för exempel på intentionalitet i fenomenologisk litteratur.
- 4 Vilket också kan förklaras utifrån att undervisning i Sverige för närvarande är konkurrensutsatt: skolor konkurrerar med varandra om elevunderlaget. En sådan situation påverkar också undervisningen genom att den används i marknadsföringssyfte. Därför anpassas också undervisningen till en förväntad smak hos blivande elever. En lärare uttryckte det i ovanstående undersökning som att "...man får välja lite smart och så där..." a propos vilket konsertmaterial som ska spelas för att locka nya elever till skolan (Asp 2011).

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Value changes in Norwegian music education:

From increased acceptance of rock to a reduced status for classical music?

Knut Tønberg

ABSTRACT

Value changes in Norwegian music education: From increased acceptance of rock to a reduced status for classical music?

This article is based on a research project with the purpose of studying the academization of popular music genres in Norway. During a 25 year period from 1979 to 2004, popular music programmes were established at all former purely classical music conservatories in Norway. One of the findings from this study was that this academization led to an increased status of popular music, both in the community and within the conservatories. In part, the cause for this increased status was that popular music programmes at some institutions experienced massive numbers of applications compared to a classical education, thus changing the attitudes towards the classical music programmes in a negative direction. This has clearly been demonstrated at the University of Agder (UiA), where it has been proposed several times that the classical conservatory programme should be closed down. Based on a three-phase value reversal model used to analyse the academization of jazz in the United States, the author analyses the situation at UiA, thereby extending the model in accordance with the development of this specific institution. The author also asks if, when the value of a social phenomenon increases, it is necessary that another phenomenon directly connected to it loses its value? The main empirical basis for the findings are interviews with 25 Norwegian and seven US conservatory teachers. In addition, the article is based on findings from the archives at UiA, as well as the author's own collection of documents during many years as an employee at the same institution.

Keywords: popular music, popular music education, value changes

Background

“There are more than 1,000 institutions for higher music education all over the world. Unlike other institutions for music education (e.g., primary school, high school, and music schools), higher music education has not been recognized as a separate and interesting institutional arena for research” (Jørgensen 2010: 67). Jørgensen based this statement on his survey of 847 publications from 26 countries over the past 60 years. My intention with this article is to contribute to the research on this neglected arena, as Jørgensen calls it, particularly on *life within the institution*, which was one of the research topics found in Jørgensen’s survey, with the type of institution in this article being Norwegian music conservatories.

In Norway, there are six music conservatories, most of which were established in the early 1970s as a result of an attempt by political and cultural authorities to combat the flood of inferior pop music that flowed over an unprepared Norwegian cultural landscape, in addition to promoting high-quality classical music (Solhjell 2005). However, as early as 1979, jazz studies were established at the Trøndelag Conservatory, which today is a part of the Norwegian University of Science and Technology, while in 1991 a broader jazz-pop-rock education was established at the Agder Conservatory of Music, which is now part of the University of Agder. Over the next 13 years, popular music education programmes were also established at the four other former purely classical music conservatories. The results of tensions and conflicts in conservatories that offer both classical and popular music educations are well documented, not least in American conservatory institutions. For example, Michael L. Mark (1987), Henry Kingsbury (1988), Bruno Nettl (1995), Alice G. Marquis (1998) and Nicholas Netzel (2001) have all contributed with research on what has taken place when jazz was established at classical music conservatories in the US, though these texts have usually been related to the attitudes of a traditional classical teaching staff towards the new genres and its performers, which were written during a time when a classical education still had hegemony in the institutions. At the conservatory education programmes at UiA, the classical music teachers from 1999 to the present have experienced that the hegemonic upper hand has gradually been replaced by a reduced status, declining student numbers, closures of bachelor programmes and the termination of employees. The closure of all classical conservatory education at this institution has been repeatedly suggested, with a corresponding concentration solely on popular music having been proposed several times. This article attempts to discuss the reasons for this development, and in order to analyse the evolution of this situation a three-phase model called the *reversal value model* is used, which is first explained and discussed, then modified and expanded according to the development of UiA.

Method

The value reversal model

Michael L. Mark's article, *The Acceptance of Jazz in the Music Education Curriculum: A Model for Interpreting a Historical Process* (1987), describes the introduction of jazz into music education institutions in the US. To help accomplish this, Mark applies a model from the article *Zigging, Zagging Morality* by Joseph Sobran (1979), which discussed "value reversal specifically in the context of the acceptance by society of homosexuality and abortion" (Mark 1987:18). The elements in Sobran's three-phase model are (ibid):

Phase 1: The "reformers" demand exceptions to the old rule.

Phase 2: They attack the old rule itself.

Phase 3: They demand the substitution of the old rule.

According to Mark (1987:18), Sobran explain the three phases like this: Phase 1 is the phase of bathos. The old rule – against homosexuality and abortion – is not directly attacked, but its application is criticized as being too rigid. Phase 2 is the phase of aggressive scepticism. Once we are used to making exceptions, we are told not to pass any judgements. Phase 3 is the triumphant phase, in which the original value is inverted, as homosexuality and abortion become absolute rights. What began as an exception – a problem or a necessary evil – emerges as positively desirable.

In his article, Mark applies the model on the stepwise entry of jazz into the US education system, and my interpretation of his understanding of this process is:

Phase 1 - Before 1960: Jazz courses in the curriculum, from exceptions to standard practise. Phase 2 - During the 1960s: Jazz music, from criticism to respect. Phase 3 - From the 1970s: Jazz has become part of "life as usual".

Phase 1 is characterized by a number of cases of courses in jazz and some jazz repertoire in school orchestras, although it was rare that the courses paid off in the form of credits, and jazz had a lower status than the classical repertoire. This phase is further characterized by the fact that these exceptions became so numerous and ongoing that providing jazz-related topics became a matter of keeping up with the times.

The most crucial event in Phase 2 was the Tanglewood Symposium, which was held in 1967 at the Boston Symphony Orchestra's summer home in Massachusetts. Here, music educators were gathered to discuss and identify music education in a changing society, with one of the statements made being that "Music of all periods, styles, forms and cultures belong in the curriculum" (Mark 1987: 20). This and other statements considered jazz and popular music as being equal to classical music.

Moreover, the Tanglewood Symposium, the establishment of the National Association of Jazz Educators (NAJE) in 1968 and the fact that this organization was accepted into The National Association for Music Education (MENC) in the same year, “brought the respectability that jazz educators had lacked earlier” (Mark 1987: 20).

The respectability that Tanglewood and NAJE brought constituted the beginning of Phase 3, as from the beginning of the 1970s it was no longer as easy to criticize jazz and jazz studies. Music teachers, school administrators, parents and communities throughout the country accepted jazz as a normal activity in the schools and music education institutions next to classical music.

Twenty years after Mark’s article a Norwegian PhD project was carried out, which was based on an investigation of the process of gaining academic acceptance for jazz and popular music genres at Norwegian music conservatories (Tønnsberg 2007), applying the three-phase model. This study included 32 interviews, 25 of which were of employees in the six “mixed” conservatories in Norway, i.e. they offered both popular music and classical music performing studies. Seven interviews were further conducted at the New England Conservatory in Boston to help acquire a comparative American perspective. One reason for the PhD project was to find out what Mark hinted at near the end of his article: “It is possible that other historical events in music education developed in a similar manner” (p. 21).

In this article I will first discuss some aspects of Mark’s article that are relevant to the topics presented below. Second, I will refer to my own application of the model and discuss some methodological challenges connected to this application. Third, I will suggest the need for modifying and supplying the model so that it corresponds to the developments in Norway. Fourth, I will discuss two issues that my application of the model has raised, namely the institutional basis for decisions regarding the prioritization of one education programme at the expense of another and the possible usability of the inverted value reversal model, which illustrates the relatively extreme situation that emerged at a specific Norwegian university conservatory.

Discussing some aspects of the value reversal model

What I perceive from reading Mark’s article is that he seems to claim that jazz during Phase 3 achieved the same position as classical music had held before Phase 3. Mark does not state this explicitly since he does not relate jazz to classical music at all in his account. However, I interpret him in this manner, principally due to the phrase “jazz has become part of ‘life as usual’ in the world of music education” (p. 21). I do not think that jazz became part of everyday life; rather, it became a part of a quite new and *unusual* life. Up until the beginning of Phase 1, everyday life in educational

institutions was not with two music worlds living together in harmony. Instead, it was a single music world enjoying an *exclusive* position in the curriculum. My interpretation of the situation in Phase 3 is that jazz in the 1980s did not achieve the same position in the American education system as classical music had before Phase 1. When jazz finally gained acceptance, it did not squeeze classical music out of the curriculum, it merely had a supplementary role. Hence, even if the negative value had turned positive, jazz had still not reached *that* high a level. While jazz did not end up on top of the musical value hierarchy throne where classical music previously sat, it did manage to enter the system and grab a solid number two position, while classical music lost its exclusive status.

This leads me to a second aspect, which is actually connected to the first: Sobran's description of Phase 3 includes the concept of *substitution*. What the reformers demand is not only that their rule should be equally accepted as the former rule, but that the new rule must *replace* the old rule. The thinking is that the new practice should not continue existing side by side with the old practice because the old practice should not continue to exist. In Mark's description, there is nothing that indicates that jazz *replaced* classical music in the music education institutions, as it was intended to merely be a supplement. A truly inverted value would be if jazz acquired hegemony, and classical music thus became a marginalized phenomenon. My own application of the value reversal model in Norway indicates that this possibility is not only a hypothetical one.

A third aspect is the relationship between jazz and popular music, which has nothing to do with the debate on whether jazz is popular music or not. For discussions concerning "What is popular music?" and "Is jazz popular music?", Cloonan (2005) and Frith (2007) have made valuable contributions. In *this* article, I focus on music *education*.

Is Mark's article about the acceptance of jazz relevant for an account concerning popular music? He wrote the following to me in an e-mail in 2006: "When I wrote about jazz, I was actually describing popular music as well. Both went through the same process." Why then is this an important distinction? It is important because it is of vital significance in my own account. The differences between how the staff at the music education institutions regarded jazz as something qualitatively different and more serious and worthwhile than pop and rock were crucial in the Norwegian developmental process. This is evident in the interview survey of the 25 Norwegian conservatory teachers, and is discussed more in the discussion section.

Methodological challenges by applying the value reversal model in Norway

Using Mark's application of the value reversal model and his characterizing of the academizing of jazz in the US as a starting point, I carried out a research project on the academization of jazz and popular music in Norway from the middle of the 1970s until today in order to find both the similarities and differences between the two countries. The purpose was to see whether the development in the Norwegian music conservatory field had progressed even further than that in the US of the 1960s, 1970s and 1980s. I not only took a national point of view, I also focused on a single institution where the development had gone the furthest, and which during the period from 2008–2012 experienced an extreme situation. This specific institution is the formerly independent Agder Conservatory of Music, which in 2007 became a department of the University of Agder (UiA), as with all the other conservatories in Norway. However, I must first discuss the challenges connected to applying a model in one culture that has been used – or even found to be useful – in another culture. Is it not true that the differences between the US and Norway are so large that applying this model would imply great weaknesses? The answer of course is that they are. Since jazz is an American “invention” and classical music is a European one – if we in this context apply a Eurocentric perspective – it would be obvious that the reactions against the academization of jazz into a purely classical music education institution would be different in the two cultures. One should believe that academizing jazz in an American education system would create less serious reactions than academizing jazz in a Western European education system since jazz is America's music and therefore more tolerable.

In order to find out if this was the case, I became a visiting scholar for two months in 2004 at the New England Conservatory (NEC) in Boston. Seven interviews, among them one with Günther Schuller, who established the jazz education at NEC in 1969, and the two authors of *A History of the New England Conservatory from 1867* (McPherson and Klein 1995), indicated that the academization of jazz was even worse in the US compared to Europe. Why was this so? As one of my interviewees told me, “Our faculty in those days were really the last generation who were almost universally educated in Europe, and for them the model for education was very much the Paris Conservatory, but also London, Vienna and Rome”. Furthermore, “A lot of people felt that turning to jazz was bastardizing the school's commitment to serious music.” So perhaps one could say that American traditional music was not the way into an *American* education field, but rather into a *Western European* education field, not geographically speaking, but culturally, musically and historically. But why “even worse”? With reference to my

NEC interviewees, this is for two reasons: Because American classical conservatories in the 1960s were said to be even more conservative compared to their European “mother institutions” and because of the racial connotations of black music.

But what about the differences in time? Mark’s and Sobran’s articles were written several decades earlier than my survey. Were the perspectives not so different, the cultural impulses around the world so strong and the decomposing of the value hierarchies gone so far, then what we are dealing with is an impossible comparison between two cultures, these being the American community of the 1970s-1980s and the 21st century Norwegian one? Yes I would say, and therefore I have used the three-phase model only as a starting point related to the first decades of the Norwegian development. Recent events in Norway provide the opportunity to modify and supply the model, as well as to discuss causes as to why the development in Norway has gone as far as it has away from a value analytical perspective.

However, the circumstances in Norway and the US are not *that* different. As mentioned earlier, the research literature of Kingsbury and Nettle in particular, together with a rich collection of material from my stay at the NEC in the form of both interviews and books (McPherson and Klein 1995), contains words and phrases such as the untouchable jazz students, the pollution of classical music, that jazz singing could harm classical voices, that formal lessons are impossible in jazz and popular music, that it was forbidden to play jazz on classical grand pianos, which is exactly what I have found in Norway. So, with the abovementioned reflections and reservations, I conclude that the value reversal model is also useful in Norway as a starting point for comparison.

Before discussing the various phases in Norway, I must explain the relationship between jazz education and popular music education in this country. While the six Norwegian music conservatories were purely devoted to classical music before 1979, all of them are now “mixed”, offering both classical and jazz or popular music studies. Two of the institutions, among them the University of Agder, offer a broad genre-based jazz-pop-rock education under the term “popular music”, while the other four offer a more exclusive jazz profile. In fact, the two Norwegian institutions use the concept of “rhythmic music” for popular music, a concept used in Denmark as well, though in Anglo-American relations the same institutions use the term “popular music”, which communicates in a better way what this is all about.

The Agder Conservatory of Music was the first to establish programmes with a broader popular music profile, and for this reason I would say that this institution has experienced the worst conflicts in Norway between the two academic groups. On the one hand, there was the group of classical faculties, who regarded themselves for their entire life as being on top of the vertical musical value hierarchy, whereas on the

other, there were the popular music faculties, who regarded themselves as being *beside* their classical colleagues along a horizontal continuum of equal musical genres. These conflicts are primarily about condescension and disrespect shown by the classical group in the 1980s and 1990s, and was expressed and experienced more strongly compared to the other institutions at that time, which offered only the more “serious” jazz genre. The word “bastardization” from the NEC would also well suit Agder. In any case, this is my opinion after having conducted nine scientific interviews about these conflicts with my own colleagues, who belonged to both groups.

In this article, I focus on both the Norwegian conservatory field and on the University of Agder. As previously mentioned, this institution was the worst of all the cases in Norway, so the findings from here cannot be generalized to other institutions. However, to assess this one-case study, it is necessary to have something to compare it with, which is the entire Norwegian conservatory field. In addition, the development in Norway tends to be more and more like the situation at the University of Agder in terms of an increasing number of applicants to popular music studies and a stable number of applicants to classical ones, both of which I will come back to. Consequently, a study and a discussion of this single case could provide useful knowledge for future institutional leaders.

Results

In the following, I will explain the results of my analysis for the situation in Norway in general and for the University of Agder in particular, using the value reversal model as an analytical tool.

Phase 1 - The leavening phase

Both Joseph Sobran’s newspaper article from 1979 and Mark’s journal article from 1987 use the term “reformers” when referring to the persons who demanded exemption from the traditional educational system. Who were the “reformers” in Norway? They are the classically educated musicians who were employed as classical conservatory teachers, but who were or had also been active performers within jazz or popular music outside their conservatory career. At five of the six music conservatories in Norway, there were competent jazz and popular musicians on the classical staff. Typical examples of such reformers are the classical guitarist who was originally a pop musician and the winner of the Norwegian championship of rock in 1963, as

well as the classical theorist and composer, who was a skilled jazz pianist who had toured with “a whole bunch” of American jazz musicians in the 1960s and 1970s.

When times changed and the need arose, these teachers had the precise expertise and useful interest to convince conservatory directors of the benefits of classical students broadening their view by offering jazz courses and seminars, including the first in 1975. At the Agder Conservatory of Music this “leavening process” started about 10 years later, resulting in the initiation of courses in electric guitar and electric bass in the middle of the 1980s.

Phase 2 - National status for popular music

Is it possible in Norway to find corresponding events to the Tanglewood Symposium of 1967, which stated that music of all styles and cultures belongs in the curriculum? The answer is yes, and the most important event in this regard was the publishing of a national declaration, which was drafted by a committee appointed by the Norwegian government (Norwegian Ministry of Education 1999). This declaration, hereinafter referred to as the Boysen Report after the committee chairman, who was also the principal at the Norwegian State Academy of Music, acquired considerable symbolic importance in Norway due to statements concerning the relationship between classical and popular music educations in general, and for Agder in particular. The first statement was an ascertainment of the fact that enrolment in popular music studies was very high, and that these programmes had great national importance within a genre in which the national capacity was inadequate. The other statement in the same paragraph implied a judgement of the appropriateness of maintaining classical music studies in Agder:

According to the committee, the question of whether it is appropriate to uphold the classical department at the conservatory should be studied. [...] The recruitment to classical studies is relatively weak, the ability of such a small faculty to provide a subject of sufficient depth and width should be discussed. (my translation) (Norwegian Ministry of Education 1999)

These statements from an official Norwegian committee contributed to the acceptance of and increase in the status of popular music, popular music teachers and popular music education institutions. Thus, this document had the same legitimizing effect on popular music education in Norway as the Tanglewood declaration, thereby contributing to a higher level of respect for jazz and jazz education in the US.

Phase 3 - Popular music breaking away

The Boysen Report was the direct cause in Agder of demands made by the popular music staff in 2000 for a separation between classical and popular music, a point which was subsequently agreed upon in 2001. Through this separation, the popular music staff members obtained their own department, their own budget and their own directors, who in turn could develop popular music studies in accordance with their own needs and based on their own areas of expertise, without opposition from the classical milieu.

In the US, Phase 3 implied that jazz education was perceived as being as acceptable as a classical education. The crucial formulations for my analysis of the circumstances in Norway are Mark's description of the college music education curriculum, and that they now often include a "sizeable segment of jazz studies" (p. 21). What are the similarities to this situation at the University of Agder? The answer is that this institution offers a purely specialized popular music teacher education, with all the subjects in the three-year teacher education programme being specialized as early as 1991. Is this a result of the fact that several years have passed since Mark wrote his article? I would say not necessarily in reply to this question.

According to an interview in 2004 with the head of the New England Conservatory of Music, this institution is an American example of a conservatory where even today jazz and classical students study together in certain theoretical subjects because both the jazz teachers and the students consider such knowledge to be useful:

The jazz students usually respect classical music. They are interested in it, at least contemporary 20th century to the present, they know it is useful information to study Stravinsky and Bartok and they know that will help them as jazz musicians.

What are the causes for the special development in Agder? These have to do with the fact that at Agder they do not have a specialized jazz education since the teachers in this staff are musicians in rock, pop, jazz, funk and Latin music – in other words, in many different genres. Why is this the case? The answer is because most of the teachers instructing popular music students were educated at the Berklee College of Music in Boston in the late 1970s and early 1980s. Moreover, these teachers do not think that their students need any traditional music theory and history. Therefore, since 2001, when the popular music milieu disconnected itself from the classical milieu, these educational programmes have been independent to the exact same degree as the classical programmes at the same institution, or stated differently: The

Agder Conservatory of Music had finally achieved an institutional hegemonic balance between the classical and popular music educational programmes.

But was this truly a positive development? Should the popular music staff really be allowed to acquire their “freedom” and no longer be required to cooperate with the classical staff? What were the arguments for this “emancipation”? Were the university directors concerned about the needs for skilled popular musicians in society? The answer is not at all since in Norwegian society, as with the rest of the world, there is no demand for formally educated popular musicians in either the public or private sector. Did anybody think that studying popular music was of a higher personal value for the coming generation than studying classical music? The answer is no, nothing indicates an argument like that. Was the splitting of the conservatory a strategic decision on behalf of the popular music staff at the cost of the classical staff? No, but the *effect* of the division was a positive rise for the popular music staff and a stagnation for the classical. So, what was the actual argument? It was to achieve *peace* in the organization, to remove personal conflicts and to start focusing on more important matters than whether the budget allowed for buying “another grand piano – or a drum skin”, which became a standing, lightly ironic expression for the distance and struggle between the classical management and the popular music teachers. Money for the maintenance of drums and electric guitars was not easily obtainable, while the arguments for buying yet another grand piano were much easier to understand. So this “fission decision” had really nothing to do with academic leadership or institutional strategy; the conservatory was in an emergency situation, which was solved in the only way possible.

Phase 4 - Popular music assuming hegemony

In 2004, a proposal from the Faculty of Fine Arts at the University of Agder recommended the establishment of a PhD programme in Music Performance based on the entire conservatory staff, including both the classical and popular music staff, which was refused by the university board. In 2005, a new proposal was submitted, this time with only popular music as the basis for a new PhD. Due to the popular music milieu having too little research competence, the board approved the proposal and guaranteed funding for two new popular music professors. Three years later, the first three popular music research fellows were appointed, while the Doctoral Programme in Popular Music Performance was well under way. In January 2013, the first popular music candidate defended his PhD dissertation.

Why did the university board not accept the proposal of a broader PhD programme based on both the classical and popular music research competency level? Could it

have anything to do with the new academic status that Agder University College was given in 2007, when the institution became the more “proper” University of Agder, the seventh in Norway? Perhaps only popular music was “sexy” enough to be used when marketing the new university, hence making UiA attractive and functioning on the “boasting list” of being among UiA’s “firsts”. According to the UiA leadership, it was not the intrinsic value of popular music itself or its significance for students or society that legitimized the establishment of the doctoral programme. Instead, it was the extrinsic or instrumental value that was most important, with the popular music PhD as means and medium exploited in the university’s efforts to become famous and distinguished. The following sentence is taken from a case document for the board meeting of June 20th, 2007 (University of Agder 2007: 87/07 my translation):

As shown by our evaluation, the University of Agder is going to reign supreme in Scandinavia when it comes to offering such a specialized doctoral programme in performing popular music.

Establishing a totally new and traditionally non-academic doctoral programme in Popular Music Performance would make UiA *unique*, *innovative* and *attractive* (terms from the same document) and place the new university on the map, something which it certainly did. The term “this university is a little rock and roll” (i.e. a little crazy in a positive sense), as used by the new university principal, Torunn Laudal, in the opening ceremony in November 2007, soon reached the media and was interpreted as if she considered the new university a *Rock [Music] University*. This term has already been used so many times, both inside and outside the institution, that it is almost a hackneyed expression. The statement by the principal, as well as the media’s use of it, was suited to strengthening the popular music hegemony. Hence, this administration now sat with both the power and the media interest, and they did it at the expense of the classic teacher group.

Phase 5 - Classical dismissal and resignation

In August 2008, two months before the initiation of the PhD programme in Popular Music Performance at the University of Agder, a portfolio committee appointed by the university board and led by the deputy principal gave its recommendation to shut down the classical music education programmes:

The classical department will be shut down from 2010. (...) The committee recommends that the classical education programmes be terminated as

separate, independent study programmes at both the bachelor and master level. (...) Expertise in classical music should be retained to the extent that it is necessary with regard to the popular music department. (my transl.) (University of Agder 2008:14)

The proposal implied dismissing some of the faculty members, including the classical person mentioned earlier who offered courses in electric guitar and electric bass in the 1980s. The reason for the proposal were differences between the two departments when it came to recruitment and academic weight:

The classical department has experienced a declining number of applications for many years, while there is a large number of applicants to the popular music department and this department is facing the establishment of a PhD programme. (my translation) (University of Agder 2008:14)

It was correct that the number of applicants to the classical education programmes was low compared to the number of applicants to the popular music education programmes. And even if the number of classical applicants was not really declining, the proposal was based on hard facts.

The figure below illustrates the difference between the number of applicants to popular music studies compared to classical music studies, with classical low and steady and popular music high and increasing.

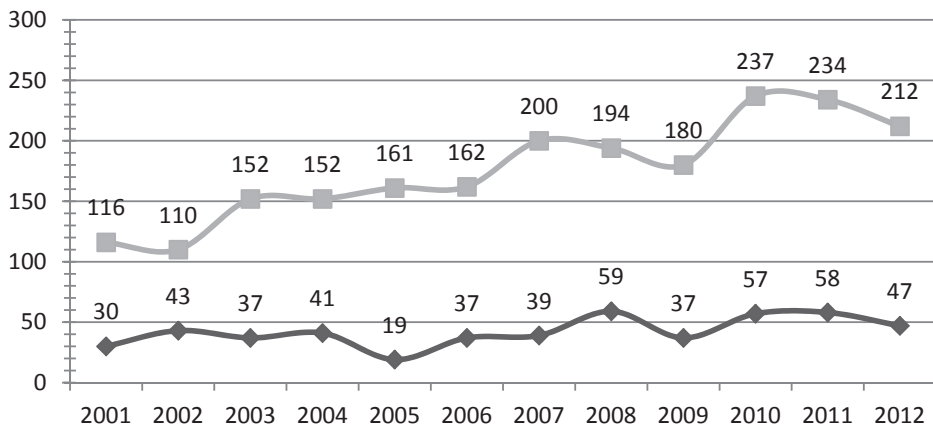


Figure 1

The classical department was not shut down, as protests from the classical staff and students, the trade unions at the university and the representatives for the regional arts centres resulted in the crucial term in the proposal, *close down*, being changed to *reorganize*, and in the fall of 2008 two reorganizational processes were initiated. The goal of the first process was to achieve a situation in which the level of expertise in the classical department corresponded better with the declared needs of the university's leadership. During the spring of 2009, two full-time and three part-time teachers were defined as "internally redundant" and received dismissal notifications, while in 2010 four of them were out of a job and in 2011 it was over for the last one.

The second process was terminating the 45 years of independent classical instrumental teacher education. From a situation of having two single music teacher education programmes, one based on classical and one on popular music, and each with a high degree of genre-specialized modules, a committee worked for almost a year with a brand new *hybrid classical-popular music teacher education program*, which was the only one from the fall 2010. This committee included more popular music teachers than classical ones in order to secure that the needs of the popular music staff were met.

Several faculties were sceptical about this new education programme. Why? Was it because the hybrid idea was unknown and therefore strange? Was it because the decision came from above? Was it because the new education programme would force the two groups of colleagues to cooperate? I think there were three main reasons for this scepticism. First, very few members of the two academic groups thought a hybrid education would work. They did not believe in the idea of mixing classical and popular music, as they did not think it was possible to construct a curriculum based on those two different "musics". Secondly, they did not think that society needed teachers with "a bit of" classical and "a bit of" popular music expertise, either. Their opinion was that instrumental teachers have to acquire in-depth knowledge about *one*, and not *two* musical worlds. Thirdly, and most importantly, some faculties had the feeling that this was yet another emergency effort, a drastic action, and one that was not initiated on the basis of the expressed needs from either society or the conservatory teachers themselves. The hybrid education programme was initiated from the bureaucracy, and even worse, the decision about it was made to solve a problem, that being the "classical problem", i.e. the remaining classical staff who were at the mercy of the popular music staff.

