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Nordisk musikkpedagogisk forskning

Årbok 17

*Nordic Research in Music Education
Yearbook Vol. 17*



Norges
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Introduction

Volume 17 of *Nordic Research in Music Education Yearbook* includes ten articles and two research notes. The themes of the contributions represent a wide variety of interests within the Nordic music education community, including philosophy of music education, research methodology, social inclusion, music education in cultural schools, music education in early childhood, musical meaning and experience, and music teacher's conceptualizations of quality.

In the first article, based on a symposium organized at NNMPF conference at Sibelius Academy of University of the Arts Helsinki, March 3–5, 2015, Sven Bjerstedt, Hanne Fossum, Susanna Leijonhufvud, and Lia Lonnert reflect philosophically on the musical 'now', arguing that such reflection is as important to the musical teacher and learner as it is to the performer and listener. The article aims at "clarification of a number of issues of time that are considered to be crucial to music education" through the work of four philosophers: Augustine, Edmund Husserl, Mikhail Bakhtin, and Paul Ricoeur. The writers suggest that reflecting upon time may challenge and develop the ways in which students think about music. In conclusion they argue that reflection on musical practice benefits from taking the shape of "polyphonic philosophical investigations" inspired by the four philosophers.

In the second article, also based on a presentation at Helsinki NNMPF conference, Anna-Lena Østern and Elin Angelo discuss narrative approaches in music education research from the standpoint of Paul Ricoeur's philosophy. In specific, they describe ways of generating material for narrative analysis, understanding narrative data, and how quality should be judged in narrative research. As a conclusion they suggest that narrative approaches can contribute to existing research approaches in music education because they can "provide complexity and closeness to experiences in artful events."

In the third article of this yearbook, Monica Lindgren, Åsa Bergman and Eva Sæther focus on how social inclusion is constructed in Swedish *El Sistema* orchestral programme. Drawing on theories from sociology and music education, with the help of two ethnographic studies, they demonstrate how "different ways of constructing social inclusion" emerge within the programme. On one hand, the students are positioned as "representatives of the *El Sistema* community, rather than as independent agents in control of the music and their learning." On the other hand, the programme allows

for “temporarily interrupting the community rationale by enhancing teachers’ agency and allowing the children to participate on their own terms.”

The next three articles in this Yearbook focus on early childhood music education. In her contribution, Ylva Holmberg tests “concepts that can capture and denote the figuration of music activity.” With the help of video observations and reflections with early childhood education teachers, she develops a concept of ‘musicship’ to be used as a resource for “critical and creative reflection on music activity.” She also argues that ‘musicship’ is constantly recreated via music-related processes, as it moves “between the actual and the possible.”

In the following article, Maria Wassrin claims that researchers have overlooked the children’s role in preschool music. Reflecting on how conceptions of ‘the child’ relate to different conceptions of music, she studies how music activities are staged in preschool. Based on a group interview with four music pedagogues “working together with 1–3 year olds in a Swedish preschool with an alternative approach” she analyzes how teachers distinguish repertoires of ‘the child’. She concludes that conceiving ‘the child’ as “epistemologically equal to adults...‘requires’ improvisational and trans-disciplinary conceptions of music, in which the child needs to have the right to bodily self-determination.”

In the last of the three articles that focus on early childhood music education, Nora Bilalovic Kulset presents findings from a self-study conducted in Swedish multicultural kindergartens during music group interventions. In theoretical terms, her inquiry is based on concepts of musicking and communicative musicality. The findings are based on video observation, interviews, informal talks, and discussions with critical friends. These results point towards “the necessity of musical confidence to be able to make use of musical skills” in kindergarten music education.