In the spring of 2012, a committee was once again set up to investigate classical music's place in the future of the Faculty of Fine Arts. One of the committee's conclusions was that there was a need for a radical modernization of classical music studies in the direction of a more contemporary-oriented profile, as well as more points of tangency within popular music education. Moreover, in April of the same year it became clear that the number of classical teachers was too high in relation

to the number of students. In May 2012, three years after the time of the internal redundance, four classical teachers received offers for early retirement and left their positions voluntarily and gradually from the summer of 2012. And because of the low number of applicants to classical studies in 2012, as in previous years, the musician education became a purely popular music one, as the new first-year classical students had to choose teacher education.

Below is a schematic illustration of how I interpret the development of the popular music education programmes at the University of Agder compared to the classical programmes:

Phase 1	1985-1998	The leaven phase. Classical conservatory teachers with external popular music careers demand exceptions from the traditional conservatory praxis
Phase 2	1999-2000	Increasing national status for popular music educations, but the classical hegemony maintains. The Boysen Report
Phase 3	2001-2003	Popular music breaks away. Institutional hegemonic balance between classical and popular music education programs
Phase 4	2004-2007	Establishing PhD program in popular music, not in classical, which loses hegemony
Phase 5	2008-2012	Popular music solidly on top. Dismissing classical teachers, closing down classical programs

Table 1

The table shows that it was correct what Mark hinted at the end of his article. Other historical events in music education, than the academizing of jazz in the US, did really develop in a similar manner. Anyway, the developments at the University of Agder have necessitated a modifying and expanding of the model, which is the point of the next paragraph.

Modifying the value reversal model into an inverted value reversal model

As I see it, Phases 1, 2 and 3 correspond with Mark's three phases, while Phases 4 and 5 give an expression of the developments at the University of Agder over the past eight years. This illustrates the first part of my modification of Sobran's and Mark's

three-phase model. However, as I have previously indicated in the article, it is possible to imagine a situation in which popular music not only acquires hegemony in an institution, but also more or less *replaces* classical music. I then have to ask myself: Is Norway, or at least the University of Agder, in a situation today that is analogous but *inverted* to the one in the US before Phase 1, in which jazz was “not considered to be as good as classical music” (Mark, 1987)? Was it the case at UiA in 2008, when the portfolio committee presented the closing down proposal, that “*classical* music was not considered to be as good as *popular* music? My answer is: Yes, I think so, which implies a need for a Phase 0, which represents the 20 years when classical music was in the exclusive position of being “alone on the throne”.

This brings me to the second part of my modification of the model and to the idea of not only focusing on the process where a phenomenon’s value inverts from negative to positive, but at the same time focusing on the related, but opposite phenomenon whose value consequently appears to invert from positive to negative. It is the model for two such parallel processes, from the *rise* of *one* phenomenon to the *decline* of *another*, both related to each other with mutual dependence, which I have called an *inverted value reversal model*:

		Classical music programs	Popular music programs
Phase 0	1965-1984	An exclusive position	--
Phase 1	1985-1998	Losing the exclusive position	The leaven phase
Phase 2	1999-2000	High, but declining status	Low, but increasing status
Phase 3	2001-2003	Hegemonic balance	Hegemonic balance
Phase 4	2004-2007	Losing hegemony	Acquiring hegemony
Phase 5	2008-2012	Dismissing and terminating	Establishing PhD program
Phase 6	2013-	--	An exclusive position?

Table 2

The question is: When the value of a societal phenomenon has been totally inverted, in the sense that it has developed from a negative to a positive value, is it then a matter of necessity that another phenomenon mutually connected to the first one will lose its value?

As a starting point to reflect on such a question, I am thinking of an image: A balanced pair of scales, with something lying in each of the two pans. If somebody increases the weight on the left side it sinks, while the right side rises. While this does not mean that the weight on the right side has been reduced, it does mean that the *relative* weight on the right side has been reduced. Inside the right pan of the scale,

there is nothing that indicates a reduced weight. It is only by looking outside of the right pan that *changes in position* will appear, both in relation to the left side and in relation to the surroundings of the weight system, from which it is obvious that the right side has less weight than the left.

Can this image shed light on the development of the relationship between the classical and popular music education programmes at the University of Agder? Can this image also be used to evaluate whether the inverted value reversal model is reasonable or useful? Yes, I think so, at least if we assume that popular and classical music educations are located at the opposite ends of the same continuum. Of course, this might not always apply, although in the case of the University of Agder this can be said to be the situation since the breaking away in 2001. We then have to imagine the balanced scale as an image of a conservatory of music, with the two pans as images of the popular music teachers (left) and the classical music teachers (right). From their own perspective, when the status of the popular music teachers increased, the classical teachers' status was not reduced, although their *relative* value was reduced to some extent from their perspective, as well as that of the popular teachers, the total conservatory, the surroundings and the University of Agder. Furthermore, this decline of relative value could lead to condescension and disrespect, which is exactly what the popular music teachers experienced 10–15 years earlier. And though relatively, among the many possible effects of such a decline of value, perhaps the closing down proposal could have been one of them.

Book titles such as *Rethinking music* (Cook & Everist 2001) and *De-canonizing music history* (Kurkela & Väkevä 2009) literally symbolize weight shifts and value reversals in our understanding of the relations between different types of music, and as I see it, they indicate that the increasing status for popular music and the declining status for classical music at UiA are not very strange.

Discussing some aspects concerning the development in Norway

In order to make a little change of perspective in the direction of a more philosophical one, I must now ask: In relation to these institutional decisions, particularly those concerning the priority of one education at the expense of another, which value judgments were present in the minds of the university directors and board members? And which value judgments *should* be present? Should an education institution have values as the basis for their decisions other than purely commercial ones? For instance, should an

institution consider ethical dilemmas in regard to the faculty members who might lose their jobs? What about the university's responsibility for preserving a nation's cultural heritage? Should a university take care of a traditional, European and Norwegian art-music education programme just because of the positive cultural value for the nation, or as a means of reproducing the national project? Should a university board consider that classical music studies will soon be an endangered species, a species on the red list, and therefore worthy of preservation? Should a university board simply be concerned with strengthening sustainable education or should they also protect the endangered studies? Should a university have the right to regard classical music studies as education programmes only and terminate them just because of a small number of applicants when the consequence is that a 45-year-old regional cultural institution disappears? Should these kinds of aspects be discussed when making decisions that can lead to serious changes in the lives of people and in the university's surrounding community? My own *experience* is that questions such as this have been absent when making decisions at the University of Agder, while my *opinion* is that such questioning should be present when making such serious decisions.

To further explain what I mean, I will introduce a legitimizing model called, "the six orders of worth" (Boltanski and Thevenot, 1999). This model claims to be universal because it constitutes a sufficient repertoire for legitimization in a modern society. The six orders or principles of evaluation are market, civic, inspired, fame, industrial and domestic. In public situations in which actors have to justify their views, they have to activate one or more of these principles. Hence, I have used this model as an analysing tool to find out why all of the six conservatories in Norway established jazz or popular music programmes over a period of 25 years, as well as the reasons that the leaders and reformers had for proposing the new educations. Since I found this model useful for analysing the reasons for establishing education programmes, perhaps it would be useful when analysing the reasons for closing down education programmes?

In the following, I will apply the six orders of worth on the decisions of the University of Agder when launching the proposal in 2008 about closing down the classical music programmes. I have previously referred to the first of the six orders, the *market*, which is the only argument I have seen in public documents. And arguing only with reference to that order, the conclusion was easy to draw because of the higher number of applicants to the popular music studies compared to the classical studies. But why did the market thinking prevail in the evaluation of whether the classical music education should be maintained? The answer is because the board of the University of Agder had to deal with a national budgeting model in which a high number of students and a large production of credits contributed to the financing of studies. And this view dominated the university's historical role as a humanistic education and research

institution, which is a prerequisite for critical thinking. If the leaders of UiA argued with reference to the *civic* order, they could have referred to the classical teachers' claims about their jobs and their rights just as much as for the popular music teachers being employed. Referring to the *inspired* order, they could have argued pre-classically by taking into consideration this music's possibility to develop young people's personality, both musically and socially, although this argument would also work when arguing for popular music. To argue with referring to the order of *fame* would not be easy as far as classical music is concerned, as I think nowadays in Norway there are very few classically educated musicians who become artists or gain any type of meaningful reputation. In this case, the popular music students are in quite another situation; the teachers at the conservatory include the students in their own bands, and a large number of conservatory trained popular musicians are engaged in the Norwegian music industry. The same goes for the next order, that of *industry*, in terms of arguing pre-classically by referring to progress and technological advance, which is not easy compared to the popular music field. Then we have the last one, the *domestic* order, which is about traditions, the maintenance of hierarchies, upbringing and the reproduction of, e.g. the national heritage. As I see it, this domestic order is the opposite of the market order. If I could give UiA's leaders some advice, I would ask them to thoroughly discuss this aspect, namely the university's responsibility for the local-, regional- and national cultural heritage. If not a classical conservatory of music, then which institutions should take responsibility for teaching new generations to play Edvard Grieg?

Conclusion

The question I have asked in this article is: When the value of a societal phenomenon has been totally inverted, in the sense that it has developed from a negative to a positive value, is it then a matter of necessity that another phenomenon mutually connected to the first one will lose its value?

Through my own application of the value reversal model, I found it both possible and necessary to modify and extend it with new phases, both in front and behind. And based on the developments at the University of Agder, where the popular music education programme was given priority at the expense of the classical programme, my answer is the following: The fact that one phenomenon receives a higher value will not necessarily imply that another phenomenon receives a reduced value, but viewed from several perspectives, this other phenomenon can receive a reduced *relative* value, which can have negative implications.

I have used the situation at the University of Agder as a sample case, though I do not claim that the modified and extended model should be universal. But the inverted value reversal model, used as an analysing or planning tool and based on a set of principles of evaluation, may help institution directors to become aware of the effects and consequences of their decisions.

And several other university boards could be forced to make similar serious decisions, such as those that the board of the University of Agder had to make, if classical music educations of the Western world follow the same developments as I have seen in Norway compared to popular music. Based on my analyses in 2004, 2005, 2006 and 2009 of the number of national Norwegian applicants, I found for the first time in 2009 that the number of classical music applicants who attended the entrance exams for the undergraduate programmes was lower than the number of popular music applicants (Tønberg, 2012). If this finding proves to be an expression of a stable tendency, then far more institutions than just the University of Agder will have to face the challenges discussed in this article in the coming years.

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Music history as a polyphony

A heuristic study of learning and teaching music history

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ABSTRACT

Music history as polyphony

A heuristic study of learning and teaching music history

This article is based on my dissertation (Unkari-Virtanen 2009) wherein I related music history teaching and learning in Finland to the field of music education. The objective of my dissertation was to examine music history from a pedagogical perspective, and to discuss the meaning of music history studies for today's Higher Music Education students. The basis for the case study was one-year music history course at Stadia Helsinki Polytechnic in 2003–2004.

The methodology was based on heuristic research, ethogeny and participatory action research. The core of the data consisted of the students' anticipatory and contemporaneous accounts, transcribed negotiations, and the students' essays and exercises. I utilized Rom Harré's theory of identity in my interpretation of the learning process. Auli Toom's description of tacit knowledge provided a theoretical basis for the classification of the students' narratives, which made it possible to create connections with the different phases of Harré's identity process.

As a fundamental part of my study, I also reflected on the role of the teacher in regards to meaningful learning. The role of the teacher can be seen as both an upholder and a developer of tradition.

My primary conclusion was that music history, as the active memorizing of an open and democratic musical heritage, can help students to recognize themselves as participants and actors in a living musical tradition. However, shared reflection and collaborative development of both praxis and theoria are needed for music history teaching to be able to renew itself.

Keywords: music history pedagogy, practitioner research, music history teaching, music education

The past of music – praxis or theoria?

In Higher Music Education, the past of music is present in two distinct practices. The practical aspect (in Greek *praxis*) of the past is present in the instrumental lessons, in the art of playing. Since the Enlightenment, the theoretical aspect (in Greek *theoria*) of the past has been separated from the sensuous *praxis* (see Varto 2011:25). Music history as a modern academic discipline originated in the 18th century, and over the last two hundred years the history of music has been similar to the focus of numerous studies and writings, which outlined the past from many different perspectives, such as musicology or cultural research.

This article examines music history as an educational subject in Finland. Since the end of the 19th century, the history of western music has been studied as a part of the education undertaken by Finnish musicians. The pedagogical goal of music history teaching has long been focused as distribution of knowledge. Today, however, a vast variety of information and knowledge is easily accessible through the internet, and as a result the form and the essence of music history teaching and learning is being rethought. Many didactic researchers in general history now view their pedagogical goal as the cultivation of the students' "historical consciousness" rather than enforcing the students' knowledge of historical "facts" (see also Ammert 2010, Unkari-Virtanen 2011):

"In line with the liberation of the past from the constraints of academic history, historical consciousness no longer needs to be as focused on the interpretations and knowledge provided by the institution of history but can increasingly be determined by popular understandings and the needs of the consumers." (Pihlainen 2011)

Viewing "historical consciousness" as an educational goal means that history itself is seen more as a discipline of *praxis* than has previously been the case. Until the 21st century, critical examinations of music history from any educational perspective had been few and far between. Currently, however, the teaching and learning of music history is undergoing a pedagogical re-evaluation (see e.g. Briscoe 2010, Natvig 2002, Unkari-Virtanen 2009, 2011, JMHP 2011). New perspectives emphasize music history as an educational subject that can contribute to a student's musicianship by enhancing his or her understanding about music as social and cultural construction, and in Higher Music Education, also as a subject that can also promote the construction of the music student's professional identity. Music history – understood as the active memorizing of an open musical heritage – can thus help students to recognize themselves as participants and actors in a living and changing musical tradition.

Research Questions

The basis for the case study was a one-year course of Western music history (5 ECTS) at Stadia Helsinki Polytechnics (nowadays the Metropolia University of Applied Sciences) in the year 2003–2004. The participants, 34 students aged 18–24, were first-year students enrolled in the Bachelor's degree program in classical music. The course included three one-week lecture periods (3 hours per day) and between the periods listening, group working and e-learning. The curriculum emphasized the students ability to recognize musical styles as defined for example in Grout's *History of Western music* (Grout 1960).

The objective of my study was to examine music history teaching and learning in context of this course and from pedagogical point of view. I was interested of students' experiences of their music history studies, everyday routines concerning e-learning, and of their comprehension of music history knowledge, especially tacit knowledge. In my study, the research questions were:

1. What events were described by each student in his/her accounts of his/her music history course, and
2. How the student's tacit knowledge was comprehended in the individual student's descriptions of his/her learning process, and what can be said about the development of a classical musician's professional identity. Furthermore, based upon the previous questions, I examined
3. How the teaching and learning of music history could be improved upon in the light of the student's experiences and the tradition of the subject.

Methodology

The methodology was based on heuristic research (Moustakas 1990), ethogeny (Harré & Secord 1972) and participatory action research (Kemmis & McTaggart 2000: 576–605). Figure 1 illustrates the methodological context of my research.

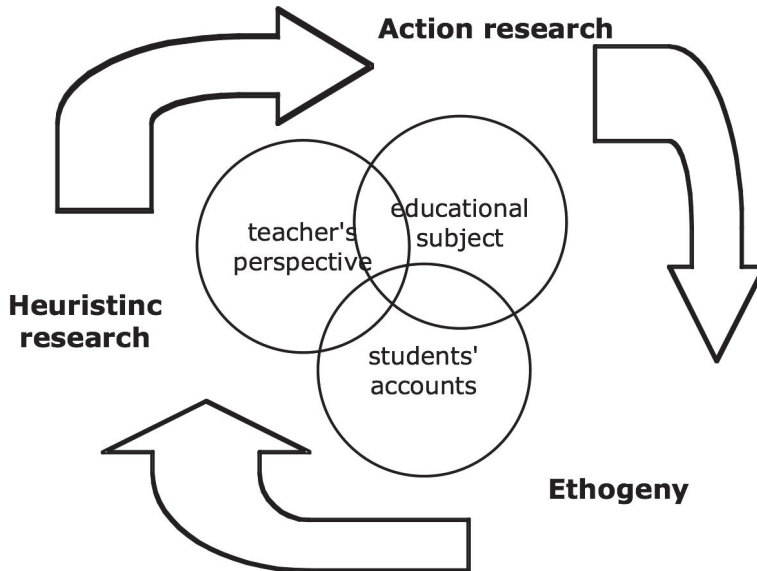


Fig. 1: Methodological context

Heuristic research, as defined by Moustakas (1990: 38–39), examines the underlying meanings of lived experiences and illuminates them from direct first-person accounts. Moustakas (1990: 38–39) outlines the characteristics of heuristic research as follows.

Heuristic research:

- Emphasizes connectedness and relationship between researcher and participants, in my study between me as a teacher-researcher and my students.
- Leads to depictions of essential meanings and portrayals of the intrigue and personal significance that imbue the search to know.
- May involve the reintegration of derived knowledge that itself is an act of creative discovery, a synthesis that includes intuition and tacit knowledge.
- Participants remain visible and continue to be portrayed as whole persons.

The heuristic element of the inquiry allowed me to pursue research questions that were deeply connected to my own identity and professional activities as a lecturer of music history. In my research, the heuristic approach manifests itself in the teacher's perspective on the music history course, in the description of my personal goals for my own teaching, and also in my observations on the student's accounts. In the

research report, I reflected on my own attitudes and assumptions with regards to my students' narratives, reflections and negotiations (Unkari-Virtanen 2009: 54–59).

The model employed for data collection of the research followed Harré & Secorde's methodology, based on the question "Why not ask them?" - which arose from the narrative turn in sociological methodology during the 1970's (Harré & Secorde 1972: 101). Harré and Secorde developed the conception of a human being as a rule-following agent. Ethogeny, as Harré and Secorde (1972) called their methodology, highlighted the participants' "voluntary" accounts of their own lives, and emphasized the researcher's negotiations with the participants when considering interpretations of the multi-layered structure of a research episode. An episode was defined as "any natural division of social life" (ibid.: 147), and an episode as a research entity comprehends not only overt behavior, but also the thoughts, feelings, intentions and plans etc. of the participants (Harré & Secord 1972:147). An episode has a formal structure - which in my research was defined by the curriculum and assessment practices of the music history course - as well as an enigmatic, unknown structure, which is not explicit (ibid.: 171–180). In my research the enigmatic element was represented by the rules, plans, conventions, and other practices, which students used to guide their behavior. I was the lecturer for the course, and I also examined the course as a researcher. I was searching for a teacher's understanding of the students' role, stemming from the collection and analysis of their accounts and my own negotiations with them. I collected the data - consisting of the students' accounts and assignments - during the course. The accounts were anticipatory (in the form of a kind of active role-playing, see Eskola & Suoranta 1998: 110–117) and contemporaneous, written during the course. Another important part of the data set were the recorded and transcribed negotiations with my students.

Participatory action research considers an action as a continuum of planning, action, evaluation, and reflecting; and its aim is to improve that action. As a self-study research of my own practice, the aim of my research was to improve my own teaching and learning of music history, including e-learning. The research process involved the development of music history teaching, and understanding the need for change in music history pedagogical practices, as well as the relatively high level of reflexivity in my own role. My research did not involve several action cycles, but the interpretation of the accounts was conducted in a collaborative partnership with my students (see Somekh's methodological principles for the action research process in Cain 2008: 248).

The data and the process of analysis

As a part of my research, the students who participated in the music history course at Stadia wrote descriptions of their learning experiences, or first-person accounts (see eq. Harré & Secord 1972: 167). The core of the data was composed of the students' anticipatory and contemporaneous accounts, transcribed negotiations between myself and the students, and the students' essays and exercises.

The anticipatory accounts (76 short stories, each of them written at the beginning of a lecture) mapped cultural stereotypes - the students' expectations of music history studies - as a kind of active role-playing (see Eskola & Suoranta 1998: 110–111). The anticipatory accounts were written in three variations on a simple narrative frame, where it was imagined that "Suzie Student" – an imaginary participant – was attending a very successful music history course. The students were asked to write a short description of what happened during this hypothetically successful course. In the first exercise the narrative frame focused on collaborative learning, in the second on lectures and assignments, and in the third did not include any mention at all of the teaching methods.

The music history course included three one-week lecture periods and e-learning continuing between the periods. The students' contemporaneous accounts were written at the beginning of the second and in the third lecture period. The first accounts (by 30 students participating to the lecture that week) turned out to be short descriptions of practical affairs, such as searching for recordings, writing their exams, and working with computers or in the physical environment of the lectures. My interest as a teacher-researcher was more oriented to a critical approach of the subject matter than to these practice-oriented accounts. In the second account (written by 27 students participating to the lecture that week) I asked the students to reflect on their learning and their collaborative activities. Thus, the process of data collection had already highlighted one difference between the teacher's and students' areas of interest: whereas my emphasis as a teacher was on a critical approach to the subject matter, the students were interested in the practical aspects of their performance and assignments.

The first and second accounts were followed by recorded and transcribed negotiations with each of the students, each lasting about 15–20 minutes. The research projects were thus also an empowering project; during the negotiations the students were asked to reflect upon their experiences

My dual role as a lecturer and a researcher naturally influenced the students' accounts, as well as their reflections as expressed in the negotiations. The situation was similar to any lecturer's relationship with his or her students: the students are always

looking for a good way to present themselves as respectable and skilled members of their learning community, and as promising professional musicians. As described later, in my theoretic framework I defined this theme as the “moral order” (see Harré 1983), and this conscious adoption of student roles was one theme in my analysis.

The process of analysis was abductive, combining the data, the theoretical concepts, and my own interpretation of the genealogy of music history as an educational subject. All of the negotiations with the students were transcribed and then thematized. The themes of the analysis, other than the “moral order” mentioned above, were:

- Music history learning as an everyday routine - a theme highlighted in the student accounts,
- The students’ performances and assignments during the course - also emphasized in the student accounts and negotiations,
- A critical outlook on the subject matter - my primary interest as a “critical” teacher, including a kind of genealogy of music history as an educational subject in Finland,
- Tacit knowledge, concepts, and narrative knowledge - my original inspiration for this research was the fact that in Higher Music Education classical music students gain a great deal of experience with playing classical music, but often cannot integrate these aspects of learning and playing their instruments with the knowledge and understanding gained from studying music history. How could the musicians’ tacit knowledge be interwoven with other ways of knowing?

Theoretical framework

I applied Rom Harré’s theory of identity (Harré 1983, Ylijoki 1998) to my interpretation of the learning process. Auli Toom’s (a Finnish researcher of compulsory school-teachers’ tacit pedagogical knowledge) description of tacit knowledge (Toom 2008: 54, see also Rolf 1995) provided a theoretical basis for the classification of the student narratives, which in turn made it possible to forge links to the different phases of Harré’s identity process.

The knowledge of music history gained through instrumental practice is by nature experimental and tacit, and different from the verbal or literary knowledge represented by music history textbooks. According to Toom, tacit knowledge is based on implicit concepts and theories, but also on situational anticipation grounded in a tradition (Toom 2008: 51). A tacit dimension of teaching rests on conventions and

repetition, and is by definition not only opposed to verbalizing and literacy, but also to rapid changes and to innovations (see Polanyi 1966; Toom 2008). Furthermore, tacit knowledge is not reflective in its essence. Rather, it can be defined as a contextual ability to act appropriately in various professional situations. The owner of tacit knowledge can be a person as well as a collective, and it can be examined as a process or through its product (Toom 2008: 53–54).

The concept of tacit knowledge, as described above, was compared to Rom Harré’s concept of an identity project (Harré 1983). Harré describes the different phases of what he calls “the psychological space” of an identity process (Harré 1983:258), while Toom specifies the different dimensions of tacit knowledge (Toom 2008: 54) as described in the middle of Figure 2. Both Harré and Toom define their four fields on the same axes, which are social and public–private, and process–product. Figure 2 illustrates the combination of Toom’s dimensions of tacit knowledge and Harré’s phases of the social construction of an identity (Unkari-Virtanen 2009: 141).

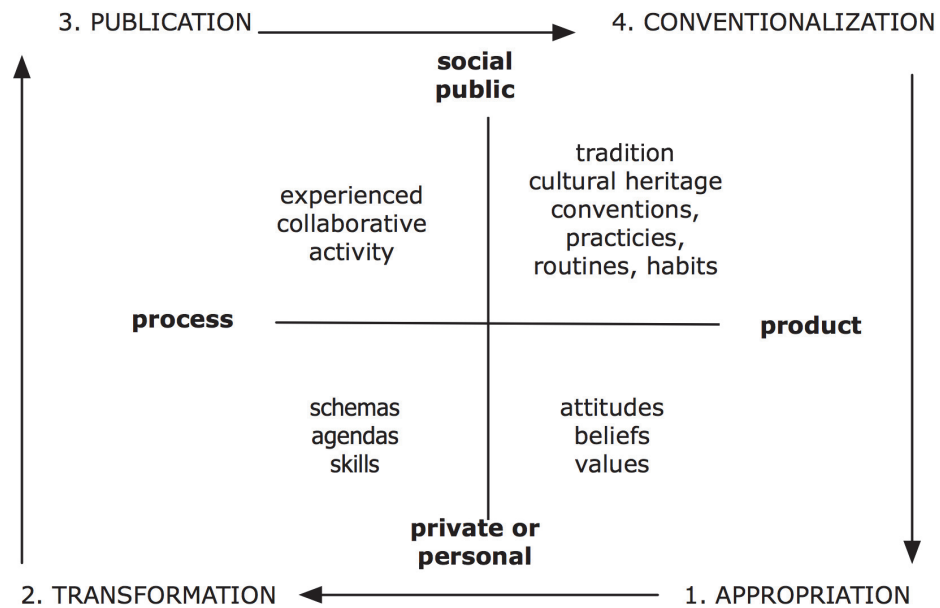


Figure 2: Dimensions of tacit knowledge and the phases of the social construction of a professional identity.

According to Harré, the psychological space of an identity process creates a continuum of four transitions. This process of transition is long-term, and is spread out over a period of several years. The transitions originate from a socially inherited

tradition, leading to an individual appropriation of the tradition and, in turn, through personal transformation of the tradition to the manifestation of a personal identity. By transforming his or her social appropriation to a personal interpretation, the student creates his distinctive personal being as a musician, to “take over his own development” (Harré 1983: 256–257).

Personal transformations can be brought out into a public arena, where the student stands “on a threshold of radical recategorization, since, depending on the reaction of that public, his personal innovations may earn him assessment running anywhere between ‘madman’ and ‘genius.’” (Harré 1983: 257.) Within the identity process, Harré, and a further developer of Harré’s theory Oili-Helena Ylijoki, both highlight the importance of the “publication” phase (Harré 1983: 259; Ylijoki 1998: 141–142). Ylijoki characterizes the publication phase as a kind of a trial for the “novice,” who may also fail and thus lose the opportunity to gain a position as a full member of a professional “tribune” (Ylijoki 1998: 136).