The three texts that follow focus on knowledge, representations, and conceptions in different music education contexts. In the first article, Ragnhild Sandberg Jurström discusses singing education in folk music, Western classical tradition, and “improvised music” in a Swedish music teacher education programme. In particular, she is interested in the semiotic “conditions for bodily learning and interpretation.” Documenting one-to-one singing lessons with three vocal teachers and three students, she describes how bodily representations of practices of musical knowledge and epistemic practices are designed and expressed, and how students respond to the teachers’ affordances. According to the results, “all students have the possibility to learn the studied music through bodily understanding, expressions, associations, contextualisation, and interaction.” However, “the function and the meaning of these bodily learning aspects” vary depending on context and genre.

In the next article Olle Zandén investigates music teacher's conceptions of quality in the context of the Swedish music curriculum. More specifically, he describes how "defined content and assessment criteria can influence music specialist teachers' style of thinking and conceptions of musical quality regarding lower secondary students' creative music making." The data reveals a *Denkstil*—"a common style of thinking based on an artistic insider-understanding of musical qualities." The study suggests that explicit criteria can have a strong impact on the conceptions within a school culture. In the case of music education, this may result in a style of thinking that "differs dramatically from both lay and professional conceptions of musical quality."

In the following article, Wenche Waagen examines how "different types of knowledge are included in the professional practice" of instrument teachers in a Norwegian cultural school, bringing the multidimensionality of music educators' knowledge into perspective. Using Aristotelian epistemology as a point of departure, on the basis of analysis of observational data, Waagen identifies categories that illustrate "procedures and forms of action that are significant in the profession."

The tenth and final article of this Yearbook focuses on Norwegian adults' "music experience." Inspired by postmodern philosophy and "a scientific tradition encouraging subject-subject encounters", Torill Vist uses Frede V. Nielsen's model of the "multifaceted universe of musical meaning" as a point of departure for analyzing interview data on music and emotion. While she argues that Nielsen's model can contribute to understanding of music experience, she also observes that "the model seems to lack an explicit relational or intersubjective layer of meaning" appearing in the interviews.

Two research notes end this collection. The first is a review of Johan Nyberg's doctoral thesis *Music Education as an Adventure of Knowledge: Student and Teacher Experience as Conceptualizations of Musical Knowledge, Learning, and Teaching* by Randall Everett Allsup. The second one is a joint contribution by the project leader and team members of the *Discourses of Academization and the Music Profession in Higher Music Education* (DAPHME) research project.

Contact information about contributors to this volume is given at the end of each article. The last section of the Yearbook provides an updated list of doctoral dissertations from 2015–16 in music education and related areas.

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

Nordic Research in Music Education Yearbook has been published since 1997 by the Norwegian Academy of Music. The editor group would like to thank the member institutions of the Nordic Network for Research in Music Education for securing the

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The musical present: A polyphonic philosophical investigation

Sven Bjerstedt, Hanne Fossum, Susanna Leijonhufvud & Lia Lonner¹

ABSTRACT

How can music education be enriched by the concept of time? This article is based on the assumption that the present moment, the musical 'now', is of the utmost importance not only to the musical performer or listener but to the musical learner and teacher as well. It aims at a philosophical discussion and conceptual clarification of a number of issues of time that are considered to be crucial to music education through a presentation and discussion of thoughts and concepts put forward by four selected philosophers: Augustine, Edmund Husserl, Mikhail Bakhtin, and Paul Ricoeur. It is suggested that reflecting upon time may significantly challenge and develop students' ways of thinking about music connected to different actions within several fields of music education. For instance, Augustine's analysis of time offers important perspectives on practising, remembering, and performing music. Husserl's philosophy of time constitutes the stream of consciousness, which leads to an understanding of the comprehension of tonality. Discussions of Bakhtin's concepts of utterance and chronotope demonstrate that the need for experiencing and understanding music arguably poses a challenge for current music education in schools with regard to its predominant ways of dealing with time. With reference to Ricoeur's analysis of time and narrative, it is suggested that musicians' need for multidirectedness in the musical present calls for a rich learning ecology framework. In conclusion, it is argued that reflection on musical practice in general would benefit from taking the shape of polyphonic philosophical investigations.