Harré’s last phase (see Fig. 2), conventionalization, illustrates the potential for the transformation of a tradition. By manifesting his personal transformation of the tradition, the student can also establish new interpretations of the tradition. If these new interpretations are accepted, this phase of publication leads in turn to a slow revision of the tradition (Harré 1983: 258).

Results

The analysis presented here was described as a process of reflection, incorporating a large data set based on citations from student accounts and transcribed negotiations. This data was first thematized, as described above. As an every day routine the students appreciated easy-access assignments with a minimum use of time for anything other than listening to music. The assignment which received the most negative feedback was one in which they had to travel to different music libraries in Helsinki. The management of time in the e-learning periods was also a problem for many of the students. These problems with time management eventually resulted in the students slightly criticizing me for not defining and recording them all the musical examples they should listen to.

The use of a computer for learning was mainly a problem for those students who did not own a computer. The public computer classrooms were seen as sometimes too noisy or too crowded, and sometimes the student did not have the time to learn to use the new web-based learning applications. When encountering these problems

during the e-learning period, some of the students gave up their assignments without contacting me, their teacher, to find a solution to their practical problems.

During the negotiations, the collaborative learning which took place in the course was mostly described as a positive element, however sometimes the students had problems finding the time to do the assignments together. Interestingly, in their anticipatory accounts the other students were described only as noisemakers during the lectures. My conclusion was that collaborative methods were not included in their cultural stereotypes of the learning methods used in music history; however, collaborative learning did eventually become a positive experience.

The students favored both reading and listening to or participating in lectures as learning activities, but listening to music was the most popular learning method. An analytical listening assignment was considered inspiring, but the students regretted that they did not have enough time to pursue it more fully. As a teacher, I expected to hear some reflections on the students' listening habits, but this was obviously not the students' primary concern. Some of the students articulated their uncertainty when they had to describe pieces of music that they had just listened to. They were looking for a model of the "right" answer, even if I, as the teacher, had pointed out the importance of describing their own experiences and perceptions. Other writing assignments, such as writing a booklet for an invented CD-collection of music, resulted in copy-and-paste writings; the students imitated or even copied the narrative style and stereotypical, canonized content known from their textbooks. In their peer assessments, as well as in the negotiations, the students characterized these writings made by other students as uninteresting.

The exploration of the hidden rules of the course, or the role defined by the course's enigmatic code (see above), was one of the main themes of the analysis. The primary shared practice for all the students was their attempt to hide their ignorance and uncertainty – a result that is itself worthy of further exploration. All the students tried to present themselves as competent and skilled future musicians, but the attributes of that status were variable. Sometimes music history studies were rejected due to a professed belief in the ideal that formal studies are repressive of artistic freedom; a few of the students told me that their ideal practice was their own informal exploration of music and composers, their historical context, and music life of the past. Some students told me that the assignments were too easy for them; meanwhile, the others told me that they had devoted a very large amount of time to their music history studies. During the negotiations, some of the students even wanted to instruct me in what they considered to be normative and acceptable assignments, exercises, and subject matter, and in contrast what material was not suitable for a proper music history course.

Conclusions: transforming music history pedagogy

The appropriation of both an increased musical repertory and the content of the music history textbooks were clearly the students' main goals in their music history studies. According to the data, the students believed the core of music history as a subject was comprised of musical works and information on composers. The students thought that the lecturer should introduce the subject matter, the important themes of interest, and all musical examples during the lectures, even if working in small groups was a generally liked way of learning. The students' critical attitude was focused on the forms of studying, and especially on the assignments, which they thought to be either "acceptable" or "wrong".

The phase of appropriation (see Fig. 2), and the student's expressions of their attitudes and values towards their music history studies, was seen clearly in the data set. In contrast, expressions of the phase of transformation were few or far between. E-learning and ICT had the potential to promote the phase of publication, however when the phase of transformation was lacking in the learning process the student's publications manifested as copy-and-paste works of little interest even for their student peers.

The minor role that historical thinking played in the data can be understood as a consequence of music history's own written tradition, but it can also be ascribed to my activities as a teacher. The students' own tacit knowledge of classical music was not appreciated as proper source of knowledge by themselves, even in the listening assessment, where the students were asked to describe their own perceptions. The students knew that the conventions of music performances varied over time, but they did not consider that all concepts and themes in music history texts are historically constructed. For the students, historical consciousness was a part of *praxis*, but not a part of literary history.

As a fundamental part of my study, I also reflected on the role of the teacher in the process of meaningful learning. One of my conclusions was that the teacher could, when recognizing the phases of the students' identity formation (Fig. 2), help students to pass through the passive phase of appropriation and move on to an active and experimental transformation of the tradition. The role of the teacher can be seen as both an upholder and a developer of tradition. I introduced a way to transform the teacher's role from that of a passive purveyor of information gained from textbooks to an active producer of knowledge, by approaching music history teaching through the metaphors "Cultural heritage", "Voice leading" or "Cultural memory".

Further applications

I would like to conclude by briefly discussing two further applications of my dissertation. Firstly, since the Fall of 2011 a group of Finnish music history teachers and students have been exploring new pedagogical approaches to transform music history into an inspiring musical heritage, and discussing the possibilities that new perspectives, such as historical consciousness, can provide to music history teaching and learning. The group is writing new material for music history teaching, and outlining guidelines for a renewed national curriculum of music history for Finnish music schools and conservatoires.

Another application of my work lies in a theoretical outlook on the transformative processes and collaborative learning of music history in Higher Music Education. Harrés phases of identity process can also be utilized to discuss curriculum development, the development of the publication phase, and “public arenas” in Higher Music Education institutes. Recitals and examinations are public arenas for performance skills, and in some Higher Music Education institutes a student’s final thesis can also be a public display of the student’s professional being. My argument is that, in order to encourage further positive change, shared reflection and the collaborative development of both *praxis* and *theoria* are needed to renew and reinvigorate the field of music history. Music history studies could and should contribute to the construction of students’ professional identities, and help students meet the increasing pace of change in the discipline; and we should thus encourage and support the transformation of curricula to respond to the new demands placed on both classical musicians and music teachers alike.

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Crossing borders

Perspectives on learning in a school musical project

Lorentz Edberg

ABSTRACT

Crossing borders

Perspectives on learning in a school musical project

This article focuses on in what ways learning arose and developed in a school musical project, what it was like, and how one can understand this activity in an educational context? The school musical project was put on in collaboration with the ninth form of a lower secondary school and the municipality's leisure-time centre. The study was based on observations, interviews and focused group discussions. The participants' social and artistic interactions, together with the common artefacts, joint commitment, and influences from both school and leisure activity had a major impact on the creation of a cross border-learning environment. Status and hierarchies among the pupils were renegotiated due to the impact of that new learning environment. The lower secondary school curriculum describes measurable knowledge in separate subjects, providing clear contents and strong classification as legitimate knowledge. The project had an optional nature, as it involved no marks, but was rather based on subject integration with a zone of unpredictability. Hence a dilemma occurred. The voluntary, interdisciplinary nature of the project, partly in contrast to a curriculum dominated by compulsory individual school subjects, could support an educational alternative that can challenge traditional model of teaching.

Keywords: school musical, learning, interaction, collaboration

Introduction

This article is about musical theatre in a school context. It is a popular activity and every year a considerable amount of school musicals are produced in Sweden and around the world, with committed children and young people performing in front of a large audience.

The musical is a form of modern musical theatre and the Swedish concept of 'musikal' is an abbreviation of *musical comedy*, *musical play* and *musical film*. These genres arose in the U.S.A. and England in the first half of the 20th century and the Anglophone umbrella concept for the genre is *musical theatre*. Yet the word *musical* is associated more with the work than with the phenomenon (Gammond 1991, Kenrick 2008).

A musical may consist of many different components. According to Gammond (1991) the current concept of musical is used in a wide sense, although the precondition for using the concept in modern theatre is that a number of songs are presented on stage, as part of the production. What the modern musical contains, besides song and music in a stage context, is not given. It is influenced by a popular culture landscape that is constantly changing, with today's rapid technological development enabling new ways of presenting a story. The genre is accordingly flexible and allows great freedom in scenic expression.

The musical production in my study was conducted throughout the school year and those responsible for the project were Fanny, Frank, Maria and Lennart. Fanny and Frank are teachers at a leisure-time centre, Maria is a music teacher in a lower secondary school and Lennart is a retired preschool teacher with previous experience in the producing of school musicals.

The performance was staged in a theatre outside the school and the musical depicts the struggle between good and evil in a story about youth gangs, relations and the importance of daring to follow one's dreams. At the centre of the musical's plot there is a man who has inherited superpowers from his father. Imaginative and inspired by science fiction and comic books, the story takes place both on Earth and in space.

The school musical script is inspired by the comic book world of the 1940s and 1950s and offers a romanticised image of the family, related to the values held at that time. The father works, the mother is a housewife and the children, a boy and a girl, are well behaved. The mother and the two children have minor roles in the story, while the focus is on the father, an "ordinary man" who has inherited supernatural powers. Other leading characters are a male gang leader and a female dance instructor.

The pupils had chosen to work on the musical as a specialisation mark-free, one-year option *Elevens val* ["The pupil's choice"], which forms part of the national

curriculum. The target group adapted the manuscript, which had already been written and the teachers, in collaboration with the pupils, chose the music with new lyrics being written to accompany existing rock songs.

My overall aim was to study how, and in what form, knowledge developed in an interdisciplinary educational activity, like a school musical project and what role this activity has in a teaching context. The aim is connected to the following research questions:

1. In what ways does learning arise and develop and what is the learning like?
2. How can one understand a school musical project in an educational context?

Theoretical points of departure

Recontextualisation; the making of a school musical

In order to understand musical theatre in a school setting, I am inspired by Basil Bernstein's (1971, 1996) theoretical framework. He argues that when knowledge and competence existing in society is transferred to a school context, a *recontextualisation* can take place and pedagogic discourse can be created. Pedagogic discourse may then constitute the basis of creating a school subject or an educational activity. He calls this process a *pedagogic device*.

According to Bernstein, three kinds of rules govern this process: The *recontextualising rules* governing the process and creation of pedagogic discourse. The *distributive rules* that determine who can say what to whom and under what circumstances and the *evaluative rules* creating the practice, based on this discourse.

Musical production, as a school activity, can through this process be created, through formation of a pedagogic practise in an artistic context. This practise has a relation to the curriculum, musical theatre as genre, popular culture and the surrounding society.

Vygotsky (Lindqvist 1999, Strandberg 2006) asserts that creative activities like music, text and image creation have the psychological function of uniting imagination and reality within an imaginative creation and this can give rise to something new and real. It is possible to imagine a similar function for creative activities in collaboration. The new real phenomenon may then be a stage performance, such as a school musical.

Educational knowledge code

Bernstein uses the concepts *classification* and *framing* to analyse underlying structures in curriculum, pedagogy, evaluation and assessment. These are products of an

educational knowledge code. The curriculum defines legitimate knowledge, the pedagogy what is the legitimate transfer of knowledge and evaluation, and assessment, which is regarded as the legitimate realisation of the taught knowledge.

Classification is related to the degree of boundary establishment between subjects. If the classification is strong, there are clear boundaries and hence a high degree of isolation among the different subjects. In contrast, if it is weak the isolation and the boundaries are less tangible.

Framing refers to the degree of control over what is transferred and accepted in a pedagogical context. Strong framing leads to fewer opportunities for teacher and/or pupil control of the subject content and the way it is taught, while weak framing implies greater opportunities to influence it.

Bernstein distinguishes between school subjects as *singulars* or *regions* where singulars are specialised, discrete discourses while regions are constructed by recontextualising singulars into larger units. He stresses that a regionalisation of knowledge can threaten an educational structure and culture dominated by singulars.

Border crossings

Goodman (1968, 1978) contends that, in addition to own values, individual aesthetic expressions have qualities reaching beyond their medium and that for this reason music can e.g. influence how human beings look upon the world and images can influence what human beings hear. He further stresses that creative interaction among different stage expressions, for which scope is provided in e.g. the modern musical, with its non predetermined form language, may create a new world.

Dewey (1934/1980) mentions an *aesthetic quality* that is created through an artistic process, referring to knowledge where play, work, art, craftsmanship, thought and feeling are interwoven. He argues that the artistic process is not only granted to the artist but exists in every individual. In this process pupils learn to look at the world in different ways, in the sense of both experiencing and understanding with artistic attentiveness.

This relates to Robinson (2009) who identifies a condition where natural talent meets personal passion. He calls this "the Element". It is here that human beings feel most satisfied with themselves, most inspired and able to achieve at the highest possible level. Robinson emphasizes the lust for learning and stresses the importance of putting pupils in an environment where they want to learn and can discover their true passions.

Vygotsky (1978, 1987), as well as Dewey (1934/1980), stresses that educational activities should be reality based and applicable on the real world. They argue that learning should extend to out of school environments and activities. Learning situations

should thereby relate to this extension, characterized in my study of e.g. the theatre and activities at the municipality's leisure-time centre.

Sociocultural learning

According to Vygotsky (1978, 1987) learning is a social mediated process and a collaborative activity. He stresses that human beings have a zone for possible development and this he calls a *zone of proximal development*. Here, in collaboration with other people and by means of mediating tools, human beings can become creative and hence develop and realise their dreams. By means of maturity and experience we can grow and move forward, but we cannot reach our full potential without communicating with other people. Through questions and problematizing and by listening to other people's ideas and thoughts, we can discover something that was previously hidden from us. This can be done in interaction with others, e.g. in pedagogical activities with dialogue as the basis. The zone of proximal development may serve as a guide in curricular and lesson planning.

When a teacher, or more competent peer, as a part of this process, give necessary help to a pupil in his or her zone of proximal development and withdraw this aid as it becomes unnecessary, the behaviour often is called *scaffolding* (Wood, Bruner & Ross 1976). Scaffolding as teaching method can increase the pupil's self-confidence, when he or she copes with a task and eventually can perform anything previously considered too difficult to implement.

The idea of scaffolding is inspired by the work of Vygotsky and the concept is associated with a scaffold removed from a building during construction. The metaphorical building in my study is the performance and the scaffold can be removed during the production of this performance.

Former research

Törnquist (2000, 2006) studied how learning was staged in a school musical production. She argues that what the participants conceive as important components of the learning environment were; the working methods and forms of working, the social interaction, the emotional commitment, being allowed to work in a creative process through creating, acquiring new knowledge and skills and understanding others and thereby oneself.

The picture presented of the teacher is as an artistic pedagogue, who is able to shift among the different roles as participant, supervisor, leader and artist in the educational work.

Collings (1999) identifies a school musical project as a laborious complex activity, with a pragmatic dimension that contains a great love for the stage, where the participants and the audience have a close relationship.

Method

The school musical project in my study was conducted throughout the school year. 55 pupils participated, of which 25 appeared on stage. During that year I observed the activities once a week during the last three months, with exception of the three final weeks, when I observed the activities on a daily basis. I interviewed the teachers and had focused group-discussions with eight of the participating pupils. I regularly conducted observation notes and my interviews were transcribed. The empirical data was analysed with a hermeneutic approach, where interpretation and understanding were essential and new insights led to a new levels of understanding.

My choice of research methods was inspired by Lofland & Lofland (1984), who stresses that looking, listening, watching and asking are interwoven in the observation, and part of this listening and asking can approach, or be the same, as intensive interviewing. As guideline for the observation I used an observation schedule, related to my research questions, with these main dimensions suggested by Spradley (1980); *space, actor, activity, object, act, event, time, goal and feeling*.

Agar (1980) argues that qualitative researchers should engage in participant observation via an introductory general overview with a broad focus on more specific aspects of the situation. My point of departure was to gain an overall idea of what was going on and then be able to see the different patterns and the significant parts of the project work and hence also be mindful of the unexpected and surprising that may shed new light on the event.

According to Wolcott (1985) three different types of participant observers may be discerned. These are; *the active participant* who has a different job to perform in the investigated area, *the privileged observer* who is known and can be trusted and *the limited observer* who develops confidence in the role of researcher over time.

In my study I identified myself as a part of the second category, the privileged observer, because the teachers were already familiar with my interest in musical theatre in educational settings and sympathized with the educational science purpose I had with my study.

To be known and trusted made it easier for me to create a confidential relationship and conversation with the teachers and pupils involved in the project.

The selection of pupils for the group-discussions was made so that representatives of all the spheres of activities of the project were included. My study was based on the *pupil perspective, teacher perspective* and my *observation perspective*.

Except for the teachers, the informants were schoolboys and schoolgirls and my ethical considerations were based on rules and regulations in accordance with *www.codex.vr.se*. Consistent with these rules and regulations, parents have approved in writing, the students' participation in the research study and pupils, teachers, school and leisure-time centre have been anonymised in my text.

Results

Interdisciplinary learning

Through a working manuscript the project leaders present an interactive working and exercise material at the start of the semester. One could say that the manuscript is the project's shared teaching aid, with scope for proficiency training, problem solving and pupil influence. This open teaching aid, with weak framing, seems to inspire aesthetic, but also practical and craftsmanship processes, in an artistic context.

In addition to the stage items *music, drama, song* and *dance*, the craftsmanship element is tangible, since the pupils work with *sound* and *lighting design, stage construction, properties, stage design, stage clothes design* and *documentation*. This implies an opportunity for the increased teaching of woodworking and metalwork, textile handicraft and art, but also for the teaching of elements in dance and drama, subjects that are not available on the ordinary school timetable.

Apart from these subjects pupils identify, as part of the project, speech and text interpretation, related to the languages Swedish and English. They further mention dance as movement related to physical education, because of the energy and movements involved.

The project leaders emphasise the pupils' interest in participating in the musical project as an important precondition for learning. They stress the advantage of the existence of the willingness to learn something. Lennart refers to a television program he has seen, when he describes the pupils' interest as an important factor in a learning process:

It must be interesting. There must be elements that interest. I remember a television program on education I've seen. There was a boy in grade three who could not read. He was very interested in space. By astronauts and rockets.

The teacher encouraged him to find out as much as possible about this and this helped him a lot in his learning to read process (Lennart).

One can identify similar processes in the school musical project. E.g. when a pupil trains his or her reading ability, by reading the script. This may happen because the interest and desire to participate in a musical performance, benefits the willingness to practise reading and thereby the learning process.

Proofs of interest and a willingness to learn seems to be present when the project participants come to the theatre premises during their breaks and rehearse theatre lines and musical difficulties, as well as when they choose to take part on their spare time, in stage construction or paint the stage wings. These proofs also seem to appear, when pupils use the leisure-time centre's premises for voluntary rehearsals in the evenings.

The participants mention that what they learn in their work on the school musical cannot be learned in ordinary schoolwork and that this is due to the lack of individual marks, the stage character, the pleasurable aspects of the work, and the aim of showing the result to an audience. The pupils emphasize a collective knowledge they want to be proud of together:

- *Here we know what to learn. It is the learning method that makes a difference (Anna).*
- *It's fun and we have to pull ourselves together. There are 120 people (at the opening performance) who will come and look at what we can do. We feel that we'll have to manage this (Ben).*
- *When we are sitting in the café (the place for most of the ensemble scenes), we are all together (Cleo)*

Fanny, one of the two teachers at the leisure-time centre, believes the pupils learn in collaboration and that they develop both on and beside the stage. She stresses the importance of "learning for life".

At the leisure-time centre she often comes into contact with young people dreaming of becoming famous as performers. That dream is also alive among the participants in the project who, in the course of the work, often refer in different ways to current popular performers or participants in talent contests. There is a relationship to elements in a surrounding popular culture. A relation explained by Fanny as follows:

This is also something of an Idol and Fame thing. They dream about being able to appear on stage later on. Several youths who started out here have also continued in music and theatre (Fanny).

However, the reasons for taking part in the project may differ among the participants. It may involve anything from peer pressure and being excused from dull school teaching, to the opportunity to train for the stage and/or a future upper secondary school programme. This implies varying levels of ambition among the pupils.

Since teachers of dance and drama are not always employed by lower secondary schools, this subject competence is sometimes lacking in school-musical work. Instead of employing drama and dance teachers on a temporary basis, committed teachers and pupils, with knowledge in these subjects, help one another to teach and instruct.

This is the case here, when committed teachers and pupils learn from each other and other participants learn from them and a non-hierarchical learning takes place. This interaction seems to create a learning space for both pupils and teachers, built on joint commitment and artefacts and becomes of importance for the identity of the teaching.

Self-confidence

During the work, I observe Maria, together with single pupils, practicing singing and stage expressions. When I ask her about the essence of the activity, Maria stresses that one of her most important tasks as a music teacher, is to help the pupils to venture and thereby help them to gain better self-confidence. She is especially protective of pupils who have the knowledge, but not the self-confidence.

Maria argues that the school musical project offers an opportunity to grow and develop through music, theatre and dance and to become more secure. She exemplifies by telling about one of her former pupils:

Two years ago there was a girl who had such terrible stage fright. We started the performance week with her walking about and humming and me singing. And the first time she was by herself she lost herself and went in bursting into a flood of tears, and then she started pepping herself up and managed it at the end of the week. And her happiness after that... (Maria)

With pupils in a zone of proximal development, Maria can by providing the appropriate assistance (scaffolding), give them enough of a boost to achieve the task and they may gradually develop the ability to perform on their own and thereby increase their self-confidence.

Before retiring Lennart was involved in annual musical projects and during a large part of his professional life he worked with children and youth. He emphasises the importance of being part of a community, of having a value as a young person and of being good enough as one is. Lennart says:

The most important aspect of the project is that everybody is allowed to take part and to be something. This is especially important for youths who are not very interested in education (Lennart).

The prerequisite for taking part in the project is that the rest of the schoolwork is done in a good way. The pupils, who are not very interested in school, consequently run the risk of not being allowed to take part in the project, which might further strengthen a feeling of being excluded and it can affect their self-confidence in a negative way.

Between school and leisure

The production of a school musical, an interdisciplinary educational activity in an artistic context, has weak classification and framing. When this educational activity, as a discursive procedure, is to fit into a curriculum prioritizing measurable knowledge, related to individual school subjects with a clear subject identity (strong classification) and a clear content given in advance (strong framing), a dilemma arises. A consequence of this dilemma is a distinction between the musical project and other schoolwork. The pupils accordingly distinguish between the school and the musical project and are aware they have to work more by taking part:

- *There are lots of things we must manage to finish. The teachers try to give us assignments at other times (Anna).*
- *It's like home assignments and such things (Ben).*
- *We know this in advance. When the musical starts we'll have to work more (Cleo).*
- *It was planned like (David).*
- *For several years they have known it would come. The whole of lower secondary school (Eric).*

The project leaders also distinguish between schoolwork and the project work, whereby schoolwork seems to have higher status. The music teacher Maria feels that her colleagues are supportive and understanding when adapting their teaching and not placing tests and home assignments during the project's final phase. Her reaction implies an activity outside the ordinary education, to some extent dependent on other teachers' attitudes and benevolence.

The cooperation with the leisure-time centre creates a zone for learning, between school and leisure. Here pupils can move out of roles they are used to play at school, which may imply why participants stress they can act freer and more unconstrained.

Conclusion

As regards *how learning arise and develop and what this learning is like*, my interpretation is that learning arise and develop in an artistic and social process, consisting of shared artefacts and joint commitment. Learning takes place in the interaction between teachers and pupils, teachers and teachers and pupils and pupils. It is learning developed in a shared meeting. The process is characterized by both play and work, where music, drama, dance, art, craftsmanship and influences from other subjects are interwoven. Learning can be linked to school subjects and collaboration between them, as well as working methods and forms of expression, related to school-subjects. The participants state that use of their different talents towards a collective manifestation, together with their inclination and interest, are important components of the learning environment. This perception is linked to a flexible non-hierarchical learning environment, based on themes and subject areas, rather than separate school subjects. In this environment pupils' talents in different areas can be utilized. Since pedagogical discourse creates a practice where the goal is to perform a school musical and the way in which to enable this stage production, the content of the teaching is thereby relevant for both the process and the product. This requires both artistic and practical contents and both the aesthetic and practical knowledge are hence of importance.

Regarding the question *how it is possible to understand a school musical project in an educational context* modern musical theatre has a close relation to and is hence influenced by a popular cultural landscape in constant change. As a consequence recontextualisation to a school context seems to be faster and more unstable than for traditional school subjects. Based on pedagogic discourse an interdisciplinary practise between school and leisure is created. Pupils can increase their self-confidence and social roles and hierarchies renegotiate in a cross-border learning environment, based on a national curriculum. A curriculum intended for both the compulsory school and the voluntary leisure-time centre. The learning environment is characterized by a high degree of freedom of choice, with a nature of both teaching and leisure activities, no marks and a creative dimension of unpredictability. In a learning zone in-between, pupils can move out of roles they were used to play at school, which may imply why participants stresses they can act freer and more unconstrained. Since the curriculum for lower secondary schools indicates that measurable knowledge of separate school subjects is legitimate knowledge, this implies a dilemma for a theme-oriented project without marks, characterized by freedom of choice, regionalisation of knowledge and a content not given in advance.

Discussion

Robinson stresses that the idea of separate subjects, with nothing in common, offends the principle of dynamism (2009:248). School subjects and stage expressions, in the school musical project have interacting qualities reaching beyond their content. Through dance e.g. the rhythm of music can be embodied and through drama text can be strengthened and dance, music and drama in interaction with each other and other subjects, can deepen an artistic expression and emphasize a message. If the educational knowledge code signals that knowledge of selected individual subjects is legitimate knowledge and focus is placed on measurability and assessment, interdisciplinary thematic work risks not fitting the school criteria.

When the pupils are not marked, as in the school musical project, they are spared the disadvantages of the marks. The mark free environment may be experienced as tolerant, which makes it possible for pupils to make more experiments, search and dare to make mistakes. It is a learning environment and free zone that both pupils and teachers experience as positive. A disadvantage is however that the demonstrated knowledge and the individual achievement are not formally valued as much as in school subjects. A certificate of the knowledge can then e.g. not be used in a competitive situation concerning places in an upper secondary school program, where this very knowledge is wanted. A mark free pedagogical activity, in a school with focus on marks, also risks getting low status.

There is solidarity between teachers and pupils in the development and defence of a creative activity, partly separated from the rest of the school, an activity both groups regard as positive. This autonomy also makes it less problematic to have a partly project-funded entrance fee for stage performances in a lower secondary school that is expected to be free of cost. This nature of independence may indicate that pupils perceive the activity as more “for real” and less as an assignment among other school assignments.

In recent years a market adjustment of schools has taken place (Liedman 2011, Ravitch 2010). They have become exposed to competition and schools use different ways of interesting pupils in their own activities. Offering participation in a school musical is one of various competitive tools for attracting youths to a certain school. A school musical may be a scenic show window for the school’s pedagogical activities. The degree to which it is a part of these activities may vary however, as well as the function and status given in the educational context. A lower secondary school may have a pedagogical and creative goal to integrate subject activities, openness to different kinds of project work and new technology and with a not too clear focus on measuring and assessing. In such an environment interdisciplinary pedagogical activities should

be able to find their place in the curriculum. If such a goal and openness are lacking, these kinds of activities risks being excluded. The voluntary cross-border nature of the project, partly in contrast to an educational culture and structure dominated by individual school-subjects, can in addition to support a pedagogical alternative also challenge that culture and structure.