Keywords: music education, philosophy of time, the musical present, time in music

1 Authors in alphabetical order.

Introduction

The smallest unit of time in music, the present moment, the musical now, is arguably of utmost importance not only to the musical performer or listener, but also to the musical learner and teacher. The musical now is relevant for anyone—scholars, composers, etc.—concerned with the conceptions of music, musical performance and music education.

Time can be (objectively) measured, and time can be (subjectively) experienced. Therefore, an investigation of time in music must relate to the human *experience* of time. In other words, time is integrated into all human acts and experiences (Moe, 2010). Hence, time and experience are closely intertwined phenomena. This prompts the following question: How may different conceptions of music education be enriched by a philosophical approach to the concept of time and the experience of time in music?

Time, in a fundamental sense, is a given. However inescapable, time as a theoretical concept is elusive. The tension between experienced and mechanistic time—or between a subjective (relative, inner and contextualised) time and an objective (outer) time—can be found as a central underlying condition in different time concepts through the history of ideas and science, from Aristotle via Newton to late modernity's thinkers (Moe, 2010). Most notably, this tension appears in the ancient Greeks' two well-known notions of time, *chronos* and *kairos*, which denote measurable and experienced time, respectively. Since the human experience is a meaning-creating event, *meaning* also becomes a central aspect of many investigations of time.

In this article, we provide a philosophical discussion and conceptual clarification of a number of issues of time that we consider to be crucial to music education. In our opinion, research in music education has not devoted sufficient attention to such issues; thus, this investigation will contribute to the concept of time from a music education perspective. There are writings addressing time and temporality within music, especially concerning musical structure within the areas of music theory and harmonics (see Barry, 1990). There are also studies that deal with the temporal nature of music as such, or in connection with other issues. For instance, with reference to Bergson's concept of *la durée*—the duration—the Swedish composer and scholar Hans Gefors (2011) investigated the double, simultaneous time aspects of the musical drama, stressing the importance of distinguishing between the now—a specific moment—and the flow of time. The Norwegian music philosopher Arild Pedersen (2001, 2003) developed the concept of *singing time*, which he claims is relevant as a part of a general theory of interpretation. Pedersen challenges the traditional dualistic view of *chronos* and *kairos* by claiming that beside *chronos* (mechanical time) and duration (experienced time), *kairos* represents a third sense of time typical of art and

religion that is characterised by being a ‘formed’ project with ‘charged’ moments—a singing time. Pedersen compares singing time with the time of narratives in religion and literature, which typically has a beginning that prefigures the end, a middle part that connects the beginning and the end, and an end that gathers all previous moments. Norwegian music educator and scholar Tony Valberg (2011) treats the concept of time in music within the scope of the development of a ‘relational music aesthetics’ for use in classical orchestras’ pedagogical outreach for children. He investigates the present now as a specific moment of aesthetic experience. None of these studies, however, have addressed the specific question of how the present now in music can be of relevance to the field of music education.

Most of the examples we use to illustrate our investigation involve Western classical music and jazz, in part because some of the philosophers we refer to use classical music, or terminology associated with this kind of music, to illuminate their argument. Thus, it could be assumed that our conceptions of music and music education must be understood in the most traditional sense, and that we take for granted that the Western classical model with its own pedagogical traditions, as well as an elitist, Western jazz tradition, represent the superior, ‘real’ conceptions of music and music education. However, even if conceptions of music and music education are often closely connected to specific musical spheres and traditions, we refuse to be placed within certain categories or conceptions just because of our institutional backgrounds and choice of examples. We regard it as quite usual that music educators and scholars in today’s pluralistic world have more multi-stratified and nuanced conceptions of music and music education than that. In our view, it is time to depart from the dichotomous notions that have dominated the music education discourse since the 1990s, where it seems to be assumed that music educators swear by, for example, either a ‘praxialist’ or an ‘aesthetic’ position. We believe that it is possible to find a common territory between these positions (Fossum & Varkøy, 2013). Fundamentally, we must all depart from ourselves—from the places we occupy in the world. This implies that we can (and should) only represent ourselves (Spivak, 1988). However, this does not mean that we cannot understand or speak to other positions.