Attention is today paid to the utility aspect of education, with emphasis on usefulness of the knowledge on a labour market. From this perspective the usefulness of teaching different aesthetic subjects is sometimes questioned. The teaching in a creative interdisciplinary project, such as e.g. a school-musical project, is however likely to prepare for a working life where among other things work in boundary-crossing projects and dynamic groups is common and the ability to cooperate and deliver a result on time is rewarded. The result on time in the school musical project is a stage show, with a fixed day for an opening performance.

A great obstacle to a meaningful teaching situation and knowledge development at school is when pupils do not understand the meaning of their work and when a concrete goal for the learning environment is missing. This is not the case here.

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The duty of gamelan

A gamelan pedagogue's philosophy of work

Elin Angelo

ABSTRACT

The duty of gamelan. A gamelan pedagogue's philosophy of work

*This article is based on a thematic narrative study of a renowned Balinese gamelan musician's philosophy of work. The aim of the article is to illuminate a viewpoint towards music and musicking that might enrich basic thinking in Western music teacher education. The philosophy of work of the gamelan music pedagogue in this article is inseparably entwined with principles of Balinese Hinduism. Data for the study were gathered through a six-month stay in Ubud, Bali, and include interviews, video observations and field notes. The final discussion in the article is theoretically-philosophically informed by German philosopher Hans Georg Gadamer's thinking about *sensus communis* (Gadamer 2011/1975), German philosopher Martin Heidegger's thoughts about arts and human beings (Heidegger 2000) and British music philosopher Christopher Small's thoughts about musicking (Small 1996, 1987).*

Keywords: Gamelan pedagogue, philosophy of music education, Balinese hinduism

Introduction

'Everything is connected to a manifestation of God, and to the dualism of life. This is also the duty of gamelan.' (Tjokorda Raka Swastika)

The formal intentions of basic music education in Western societies are often articulated as *ear-based* education and as a source of *self-expression*, or even *existential experience*, without any explanation ever given for the terms¹. This article provides one, specific angle to illuminate such aims, as it explores a renowned Balinese

gamelan musician's philosophy of work. *Gamelan* is a traditional art form practiced in Indonesia, especially Bali and Java, combining music, dance and drama. The gamelan orchestra includes metal and wood percussion instruments, and also sometimes flutes, vocal and string parts. In contrast to many other forms of music, written scores are rare in gamelan music. Instead, both composing, learning and performing activities happen by ear, eye and memory only. Gamelan plays a significant role on the many religious occasions in Bali, for example, life cycle rituals and ceremonies at the temples (McPhee 1966). Gamelan is also performed for public audiences in several places². According to the research participant in the study to which this article refers, gamelan music is of intrinsic religious significance, as well as being an integral part of Balinese culture and daily life.

Balinese culture and gamelan music have been discussed in depth by anthropologists and musicians who have spent lengthy periods in Bali since the 1930s (Bateson & Mead 1942, Geertz 1973, 1966, McPhee 1979, 1966). The complexity of Balinese culture and gamelan music will not be explored in this article. Rather, its purpose is to shed light on main aspects of one legendary gamelan musician's philosophy of work. The example of how one, specific music educator reflects upon his work might be considered of significant value for knowledge and development in music teacher education in general (Angelo 2012, Krüger 2000, Nerland 2003).

The article has four parts. The first part provides information about the research design and methodological aspects of the study conducted. The second part presents the gamelan musician and teacher who was the research participant in the study, based mainly on interviews. The third part is a researcher's narrative, framed by one of this gamelan musician's teaching lessons. This text is mostly built upon video observations and field notes. The final part is a philosophical, theory-informed discussion of main aspects of this gamelan musician's philosophy of work, identified as three pivots: *the collective*, *repetition* and *dualism*. This discussion is informed by Hans Georg Gadamer's philosophy of *sensus communis* (Gadamer 2011/1975), Martin Heidegger's philosophy of art and human beings (Heidegger 2000) and Christopher Small's thoughts about *musicking* (Small 1996, 1987). In conclusion, I point out aspects of the findings presented in this article that might deepen basic thinking about music, musicking and music education in Western music teacher education.

Research design

The study that this article refers to was conducted through a thematic narrative approach (Riessman 2008). Data were gathered during a six-month stay in Ubud, Bali, where I visited the research participant at his workplace and home several times. I observed and videotaped four hours of teaching, conducted two interviews, and wrote field notes on our informal conversations related to the research subject. All of this work took place at the Ubud Royal Palace, where the research participant lives and often teaches his foreign students. I also attended a gamelan performance there, performed by some of his former students. The field notes also include reflections I wrote during and after this performance.

There exist different kinds of narratives in the data materials gathered; verbally-articulated narratives and narratives performed through teaching actions. Combining such diverse sources of information may be regarded as favourable for a narrative analysis (Riessman 2008:26). The definition of narrative varies in methodological literature (Clandinin 2006, Riessman 2008). My definition relies on Riessman's, who consider narrative not simply as factual reports of events, but instead as "one articulation told from a point of view that seeks to persuade others to see the events in a similar way" (Riessman 2008:187). After defining a number of such narratives in the interviews, observations and field notes, I moved across these to identify main themes, or pivots, that the research participant consistently returns to – in his teaching practice as well as in the interviews and our informal conversations. These main themes; the collective, repetition and dualism, comprise the leading threads in the researcher's narrative, which follows after the presentation of the research participant. The reasons for calling the themes *pivots* are both to underline a philosophical standpoint that dynamically aims to follow the research participants thoughts down his trails, without pre-boxing the insights in categories as "phenomenological" or "sociocultural", and also to emphasize how these themes are not static, but aspects that are constantly moving and therefore also making motion in this pedagogues practice. The pivots are thus themes that this research participant practice both circles *around*, and are rotated *by*³.

Narrative research is evolving in social studies as well as in the humanities (Barrett & Stauffer 2009, Clandinin 2006, Pinnegar & Daynes 2006, Riessman 2008). In the field of music education, narrative inquiries are held to provide possibilities to consider "multiple stories, multiple voices, and multiple meanings of music and musicking" (Barrett og Stauffer 2009:19). As Norwegian music pedagogues Petter Dyndahl and Live Weider Ellefsen point out; what is regarded as "music" and what is regarded as "music teaching" depend on specific cultural and social settings (Dyndahl & Ellefsen

2009). Diverse cultural contexts may be found, not only in Norway and Bali, but also in jazz education and French horn education, or instrumental teaching in a wind band environment (Angelo 2012). For music teacher education, it is of fundamental value to consider what is emphasized in music education, in *diverse* music-education practices. Narrative approaches can provide a good way to explore that. One main benefit that is often underlined is that narratives provide a way to preserve the complexity, dynamics and tensions that characterize professional practices, i.e., teacher practices, or artist practices (Barrett & Stauffer 2009, Clandinin 2009).

My methodological and philosophical standpoint in this article is *reflexive* (Alvesson & Sköldbberg 2009), and positioned in what Barrett and Stauffer discusses as *resonant work* (Barrett & Stauffer 2009). In short, this means work where several interpretations are welcomed, and work that aims to resonate in the field where the work has been conducted, namely, in the field of music teacher education. Barrett and Stauffer propose four main criteria for “resonant work”. The work is supposed to be conducted (1) *respectfully*, (2) *responsibly* and (3) *rigorously*, in accordance with the research participant and his/her field of knowledge, as well as in accordance with the researcher, and his/her research context. Further, resonant work should be (4) *resilient*, which means that it should be written in a way that forcible and sustainable provides meaning and touch the reader.

The Gamelan Pedagogue

The research participant in this study is gamelan master Tjokorda Raka Swastika (henceforth referred to as Raka) of the Ubud Royal family, born in 1955. Raka is an accomplished musician who has played with and taught many of the best orchestras in Bali. He now gives courses in many different styles of Balinese gamelan, among these the renowned style *gong kebyar*. Gong kebyar is characterized by its explosive changes in dynamic and tempo. The term “Kebyar” is differently defined in diverse sources, for example explained as a sudden flash or the moment when a flower bursts into a blossom, or as Christopher Small puts it in verbs, as “to flare, to burst in to flame” (Small 1996:41). As a gamelan musician, teacher and composer who is recognized in Bali as well as internationally, Raka has visiting students from countries such as Australia, Japan, Holland, Denmark, Norway and England.

Raka grew up in Ubud with parents who were both deeply engaged in music and dance – his father as a recognized gamelan musician, his mother as a dancer in the Balinese opera known as *Arja*. Raka was fascinated by gamelan music from a young

age. He began hanging out at rehearsals and performances of a gamelan *seka* (club or society) when he was only five or six years old. Together with his friend, I Wayan Rai S. – who is now the Principal of the Indonesian Institute of Art (ISI), with a PhD in Gamelan – Raka was accepted as a member of a gamelan group by the age of 13. Raka and Rai were the youngest members of this group, and it was quite extraordinary to include people of such a young age in an orchestra. Children's gamelan groups did not exist in Bali at that time. It was only much later, in the late 1980s, that Raka became engaged in establishing and developing both children's and women's gamelan groups. Before that, children usually were strictly forbidden to use the gamelan instruments of the community, since these were a source of pride and of sacred value. As a child though, Raka took part in a great many rituals and ceremonies, and in some of them, children were both allowed and encouraged to play with diverse instruments/sound makers. For example, during Galungan and Kuningan (the Balinese holiday that occurs every 210 days and lasts for 10 days), children both played instruments and helped to make and lead the Barong (a huge, mythological, lion-like creature who protects the community from evil).

Raka and Rai were invited to be part of the gamelan group *Sadha Budaiya* at the age of 13 because of their remarkable talent. This group gathered the best musicians from 12 banjars (customary residential hamlet community) of Ubud village, and is a group that still exists. 'I was so happy,' Raka says, 'to finally be allowed to express myself, and develop in gamelan. This was my greatest hobby and a heartfelt interest.' Raka played the *gangsa* (a two-octave metallophone with resonators) and Rai became the musical leader. When Rai left to study abroad, Raka took over the musical leader position and started to learn other instruments in addition to the *gangsa*.

During his junior high school years, Raka joined the school gamelan group as an extracurricular subject. His school had different extracurricular activities such as fine arts and sports, and students were supposed to choose subjects related to their talents. Raka also joined sports, as he enjoyed tennis, badminton, soccer and basketball. In senior high school, he became the trainer of this gamelan group. Thus, he was employed as a gamelan teacher when he was still an adolescent.

After high school, Raka studied English at a university, and kept gamelan as a hobby. He played with groups in his community, but never pursued academic studies in music, as his friend Rai did. After completing his English studies, Raka worked as an assistant teacher in junior and senior high school. He taught English as well as tourism and history, and spent ten years as a teacher. The headmaster of the school where he was employed knew about his gamelan skills, and asked him to establish a group for the school as a kind of (unpaid) social work. In Bali, few public schools offer gamelan music as extra-curricular subjects, even in 2012. Raka estimates that

gamelan extra-curricular is available at about 10% of all the schools, mostly secondary schools, and a handful of primary schools. This depends upon teacher resources, and the gamelan teachers are usually local community people. Most of these extra-curricular gamelan activities, though, focus on dance, which requires fewer resources than music. For example, no instruments are needed, because the teacher can use a CD or DVD, and also, one teacher can teach many students, whereas in music the number of students per teacher is more limited.

Raka never received any formal teacher education, but got the position because the school lacked teachers. Reflecting on this, he underlines that sometimes autodidacts and formally educated people can offer different things. Broad knowledge *about* a topic is different from narrow knowledge based on experience. A formally educated musician might know many things about gamelan, but he/she does not necessarily know how to play. Instead, the competence to play gamelan requires experience and lots of practical training. Raka refers to himself as an autodidact, meaning that he has learnt to play and teach gamelan without any formal schooling. Still he has undertaken serious and guided training, according to the tradition, as he started his gamelan education at the age of five, first by observing and then joining his local gamelan group.

Understanding gamelan is not only scientific, but also deeply practical. According to Raka, it is not possible to learn the scales, tuning and strokes without actually *doing* them. Balinese gamelan has no notation system for musicians to use when they perform. There is a basic system to remember the main body of the composition, but this is only for the musical leader. The musical leader therefore needs to *know* all the instruments, and all the parts by heart. The leader of a gamelan group also teaches the parts to all the musicians, who have to remember their own parts. Usually the leader plays the *kendang* (two-headed drum), or the *ugal* (lead metallophone of the *gangsa* family), in the orchestra. During performances, the musical leader gives the cues and energy for the compositions. The knowledge needed for this work has to develop through practical training, not through scientific studies about gamelan, Raka says. This is hard work, and one has to be patient.

Raka tells about how he recently learnt to play the rebab (a two-stringed lute from the traditional gamelan that few contemporary gamelan musicians know how to play). This took a long time and much practice. It was hard to learn the finger movements properly, and also, how to listen correctly. 'One time I broke a rebab!' he admits, 'I just crashed it to the floor. I was so frustrated!' After that he learnt to be patient, and to develop step by step.

During the 1990s, Raka was employed as an instructor for several groups that perform at various temple and art festivals today. Some of the groups he trained have achieved very good reputations and won awards in competitions. He regards his

employment as a gamelan teacher both as a personal responsibility and as a way to earn an income to support his family. When I ask him how he approaches beginning education in gamelan, for example, for a group in a banjar, he responds: 'first we have to choose a good day. The first day must be an auspicious day,' he starts, and then explains how this is related to the Balinese Pawukon calendar. The first day needs to be carefully chosen, among the various kind of weeks and days. 'Timing,' Raka emphasizes, 'is very important.' Choosing a proper day is both about giving "soul to the gamelan", and about preserving "the duty of gamelan" as Raka puts it. It is also regarded as an important factor to support the continuity of the group. Starting a gamelan group on an inauspicious day carries a risk that the group will not continue playing together.

'First, I introduce the notation: ding, dung, deng, dang, dong.' These are the names of the five tones in the pelog scale. Every one of these tones has their own duty, and is a manifestation of God. Divine manifestation is a main aspect of Balinese society as a totality; everything is connected to something sacred. Connection to God, and to the dualism of life, is crucial in order to experience love, be well, be respectful, and other good things that, as Raka underlines, "are hard to measure". This connection to the sacred is also a duty of gamelan, according to Raka.

Following from this, Raka also considers it his duty, as a teacher of foreign students, not only to teach them how to play gamelan, but also to provide them with knowledge about, and respect for, Balinese culture. 'Every day the tourists come here,' he says, pointing to the Ubud Palace area. 'They don't always have the right information, even though people from diverse places have told them different things.'

Once the group has learnt the notation, the next step is the basic strokes, and then the diverse kinds of strokes. In Western music such strokes may be referred to as half notes, quarter notes, eighth notes, sixteenth notes. These strokes, and how they relate to each other, are also connected to the diverse instruments in the gamelan orchestra. 'And, after that, I build the song,' Raka concludes. The "building of the song" is about providing the structure of the song to the group, meaning the main body of the song, with its diverse strokes and melodies. Everyone in the ensemble is supposed to know the main structure of the composition, and the education for this is highly structured. The lines are either four, eight or sixteen beats long. 'A main purpose of gamelan education is to recognize this system, and to learn to anticipate together. That's the music,' Raka says, 'everyone will know their own space, their own place in the music.' Still, knowing the different parts does not complete the education. Raka stresses that the movements, if dance or puppets are involved, are also of great importance, and underscores how this sometimes can change the music. These changes are to be noticed, and marked, by cues from the leader (usually the drummer) of the ensemble.

Then, there is repetition, repetition and repetition. Everything is remembered by ear, or maybe also by visually memorizing the sequence of hand movements. 'We get used to this in Bali,' Raka says, 'to repeat and repeat. This has many aspects too.' He explains how the repetition is not only about technique, but also about "rasa" – the feeling / mood. This, Raka explains, is connected to the heart, 'in the same way that the heart is connected to the sun.' He underlines how the language of the heart is different from mere feeling and experiencing, how it is a sense of its own. This sense is related to the mood, although it is not the same as the mood. Rather, this sense has to do with being in pure contact with the heart.

The language of heart is open to a wide range of interpretation, and hard to explain verbally. It also depends on which corner you want to be in, whether you want to face God, people, or the environment. There exist three causes of goodness, or Tri Hita Karana. Raka explains, and this concept has also to do with different ways to be respectful. Respect can be directed three ways: (1) from human beings to God. 'We always perform blessings first, before we perform on the instruments,' Raka says. This is important in gamelan, in order to access power, purity, happiness, respect, and the abilities to hear and play the music. Respect can also be directed (2) from human being to human being. Thus, gamelan musicians may bring happiness, love, joy and peacefulness to other people. Respect can also be paid (3) from human beings to the environment (environment broadly understood to encompass the natural world, and all the beings in it, as well as specific situations and locations).⁴

The teaching is done in a mirror-image position, by sitting in front of the student and playing the same gangsa from the opposite side of the instrument. It would be like playing a piano keyboard in reverse, sitting behind the keyboard. Raka admits that this can be quite difficult. 'We also hope the students can practice on their own,' he says. Sometimes gamelan groups give beginners the keys to the rooms where the instruments are kept, so they can practice in between lessons. The most important thing to learn is the melody, then the rest of the structure follows.

Raka goes on to explain how there are three general contexts for gamelan and dance in Bali: (1) creative gamelan; (2) sacred gamelan, especially for ceremonies, and not allowed to be performed for the public, for example, shadow puppet performances, in which the puppets may give human beings a message from God; and (3) performances for the public. This is entertainment, although it is still connected to the gamelan philosophy, and some compositions are duplicates from the sacred gamelan repertoire.

Historically there is no standard tuning in the Balinese gamelan orchestra. Each set of instruments making up any village gamelan is tuned in its own way, according to the instrument maker's ear and understanding of the Balinese gamelan scales, slendro

and pelog. Although standard tuning exists in some places now (since mid 1980s), the tuning varies from one village to the other. This makes many songs learnt in specific villages difficult to recognize on the instruments played in other villages. There are, however, standard compositions that are played all over Bali, and the learning is based on which note is the first in the scale on the instrument, not on how it sounds.

Raka also explains that each gamelan has two pairs of drums, and underlines that this is related to the underpinning philosophy of dualism in Balinese Hinduism. 'In Balinese philosophy we always think in dualistic terms,' he says, 'for example, Night-Day, Black-White, Male-Female, Good-Evil. This is also important in the gamelan, for example, there are always two kendangs; one represents the male and one, the female.'

Above all, gamelan instruments are sacred, and a source of pride. One is not allowed to step over them, to leave the equipment somewhere, or to split up the instruments. Everything in the orchestra must be kept together. One day every six months, due to the Balinese calendar, there is a special day for gamelan; *krulut tumpek*. On this day, gamelan musicians meet to pray for the gamelan instruments to be blessed, and connected to the Divine. Smaller blessing procedures for the instruments also occurs before every performance or ceremony. These things are one of the firsts that new gamelan students learn.

Researcher's narrative: Gamelan Education

Ubud Palace garden is crowded with tourists from all over the world, strolling about and having a look. It is a hot day. In the middle of the garden, on a platform with a fully equipped gamelan orchestra, Raka and his Norwegian student⁵ sit in yoga position on either side of the *gangsra*. 'The tones are ding, dung, deng, dang, dong,' the teacher sings, and illustrates on the instrument. He plays a phrase, and the student copies it. They repeat the same line, over and over again, till the student has learnt it. 'Wow, You're fast!' Raka proclaims, and especially honours the way that the student manages the damping. Tourists keep mingling. Some of them pause, take pictures, and listen for a while, before they continue to other parts of the courtyard. This is a usual teaching area for Raka, and all these people taking part in the lesson do not distract him. This is the way that gamelan music is taught – in everyday life, with all sorts of people around.

The first task is to learn the main body of the composition. Raka demonstrates, and the student repeats. The main body include all the melodic parts,

the musical bridges, and the *koteken* (interlocking parts). It also includes the rhythmic interplay characteristic of the Balinese gamelan.

Emphasizing things in the music that are specifically significant to Balinese gamelan (as opposed, say, to Javanese gamelan), such as tempo or texture, is of great importance to Raka. He puts effort to provide such information in his teaching, and hopes that also the many tourists milling around will get a notion of “real Balinese gamelan” from his examples.

The teaching process continues, and Raka progressively adds different parts of the composition into his student’s playing. For example, he marks the gong-beats by singing; “gong” in certain places, to help the student get an idea of how the melodic phrase works within the total composition. ‘You know, in gamelan, it is the totality that is the quality,’ Raka says, ‘you have to know your part in relation to all the others, to really be able to anticipate. The orchestra therefore always has several instruments of the same kind, with a little difference in the sound quality – this is to make the tone richer.’

The student remarks that this is quite different from his background, as a symphonic orchestral musician, where it usually is enough knowing your own part. Raka explains how finding one’s own place within the totality is part of the whole philosophy of Balinese life. Individuality may not be as emphasized here as in Western ways of thinking, because people are in this world first and foremost *together*. This also is part of gamelan philosophy, for example, in the *rhythmic* aspects: ‘You have to know *where* to listen and to anticipate the beat,’ Raka says, and explains how Balinese music is cyclical, and can be in four-, eight- or sixteen-beat cycles. ‘Everybody must listen to the *kendang* because this is the instrument that *decides* the rhythm. The *ceng-ceng* (cymbals), the *tawa-tawa* (a small gong), and the *kempur* (middle-sized gong) connect to the *kendang* to make the rhythm unit. This is the foundation of the gamelan music.’ Raka and his student continue the lesson – the teacher illustrating, the student imitating. It becomes progressively more complicated, with diverse other instruments (imagined) entering the composition that evolves in the Ubud Palace garden.

The hot air is quivering, and a crowd of people are following the lesson. Soon there is time for a break, although Raka continues to talk. ‘A main thing in our principle of life is the dualism,’ he says, leaning back, ‘for example the

dualism between good and evil.' He gives the example of how both good and evil exist in the world, how their dualism is fundamental, and how they rely on each other. 'Without evil there could never have been any good,' he concludes.

Then he stands up, and brings his student around to show and tell about the different instruments in the orchestra. He explains the principle of polarity again by showing how the orchestra is divided into two parts, facing against each other, with always two or more instruments of each kind. These fulfil each other, and provide a rich tone. The rhythmic melody-giving *gangsa*, are divided into three groups: *kantilan* are the highest, *gemade* is in the middle, and *ugal* are the lowest. The function of this part of the orchestra is to play the rolling rhythmic interlocking parts, or *koteken* – the most audible trademark of Balinese gamelan music. The *koteken* have two complementary rhythmic parts: *polos* and *sangsi* (on-beat/off-beat). Like the *gangsa*, the *kendang* too keep this interlocking on/off beat rhythm. The *pitch* is also related to dualism, with one pitch a fraction lower than the other – so that they together make a wave. 'One instrument alone can't make this wave in pitch,' Raka explains, 'there have to be several.'

Raka and his student have completed the lesson for today, but will meet again tonight. Then the student will join Raka at a ceremony, which is also about good and evil, with a Barong and a Rangda to be battled. At this ceremony, one of Raka's youth gamelan ensembles will be playing.

Discussion

Based on a thematic, narrative analysis of the data collected, I have identified three pivots in Raka's philosophy of work as a gamelan music pedagogue: *the collective*, *repetition* and *dualism*. The following discussion is concentrated around these pivots, with examples of how these are expressed in Raka's practice. Theoretically this discussion reflects upon Gadamer's thoughts on *sensus communis*, Heidegger's philosophy of art and human beings and Small's thoughts on *musicking* (Gadamer 2011, Heidegger 2000, Small 1996, 1987). In conclusion, I point out how this discussion may enrich fundamental thinking about music education in Western music teacher education.

The collective

In Western art, the individual and individuality are often regarded as the cornerstone for artistic expression. As Norwegian researcher Per Mangset (2004) puts it, the artistic parish might be about self-realisation, to reveal personal potentials, which can be both a sacrifice and thrilling (Mangset 2004). However, in Raka's philosophy of work, individuality is not the key. Instead, gamelan is about a *sense of collectiveness*, which affects the whole of life, for individual persons and for society. Quality in gamelan is considered to depend upon an ensemble's ability to play *as one*. All the musicians have to play as one – one soul or one person on the diverse instruments. This implies that everyone needs to know what the others are supposed to play, and to anticipate the next movement in the music, as part of the collective.

Inspiration too is considered to be a collective matter. Art philosopher Jean Couteau (2011) points out the importance of “*taksu*” as an aspect of inspiration for art in Bali, and how this contrasts with the individual focus that often exists in Western societies:

In Western and modern Indonesian art, inspiration is a personal phenomenon, which combines knowledge, feeling, and will, and reveals itself as an expression of the subconscious combined with adequate control of the ego. Behavioural traits specific to the individual artist are paramount. In Bali this understanding is turned upside down. Instead of being rooted in the individual, inspiration is deemed to derive from otherworldly sources. Called *taksu*, a Balinese word derived from Sanscrit *Caksu*, or (cosmic) eye, it is believed to issue from cosmic forces that temporarily ‘perch’ (*inceg*) on individuals. By its very nature, *taksu*, is fickle and must be nurtured lest it find another perch (Couteau 2011: 24).

The absence of a written score in gamelan music also reinforces collectiveness. Because there are no written scores, everything is learnt by ear and committed to memory, so that all the musicians know the composition and its diverse parts, without having to read a score. This leads to a focus that is directed *into* the ensemble, and *into* the collective music making. Raka explains that all kinds of art, including gamelan, can be regarded as the God's messages to human beings. This means that humans, through the art experience, get messages that are true, and that are intertwined within a greater Being, which coincides with Couteau's observations that religion, art and society harmoniously meet in Balinese art (Couteau 2011:22). Raka further underlines how the *sense* of the gamelan player, among other things, has to do with a consciousness of being a human in this world, related to other human beings, Gods,

and the environment. Gamelan, then, is also about what is right and wrong, and also even *possible*, for human beings to do, to feel, and to think.

This resonates with German hermeneutic philosopher Gadamer's concept of *Bildung* (Gadamer 2011). According to Gadamer, human being is not something one is born to, but something one constantly strives to become, through the process of *Bildung*, which is a German word that carries the notions of both a travel and an ideal image. The process of *Bildung* is for Gadamer deeply related to society, and to a sense of community that he calls *sensus communis* (op.cit :17 ff.). *Sensus communis* is of fundamental meaning in human life and entails – coinciding with Raka's thoughts about the *sense* of gamelan – a sense of what is right and wrong, and what is necessary for existence as a group. It is rooted in the mutual recognition, feelings, spiritual and moral aspirations of those involved, and also have religious undertones. In his discussion about the rise of the word *Bildung*, Gadamer explains how this evokes 'the ancient mystical tradition according to which man carries in his soul the image of God, after whom he has fashioned, and which man must cultivate himself' (op.cit: 10)

Thus, the philosophy of music education in this gamelan pedagogue's work provides a point of departure to explore how music education might become a practice of *Bildung* – one which departs from a collective *sense* within humans in a group about what is right and what is wrong, and which ideals are the best to strive to reveal.

Raka underlines how art is connected to truth, and how gamelan might be regarded as a path to explore oneself, and one's place in the world: 'If you try to find out about yourself in the world, you can do that through art,' he says, 'this can be about yourself, your world, your character, how to be respectful and about your position, for example to find a solution in a debate.' This tangled interconnectedness between art and truth is underlined in German philosopher Martin Heidegger's writings on art and human beings, in which he discusses how art activity may be a way to know oneself and one's own world, and to reveal real truths about one's own being, as well as the greater Being (Heidegger 2000). In Raka's terms, this Being is deeply collective.

In a study of a Norwegian jazz pedagogue's philosophy of work, I also found a notion of music as a way to reveal truths (Angelo 2013). A main difference is that in the jazz pedagogue's philosophy of work, this process is about the individual, about revealing personal potential within oneself (ibid.). Whereas in the gamelan pedagogue's, the core truth seems to be a collective one, namely a *sensus communis*.

Following from this discussion, music is not properly regarded as a *thing* in gamelan practice (i.e. a composition, an instrument, a composer), even though it is that too. More important is the fact that gamelan *does* something, to people in an environment, and is inhabited by a greater Being. And in Raka's view, one of the most important things that music does is to bring true insights about oneself and the world, reveal

what is good and what is not, and how to behave with others, and towards the Gods. In a similar vein, Small (1996, 1987) turns the Western recognition of music as a noun upside down, and claims that it would be better to consider music as a verb, and as an activity in which humans engage:

My first assumption is that music is not primarily a thing or a collection of things, but an activity in which we engage. We might say that it is not properly a noun at all, but a verb; the absence of a verb in English, as in most European languages, to express this activity is significant, and may point towards the European attitude to the making of music, which I discussed in the previous chapter. Certainly the conceptual gap is interesting. I intend using, in this book, from now on, the verb 'to music' (after all, one can say 'to dance' so why not?) and especially its present participle, '*musicking*', to express the act of taking part in a musical performance (Small 1987:50).

In his discussions about musicking, which is partly informed by his studies in Bali, Small underlines how musicking brings ideal societies, and ideal relationships, into existence;

Musicking creates the public image of our most inwardly desired relations, not just *showing them to us* as they might be but actually *bringing them into existence* for the duration of the performance (Small 1987:69–70).

Such relations, in Small's thoughts, might be relations between human beings, relations inside oneself, or relations to something greater. Raka articulates how gamelan might be a way to such relations, in accord with the values of the collective in Balinese society, and in Balinese Hinduism. 'Human beings are in this world together,' he says, and underlines how this involves relationships to other humans as well as to the Gods and to the environment – all of which seem to be explored, and brought forth, in the gamelan playing.

In the introduction to this article, I wrote that cultural diversities in music education could relate to diverse genres and instruments, or particular institutions, such as wind bands or symphonic orchestras as well as foreign traditions and cultures. Public images of "our most inwardly desired relations" then, could also be brought forth differently, for example in jazz education, education related to a specific instrument traditions, gamelan education, and so on.

This is an important aspect for trustworthiness, and for ethical considerations for music education teachers – that educate music teachers within variously styles of musics.

Repetition

Repetition marks the second main pivot in Raka's practice. He returns to the same issues repeatedly in our conversations about his teaching, as well as in the observed teaching lessons. As illustrated in the researcher's narrative, repetition is a main path to learning: the master demonstrates, and the pupil imitates – over and over again until the duplicate is the same as the original. Then the teacher adds other aspects; for example, he plays other parts of the composition together with the lines that his student has just learnt. A good art student in Balinese tradition, is, as Couteau puts it, a student who does no more than to faithfully reproduce his guru's technique. Neither improvisation nor improvement are either encouraged or valued (Couteau 2011:27). The expression is already given, and the task is to duplicate this, neither more nor less. A guru, Couteau underlines, mediates and literally *embodies* the knowledge (ibid.). By imitating the guru, then, the students might double this embodied knowledge, which, as elaborated previously, is not only about the *sound* of gamelan, but also the *sense* of gamelan.

Gamelan music has a cyclical form, which could be seen as an opposition to Western music, which most often has a linear form. Cyclical forms are based on repetition. The patterns are repeated many times, forming a continuous cycle with many ostinatos. The principle of cyclical repetition is central to Balinese Hinduism too, for example, in beliefs about reincarnation. It also manifests in the way Balinese are named: the first-born child is named Putu or Wayan, the second, Made or Komang, the third, Nyoman or Kadek, and the fourth, Ketut. If there is a fifth child, he or she is named Putu or Wayan – it starts from the top again. Anthropologist Clifford Geertz uses this as an example to support his argument that Balinese culture is an “de-personalizing” culture, because of the marginal role of the individual in life and society (Geertz 1973:390). Although I am not sure I agree with that observation, it is easy to see how the pivot “repetition”, together with the pivot “the collective”, might lead a Westerner to conclusions in that direction.

Practicing (by nature, repetitive) is a main aspect of music education in Western, classical, instrumental tradition. For hours each day, the musician or musician-to-be spends time alone in the practice room to perfect skills and scales. Norwegian music philosopher Even Ruud (1983:132–140) points out how basic thinking about *practice* should be turned from considering this activity as a merely boring and exhausting activity, to considering it as an aspect of life that is deeply rooted in the phenomenon of

being human. Ruud (*ibid*) draws upon German philosopher Otto Bollnow's thoughts on existential philosophy and pedagogy, underlining how the latter's idea of practice, as an activity that is necessary to keep developing as a human being, could enrich, deepen, and infuse meaning into the activity of practice in music education (Bollnow 1978, 1969).

The role of repetition in the philosophy of music education identified in Raka's practice provides a fresh perspective on these near-forgotten ideas. As shown above, practice in Bali is anything but solitary. It happens together with others, and it is about grasping for and developing a sense of the good, which is deeply rooted within society. Then, there is repetition, and doing things as well as possible, always even better than the last time. The practice is not only about perfecting the sound of gamelan (which would be a technical approach). It is also about affirming membership in a society where repetition together is a fundament, and is never seen as anything other than something positive.

Dualism

Dualism is identified as the third main pivot in Raka's practice, and it too reflects a pillar in Balinese Hinduism. Here, everything is about the polarity between good and evil. Since God is in everything, God is both good and evil. This polarity is a fundament of the philosophy of life as well as the philosophy of gamelan. In the researcher's narrative it was emphasized how the Balinese *kendang* is always doubled, one male and one female. The gamelan orchestra too is divided into two, left and right. A main aspect of the rhythm in gamelan is the *polos* (onbeat) and the *sangsi* (offbeat). Another main aspect is the pitch, and the tone quality. Since one tone alone cannot provide the richness that is necessary, there must always be several instruments playing the same part, to give the texture that is needed. There also exist two types of scales, *slendro* and *pelog*, where the *slendro* scale is a five-tone scale, and the *pelog* system uses seven tones within an octave with unequal intervals. The emphasis on doubles is the same in life and religion, Raka explains. Everything exists in pairs: male/female, good/evil, hot/cold, night/day. This is also reflected in gamelan.

In the Nordic countries, an interest in dualisms has been growing within music education research communities (Angelo & Varkøy 2011, Folkestad 2006, Holgersen 2006, Varkøy 2008). One example is Göran Folkestad (2006), who contrasts formal ways of learning and teaching with informal ways of learning and teaching, whilst Varkøy (2008) deconstructs the separation between visually- and aurally-based music educations.

Reflecting on French philosopher Jacques Derrida's concept of deconstruction, dualisms are fundamental in thinking and speaking, because language is constructed around binary oppositions (Derrida 1979). Following Derrida's thoughts, oppositional

terms and thoughts can be deconstructed, and then reveal nuances that were not possible to see while the thoughts were bound to the oppositionalities (ibid.). From a Balinese perspective, such deconstruction might not be considered worth pursuing. In Raka's work, there are many nuances, and variations on the same binary patterns continue to unfold as the student's appreciation of the music develops over time. For example, the two scales are not just two, but many more, building upon these two. In Nordic music education, dualism has not so far been discussed as a pillar *in* music or music education. This study of Raka's teaching encourages discussions in that direction. The following discussion departs from two pillars that many times can seem to function as a dualism in Western music education, namely music and education.

Impacts for the basic fundament in music education

Music education may be regarded to have two cornerstones; *music* and *education*. The question is if this division is legitimate, and if it provides possibilities to reflect upon founding principles and values that provide the basis for music education *practices* such as this gamelan pedagogue's practice. When music-subjects (instrument, genres, choir, theory) and pedagogy/education-subjects are both separated and sub-divided into diverse components, pivots that fall between these categories might be hard to grasp, even though they may be the very basis on which such practices are built.

And, if music (in this conventional, very technical approach) is regarded as the subject that teachers are supposed to educate *in*, and pedagogy/education-subjects are considered as methods and philosophy *for* teaching and educating, how are teachers and students supposed to address the things that might really matter, in practices such as this gamelan pedagogue's?

In the gamelan pedagogue's work discussed in this article, the identified pivots (the collective, repetition and dualism) are intertwined aspects of life, society and religion, as well as gamelan music and gamelan education. None of these identified themes seems to fit into the conventional categories of "music-subject" or "education-subject". Instead, these themes extend to concerns about being a good person and striving for good values and good lives, and have aspects that go far beyond music/education categorization. For Raka, as for Australian music pedagogue Peter Dunbar-Hall, music *performance* is not appropriate to separate from music *education* (Dunbar-Hall 2009). Both are about music as a way of living, and a way of being, in the specific cultural surroundings.

Could gamelan be properly taught within other contexts, for example, in societies that rely on completely different collective values than those of the Balinese Hindu context? Probably, but then, the education would be about the *sound* of gamelan, not about the *sense* of gamelan – which pervades the lived experiences of the persons who take part in the education. As Raka sees it, this is part of the very duty of gamelan.

Nordic music education researchers claim music pedagogy to be a *meeting point* for several music educator identities, and several notions of music and musicking (Angelo 2012, Dyndahl & Ellefsen 2009, Johansen 2006). At this meeting point, it might be valuable to start exploring and understanding diverse (and apparently conflicting) understandings of music and music education. Narrative approaches offer an angle from which to explore such diversity, because stories told by music teachers and students, verbally or in teaching actions, can provide insight into how music education is experienced by each. This is an approach to music education that avoids the music/education divide, and starts instead with music and music education as lived experiences. I believe this is an angle that is not only fruitful and respectful, but also necessary, for bringing out potentials in music pedagogy as a meeting point for several notions of music and musicking.

The division music + education relies on a fundament that *music* is a thing, which *education* provides skills to teach about. It is not, necessarily. Music education need not be merely about skills, particular music pieces or historical periods. As the story of Raka's practice shows, music education can be about ways of living, and ways of being. Starting music teachers' education from this fundament could allow us not only to teach *about* music/ musicking as an activity that brings forth inwardly desired relations, but instead to actually bring these relations *into existence*, as an intrinsic part of music teaching and learning processes.

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Notes

- 1 Curricula from the Ministry of Education, 2006 (LK06), and the Norwegian Council for The Community School for Music and Arts, 2003 (RP03).
- 2 Important big ceremonies are: *Dewa Yadnya* (divine ceremonies), *Resi Yadnya* (prayer ceremonies), *Manusa Yadnya* (human ceremonies), *Pitra Yadnya* (soul ceremonies) and *Buta Yadnya* (demon ceremonies).
- 3 I elaborate on pivots and thematic narrative analysis in my doctoral work, i.e in Angelo 2012.
- 4 The concept Tri Hita Karana comes from Sanskrit language and refers to the need to maintain harmony and balance between humans and God, humans and other humans, and humans and the environment (see for example, Couteau, 2011, or <http://www.balistariland.com/Bali-Information/Balinese-Concept.htm>).
- 5 The Norwegian student in this narrative is my husband, Espen Aalberg. He is a professional classical and jazz musician, and had a scholarship this half-year to study gamelan in Bali. I am deeply grateful for our many discussions on this topic, and for his insightful help with this article.

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The “native”, the “halfie”, and autoethnography:

Ethics and researcher identity in fieldwork

Nicholas Ssempijja

ABSTRACT

The “native”, the “halfie”, and autoethnography: ethics and researcher identity in fieldwork

While ethnography is still preoccupied with the question of agency and its validity in modern fieldwork discourse, a new perspective of native/insider researchers has engaged the field in yet a renewed discussion about autoethnography. Though answers to who is a native/insider researcher have not yet been satisfactorily provided, more questions concerning representation and mediation keep on arising.

The paper addresses ethical concerns of ethnography related to people/communities we study and whether scholars have paid attention to their interests since by being objects of study, they are partly stakeholders. The researcher argues that mediation should not only focus on the interests of scholars but also to some extent address concerns of people we study. From the experiences as a native scholar conducting fieldwork at home on Catholic Church Music festivals, the researcher addresses issues of nativeness that overlap with utilizing the autoethnographic approach.

Based on fieldwork conducted on Church music in Uganda, the paper notes that such classifications as native vs. non native, outsider vs. insider, and halfie, among others, are divisive and politically aimed at creating a positionality that benefits the researcher. Furthermore, the paper notes that challenges especially related to agency and objectivity in research still form an important part of the ethnographic debate.

Keywords: agency, autoethnography, halfie, native, insider

Introduction

From the last decade of the nineteenth century, there has been a debate in the social sciences about the distinction between native scholars and non-native scholars. This has taken the field, particularly research, to a new level whereby the two categories/classifications of researchers have been constantly revisited and redefined so as to accommodate new developments in scholarship. In this section, as a native scholar who attends a Norwegian university and at the same time studying my own people in a religious belief to which I subscribe, I present an analytical dialogue between my fieldwork experiences in Uganda and a number of texts that have dealt with the subject of native scholarship. I specifically focus on the challenges (equally shared by the music education fraternity) that I faced during fieldwork ranging from ethical issues to questions of identity while in the field. I also try to scrutinize how these challenges pose a threat to research in music education and scholarship generally since they partially have an effect on the kind of data presented by researchers.

The “Native” and the “Halfie”

Scholars in the fields of the music education and social sciences, particularly anthropology, sociology and ethnomusicology, have been preoccupied with a particular challenge emanating from research: the question of who has the right to represent ‘others’. As a result, a distinction emerged between native (indigenous, insider) and non-native scholars (foreign). The native scholars were those believed to carry out research about their own cultures from a position of intimate affinity (Narayan 1993:673). Bruno Nettl further clarifies that they were scholars from non-western nations who studied if not the musics of their personal traditions, then that of their nations or regions (2005:154). Although Nettl here argues that native scholars were primarily from nonwestern nations, it was also possible for scholars in the western world to study their own music, thereby qualifying them as native scholars. Likewise, a number of scholars from non-western nations were taking interest in studying musics of the west. One common denominator was that those considered to be native researchers were those who carried out research in their homeland, among their own people.

Later, scholars contested the use of the term ‘native’, questioning to what extent a scholar can be termed as native or non-native. Kirin Narayan (1993), Bruno Nettl (2005), and Lila Abu-Lughod (1991) argued that even culturally native scholars

from big cities might be looked upon as foreign or non-native by people they study. Particularly Narayan advocates the use of a new term “authentic native” so as to justify the idea that perhaps none of the so-called natives are authentic enough to claim knowledge of their area of research in its entirety (1993:675). Although Narayan justifies the need for a new term, she does not really cite examples of such authentic native scholars, which leaves the term a bit unsubstantiated, for it carries meaning only if it can be practically applied to a specific segment of society. However, this debate has contributed to the enrichment of the field by bringing scholars to realize that there is hardly a category such as native or a completely nonnative scholar. In some cases as noted by Nettl (2005), native scholars have been treated as outsiders by their very own people or cultures that they are studying. On the other hand, some non-native scholars have been accepted by the societies they study and even accorded a status of ‘nativeness’. The above two instances have completely called into question what a native researcher is and what a non-native is. A consideration of the outsider or non-native will help us to understand who a native researcher was, what he/she is and perhaps anticipate what might become of these two derogatory classifications.

Non-native scholars, sometimes referred to as ‘outsiders’, are those believed to travel to developing countries for fieldwork with a western approach to their study. As a result, they spend a considerable amount of time in these communities and learn languages as well as customs of other people. These outsiders have historically been regarded as ‘the real scholars’ since they study others’ musics and supposedly represent them objectively. However, recent scholarship in the social sciences, particularly anthropology and ethnomusicology, has come to question how objective the native scholars are on the one hand, as well as how representative the non-natives’ findings are on the other hand (Narayan 1993, Nettl 2005). It has sometimes been argued that non-native scholars have always presented more objective studies than their counterparts, the reason being that they are distanced from the cultures that they study and can therefore analyze them as outsiders without being restricted or compromised by any attachment or cultural conditions. Scholars such as Paul Berliner, Gerhard Kubik, Steven Feld, and Bruno Nettl among others have won international recognition for studying others and “objectively” representing them. However, with the advancement of the field of research, this perspective has been revisited since native scholars have lately taken centre stage by presenting studies from their communities and nations. More so, ethnography has also come to question the ‘objectivity’ in research and representation which seems to be the basis for arguing for or against the non-native scholars.

While foreign scholars are believed to present an objective view of the ‘others’ (those being studied), the native or insider’s viewpoint has often been questioned

as to what extent one can objectively represent his/her own culture. On a number of occasions, native scholars have been accused of compromising their cultures. This has been mostly advanced by the non-native researchers arguing that being native compromises the objectivity of the researcher, thus calling to question the results of his/her findings. Implicitly, this raises serious questions for music education researchers and the results that they present as emanating from their empirical data. In the debates that followed these accusations, attacks were also levelled on the non-native researchers, particularly from the so-called native scholars who were questioning with what rationale they (the outsiders) studied musics of other cultures (Agawu 2003, Nettl 1984, 2005). Nettl considers the criticisms levelled against the outsiders and thus notes:

They represent a kind of musical colonialism, manipulating the societies they visit, keeping them from controlling their own musical destiny. They may encourage the retention of old material or segments of a repertory and they take away music – at the same time leaving it behind, to be sure, but perhaps polluted by having been removed, recorded, its secrecy violated – for their own benefit and that of their society (2005:151).

On the one hand, Nettl reflects the power imbalances that existed in the scholarly arena which dealt with the question of representation. Who has the authority to represent the other? The so-called native scholars looked at outsiders representing them as a postcolonial effect whereby influence of colonialism was even extended to academics. On the other hand, outsiders considered the insiders unfit to objectively represent themselves. These argued that a researcher has to be detached from the people he/she is studying so as to achieve objectivity. This they claim native scholars did not accomplish.

Although many terms within anthropological discourse remain set by the west, anthropology is now also practiced by members (or partial members) of previously colonized societies that now constitute the so-called Third World (Narayan 1993:673). Consequently, the debate has shifted its stress from natives to 'halfies' (Abu-Lughod 1991, Narayan 1993:675.). By 'halfies', reference was made to scholars who had been to the west for quite a long time (either studying, working, or engaged in other activities). These were deemed unfit to represent their 'matrineal' cultures, arguing that by overstaying in the west, they had by and large acquired a 'bi-cultural' personality. Particularly Lila Abu-Lughod explains that the term halfie is used to generate a kind of positionality (or what Agawu calls 'Plurarium' 1992:258) in which "they [halfies] stand on shifting ground whereby every view is a view from somewhere and every act

of speaking a speaking from somewhere” (1991:141). This kind of hybrid subjectivity enables the native or halfies to assume authority as ‘authentic’ insiders on the one hand while standing in a definite relation to the other of the study and in essence bridging the gap between the others as anthropology originally assumed it to exist (ibid.). Abu-Lughod explains that, “What we call the outside is a position *within* a larger political-historical complex. No less than the halfie, the ‘wholie’ is in a specific position vis-à-vis the community being studied” (ibid.). Again, the hybrid subjectivities entailed in the halfie identity are also held by Abu-Lughod as responsible for creating multiple audiences, that is, on the one hand we have the western audience while on the other, the native/home audience in which the research was carried out.

Western-trained African scholars

Since the second half of the nineteenth century, a number of Africans have become interested in the field of anthropology, as well as in ethnomusicology. As many countries in Africa, Asia and other parts of the world gained independence, the number of Europeans in the African continent was gradually reduced. This meant that Africans had to take over duties/roles that were previously managed by the Europeans. As the need for trained scholars in the various fields of academia grew,

Africans started flocking western universities to get trained in various fields including education, music, sociology, anthropology and ethnomusicology. These western trained African scholars were to return back home and carry out many of the roles previously held by the Europeans such as teaching, business, managing financial institutions, carrying out research and fieldwork, and teaching Christianity.

Upon returning home with various academic qualifications, these western-trained African researchers have been received and perceived differently by their societies. Since fieldwork requires the use of sophisticated gadgets like photo and video cameras, audio sound recorders, and other sophisticated gadgets not common to many people in rural areas, these researchers are looked at as ‘halfies’ having acquired a second identity in the west where they studied. Some look at them as spies, while others think they are thieves who want to sell their motherland for a few dollars. Still others believe that these are the reincarnation of the colonialists, by the very fact that they tend to engage in similar or related activities. From a personal experience on one of the research trips I made to a distant place from the capital city, one of my informants asked me the amount of money I was being paid so that I document our cultures and traditions for the whites to study.

Western-trained African scholars are always faced with a challenge of evaluating which of the many field approaches/techniques (usually taught to them in the west) are appropriate and applicable in their cases. Kofi Agawu has noted that such scholars like Kwabena Nketia try to ensure that their works are judged according to a 'universal criteria', one set by the west and still foreign to the people researched (1992:255). What Agawu and also Jean Kidula (1998, 2006) refer to as a universal criteria are characteristics of music that are set by the west with an assumption that they too apply to African music which in most cases might not be right. In many instances, what is taught in the western schools targets the European or white researchers. Particularly Kidula explains that, "since western theoretical bases are rooted in western histories, they lead us to an understanding of western systems of thought and [are] not particularly relevant to a number of studies conducted in Africa since they have different histories from the west, whose theories they might idealize to use"(1998:17- 18). Still like Agawu has noted, the use of western theoretical frames to explain African musics had bred a lot of generalizations about African music which in a way have also called into question the issue of representation as treated earlier (also Nketia 1986:48-49). Agawu notes that "pluralism in practice re inscribes certain reified modes of representation" (1992:257). He notes a couple of mediators who front these western theories such as referees, editors and reviewers.

As Narayan has enlightened us about native and non-native dichotomies, there is no scholar who is a complete native. Narayan advises us to consider being partly insiders for purposes of comprehending what we are studying and also outsiders so as to objectively analyze our data. By consistently evaluating which research methodologies are more applicable in the various field experiences, a number of the so-called native scholars have greatly contributed to fieldwork methodologies. Among these are Kwabena Nketia (1995), and Kofi Agawu (1992).

However, having this duo-positionality has some advantages considering the so called insider, native or halfie's position. On the one hand, having the same racial and cultural background as the studied is advantageous in fieldwork in the sense that they consider you as part of them since you have a lot in common including language and skin color. Speaking the same language as the researched implies that people can easily express themselves to you during either interviews or discussions, which is not usually the case when you have to use a foreign language. In my research, most of the choral directing was done in Luganda, with a few sections employing English. This further ensured my understanding of whatever was going on during rehearsals, festivals and other church music performances that I attended. I also shared the same religious denomination with those I researched and was also a member of the choir. This to some extent helped me gain access to information and it also enabled me to

easily single out who in this particular group would connect me to the people with information. Again, it also increased the level of trust in me since most of the priests and church officials are quite hesitant to disclose specific church issues to external believers (people from other religious denominations).

For example, at the beginning of my research in June 2009, I had to seek for permission in order to access the main Catholic Church archives at the archdiocesan offices in Lubaga. This necessitated that I have an introductory letter from a credible person (as far as the Catholic Church was concerned). Before leaving Bergen, my professor had prepared for me a letter introducing me as a researcher from the University of Bergen. However, based on the information I got from people in such church offices, this would not help matters. Therefore, I had to go to the chairman of the Diocesan Music Committee with whom I had worked earlier and request an introductory letter from him, to which he obliged. I therefore proceeded to the diocesan offices and the bureaucracy meant that I had to fill forms from the manager of the archives. In these I had to indicate my personal details, why I wanted to access the archives and for what particular period of time. These would be forwarded to the diocesan chancellor's office and considered, after which I would be invited for a face-to-face interview trying to establish what exactly I was studying and what I needed from the archives. After this a couple of days passed before I received an answer on whether I had been granted permission or not. When I was finally informed that my documents had been passed, I had to personally take them to the archbishop's office for signing which of course meant another brief kind of interrogation. At the end of the day, I had my documents signed and granted official access to the archdiocesan archives.

The above account exemplifies the extent to which sharing the same culture and religion with the researched can be extremely useful especially as far as accessing classified information during fieldwork is concerned. However, to some extent it is problematic in the sense that native researchers, especially those studying in foreign Western universities, are looked at curiously. A colleague told me of how he was openly asked to first pay before being granted an interview by an informant. The informant supposed that the Europeans (for whom they assumed my colleague was working) had already given him large sums of money. This puts the researcher in a very tricky position and poses an ethical challenge for fieldworkers since at the end of the day, their focus is on getting the right information that will help them in their study. The question is: does one pay the bribe and get the information or does one refuse and miss out on the information? In this context, again, does payment necessarily imply that whoever is being paid has the right information the researcher is looking for or he/she can be paid to give the researcher lies? Referring to such circumstances, Jun Li has noted that, “In revealing private lives and telling others' stories, field researchers

often face ethical dilemmas and moral choices that cannot easily be resolved with general ethical guidelines" (2008:110). Whereas western researchers can be granted interviews without paying, an African studying in a western university has to pay. Thus Li adds that,

The ethical and moral responsibilities of ethnographic research should not be simply aimed at eliminating covert research to avoid ethical dilemmas, but to take full consideration of the sensitivity of the research topic, the vulnerability of the researched population, and the plasticity of field membership roles (2008:111).

Mediating a culture from which the researcher comes from is advantageous in the sense that there is room for the fieldworker to gain access to information previously regarded as inaccessible. While the politics of ethnography have always presented the insider researcher as capable of being biased when representing his/her own community, there is no guarantee or proof that all outsiders get access to this classified information. In my case as a Catholic, the question of being subjective was one that I constantly had to address. Both my stance and identity had to be consistently reminded of neutrality and strict reflection on the questions I wanted addressed. Like other scholars have explained, it is very important to mind about both your stance and identity during fieldwork (Nannyonga-Tamusuza 2001, Titon 1985). While a couple of scholars have called for researchers to act out (role playing) some roles during fieldwork so as to achieve objectivity (Nannyonga-Tamusuza 2001), Titon objects and argues that;

When an attempt is made to play a role and thus to project a stance that one knows is not authentic, it leads not to any kind of "objectivity", but rather to a more pronounced subjectivity; and this is due to the triple dissonance between the acted out, inauthentic role, the authentic but no longer available role, and one's inner identity as an ethnomusicologist and whatever else one may be (1985:18).