Similarly, the philosophical and theoretical perspectives we have chosen may indicate certain epistemological positions. We do not find the gaps between these positions problematic; rather, they highlight the pluralist position that emerges through the polyphonic design. According to this pluralist, polyphonic position, we aim at a basic understanding of the implications of the musical now as it emerges in different actions in music education regardless of musical style and conceptual orientation. We regard our readings of the four philosophers, as well as the insights we try to illustrate through examples from classical music and jazz, to be applicable to different music

educational conceptions and practices. Further, our aim is not to provide answers to specific questions; rather, it is to arrive at a number of new questions that may prompt an extended understanding of the foundations for music education in all of its variations. In this article, we attempt to enrich music education with new perspectives through making acquaintances with a diversity of philosophical comprehensions of the present moment of time in music. Several philosophers have discussed fundamental issues of time – here, we present the thoughts and concepts of four key philosophers: Augustine, Edmund Husserl, Mikhail Bakhtin, and Paul Ricoeur.

A polyphonic design

In individual presentations of these concepts, we unfold our individual author voices in our respective parts. In other parts of the article, the voices merge, as is usual in academic literature written by more than one author. This dialogic and pluralist design, which is inspired by Mikhail Bakhtin's dialogism (Bakhtin, 1981) and his notion of *polyphony*, allows for a multi-faceted view of the article's main topic. From the unique place each of us occupies in existence, which is shaped by our respective research interests, knowledge and experiences, there are things only one of us can see. This provides the text with a "surplus of seeing", which is Bakhtin's term for the plenitude of vision that is central to his dialogism (Holquist, 1990: 36).

Bakhtin ([Bachtin], 1984)² develops the concept of polyphony, which is borrowed from music and literally means 'multiple voices', in *Problems of Dostoevsky's poetics*. According to Bakhtin, Dostoevsky's work contains a number of different voices, characters, viewpoints, and philosophies. These are not merged into a single perspective and are not subordinated to the monologic, unified design of the author and his encompassing authorial knowledge. Each of these voices has its own perspective, its own validity, and its own narrative weight within the novel. Thus, none of the voices represent an authoritative truth or become the last word. In Bakhtin's view, such a definitive and finalised truth does not exist—the search for truth is an unceasing process. Dostoevsky's new novelistic form is "a design for discourse; a great dialogue of interacting voices, a polyphony" (Morris, 1994: 89).

Even though the notion of polyphony stems from the theory of the novel, we find it highly relevant to philosophical inquiry, which has a long tradition of being developed through dialogue and discourse—most prominently by Plato. Not only does the polyphonic approach carry a dialogic potential, but the concept of polyphony also points to a core insight of sociocultural epistemology: meaning and truth are

2 This edition uses the German spelling: Bachtin.

constituted socially. Bakhtin brings this to the point: “Truth is not born nor is it to be found inside the head of an individual person, it is born *between people* collectively searching for truth, in the process of their dialogic interaction” (Bakhtin [Bachtin], 1984: 110).

In the following sections, each author presents, discusses and compares a number of concepts and lines of thought put forward by the four philosophers. Augustine’s notion of time is presented first, as he can be regarded as the prominent figure in this context upon which all of the others have, in one way or another, based their philosophy of time. Edmund Husserl cherishes but enhances Augustine’s legacy. Mikhail Bakhtin, with his notions of *utterance* and *chronotope*, points to how the time span of an aesthetic experience is neither measurable in terms of duration nor by linguistic concepts; rather, it is constituted through emotional–volitional meaning. Paul Ricoeur ends the polyphony by addressing the narrativisation of a threefold now. In the concluding section of the article, we suggest and discuss a number of possible implications of these attempts at conceptual clarification, especially with regard to music education.