Titon and other scholars in ethnography might have expected that when one is working among his/her own people, there is a tendency to compromise issues and that is why there are a lot of questions regarding subjectivities and how objective someone might be in this case. However, acting in this case is problematic since as Titon has indicated it creates more problems that can even confuse the researcher. As a Catholic my religious affiliation could be expected to get into my way and

compromise my inquiries especially related to postcolonialism which strongly and critically looks at missionary activities among them Catholicism as one of the received elements of imperialism from the European colonialists. However, the question here is to what extent can it affect it? Unlike Titon, I was not expected to ‘raise up my hand’ and profess having got saved. If anything, my newly acquired identity as a researcher accounted for the critical inquisitive questions that I was asking my superiors in the belief system. If I had asked these same questions without identifying myself but acting (as a researcher), immediately they would get suspicious and label me as a traitor, or someone opposing them. Again, by being a known insider as earlier noted, I was no longer the same but critically looked at as a ‘halfie’ and in no way could I be expected to behave like other believers.

What researchers do in the field largely accounts for the nature of information that they derive from their informants, for example an ‘acting’ fieldworker will always be nervous thinking about, what if I am discovered, and this has a negative impact on the nature of questions we ask, the facial expressions as well as the way our informants handle us. Acting out roles implies falsifying since in acting we assume roles that we are not in reality. Again, since scholars such as Lila Abu-Lughod have criticized the issue of anthropologists distancing themselves from the people they study, my case serves as a testimony, for my knowledge of the religious system which I was researching enabled me to establish who to ask, where, how to get there and other questions pertinent to fieldworkers. And just like a number of ethnographic studies conducted have established (Abu-Lughod 1991, Agawu 1992, Narayan 1993, Nketia 1995) among many, these essentialist considerations and classifications that gave birth to terms and issues of subjectivity, halfies, native, non native are largely dependent on the ethnographic political divide on which a particular scholar(s) belonged at a specific period in the historical development of fieldwork (ethnography). In the next section I consider more of these power laden classifications that modern scholarship is coming to contest.

Ethnomusicologist Annemette Kirkegaard has noted that most African scholars, especially in the field of music, are usually more preoccupied with documenting historical aspects of music as opposed to providing analytical studies like their European counterparts (Kirkegaard & Palmberg 2002:11). To some extent this is true though of course it is a generalization since we have also encountered African ethnomusicologists who have also presented highly analytical studies just as their European counterparts (Jean Kidula 2006, Kofi Agawu 1992, Kwabena Nketia 1995, and Daniel Avorgbedor 2003). To scholars, however, this remains a challenge since to some extent native scholars are judged more based on their origin. For example, in the social class systems that existed (and to some extent are still representative in

African traditional societies) someone from a lower social class segment could not be allowed to speak for the rest. In such cases agency is also questionable since it is unclear who has the right to represent the others and why. Here the power structures that existed in Africa prior to colonization and were later strengthened by colonialism come into play even in academic circles. While many of the western scholars can achieve international fame by conducting research and publishing about “others”, few native scholars especially in Africa can do the same. At the end of it all even western institutions have come to question academic qualifications from Africa. This can be exemplified by the many western universities that require African Ph.D. students to undergo training courses that seem to be raising the standard of their masters’ degrees which they acquired in African universities before enrolling for their Ph.D. in the developed countries.

For my fieldwork, I set out to study Catholic Church music festivals after my earlier study about compositional techniques had revealed to me that there is still an information vacuum (scholarly vacuum) especially on issues related to church music in Uganda. To me, church music had played a significant role in the development of both popular and other music genres in Uganda. Later, I discovered that the topic I wanted to write about did not have any documented information (Ssempijja 2012: 24). Although I set out to analytically study the church music festivals under the umbrella of glocalization, I could not start analyzing something concerning music and culture, the information and history about which was nonexistent. For my informants in the field, creating a historical documentation of events leading to the circumstances that necessitated my research was more important than my Ph.D. studies that seemed to take precedence as a number of people who attended one of my workshops expressed. In such cases, there is need to reflect on one’s role as a field researcher whose main aim is to represent others. What should one write and what should one leave out? The precise question I am posing is: what is urgent and important? Julie Solel Archambault has noted that there are cases when focus in the field is diverted by something that is seriously affecting the society one is studying (2009). Archambault here advises that there is need to be a bit flexible where necessary provided it does not compromise one’s research.

In my particular case, I had to take on both the documentation and the subsequent analysis, and this increased my workload from what I had previously planned as I was preparing for fieldwork. Like the above example, more questions seemed to arise day by day in my research about who and what should be considered representative in research reports. These challenges are usually experienced by many people who carry out research in music education and general music scholarship. In predicting the future of ethnography, James Clifford noted earlier that in the future, “[a]

anthropologists will increasingly have to share their texts, and sometimes their title pages, with those indigenous collaborators for whom the term *informants* is no longer adequate, if it ever was” (1988:51–52, see also Kisliuk 1997:23). Clifford leads me to another big challenge that I faced (and also shared by many in music education) concerning agency and this is autoethnography.

Autoethnography

One of the tools that I greatly utilized for data collection was autoethnography, which has lately become an indispensable research tool especially to many scholars classified under the insider/native or halfies category. While autoethnography has generated significant interest from scholars in the social sciences as well as in music education, especially in the last two decades, it has received varying definitions from the same. Tami Spry defines autoethnography as, “a self-narrative that critiques the situatedness of self with others in social contexts” (2001:710). James Buzzard views autoethnography as, “the study, representation, or knowledge of a culture by one or more of its members” (2003:61). We can denote from the two selected definitions that autoethnography largely depends on the ‘self’ than the “others” for representation.

While recent scholarship has come to recognize the contributions of autoethnography to representation, epistemology and the role of the ethnographer both in the field and in her writing (Newmahr 2008:619), a number of scholars have greatly opposed its usage. Such scholars have argued that autoethnography focuses on the wrong side of the power divide by silencing the native voice (Burnier 2006:417, Buzzard 2003: 66, Delamont 2007:05) and therefore it is not ethically right to publish the data generated (Delamont 2007:5). Others have provided cases where autoethnographies have been inconsistent and have questioned to what extent these autoethnographic studies are representative (Jarvie 1998, Ryang 2000).

However, earlier scholars in the fields of anthropology and ethnology tried to explain the usefulness of the others (the former objects of study) representing themselves. Among these Spry quotes Franz Boaz as having encouraged the training of native anthropologists on the assumption that . . . “it was the trained native who could best interpret native life from within.”¹ Similarly, Clifford is quoted above as having hinted on the growing usefulness of natives to an extent that anthropologists might have to share their texts (and title pages) with them in an effort to avoid misrepresentations (1988: 51 to 52, also quoted in Delmos J. Jones 1972:252). Clifford and Boaz’s

predictions are responsible for fostering the development of autoethnography as a necessary and important tool for ethnographic work.

In articulating the validity of autoethnography, Buzzard has explained that through it we hear the other voice that has been underprivileged for quite a long time now. Buzzard also notes that future research would move beyond the view of ethnography's natives as "perpetually on the receiving (or resisting) end of descriptions, stories, and stereotypes" produced by Western visitors (2003:67). It would come to engage them and value their contributions to scholarship.

On the other hand, Staci Newmahr accepts subjectivity as indispensable in ethnographic research by outlining its most valuable aspects. Thus she writes that,

If we treat ourselves as products of our cultures, our interactions and our ethnographic research, then the question of why we might feel the way we do in the field ought not to be ignored. When ethnographic introspective questions such as "Why did *I* respond this way? How did I come to *feel* this way here?" are informed by the social and cultural context of the field, the life stories of the informants and the rituals of the community, these answers have the potential to greatly enrich ethnographic understanding (2008:640).

I greatly questioned my use of the autoethnography concept principally during collection of data.

Ethics, agency and other challenges encountered in the field

In any ethnographic study that involves staying with people for quite some time for purposes of observing them so as to analyze their activities primarily to interpret the social meaning of what they do, there must be some level of rubbing shoulders with their culture. In the process of observing and interacting with others there are certain ethical challenges faced by the researcher. Needless to mention is the attention anthropology and sociology have given to these challenges though still no perfect remedy has been designed. Issues of the limits of agency (Barz and Cooley 1997, Marcus and Fischer 1986:8) that the researcher must carry out have been critically debated and at the end of the day, challenges do still exist. As a social actor within

the fields that ethnographers study, to what extent is the researcher supposed to represent the “others”?

Like Gregory Barz and Timothy Cooley have noted, while participant observation offers insights into what is being studied to the researcher, it has limitations as well (1997). In participant observation, the researcher is very much exposed to the day-to-day activities of the researched and in a way, this draws him/her closer to the people being studied, which Kay Kaufmann Shelemay terms as ‘scholars intersecting with traditional life’ (1997:192–197). The closeness that it cultivates between the researcher and the researched can also result in great challenges of agency to the researcher. While we anticipate participant observation to work towards effective representation and reporting, it poses some challenges related to representation.

I faced a challenge of my interviewees expecting me to represent them to the church authorities as well as to address their grievances. Among the most burning issues was funding choirs. While the church in Kampala Archdiocese does not officially fund any church choir activities, many of my informants were of the view that it should be reversed and they hoped that since my study is connected to church choir music, I was the best person to address some of these long-existing problems. I explained to them that this was not the purpose of my research though a number of them tried to implore me to be a little more empathetic with them. Like Liora Bresler has emphasized, there is need to be empathetic with the people we study (also Li 2008). But the challenge posed still remains; to what extent are we as researchers and fieldworkers supposed to go into this direction? Where are the appropriate limits of our empathy? As a native scholar and researcher, I cannot hide away from the problems of my people/society from which I come. By implication, I will be involved in activities aimed at solving some of their grievances and to a predominantly ‘oral’ society, (which is less concerned about what is published about them), this might mean a lot more than the research report that I am supposed to write. But again, should my study’s progress be hindered because of issues that are not central to my research? In a way this points to the ethical issues as addressed by Jun Li such that there are a couple of failures that one cannot tell while in the field (Li 2008:1).

The question of agency was central to my fieldwork experiences. During fieldwork, one of the church officials that had to sign my permission to access the archdiocesan archive asked me which mandate I had to write about the church. He said, “how come you want to write about church music yet we don’t know you?” This forced me to produce an introductory letter explaining my earlier position as a columnist in the church news report and also as a former member of the church music committee.

However, it left behind a huge impact on my research since I started thinking more critically about the question I had been asked. To what extent can I represent the

church since by not being a member of the clergy, I was considered an outsider? As an ordinary believer in the Catholic Church, I would very often confront the reality that I am limited both in liturgical and theological knowledge in order to be able to rightly comprehend church music-related issues. But from his statement, may be I had to be one of 'them' so as to write about church music. In this sense, agency to some extent implied the power/authority to represent others which is granted through mediation.

Whereas most fieldworkers have attained successes academically, there are still questions pertaining to agency since most of the contemporary issues discussed about fieldwork centre partially on mediation, and mostly representation. While representation has always been discussed in terms of serving educational/academic goals, agency is also looked at by the people we study, the owners of that knowledge we as social scientists intend to submit, from various angles which differ from the scholarly approach that social science has always advocated. In my research, some of the people I was studying looked at agency as a means of representing their achievements and grievances principally to the powers that be with an aim of making their work more enjoyable and attractive. Others looked at what I was doing as only valid if I could document what was slowly vanishing. They believed that the forces of globalization would soon eliminate some of these socially and culturally meaningful practices, leaving no traits for their grandchildren who would be born later to learn of their great grandparents' culture. Many of them believed in the term "authentic" musical practices.

The third group of people were those who usually asked me after the interviews that, "*Ffe tufuniramu wa?*" (Now how are we going to benefit from our information?). This category comprised of people who thought that I intended to market what they had shared with me and then in turn share with them the proceeds. In their minds, representing them was in terms of marketing and mediating between them and the potential buyers of their 'product' who were supposed to be people in the west. A challenge at this point was how to equally satisfy each of these categories. What researchers' reports normally contain is usually common knowledge to the communities we study and therefore the documentation literally appears to benefit others who want to learn about them since to them it is like documenting the proverbial. While I could explain to them my intentions and the end product being my dissertation, many of them insisted that I could do much more than the dissertation and at least "become their voice since I was one of them". Although some scholars have managed to become the other voice of those that they represent in other scholarly work (Steven Feld, John Chernoff) for me, attempting this would lead to severe consequences in my society given the fact that in the church I did not hold any position of responsibility and so I had no power. Again, like Chou Chiener mentions, taking a leading role

to change what has been conventionally regarded as the norm in fieldwork is every ethnomusicologist's fear (2002:474).

While we might not provide immediate solutions to the raised issues, at least every fieldworker feels it is up to oneself to give something back to the society that provided information for one's academic achievements. Again as a native scholar, the need to keep focused on your research is a constantly negotiated issue while in the field. While scholars are expected to remain focused, there are other social demands that intersect with our own life experiences that are always reminding us of our social obligation despite our performed identity of being outsiders in the scholarly sense. Kisliuk notes that,

During our most in depth and intimate field experiences, ethnographers and the people among whom we learn come to share the same narratives, the deeper our commitment in the field, the more our life stories intersect with our "subject's" life until self-other boundaries are blurred (1997:23).

From Kisliuk's quote, we note that boundaries between the life stories that form the central parts of our studies as far as reporting is concerned are constantly negotiated in the field. Similarly, our identities as fieldworkers are always renegotiated and redefined to suit particular situations and circumstances, a kind of role shift to favour us as individuals. In the same way, the blurred meanings of the insider/outsider dichotomy have only remained as divisive infield terminologies with scanty substantiation to warrant this kind of disciplinary dissection. As it has already been stated, ethnography is a jointly constructed narrative rather than an accurate objective depiction of social reality (Newmahr 2008:619). In ethnographic narrative, we encounter the ethnographer's object of study through his/her lenses.

While we might not be compelled to be subjective in our studies, Newmahr has exemplified how unavoidable and useful this aspect is for ethnography. As such, a number of scholars have advocated for an integrated approach (Anderson 1999, Lerum 2001), while others have blended personal introspection with conventional analytical approaches (Ronai 1995, quoted in Newmahr 2008:620). Similarly, while the debate surrounding the insider/outsider dichotomy continues, the yardstick for determining either of the two categories is yet to be designed for an accurate classification to be realized. It thus qualified the categorization as a social construction. While one might be considered as an insider, there are particular/idiosyncratic disciplinary traits that will nullify one's insider status and vice versa. However, reading Abu-Lughod's hybrid subjectivities of the halfies provides us with more insights on the issues of native and non-natives. Abu-Lughod explains that since the very ideas

of “western” or “European” cultures are themselves abstractions and essentializations of identities and sets of practices which are actually very fluid “on the ground”, then the idea even of a native researcher is also an essentialization. Lughod further argues that cultures as bounded, coherent wholes are anthropological inventions that can never be substantiated. Because of anthropologists’ emphasis on coherence and boundedness, they miss the hybrid nature of all social life and expressive behaviour (1991:138, see also Solomon 2008:84–85).

Ethical concerns also remain as a challenge since while many have written down guidelines to follow, the fields we study differ from one scholar to another, from one region to another. As such the guidelines will always remain as areas of reference while in actual sense the practices vary from one fieldworker to another. As already noted above, for research to retain its fundamental concerns, and in order to avoid future rewritings of our studies, the communities we study have to be considered not only in terms of rewarding after the research but also for consultational purposes especially before our research reports are published.

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Notes

- 1 As quoted in Delmos J. Jones, “Towards a Native Anthropology,” *Human Organization* 29:4 (Winter 1972:252).

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Forbløffelse som udgangspunkt for forskning i musikpædagogiske praksisser

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ABSTRACT

Astonishment as point of departure for research in music education practices

The aim of the present article is to present a procedure for investigation of music education practices using a phenomenological-hermeneutic approach. The philosophical background and its consequences for the empirical methods are described. The investigation procedure is based on a seven step model developed in a course with music teacher students who were going to investigate and discuss a particular music teaching practice. The model was used in an exercise aiming at 1) establishing a research perspective that builds on an open attitude and without a specific research question as point of departure and 2) analyzing the music teaching practice using relevant psychological, pedagogical and music education theories. The concept of "astonishment" is suggested as a fruitful point of departure for this kind of investigation. In anthropological research the concept is used about the special surprise or wonder in encountering foreign culture. As "culture" is about human relations aimed at a common goal, also music education practice can be understood as a culture. The investigation procedure includes video observations in a music education practice. An "astonishing" phenomenon connected with an educational problem may arise from the observation in the situation or later in the study of the collected material. The observed phenomenon is the point of departure of analysis and interpretation. This process deviates from a traditional way of doing research, where the point of departure is a problem defined by the researcher. As a consequence, theories used in analysis are not defined at the outset, but depend on the characteristic of the observed phenomenon.

Keywords: astonishment, music education, teacher-researcher

I denne artikel præsenteres en øvelse, som kandidatstuderende i musik og musikdidaktik udfører på et kursus i musikpædagogiske problemstillinger. Mit arbejde med de studerende har resulteret i udviklingen af en syvtrinsmodel for forskning, der anvender deltagerobservation. Artiklens tema befinder sig således et sted mellem videnskabsteori og praktisk empirisk arbejde.

Øvelsen har hentet inspiration fra antropologisk forskning og er anlagt ud fra et fænomenologisk perspektiv. Det er min opfattelse, at denne syvtrinsmodel ikke kun er relevant for de studerende på mit kursus, men i høj grad også for musikpædagogiske forskere, der arbejder med empirisk forskning baseret på deltagerobservation. Denne artikel henvender sig således til forskere – og ikke til studerende.

Forbløffelse – et forskningsbegreb

Forbløffelse er et hverdagsbegreb, som benyttes om en form for overraskelse eller stærk forbavselse over noget uventet, der indtræffer. En sådan oplevelse kan være ledsaget af ubehag eller i værste fald angst, men den kan også opleves som en positiv overraskelse eller forundring. I antropologisk forskning benyttes begrebet forbløffelse om den særlige overraskelse, der er forbundet med observation af kulturelle forskelle (Hastrup 1992:7). Forbløffelse opfattes da som noget almenmenneskeligt på tværs af kulturer, selv om det er forskelligt, hvad de enkelte forbløffes over. Forudsætningen for at forskeren forbløffes er imidlertid, at hun går i felten med en åben indstilling. Hun må tilstræbe at lægge fordomme og forudfattede meninger til side, da hun ellers fortrinsvis vil få øje på det, hun forventer, og ikke på en række andre forhold. For at tilstræbe en sådan åben indstilling kan forskeren nedskrive de forventninger og fordomme, hun er bevidst om. Hvis forbløffelsen indtræffer, er det jo netop udtryk for, at noget uventet har vist sig, og hun vil på denne måde dels få et nyt blik på den kultur, hun observerer, dels blive klar over sine egne – måske ikke bevidstgjorte – fordomme og forventninger. Forskeren kan således lære noget om kulturen og om sig selv på samme tid. Det antropologiske begreb om forbløffelse skal således forstås som noget positivt, der kan omfatte overraskelse, nysgerrighed, spænding entusiasme eller sympati, snarere end frygt, raseri eller mangel på interesse (Shweder 1991).

Genstandsfeltet for den antropologiske forskning er imidlertid ikke reserveret til kulturer i fremmede verdensdele. Man kunne vælge at se uddannelsesinstitutioner som organisationer med forskellige kulturer. Cathrine Hasse, som er antropolog, har således studeret kultur som "læreprocesser, som skaber forbindelser" i organisationer,

hvor "organisationer" er "menneskelige relationer rettet mod et fælles formål" (Hasse 2011:16). Ud fra dette brede begreb om kultur er det muligt at overføre en række af erfaringerne fra antropologisk forskning til forskning i et musikpædagogisk genstandsfelt. Man kan da tale om, at der i denne forbindelse på samme tid bliver tale om et meget bredt og et meget smalt kulturbegreb. Bredt i den forstand, at man kan tale om pædagogiske genstandsfelter som indlejret i forskellige uddannelsesorganisationer med forskellige mål, smalt i og med at det, der fokuseres på, er de relationer, der opstår i særlige musikpædagogiske situationer inden for disse rammer.

Der er udviklet forskellige eksempler på fremgangsmåder såvel blandt antropologer som blandt andre forskere, der arbejder ud fra en kvalitativ metodologi. Nedenfor beskrives et eksempel på, hvordan erfaringer fra feltarbejder har resulteret i en udvikling af en model for fortolkende metode.

Fortolkende metode

Fælles for fremgangsmåder inden for den kvalitative metodologi er, at der er tale om, at den anvendte metode i en eller anden form beskæftiger sig med fortolkning af data. Eller mere præcist: tolkning og refleksion (Alvesson and Sköldberg 2008). Et eksempel er Hanne Haavinds model for "fortolkende metode" (Haavind 2000). Haavinds interesse er at vise eksempler på, hvordan forskere har brugt sådanne fortolkende metoder. Hendes model er placeret på et niveau mellem videnskabsteoretiske overvejelser og konkrete praktiske fremgangsmåder. Det er formidlingen af metodologiske overvejelser og erfaringer, som er hovedformålet i hendes fremstilling. Modellen består af 6 trin med pile, der forbinder hvert trin med det næste. Pilene i modellen angiver en serie sproglige omformninger – eller fortolkninger – fra én tekst til en anden (ibid.: 30ff.) .

1. Det første trin kunne formuleres således: "Hvad ved jeg om emnet?" Svaret på spørgsmålet udmøntes i en problemstilling.
2. Andet trin omfatter valg af genstandsfelt og måder at kontakte deltagerne på.
3. Tredje trin er selve indsamlingen af materiale
4. På fjerde trin sker en bearbejdning af materialet til data, og det systematiseres i en første oversigtsmæssig analyse.
5. På femte trin produceres en fortolkning, som formidles til andre.
6. Sjette trin er den transformation, der sker, når resultatet præsenteres for forskersamfundet og sammenholdes med tidligere kundskaber om emnet.

Haavind understreger, at analyserne foregår i flere runder. En første analyse kan være en afprøvning af idéer på materialet eller en søgen efter indikatorer på noget væsentligt. Dette kan give anledning til nogle analysespørgsmål, som benyttes i en gennemgang af det samlede materiale. Næste trin i analysen består i en søgen efter fællestræk og særtræk, efter forskellige tendenser, som træder frem. Derved kommer selvrefleksionen ind i billedet: forskeren må i en slags "indre dialog" spørge sig selv, om en anden person vil kunne forstå dette på samme måde, som hun selv gør.

De resultater forskeren udvikler kan give anledning til, at hun selv eller andre igangsætter nye undersøgelser inden for det, der var sagen. Sagen i artiklerne fra de forskellige forskere i Haavinds antologi er "køn".

Som vi senere skal se, er der en række ligheder mellem Haavinds og min model, men også en afgørende forskel.

Undervisningsstrategien "forbløffende praksisser"

Kurset "Musikpædagogiske problemstillinger i musikpædagogisk praksis" er en del af kandidatuddannelsen i musikdidaktik på Institut for Uddannelse og Pædagogik, Aarhus Universitet, tidligere Danmarks Pædagogiske Universitet (DPU). Kurset tilbydes desuden som valgfag på kandidatuddannelsen i musikvidenskab på Københavns Universitet, og det er her kursisterne fra de to universiteter mødes. Kursets indhold og form er løbende blevet udviklet i forbindelse med et udviklingsarbejde, jeg påbegyndte i 2003.

"Forbløffende praksisser" er en undervisningsstrategi, der med inspiration fra antropologisk forskning skal udvikle studerendes kompetencer med hensyn til at få øje på problemer og muligheder i en pædagogisk kontekst, som ligner den, de senere skal ud og agere i som færdiguddannede. Der er derfor fokus på, at de studerende får forståelse af, hvordan teori kan bidrage til udvikling af en musikpædagogisk praksis. Med begrebet 'strategi' knyttet til undervisning præciseres, at der ikke er tale om udvikling af en bestemt undervisningsmetode, men derimod om nogle overordnede principper for undervisningen. Den udviklede strategi bygger på flg. antagelser:

- teori kan og bør bruges i forhold til de problemer, som måtte dukke op i undervisningspraksisser
- musikpædagoger kan være forskere på deres egen praksis

Hvordan og hvorfor dette er muligt, uddybes i det kommende afsnit.

"Forbløffende praksisser" omfatter en gennemgang af udvalgte pædagogiske og psykologiske teorier samt indføring i forskningsmetoder, der knytter sig til

deltagerobservation. Sideløbende hermed udarbejder den studerende et projekt, der inddrager en selvvalgt musikpædagogisk praksis – et såkaldt casestudie. De studerende, der deltager, uddanner sig til undervisere på forskellige niveauer i uddannelsessystemet. I udviklingsarbejdet ses således eksempler på observation af musikpædagogiske praksisser på alle alderstrin og i helt forskellige kontekster: musikskole, folkeskole, gymnasium, aftenskole, etc. Den studerende skal være til stede i den valgte praksis, deltagende i en eller anden grad – enten som observatør eller som den, der står for undervisningen. I begge tilfælde skal anvendes teknikker, der kan fastholde disse observationer i praksis, således at andre studerende kan få et indblik i situationerne. Det er derfor et krav, at videoobservation er en af de teknikker, der benyttes. Den studerende bliver således en slags forsker på sin egen eller andres undervisning.

Øvelsen i forbløffende praksisser kræver – i modsætning til traditionelle måder at forberede empirisk forskning på – at den studerende ikke går i felten med et forskningsspørgsmål. Den studerendes første valg er, hvilken musikpædagogisk praksis, hun ønsker at observere. Man kan sige, at dette valg på samme tid viser den studerendes interesse og indebærer et til- eller fravalg af mulige pædagogiske emner og spørgsmål. Hvilke, der vil vise sig at være særligt interessante at tage op, er imidlertid ikke afgjort på forhånd. Selv om man umiddelbart har en forventning om, hvilke problemer, som vil vise sig i felten, sker det ofte, at man konfronteres med en række hændelser, som ikke kan omfattes af de oprindelige forventninger. Det betyder, at forskningsinteressen ændres i processen, og at man kan tale om, at forskeren gennemgår en læreproces (Hasse 2002:43ff.).

Udover at introducere begrebet "forbløffelse" er erfaringer fra antropologisk forskning øjenåbnende i forhold til de indledende trin i den arbejdsproces, den studerende må gennemgå i øvelsen i forbløffende praksisser, specielt i forhold til de overvejelser, der knytter sig til at være deltagerobservatør. Det fremhæves således af Kirsten Hastrup, der er professor i antropologi på Københavns Universitet, at i al forskning, der i lighed med antropologien anvender etnografisk metode, må forskeren foretage "essentiell" refleksion (Hastrup 1999:150). Deltagerobservatøren er selv en del af den situation – det objekt – der observeres. Forskeren bliver således også objekt for sig selv. "Essentiell refleksion" vil sige at reflektere sin egen tilstedeværelse i felten og beskæftige sig med spørgsmål vedrørende, hvilke interesser og forventninger, der styrer forskerens blik, og hvilken indflydelse hendes tilstedeværelse har på det, der sker. Hastrup tilføjer, at dette for så vidt gælder al forskning, også den naturvidenskabelige. Forskeren gør altid noget ved objektet. Hun ser fx på det gennem udvalgte instrumenter. Der er dog tale om, at det er en særlig udfordring, når det objekt, der studeres, er mennesker (ibid.:134).

Forholdet teori/praksis

Da "forbløffende praksisser" baserer sig på, at teori kan og bør benyttes i forhold til praksis, skal vi se på, hvordan disse begreber kan forstås.

Aristoteles præciserer forholdet mellem teori og praksis ved at skelne mellem to menneskelige kundskabsformer, hvor kundskab skal forstås som aktivitet og ikke som viden: det teoretiske kundskabsområde med episteme som aktivitetsform samt det praktiske kundskabsområde, som dels har det håndværksmæssige (techne), dels det sædelige og moralske (phronesis) som aktivitetsform. Forskellen på disse sidste to begreber viser sig bl.a. deri, at med techne lægges vægt på resultatet, mens phronesis peger på selve processen som det væsentlige (Aristoteles 2000, Saugstad 2001). Aristoteles anvender imidlertid begrebet "praxis" på to niveauer. Praxis betyder egentlig "handling" og står på et overordnet niveau for den bevægelse rettet mod et mål (telos), som er det, alt levende stræber imod. Den særligt menneskelige praksis er rationaliteten, som igen omfatter de to kundskabsformer.

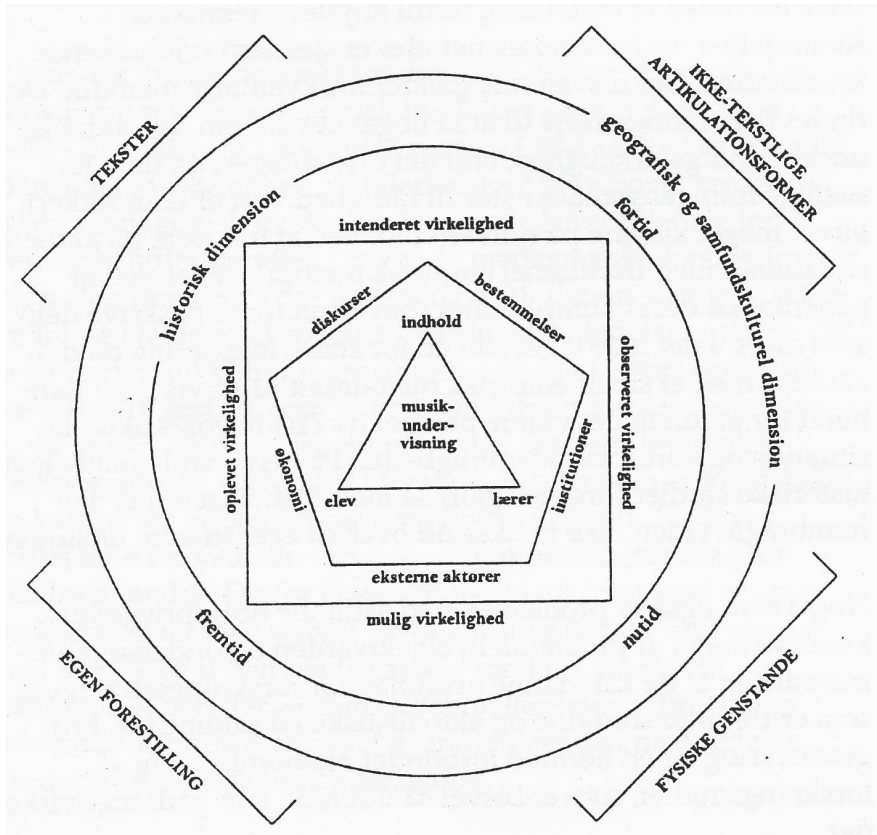
Teori er således en form for praksis. Hvor teoretikeren er på afstand af det, hun taler om, er praktikerens indfældet i konkrete situationer. Tone Saugstad benytter begreberne "tilskuer"- og "deltagerkundskab" for at præcisere dette og samtidig understrege, at såvel teoretisk som praktisk kundskab er på spil i det praktiske felt (Saugstad 2001):

For at være en dygtig praktiker må man have generel kundskab, konkret erfaring, indsigt, skøn og praktisk kunnen og mestren, med andre ord handlingsvejledende kundskabsformer til brug i den partikulære situation. Dette er nogle kundskabsformer som på én gang er praktiske og teoretiske (op. cit.:208 f.).

Dette gælder i høj grad for den professionelle pædagogiske praktiker. De teoretiske aspekter ved praksis befinder sig både før, under og efter den pædagogiske handling. Teori som tankeredskab kan spille en rolle i planlægning af undervisningen, i forbindelse med opståede problemer i selve situationen og i form af eftertanke eller evaluering af undervisningen bagefter.

Tilsvarende kan der være forskellige opfattelser af, hvad begrebet praksis står for. Ofte taler den professionelle om sin praksis. I så fald henledes opmærksomheden på denne persons handlinger og holdninger i den givne kontekst. Man kan imidlertid også forstå praksis som summen af de forskellige relationer, der konstituerer den pågældende kontekst (Kvernbekk 2005:177ff.) . Det er ofte det første begreb om praksis, som benyttes. Ulempen ved denne forståelse er, at de deltagere, som praksis

omfatter, bliver en slags tilskuere til den professionelle praktikers handlinger. Selv om læreren i den pædagogiske praksis er den, der tilrettelægger undervisningen, er det ikke ensbetydende med, at det, hun har planlagt, reelt kommer til at foregå. I analyser af konkrete situationer vil det derfor være relevant at inddrage andre betydende interne og eksterne faktorer så som deltagerforudsætninger, fagligt indhold, fysiske rammer, love og bestemmelser, mm. Disse faktorer fremgår fx af Frede V. Niensens model for det musikpædagogiske forskningsfelt (fig.1) nedenfor (Nielsen 1999). Bemærk desuden kvadrater, der angiver de forskellige "virkeligheder", der er på spil: den "intenderede" (fx lærerens planlægning af undervisningen), den "observerede" (fx forskerens iagttagelse), den "oplevede" (deltagernes oplevelse af den aktuelle situation) og den "mulige" (de potentialer, der ligger i situationen, men som måske ikke alle bliver udnyttet).

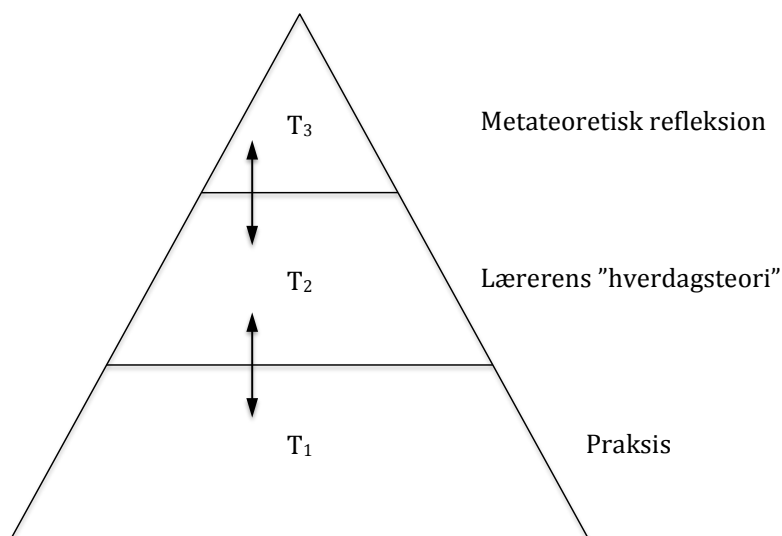


Figur 1: Frede V. Niensens model over den musikpædagogiske forsknings genstandsfelt

Der findes utallige modeller, der viser forholdet mellem teori og praksis ud fra forskellige forståelser. Jeg har valgt at benytte Erich Wenigers model, da den kan fungere sammen med det fænomenologiske udgangspunkt for den syvtrinsmodel, jeg har udviklet.

Wenigers begreb om teori

Det teoribegreb, der arbejdes med her, er bredt og kan befinde sig på forskellige niveauer i forhold til pædagogisk praksis. I Erich Wenigers model (fig. 2) skelnes mellem teori af første (T1), anden (T2) og tredje (T3) grad (Weniger 1965, 1990:1929).



Figur 2: Wenigers model for teorier på forskellige niveauer i forhold til praksis

T1 befinder sig på selve praksisniveauet, hvor teorier ud fra vaner, erfaringer og tilegnet viden kommer til udtryk i praktikerens holdninger og handlinger. T2 er et niveau, hvor praktikerens teorier italesættes på afstand af selve de situationer, hvori problemerne kan opstå. Fx kan praktikere diskutere og begrunde de anvendte metoder ud fra, hvad der plejer at virke. Hvis man vil belyse problemer og begrunde de anvendte metoder ud over, at de virker, er det nødvendigt at kende til teori på tredje niveau (T3). Teorier på dette niveau er generaliseringer, hentet fra filosofiske og videnskabelige studier, som kan fungere som tankeredskaber for praktikerens i forhold til de konkrete spørgsmål, der har rejst sig i hendes praksis.

Wenigers model er knyttet til en åndsvidenskabeligt orienteret pædagogik, som også er kendt fra Wolfgang Klafkis kritisk-konstruktive dannelses teori. Denne retning inden for pædagogikken lægger vægt på, at opdragelse og undervisning er udgangspunkt for enhver udvikling af pædagogisk teori. Samtidig skal den pædagogiske virkelighed ses i et historisk perspektiv. Undervisnings- og opdragelsespraksisser må således betragtes som komplekse. Dermed står denne position i modsætning til en positivistisk inspireret, undervisningsteknologisk tilgang.

Den fænomenologiske tilgang

Centrale fænomenologiske begreber

I det følgende præsenterer jeg kort de begreber, som er centrale for at forstå fænomenologiens rolle i et videnskabeligt arbejde. Først om forståelse af "virkeligheden".

Den verden, vi dagligt lever i, omtales også som "livsverdenen", det vil sige den verden, som træder frem for os i den "naturlige indstilling". Mennesket er forviklet med verden og de andre, og ikke som i den dualistiske opfattelse på afstand. Der er ikke nogen bagvedliggende "mere sand" virkelighed. Ud fra "den naturlige indstilling" antager vi, at der findes en verden, som vi alle lever i, og som har en bestemt væren, uafhængig af os. Med denne indstilling lever og handler vi i hverdagen på en førfilosofisk måde. De genstande, hændelser og personer, vi oplever, kan omtales som "det fænomenale objekt". Dermed menes "objektet, som det fremtræder for den enkelte". Der er altid tale om, at det fænomenale objekt er resultat af relationen mellem subjektet og objektet, idet såvel det perciperende subjekts erfaringer og forestillinger som det perciperede objekts karakteristika spiller en rolle for oplevelsen (Zahavi 2003).

Den virkelighed, subjektet lever i i hverdagslivet, kan omtales som den "fænomeneale" virkelighed. Denne virkelighed er baseret på perceptionen og det perspektiv, der knytter sig til den kropslige placering i rummet. Det fænomenale er det virkelige, nemlig den virkelighed der er grundlag for tænkning. Denne virkelighed viser sig ikke i en sluttet form, den er altid ved at blive til.

Som fænomenolog tager man ikke afstand fra forskellige former for empirisk forskning. Naturvidenskaben behandler den samme verden, som den vi deltager i i hverdagslivet, men den anvender en bestemt metode for at indfange præcis viden. Den "videnskabelige indstilling" adskiller sig fra den naturlige indstilling ved, at videnskabsmanden søger metoder, der kan skabe distance til verden for at få viden om udvalgte forhold i livsverdenen (som altid er den primære virkelighed). I en matematiseret virkelighed bliver verden fx sat på formel. I fænomenologisk forstand er denne

matematiserede virkelighed sekundær, idet der ligger nogle begrundede påstande til grund. Et eksempel kunne være den euklidiske geometri, som tager udgangspunkt i påstanden om, at et punkt ingen udstrækning har, og at der gennem to punkter kun kan trækkes én linje. De geometriske love og beregninger ville se ganske anderledes ud, hvis man fx vedtog, at et punkt havde en bestemt udstrækning.

Konsekvenser af en fænomenologisk-hermeneutisk tilgang til empirisk forskning

Udviklingen af den model, der beskrives i det følgende, er baseret på en fænomenologisk-hermeneutisk tilgang til forskning. Det fænomenologiske udgangspunkt har konsekvenser for et empirisk forskningsprojekt. En væsentlig metodologisk pointe er, at vedtagne teorier om fænomenet ikke er styrende for erfaringen. Det er erfaringen, der skal være udgangspunktet for teorierne. Virkeligheden består af forskellige genstandsområder, hvis særegenhed må respekteres, og metodologien må indrettes derpå. Det er "sagen selv", der er i fokus. Kim Gørtz udtrykker det således:

Som metodologi er fænomenologien ikke et spørgsmål om at udvikle et specifikt antal af principper eller regler, der skal styre en given forskerpraksis. Faktisk skal de fænomenologiske undersøgelser ikke på forhånd styres af nogle bestemte regler overhovedet. Fænomenologien er nemlig ikke nogen heuristik. Pointen er klar: en hvilken som helst regularitet bestemmer på forhånd erfaringen af den givne sag. Og hvad forskeren skal ledes af, er altså sagen selv. I fænomenologiens metodik er der således indlejret et krav om åbenhed og sensitivitet over hele den erfarede livsverden i al dens variation og kompleksitet. (Gørtz 2003:52)

Udviklingen af syvtrinsmodellen er inspireret af de fænomenologiske metoder, som er udviklet af psykologerne Amadeo Giorgi (A. Giorgi 1997) og Ernesto Spinelli (Spinelli 2005). Deres modeller for en fænomenologisk undersøgelse er knyttet til forskningsinterviewet som metode. De principper for fænomenologiske metoder, de har arbejdet ud fra, er imidlertid også brugbare for den forsker, der ønsker at beskrive menneskelige handlinger, udtryk og holdninger. Opgaven bliver da at finde begreber, der kan beskrive kropslige udtryk og verbale udbrud.

Når der er tale om observation af en musikpædagogisk praksis, har den fænomenologiske metode en styrke i og med den reflekterer førsproglige udtryk og handlinger. Kropslige udtryk, der knytter sig til musikalsk aktivitet, kan synliggøre, hvad der bliver meningsfuldt for den enkelte deltager. Samtaler og interviews er også forbundet med

forskellige kropslige attituder, med ansigtsudtryk og mimik. I musikaktiviteter er det muligt at forholde kropsholdning og handlinger til selve den klingende musik og dens parametre, fx at sammenholde musikkens puls med den enkeltes spil.

Giorgis udvikling af en fænomenologisk metode

Giorgi fremhæver, at hvis man skal følge de fænomenologiske filosofiske principper, må man lægge vægt på, at den filosofiske metode omfatter tre sammenkædede trin (ibid.:238):

- Der foretages en fænomenologisk reduktion
- Der udarbejdes en beskrivelse
- Der søges efter essenser.

Den fænomenologiske reduktion (1) beskriver han som en sætten parentes om tidligere viden om et fænomen for at kunne beskrive præcis det, der opleves. Fænomenet er altså ikke at forstå som noget, der i naturvidenskabelig forstand bare "er", men der er tale om, at fænomenet er det, der viser sig for den oplevende person.

Beskrivelse (2) vil sige sproglig artikulation af fænomenet, som det viser sig. Der er således ikke tale om forklaring, konstruktion eller fortolkning.

Essens (3) betyder "den mest invariante mening i en kontekst". Med andre ord beskriver han essens som "en konstant identitet, som sammenholder og afgrænser de variationer, som fænomenet kan fremtræde i". Han bruger begrebet "frie imaginative variationer" som en særlig metode for at opdage disse essenser. Det går ud på, at man frit udskifter aspekter ved det observerede objekt og overvejer om objektet stadig kan identificeres med dets oprindelige fremtrædelse. Som eksempel ser han på fænomenet "kop". Han forestiller sig koppen i forskellige farver, former og materialer. Resultatet af de frie imaginative variationer er da, at "kophed" er en "beholder for væske som kan håndteres manuelt" (ibid.:246). Undersøgelsen kan imidlertid ikke betragtes som afsluttet, det er muligt at fortsætte den og måske få et mere nuanceret resultat.

Efter at have præciseret den filosofiske metode søger Giorgi at overskride den kløft, der er mellem filosofisk metode og de metoder, der anvendes i empirisk psykologisk forskning. Han når til følgende model (A. P. Giorgi and Giorgi 2002):

1. Første trin:
 - a. Oplevelsen af det fænomen, der er i fokus, beskrives af en eller flere deltagere i et interview. Beskrivelsen er i det hverdagsprog, deltagerne behersker.
 - b. Hvis der er tale om mundtlige interviews, transskriberes disse beskrivelser.

- c. Forskeren anlægger en åben indstilling (et træk ved den fænomenologiske reduktion) og læser transskriptionen for at forstå den grundlæggende betydning af helheden.
2. Andet trin: Der foretages en fortsat fænomenologisk reduktion af beskrivelserne ud fra et psykologisk perspektiv. Der søges efter meningsenheder for det fænomen, der studeres. Disse afmærkes.
3. Tredje trin: Datamaterialet, dvs. beskrivelserne, analyseres fortsat ud fra en fænomenologisk reduktion med henblik på at finde psykologiske begreber til transformering af de hverdagsagtige udtryk for mening. Målet er at finde essentielle træk ved fænomenet. Metoden er "free imaginative variations" – som er en form for fri brug af fantasien på det fænomen, der er i fokus.
4. Fjerde trin: Der produceres nu en samlet beskrivelse af fænomenets psykologiske struktur. I Giorgis tilfælde er der tale om en afsøgning af den psykologiske essens ved fænomenet, derfor vil beskrivelsen indeholde de psykologiske fagbegreber, som er relevante. Det er vigtigt her at holde fast i, at der med essens menes "den mest invariante mening i en kontekst". (ibid.:254)

Giorgi omtaler trin 1.a og b. som præfænomenale, idet den fænomenologiske reduktion først begynder ved punkt 1.c. Derved adskiller den psykologiske metode sig fra den filosofiske, som tager udgangspunkt i et på forhånd givet fænomen, fx "glæde", som afsøges i alle dets varianter. I den psykologiske tilgang er fænomenet noget, der træder frem, fx i en samtale – eller – som vi senere skal se – i en observation i en konkret situation. Der ligger derfor en opgave i at bestemme, hvad der er det centrale fænomen, inden dets varianter studeres.

Spinellis fænomenologiske metode

Spinelli har ligeledes tre trin i sin model for fænomenologisk metode. Processen består af:

- Parentesreglen
- Beskrivelsesreglen
- Horisontaliseringsreglen

Parentesreglen omtales også som "epoché", som er en form for fænomenologisk reduktion. Forforståelse og viden sættes i parentes, således at oplevelsen af fænomenet kan være mere umiddelbar.

Beskrivelsesreglen er et krav om en sproglig artikulation af fænomenet.

Horizontaliseringsreglen handler om at lade alt det, der bliver sagt i et interview, få lige megen vægt, så længe som muligt. På et tidspunkt vil noget udkrystallisere sig som særligt væsentligt.

De to fænomenologiske fremgangsmåder, som er udviklet af Giorgi og Spinelli, har tydelige lighedspunkter. Begge fremhæver åbenheden som et gennemgående princip. I beskrivelsesfasen beskæftiger man sig ikke med årsagsforklaringer. Der lægges først og fremmest vægt på, at beskrivelserne er konkrete, sanselige og detaljerede (Spinelli 2005).

Disse to bud på en fænomenologisk metode har imidlertid ikke noget bud på, hvilken rolle det spiller, at udgangspunktet for en empirisk undersøgelse er deltagerobservation. Det er her de videnskabsteoretiske overvejelser, som knytter sig til etnografisk metode, får betydning.

Udvikling af en tretrinsmodel

I forhold til empiriske undersøgelser, der anvender deltagerobservation, har jeg valgt at formulere en "tretrinsmodel", som skal ses som en syntese af trinnene i de to modeller ovenfor med de principper den antropologiske forsker, der går i felten, arbejder efter. Tretrinsmodellen omfatter således:

1. Iagttagelse af fænomenet
2. Den første beskrivelse
3. Den endelige beskrivelse

Iagttagelse af fænomenet: Deltagerobservation kræver forberedelse. Der skal laves aftaler med deltagere, og observatøren må inden observationen nedskrive sin forforståelse, sin forhåndsviden og sine forventninger, for at hun kan gøre så umiddelbare iagttagelser som muligt. Eller med andre ord: tilstræbe at foretage epoché, når hun observerer. Derpå kan observationen, eventuelt suppleret med interviews finde sted. Efter observation og samtaler med udvalgte deltagere fokuseres på de steder i materialet, der forbløffede observatøren. Disse steder markeres, og der foretages transskriptioner af samtalerne, idet der sættes parentes om forforståelsen og al teoretisk viden. Transskriptioner, videooptagelser, billeder og andet materiale ses igennem gentagne gange, indtil fænomenets forskellige fremtrædelsesformer viser sig for observatøren.

Første beskrivelse af fænomenet: Næste trin består i en beskrivelse af oplevelsen så konkret og sanseligt som muligt. Der anvendes hverdagsbegreber, der kan beskrive kropslige og verbale udtryk, uden at komme med forklaringer på fænomenet. Det er

vigtigt at beskrive det, der træder frem, det synlige og hørbare og ikke det man kunne tro ligger bag de synlige handlinger. Beskrivelsen er det egentlige datamateriale, som er gentand for en analyse med henblik på at finde fælles træk i de forskellige fremtrædelser af fænomenet på forskellige tidspunkter og i forskellige sammenhænge.

Den endelige beskrivelse: Den endelige beskrivelse udarbejdes ud fra tematiseringen af fænomenet. Ved at benytte ”free imaginative variations”, dvs. frie forestillinger om fænomenets mulige fremtrædelsesformer, søges essentielle træk ved fænomenet. Disse træk beskrives ved hjælp af faglige begreber. Det er her teorierne kommer i spil. Teorierne skal vælges kritisk ud fra, om de kan sige noget om det pågældende fænomen. Beskrivelsen udarbejdes under refleksion over selve iagttagelsesprocessens betydning (selvrefleksion).

Den åbne indstilling er gennemgående i hele forløbet.

Med udgangspunkt i sin forbløffelse kan forskeren udvikle interessante beskrivelser af et fænomen. Hun kan dog ikke ved brug af tretrinsmodellen bidrage til en nærmere forståelse eller forklaring af fænomenet. Det er derfor nødvendigt at tilføje endnu et perspektiv til den fænomenologiske beskrivelse, nemlig det hermeneutiske, som vedrører tolkning og forståelse. Det er med denne tilføjelse, der bliver tale om en syvtrinsmodel.

Syvtrinsmodellen

Syvtrinsmodellen tager udgangspunkt i tretrinsmodellen og uddyber den samtidig på to måder. Dels inddeles trin ét i flere faser, dels tilføjes nogle faser med henblik at nå frem til en større forståelse af det fænomen, der iagttages. Det er her den hermeneutiske metode kommer ind.

Nu kan man indvende, at ser man på den filosofiske hermeneutik i fx Gadamer's version (Gadamer 1976) er det ikke umiddelbart indlysende, at den fænomenologiske og den hermeneutiske position kan forenes, da der er tale om to forskellige udgangspunkter: Hvor fænomenologen åbner sig for objektet ved at sætte parentes om sin forforståelse, går hermeneutikeren ind i mødet med objektet med denne forforståelse. Hvis objektet er musik, bevæger lytteren sig med sine forudsætninger ind i en hermeneutisk cirkel i en bevægelse mellem del og helhed i musikken mod en større forståelse (Dufrenne 1973). I bedste fald kan denne forståelse have karakter af det, Gadamer betegner som ”horisontsammensmeltning” mellem subjekt og objekt. Processen kan således karakteriseres som en stadig dialog mod en form for total forståelse.

Filosoffen Paul Ricoeur omtaler sig selv som "kritisk hermeneutiker" (Ricoeur 1988) og ser sin filosofiske position som fænomenologisk hermeneutik. Fænomenologien er for ham en ramme, inden for hvilken den hermeneutiske aktivitet kan udfoldes. Han kritiserer Gadamer's projekt om horisontsammensmeltning for at være en harmoniserende proces, som ikke kan rumme den distance, der er så væsentlig for videnskabelig aktivitet. I stedet må man gå en omvej for at indtænke hermeneutikken i fænomenologien. Selv om han ligesom Gadamer mener, at hermeneutikken kan forstås som et ontologisk grundvilkår for mennesket (Rendtorff 1998), mener han, at tolkning kun kan nås i kraft af epistemologisk virksomhed. Dette kræver inddragelse af forskellige metoder for at nå til en forståelse af objektet. Den videnskabelige praksis kræver derfor et arbejde med metoden (Fink-Jensen 2006:21 ff.). Subjektets erfaring og oplevelse af objektet er imidlertid bestemt af nogle forhold, der er uigennemsigtige for den enkelte, idet disse erfaringer og oplevelser finder sted inden for nogle kræfter i samfundet og i os selv, som vi ikke er herre over. I den forbindelse henter han inspiration fra Marx, Freud og Nietzsche, som peger på henholdsvis samfundsmekanismer, det ubevidste og den menneskelige vilje til magt, som betydende forhold, der – skjult for den enkelte – har indflydelse på menneskelige handlinger og holdninger.

For Ricoeur bliver den hermeneutiske proces en bevægelse mellem nærhed og distance til objektet. Ricoeur har fokus på metoden, idet dialogen med objektet ikke som hos Gadamer har horisontsammensmeltningen som mål, men derimod at gå ind i en engageret dialog med objektet, hvor forskeren i en analyseproces på samme tid udfordres og udfordrer objektet med sit valg af metodiske tilgange. Samtidig lægger Ricoeur vægt på, at målet ikke blot er at "forstå", men også at "forklare". Det kan ske ved at trække resultater og teorier fra helt andet hold ind i analysen.

Spørgsmålet om nærhed og distance reflekteres i den antropologiske forskning således:

Vores interesse har at gøre med tilegnelse af de teorier, den viden, de moralske overvejelser og den praksis, der findes i den konkrete verden, der studeres. Det kræver, at man først træder ud af sit eget verdensbillede, sit eget rationalitetsrum, og over i det kulturelle rum, der gør sig tanker om verdens indretning (Hastrup 1992:45).

At "træde ud af sit eget rationalitetsrum" vil sige at slippe forbehold og lade sig gribe, ja nærmest blive opslugt af objektet. Det handler om at kunne indtage forskellige positioner i forhold til objektet: den intuitive, den distancerede og en position, hvor man reflekterer sig selv som en del af objektet, som det fx er tilfældet, når man er deltagerobservatør (Hastrup 1999).

Med Ricoeur er det således muligt at inddrage forskellige metoder til belysning af et givet fænomen (objekt). Fra antropologisk forskning kan hentes inspiration til, hvordan forskeren må forholde sig til det fænomen, der er genstand for forskning. Analyserne af fænomenet kan således føres videre fra den endelige beskrivelse i tretrinsmodellen til et videre arbejde med inddragelse af teorier fra forskellige relevante kilder eller fra empiriske undersøgelser af et lignende fænomen.