Time and the extendedness of the mind (Augustine)

Augustine’s (AD 354–430) reflections on time in *Confessions* are relevant for discussing the concepts of time and music. The questions he asks are as important today as they were in his own time; they are insolvable and relevant for performing music.

Concepts of time

Central to Augustine’s (n.d.) description are time and the present—the now. There is a division that is often attributed to Augustine in which time can be divided into past, present, and future. However, he polemicises against this division and claims that “it might be said rightly that there are three times: a time present of things past; a time present of things present; and a time present of things future” (Augustine, n.d., Book 11, Chapter XX, No 26). According to Augustine, all three times exist in this ‘now’. Herman Hausheer (1937) argues that Augustine’s now is an instant that is not possible to divide into smaller parts. Augustine continues: “For these three do coexist somehow in the soul, for otherwise I could not see them. The time present of things past is memory; the time present of things present is direct experience; the time present of things future is expectation” (Augustine, n.d., Book 11, Chapter XX,

No 26). When using our memory, we think about something that happened, we have direct experience of the present, we observe the present, and we plan for the future. However, we do all of these things in the present.

Augustine's investigation of time emerges from a theological standpoint in which time can be seen from two distinct perspectives. Here, the concept of time is important in order to understand creation. To God, according to Augustine, there is no time—only an eternal 'now'. The variable time aspect can only be applied to creation—not to the creator. This distinction is not commonly used today—concepts closer to the Greek *chronos* and *kairos* are more usual. Bertrand Russell (1915) describes this view by distinguishing between *mental time* and *physical time*, emphasising that these two should not be confused. Mental time is sensation and memory, which give time relations between object and subject. Physical time is simultaneity and succession, which give time relations among objects. Russell claims the following:

[i]t will be seen that past, present, and future arise from time-relations of subject and object, while earlier and later arise from time-relations of object and object. In a world in which there was no experience there would be no past, present or future, but there might well be earlier and later. (Russell, 1915: 212)

Thus, only a subject can experience the past, present and future. Russell's distinction might be used as criticism against Augustine's reflections on time, but from Augustine's point of view, physical time is dependent upon mental time—a subject must experience the time-relations between objects. These time-relations must be meaningful. Augustine points out the following contradiction: on one hand, time can be measured, but on the other hand, time is subjective and connected to the person who experiences it and thus is not possible to measure.

Time and space

Time is not the same as space. Augustine claims that space and time are often confused; he exemplifies this with a poem. If a poem is measured by its length, then it is space and not time that is measured. The amount of stanzas or syllables may be measured as long or short, but a poem may be read quickly or slowly. Thus, measured space is not necessarily the same as measured time. This also applies to most music because music shares the same features as a poem; it can be written down as a score, but when performed, it can be played quickly or slowly.

Another example Augustine gives is a sounding voice: before it sounds, it cannot be measured—it does not exist; when it sounds, it cannot be measured—it is a now; after it has sounded, it cannot be measured—it is past. Thus, possibly, it is only the ‘now’ that exists and that can be measured. On the other hand, it cannot be measured because the now is a passing movement and has no extension. If it is extended, it can be divided into past and future. The present has no length. Augustine observes that the present must be in motion; otherwise, it would not be time, but eternity. The ‘now’ is the moment in which the future moves into the past.

Today, we have recording devices, which did not exist when Augustine wrote *Confessions*. We can, sometimes, measure time that has passed. We may know if a sounding voice sounded for 30 seconds—but only when it is a past. We have other devices that make it possible to measure the future. For example, if we record a sounding voice, we might know for how long it will sound if we played the recording. Thus, we know how to measure the future, or our expectation of the future. On the other hand, we do not know if the device is slightly too slow or if the tape will break down when we listen to it. We only know these things in the ‘now’ or as a past. Chronos time does not apply to the present now because it is without extension. Hausheer (1937: 504) maintains, from an Augustinian perspective that “what we measure is the absence of the present.” From an Augustinian viewpoint, recording devices can be seen as measuring space, not time.