I forlængelse af disse overvejelser består syvtrinsmodellen af følgende faser:

1. Forberedelsesfasen
2. Observationsfasen
3. Datastruktureringsfasen
4. Første fremlæggelsesfase
5. Beskrivelsesfasen
6. Analysefasen
7. Sidste fremlæggelsesfase

I tretrinsmodellen er der en række forhold, der skal tages i betragtning på første trin. De første fire faser i syvtrinsmodellen svarer derfor til første trin i tretrinsmodellen som vist nedenfor i fig.3.

De tre fænomenologiske trin i tretrinsmodellen	Faser i øvelsen, der svarer til tretrinsmodellen
Iagttagelse af fænomenet	1. Inden observationen laves aftaler, noteres forforståelse, etc. Dette sker i <i>forberedelsesfasen</i> 2. Derpå gennemføres observation og evt. samtaler i <i>observationsfasen</i> 3. I den <i>datastrukturerende fase</i> ordnes det indsamlede materiale med fokus på det, der undrede eller forbløffede 4. Udvalgte videoklip præsenteres for andre i en <i>første fremlæggelsesfase</i>
Første beskrivelse af fænomenet	5. I beskrivelsesfasen udarbejdes en beskrivelse i hverdagsprog af det, der trådte frem som væsentligt for observatøren. Disse beskrivelser er det egentlige datamateriale, som bliver genstand for analyse
Den endelige beskrivelse	6a. Den første beskrivelse tematiseres. Ved hjælp af frie imaginative variationer søges gennemgående træk ved fænomenets fremtrædelse. Disse træk beskrives ved hjælp af faglige begreber. Her kommer teorier i spil. Der er tale om <i>første del af analysefasen</i> .

Figur 3: Forholdet mellem tretrinsmodellen og de indledende faser i syvtrinsmodellen

Som det ses svarer første trin i tretrinsmodellen til forberedelsesfasen, observationsfasen, den datastrukturerende fase og den første fremlæggelsesfase i syvtrinsmodellen. Andet trin i tretrinsmodellen svarer til beskrivelsesfasen, og endelig indeholder tredje trin træk til fælles med analysefasen, men omfatter ikke alle de analyseprocesser, der skal føre til en egentlig forståelse af fænomenet. Derfor er de tre fænomnologiske trin ført videre i en hermeneutisk proces, som omfatter en formidling i den sidste fase. I syvtrinsmodellen afsluttes undersøgelsen således ikke med en beskrivelse med inddragelse af begreber fra teori. Modellen går videre og anvender de valgte teorier i en diskussion over, hvordan det er muligt at forstå fænomenet mere generelt. Resultatet af den hermeneutiske proces er en tolkning, som evt. kan pege på en form for forklaring.

Teksten (beskrivelsen af fænomenets fremtrædelsesformer) er det objekt, det forskende subjekt forholder sig til i den hermeneutiske proces, der følger efter, med henblik på at nå til en egentlig forståelse af fænomenet. Det, der karakteriserer en sådan proces, er en bevægelse mellem del og helhed. Efter at have sat parentes om forforståelsen forholdes denne til materialet. Hvad var det, der overraskede mig? Hvordan udfordrer objektet (fænomenet) min tidligere forståelse? Den videre proces vil være en analyse, der bevæger sig mellem udvalgte dele af objektet og helheden samt i en selvobjektivering mellem forforståelse og forståelse. Med kommentarer kan syvtrinsmodellen beskrives således:

1. En forberedelsesfase, hvor forskeren vælger situationer fra egen praksis eller kontakter en praktiker med henblik på at få tilladelse til observation. Derpå nedskriver hun, hvilken forforståelse hun har om denne praksis.
2. En observationsfase, hvor forskeren er til stede, evt. med et videokamera, i den valgte praksis. Denne fase suppleres ofte med et indledende og/ eller et opfølgende interview.
3. En datastrukturerende fase, hvor forskerens observationer og noter indsamles, ordnes og evt. vælges til/fra med særlig fokus på det, der vakte undren i forhold til forskerens forforståelse.
4. En første fremlæggelsesfase, hvor forskeren præsenterer sit valgte videoklip for andre uden at fortælle om egen opfattelse af det observerede. De andres kommentarer indgår i overvejelser knyttet til første beskrivelse
5. En beskrivelsesfase, hvor der udarbejdes en sansemættet, nøgtern beskrivelse. Denne beskrivelse er baseret på struktureringen af data og er derfor også resultat af en form for analyse. Det er den beskrivelse, der udarbejdes her, som udgør det egentlige datamateriale.
6. En analysefase, der består af to eller flere trin:

- a. forskeren leder efter essentielle træk ved fænomenets forskellige fremtrædelser i den udarbejdede beskrivelse. En del af dette arbejde handler om at forholde sig kritisk til eget perspektiv. Dette kan i første omgang føre til en common sense beskrivelse, dvs. en beskrivelse, der ikke trækker teoretiske begreber ind, men som tydeliggør, hvilket tema, der er tale om.
 - b. Dernæst vælges et eller flere teoretiske perspektiver, som kan kvalificere refleksionen over problemet i praksis. De valgte teorier begrundes og refereres kort, og de valgte begreber anvendes på beskrivelserne med henblik på udvikling af forståelse/og eller forklaring.
7. En afsluttende fremlæggelsesfase, hvor forskeren udarbejder et skriftligt dokument eller evt. et produkt i et andet medie. Dokumentet/produktet skal gøre rede for arbejdsproces samt de udviklede resultater, der diskuteres og perspektiveres i forhold til et musikpædagogisk genstandsfelt.

Forberedelsesfasen indeholder to hovedmomenter:

1. Valg af og kontakt til genstandsfeltet
2. Klargøring af forforståelsen

Ad 1. Når en musikpædagogisk praksis er valgt, må det besluttes, hvordan deltagerne skal kontaktes og hvilke aftaler, der er nødvendige. Forskeren må forholde sig til, hvordan der skal informeres om følgende spørgsmål:

Hvad handler projektet om?

Hvad skal materialet bruges til og til hvem skal det publiceres?

Hvilke metoder vil blive benyttet? Ved videoobservation er det afgørende at få tilladelse til at benytte videooptagelse af udvalgte situationer.

Skal det skriftlige materiale anonymiseres?

Skal nogle af deltagerne – eller alle præsenteres for det færdige resultat? Og i givet fald, hvordan?

Alle disse spørgsmål rummer etiske problemstillinger, som er helt afgørende i denne type forskning, og som forskeren ikke kan komme uden om (Fink-Jensen 2011).

Ad.2. Grunden til at det er vigtigt at nedskrive sin forforståelse er, at det tilstræbes, at observationen bliver så upåvirket af forskerens forventninger og interesser som muligt. Forforståelsen kan ikke skrives ned, efter observationen har fundet sted, idet det, man har set, vil have ændret det perspektiv, man havde før observationen. Samtidig vil man, ved at vende tilbage til forforståelsen efter observationen, netop få mulighed for at sætte den i forhold til det fænomen, man blev forbløffet over. I den forstand viser forbløffelsen tilbage til forskeren selv og kan styrke hendes selvrefleksion. Arbejdet med forforståelsen er således et første skridt i den proces,

som Kirsten Hastrup betegner "essentiell refleksion", som indeholder et dobbeltblik, dels på objektet, dels på forskeren selv. Det er i dette spil mellem disse to, at viden produceres (Hastrup 1999:150).

I *observationsfasen* må forskeren forholde sig til spørgsmål som:

1. Hvilken grad af deltagelse skal observatøren have? Skal hun være fuldstændig deltager, dvs. agere som lærer i sin egen praksis, eller skal hun være en observatør på sidelinjen, der fører dagbogsnotater over det, hun ser?
2. Hvis videokamera anvendes, skal det da være et fast placeret kamera eller vil hun føre kameraet selv? Hvilken placering skal hun/kameraet da have?
3. Skal optagelser/notater suppleres med interviews med udvalgte deltagere med henblik på at forstå deres perspektiv på den aktuelle situation?

Samtaler med deltagerne er en måde at kvalificere materialet på. Det betyder ikke, at deltagerne oplevelser af situationen er mere sand end forskerens. De har alle en sandhedsværdi; men det interessante er, om der er fællestræk i oplevelserne eller helt forskellige måder at opleve situationen på.

I *datastruktureringsfasen* ordnes og systematiseres det indsamlede materiale. Der fokuseres på de nærmere omstændigheder omkring det fænomen, der udløste en følelse af forbløffelse. Hvis forskeren ikke blev forbløffet, ses materialet igennem, indtil noget træder frem som særligt bemærkelsesværdigt. Når der arbejdes med videoobservation, er det ofte tilfældet, at man ved gensyn med en optagelse ser noget, det ikke var muligt at få øje på i situationen. Når fænomenet er valgt, ses materialet igennem igen for at studere, om det pågældende fænomen viser sig som et gennemgående tema i andre dele af det samlede materiale.

Materialet kan bestå af dagbogsnotater, som er et udtryk for forskerens "oplevede virkelighed" (se fig.1), samtaler med deltagerne, der kan være udtryk for deres "intenderede" og "oplevede" virkelighed. Disse kan være optaget på bånd eller på video henholdsvis før og efter en observation. Endelig kan der være videooptagelser, som skal bearbejdes, inden de indgår i beskrivelserne.

Man kan tale om flere "analyseniveauer" af det råmateriale, som videooptagelserne udgør (Rønholt 2003). Rønholt beskriver fire analyseniveauer, som overlapper datastrukturerings-, beskrivelses- og analysefasen i min model. I første fase registreres optagelser og oplevelser, idet man foretager et første gennemsyn af videooptagelserne. I den forbindelse sørger man for at registrere navn, dato, tid og sted for optagelsen, samt hvilke typer aktivitet man har observeret (ibid., s. 130). Rønholt gør opmærksom på, at den første tolkning finder sted på dette niveau, selv om der endnu ikke er valgt en analysekategori.

I *første fremlæggelsesfase* er det målet, at der sker en yderligere indkredsning af fænomenet, der er observeret, end den, der kan ske ud fra råmaterialet. Arbejdsprocessen kan indeholde følgende aktiviteter og spørgsmål:

- Find en gruppe, du kan vise et udvalgt videoklip eller udvalgte brudstykker af dit datamateriale.
- Skriv først ned for dig selv, hvorfor du har valgt at vise netop dette klip.
- Rejste det nogen pædagogiske spørgsmål?
- Undrede du dig over noget?
- Vis materialet.
- Hvad hæfter de andre sig ved?
- Undrer de sig over det samme som dig?
- Undrer du dig over det, de ser?
- I givet fald: udfordrer det din forståelse af situationen?
- Skriv de andres kommentarer ned.
- Sammenhold dette materiale med det tidligere.
- Forbered en første beskrivelse af fænomenets fremtrædelse.

Fremlæggelsen er på samme tid en kvalificering af det foreløbige resultatet af undersøgelsen ved at være en form for triangulering og en måde at praktisere den åbne indstilling på. Triangulering står for en sammenføring af de resultater, der opnås ved at anvende forskellige indsamlings- og analysemetoder, på det samme problem – en teknik, der er med til at styrke en undersøgelses validitet. Trianguleringen kan yderligere ske ved – som det er foreslået her – at få andres kommentarer ved en fremlæggelse af resultaterne.

I beskrivelsesfasen er det en stor udfordring for forskeren at undgå at lægge sine personlige fortolkninger ind i den første beskrivelse, fordi den skal udgøre det datamateriale, der analyseres på. Fænomenologisk talt beskrives levede kroppe (=deltagernes handlinger), levet rum (=den måde de forholder sig til og er i rummet på), levet tid (=de processer, de indgår i) samt levede relationer (=deres interaktion med andre) (Van Manen 1990).

Et eksempel kunne være eleven, Anne, der spiller congas, men har svært ved at holde pulsen. Man kan da beskrive hendes spil i forhold til musikkens puls, hendes holdning og hele udtryk. I stedet for at skrive "Anne har det ikke godt" beskrives hvad Anne gør! Det er ikke muligt at se ind i Anne og umiddelbart vide, hvordan hun har det i den pågældende situation.

En beskrivelse ud fra et adfærdspsykologisk perspektiv ville ikke se meget anderledes ud end eksemplet ovenfor, men forståelsen vil være af en anden art. Ud fra et fænomenologisk menneskesyn er mennesket rettet mod mening. Det medfører, at de

handlinger, der kan iagttages, ikke betragtes som en form for respons på stimuli, men som et resultat af, at den enkelte oplever, at noget er meningsfuldt.

Man kunne fx arbejde efter flg. retningslinjer:

1. Beskriv rammerne for situationen: hvor, hvornår, med hvem, hvilken aktivitet etc.?
2. Udarbejd en nøgtern beskrivelse af de situationer, du forbløffes over, med fokus på artikulationer og relationer: Hvad ser du, at deltagerne gør, siger (husk ikke at skrive, hvad du tror, de føler).
3. Udarbejd en common sense-beskrivelse (fænomenet tematiseres med brug af hverdagsbegreber). Hvad er invariant i de forskellige fremtrædelser?
4. Fremlæg eventuelt din beskrivelse for andre, og diskuter eller kom med forslag til eller spørgsmål om, hvilke begreber du kan benytte i en analyse af eksemplet.

I beskrivelsesfasen produceres en tekst, der skal være udgangspunkt for en tolkning, mens en egentlig tolkning først finder sted i kraft af de analyser, beskrivelserne udsættes for. I fænomenologisk forstand er det endelige produkt en tematiseret beskrivelse, som fremkommer af den første nøgterne beskrivelse ved en analyse (se punkt 6.a. under analysefasen).

Der sker i dette arbejde med beskrivelse og analyse en overlappning af de forskellige faser. Det analytiske arbejde er således løbende gennem faserne, såvel i struktureringen af materialet, i fremlæggelsen og i beskrivelsen. Alt dette er forarbejde til den teoretiske analyse under punkt 6.b.

Under afsnittet om datastruktureringsfasen nævnte jeg, at Rønholt beskriver fire analyseniveauer. Andet analyseniveau vedrører beskrivelsesfasen og første del af analysefasen. Hele transformationsprocessen fra video og interviewmateriale til den beskrivelse, der bliver resultatet, fremstiller hun som vist i fig. 4 (Rønholt 2003, s.133):

Video →	Billedtekst →	Transformation via symbolsk → reduktion	Sprogtekst →	Tolkning
Interview →	Lydtekst →		Sprogtekst →	Tolkning

Figur 4: Transformationsprocessen fra råmateriale til afsluttende tekst

Den symbolske reduktion indebærer – i og med at der er tale om en oversættelse af den mangetydighed og flerdimensionalitet, der ligger i et lydligt og billedligt medie – at betydninger i materialet reduceres, når den sproglige fremstilling udarbejdes. Rønholt omtaler selve produktionen af sprogteksten som et led i en hermeneutisk proces.

Når de første nøgterne beskrivelser er udarbejdet, forholder man det fænomen, der er fokuseret på, til den situation, det fremtræder i. I den første del af analysefasen reflekteres kritisk betydningen af de konkrete betingelser i situationen. Desuden

forholdes fænomenets fremtrædelse kritisk til betydningen af observatørens forforståelse (egne følelser, fornemmelser, fordomme, antagelser). Endelig tematiseres fænomenet. Der kan i første omgang være tale om en common sense beskrivelse, dvs. en beskrivelse, der ikke trækker teoretiske begreber ind, men som tydeliggør, hvilket tema, der er tale om. Den følgende analyse (6.b) er den egentlige teoretiske analyse. Det overvejes, hvilke teorier eller tidligere undersøgelser, som kan belyse fænomenet, og som således kan kvalificere refleksionen over problemet i praksis.

Med reference til eksemplet med Anne, der spiller congas, kunne man fx overveje at inddrage teorier om børns motoriske udvikling, rytmeperception eller musikalske udvikling i den pågældende alder, eller trække på begreber fra læringsteori. Hvis man spørger, hvilken form for støtte, Anne har brug for, kunne Vygotskys begreb om "zonen for nærmeste udvikling" være en mulighed (Hedegaard 2001). Ud fra disse analyser kunne det reflekteres, hvilke pædagogiske tiltag, som ville være relevante med henblik på at få Anne til at blive hel og fuld deltager i sammenspillet.

I analysefasen argumenteres for, at der er tale om det fænomen, der er defineret, ved at konfrontere beskrivelserne af fænomenet med de valgte teorier, og resultaterne af analyserne diskuteres med henblik på udvikling af forståelse/og eller forklaring. Dette fører til den foreløbige tolkning af hvordan situationen/fænomenet skal forstås i kontekst. Når der er tale om "foreløbigt resultat" er det udtryk for, at tolkningen kan tages op igen, fx ved præsentation af resultatet til andre forskere. Der er således tale om en åben proces, som dog må afsluttes med et resultat, der i en diskussion kan sandsynliggøres.

Der bør afsluttes med en konklusion, der peger på videre perspektiver. En fremadrettet tolkning – evt. med generaliseringer i form af en udviklet teori eller en udviklet model, der præsenteres i den endelige fremlæggelsesfase.

Et eksempel på en udfordring i anvendelse af modellen

Med forbløffelse som udgangspunkt for forskning i et opstået problem i praksis er der lagt vægt på deltagerobservation som forskningsstrategi. Der er en række etiske spørgsmål, der knytter sig til denne tilgang til forskning, som er beskrevet i den gængse litteratur om forskningsstrategier og – metoder (Brinkmann 2010; Fink-Jensen 2011; Hviid Jacobsen and Kristiansen 2001; Kristiansen and Krogstrup 1999).

Her vil jeg kun tage et spørgsmål op, som blev aktuelt med de studerende, der skulle udføre øvelsen i forbløffende praksisser.

Spørgsmålet, der rejste sig, var, hvilken betydning det har for forbløffelsen, hvis den studerende/forskeren allerede har et vist kendskab til den musikpædagogiske praksis, hun forsker i – en såkaldt førstehåndserfaring. Er det en fordel eller en ulempe i den observerende position?

Det er karakteristisk for de studerende i musikpædagogik, at de alle har erfaringer med en eller anden form for musikundervisning, både fra deres skoletid, deres uddannelsesforløb, og i mange tilfælde også fra selv at have undervist i musik i forskellige sammenhænge. En præmis for undervisningsstrategien, og dermed også for øvelsen, var, at en pædagogisk praktiker kan forske på sin egen praksis. Det kan imidlertid også være tilfældet, at forskeren vælger at forske på den undervisningspraksis, hvor hun tidligere var lærer. I så fald bliver spørgsmålet om førstehåndserfaring særlig aktuelt.

En af de forskere, der har beskæftiget sig med dette spørgsmål er Brian Roberts. I artiklen "Music Teachers as Researchers" (Roberts 1994) peger han på, at forskning i musikundervisning kan kvalificeres ved at inddrage musiklærerens insiderviden, og at læreren bør medinddrages i forskningsprocessen med deres egen agenda. Den litteratur, der findes om dette emne, beskæftiger sig oftest med, at det er læreren, der bedriver forskning. Fænomenet "den forskende lærer" eller "teacher as researcher" er ikke nyt. Den forskende praktiker omtales også som "praktikerforsker" (Jarvis 2002). Det kan imidlertid være det omvendte, der er tilfældet: at forskeren samtidig agerer musklærer. Hun har da en anden baggrund for forskningen end "praktikerforskeren", selv om hun meget vel kan have fået interesse for forskningen fra tidligere erfaringer som musklærer.

Der er imidlertid en lang tradition for at inddrage praktikere i forskning i deres egen praksis, sådan som det ses i forskellige former for aktionsforskning. Det gør det muligt også at trække på disse erfaringer med hensyn til, hvilken rolle førstehåndserfaringer spiller for forskningen.

Begrundelserne for inddragelse af lærerne har bl.a. været

- at praktikerne har en bedre adgang til hvilke intentioner og motiver hun selv har, og derfor forstår sine handlinger bedre end observatøren udefra,
- at hun ofte har lang tids erfaring med den pågældende praksis på dette sted, og derfor bedre forstår, hvad der foregår
- at hun har nemmere ved at indsamle data, fordi hun har relationer til kolleger, ledelse, mm.
- at hun er i stand til at teste teorier i praksis, fordi hun har en nøgleposition.

(Hammersley 1993: 432)

Disse punkter kan læses ved at erstatte ordet "praktiker" med "forsker". Det er imidlertid ikke helt så enkelt, som skitseret af Hammersley. Praktikerne/forskeren er ikke

altid klar over alle de motiver, der ligger til grund for hendes handlinger, selv om hun bestræber sig på at sætte sin forforståelse og sine forventninger på begreb. Erfaring er ikke kun en fordel, det kan også gøre én blind for nogle af de mekanismer, der spiller en rolle i undervisningen. Kendskab til kolleger og andre, som er ansat på stedet, er heller ikke kun en fordel. Det kan gøre det vanskeligt, når der skal udvikles resultater. Der er mange følelser på spil hos dem, der deltager i sådan et projekt. Det gælder fx resultater fra en undersøgelse, som problematiserer nogle forhold, der vedrører lederes og andre deltageres arbejde.

Der er fordele og ulemper ved at være insider, ligesom der er fordele og ulemper ved at være outsider. Den forskende praktiker må forholde sig til dette og under alle omstændigheder have mulighed for at diskutere sine beskrivelser af situationer og problematikker med andre på forskellige tidspunkter i processen, således som syvtrinsmodellen lægger op til.

Konklusion om modellen

Jeg nævnte tidligere, at der er mange andre beskrivelser af lignende fremgangsmåder, som den, jeg har beskrevet i syvtrinsmodellen. Jeg valgte at fokusere på Haavinds model af "fortolkende metode" og min "syvtrinsmodel", fordi der her findes en række lighedspunkter. Hvorfor så udvikle en anden model?

Set i et fænomenologisk perspektiv er det en pointe, at præcisere på hvilket videnskabsteoretisk/filosofisk grundlag et forskningsprojekt er anlagt. Hvad er menneskesynet? Hvordan forstås menneskets forhold til dets omverden?

I Haavinds model er indsat pile, der skal vise sammenhængen mellem de forskellige trin i processen. Dermed understreger hun, at den fortolkende proces gennemsyrrer hele forløbet. Modellen ligner en hermeneutisk spiral, men hun benytter ikke selv begrebet hermeneutik. På den måde undgår hun at medgive associationer til en bestemt filosofisk position, således at det bliver klart, at hendes model er åben for forskellige videnskabsteoretiske udgangspunkter.

I modsætning hertil vil jeg hævde, at et hvilket som helst videnskabsteoretisk udgangspunkt har konsekvenser for den empiriske forskningsproces. Hvordan det fx kan udmønte sig, har jeg søgt at vise ved at tage udgangspunkt i fænomenologien. Syvtrinsmodellen adskiller sig således ved at have et erklæret videnskabsteoretisk ståsted.

En af konsekvenserne af dette udgangspunkt er, at forberedelsesfasen ikke indeholder en egentlig problemstilling. Man kan tale om et bredt, overordnet emne, nemlig "problemer, der kan opstå i en musikpædagogisk praksis", men først selve

observationen (trin 3 hos Haavind) er bestemmende for en egentlig afgrænsning af emnet. Der er således tale om et mindre fastlagt tematisk udgangspunkt i min model end i Haavinds, selv om hun også understreger betydningen af, at de spørgsmål, der arbejdes med, udspringer af interaktionen med deltagernes erfaringsverden.

Når forbløffelse skal være den centrale oplevelse til lokalisering af de spørgsmål, der skal arbejdes med, kræves, at forskeren har en åben indstilling, og at emnet har en vis bredde. Det fænomenologiske aspekt ved at tage udgangspunkt i forbløffelse fastholder princippet om åbenhed i alle faser af projektet. Det medfører, at forskeren ikke for hurtigt må beslutte sig for, hvilke temaer, der skal behandles. Det gælder fx også i beskrivelsesfasen, som er meget central, ja faktisk udgør en form for resultat i en undersøgelse, der bygger på en ren fænomenologisk metode.

Vægten på beskrivelsesfasen er større i syvtrinsmodellen end hos Haavind. Hun behandler ikke denne fase eksplicit, men taler om sammenstilling af notater, optagelser og udskrifter. Dette trin i hendes model svarer derfor snarere til den datastrukturerende fase i syvtrinsmodellen. Fænomenologiske beskrivelser er imidlertid mere end det, og der følger mange overvejelser med hensyn til, hvordan de bliver til. Det er ikke nok at tale om udskrifter. Når der anvendes videooptagelser, er det komplekse situationer, der skal beskrives, og det er derfor muligt, at oplevelsen af situationen kan være meget forskellig for de forskellige deltagere. Et spørgsmål, som hvordan man kan beskrive et barns kropslige udtryk – eller flere personers måde at kontakte hinanden på – og at dette har en betydning for at forstå andres oplevelser – er netop uomgængeligt for forskeren, der arbejder ud fra fænomenologisk perspektiv. At tage det kropslige element højtideligt i arbejdet med forskning af denne art er en fænomenologisk pointe.

Til forskel fra Haavinds model har syvtrinsmodellen ikke én, men to fremlæggelsesfaser. Den første fremlæggelsesfase inddrager andres blikke på det materiale, forskeren har indsamlet. Det sker i erkendelse af, at forforståelsen altid – selv om den er skrevet ned – spiller en rolle for det, man ser. Andre kan derfor se noget andet, som måske kan forbløffe forskeren eller nuancere hendes måde at se på og derved kvalificere beskrivelserne. Denne fremlæggelse er altså en slags forberedelse til beskrivelsesfasen.

I analysefasen hos Haavind bør forskeren føre en indre dialog med sig selv. Jeg opfatter denne indre dialog som en slags selvrefleksion. Her har jeg foreslået – ud over den indre dialog – at føre en dialog med andre, evt. i endnu en fremlæggelse. Hvor Haavind lægger vægt på det intersubjektive aspekt på det afsluttende trin, synliggør min model på denne måde i højere grad spillet på det intersubjektive undervejs.

De – i øvrigt interessante - eksempler på forskning, der er taget med hos Haavind, er overvejende baseret på interviews. Det gælder ligeledes megen fænomenologisk forskning, som jeg beskrev det hos Giorgi og Spinelli . I flere af disse tilgange savner

jeg refleksion over de kropslige attituder, m.m., som knytter sig til samtaler. Selv om sproget er det redskab, vi som forskere må betjene os af, er det samtidig et redskab, der behøver at blive finjusteret. Det førsprogliges betydning, også i disse samtalesammenhænge, må reflekteres. Det er som nævnt det, en fænomenologisk tilgang peger på.

For os, der forsker i musikpædagogiske problemstillinger, ligger der en stor opgave i at udvikle et sådant sprog om de kropslige fænomener, vi kan iagttage i forskellige former for musikalske udtryksformer og interaktion. Det kunne i bedste fald resultere i levende (fænomenologiske) beskrivelser af, hvad der kan foregå i de musikpædagogiske sammenhænge, vi er inspireret af og gerne vil udvikle viden om.

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