Performing in a now

Augustine illustrates the process of change in the present and the complexity of different aspects of time in the process of reciting a psalm:

I am about to repeat a psalm that I know. Before I begin, my attention encompasses the whole, but once I have begun, as much of it as becomes past while I speak is still stretched out in my memory. The span of my action is divided between my memory, which contains what I have repeated, and my expectation, which contains what I am about to repeat. Yet my attention is continually present with me, and through it what was future is carried over so that it becomes past. The more this is done and repeated, the more the memory is enlarged—and expectation is shortened—until the whole expectation is exhausted. Then the whole action is ended and passed into memory. And what takes place in the entire psalm takes place also in each individual part of it and in each individual syllable. This also holds in the

even longer action of which that psalm is only a portion. (Augustine, n.d., Book 11, Chapter XXVIII, No 38)

This, says Augustine, also applies to the whole life. Even though this example describes the reciting of a psalm, it may also apply to music-making. Through this process, the relationship between the whole and the parts, as well as the importance of the present and the different aspects of time, are emphasised. When performing, the future—the expectation—is based on the past—the memory. On the other hand, the present will change the future and thus the memory.

Manning, Cassel, and Cassel (2013) suggest an extension of Augustine's reflections on the temporal dimensions by using Sartre's reflections. Sartre claims that we do not only have one past, one present, and one possible future, but that we have several—these temporal dimensions are constantly in a process of change. Manning, Cassel, and Cassel (2013: 240) maintain that "we are continuously reorganizing the past, present and future, that is, forgetting, restoring and imagining events." Sartre (1943: 499) states the following: "[t]hus, the order of my future choices will determine the order of my past, and this order is by no means chronological." When performing music, the expectation is not only about the future, but also about the past. The memory is not only dependent on the past, but also on the future.

Søren Frimodt-Møller (2010) addresses norms and the coordination of musicians who perform together. Not only is the musical performance based on common knowledge, as rules or norms, but also on expectations of how oneself and others will perform. The coordination when playing music together with others is thus based on a combination of memory, observation, and expectation. In a musical performance, the coordination between the musicians is based on these aspects of time. In a recent study, Lonnert (2015) describes, from an Augustinian perspective, how professional orchestral musicians must handle complex temporal considerations when performing. Musicians must share the norms, remember the common knowledge and remember agreements (e.g. from the rehearsal). Musicians must observe what happens in the moment—for a musician, this primarily means to listen. Listening is, to a musician, *the now*—observation of the moment as a conscious act. Musicians must base what they play on how each individual musician expects others to play. The coordination of musicians is based on each musician's expectation—it is dependent on the whole and the parts simultaneously. Augustine also identifies these aspects: the subjective experience, the intertwining of different aspects of time, the relationship of the parts and the whole, and the need to be aware of the present.

Extension of the mind

Augustine struggles with contradictions: time that cannot be measured and at the same time can be measured, and the now that has no extension and at the same time is extendedness. What, then, is it an extendedness of? Augustine (n.d.) suggests that it is an extendedness of the mind. In the mind, the past, the present and the future coexist. As suggested here, a music performer must use this extendedness of the mind while performing. Not only should the intertwined future, past and the present be used in the 'now' of performance, but also each 'now' should be seen as part of the musical entity.

According to Nordin (1995/2003), one of Augustine's major contributions is the notion of the subjective: the human being's subjective experience as a thinking and acting subject. Consequently, Augustine (n.d.) uses this in his reflections, both by using his own subjectivity as a philosopher and by describing the subjectivity of the experiencing human being. Augustine (n.d.) uses music in his writings as examples. These examples show music as a human, subjective expression of time.

Augustine as inspiration

Augustine's contribution to the discussions on time is the importance of the present, which changes all time aspects—past, present, and future. These aspects of time are so intertwined and complex that the division between past, present and future might not even make sense.

Augustine's reflection on what time is to human beings poses questions that go beyond his theological standpoint and into philosophical reflections. Marc-Wogau (1983) describes Augustine's text on time as containing two aspects: the theological question and the concept-analytical question. The concept-analytical approach, where the concept is seen from different angles, can inspire a philosophical approach to all aspects of musical performance. Augustine's very personal approach to philosophical questions also promotes a personal reflection of the reader. His struggle with the definition of an elusive concept—by posing questions, providing examples and suggesting possible models for thinking—is inspiring. Music is also an elusive concept.

The intrinsic temporality of music (Edmund Husserl)

Edmund Husserl, a prominent figure in modern phenomenology, inherits the tradition that Augustine represents concerning the notion of subjective and objective time as two incommensurable entities, and Husserl, in line with Augustine, regards the former, the subjective experience, to be a prerequisite for the latter, the objective time. By investigating time, Husserl pays attention to the phenomenon of music. Music, understood as a phenomenon constituted in and by temporality, is a suitable choice when understanding time according to Husserl. From a perspective of music education, this phenomenological investigation of time can also aid our understanding of the comprehension of the phenomenon of music *per se*.

Different phenomena of time

Husserl distinguishes between experienced *phenomenological time* and objective *cosmic time*. A significant aspect of phenomenological time following Augustine, in comparison with cosmic time, is that phenomenological time cannot be measured by the position of the sun in the sky or by any other physical means (Husserl, 1913/2004: 228–231). In this section, we summarise Husserl’s phenomenological analysis of time and further suggest what his philosophical reasoning can teach us about how it is possible to comprehend musical phenomena such as melody and harmony.

According to Husserl, the moment of time we know as a ‘now’ should not be understood as a one-dimensional singularity but rather as a two-dimensional phenomenon stretching out between *retention* and *protention*. Husserl claims that the singularity of the now cannot be understood without its extension between a recapture of the past and without a reach toward the future. The now is not a line of division between past and soon—it is more of a centre of tension. Within the two intrinsic qualities, embedded in the ‘now’, the progressive tension between *re-* and *pro-* constitutes a *direction* of consciousness as a *stream* in motion. The experience of music, more precisely, musical tones in a sequence, is used as an example to investigate this stream of consciousness and hence the progression of time. Husserl concludes that, considering how tones are presented in their givenness, consciousness cannot be understood as a sequence of disjointed moments but rather as a continuous stream, “a necessary form of conjunctions between experiences” (Husserl, 1913/2004: 228–231, our translation).

Music as a temporal phenomenon

Music claims space; this space is, for one thing, an extension of time. This extension, according to Husserl, is stretched in a moment of tension between the past and the future—a width of presence. Husserl describes the tones of a melody to explain this abstract thinking:

...the same tone that previously existed as a real now is yet the same, but it moves back into the past and constitutes thereby the same objective moment of time. And if the tone does not cease, but lingers, and throughout that duration appears as substantial the same or substantial changeable, can we not then by evidence (within certain limits) grasp this—that it lasts or changes? (Husserl, 1907/1989: 102, our translation)

Leaving several other aspects of music aside, in his attempt to study the phenomenon of music in order to understand time, Husserl focuses on melody. He explains how tones in a melody do not replace each other abruptly as discrete entities when they are brought into existence; instead, he understands the sequence of a melody as what we can verbalise as tones to come, being pre-presented, and tones that were, being post-presented, in the tone of presence. In a Husserlian vocabulary, this means that tones that have sounded present themselves from their givenness in the past because they are accumulating in a sedimentary phase of the present tone presented in the now. The now is then understood as a temporal unit that arises, persists, and perishes. The second tone is presented with regard to the first tone, and simultaneously, *in* the first tone. The second tone perishes in a stream of experiences, “ein Erlebnisstrom” (Husserl, 1913/2004: 228–231). This reasoning is based on the experiences of how musical tones linger and fade rather than disappear from our consciousness (Husserl, 1907/1989: 51–55). As their presence fades, they are not primarily remembered; rather, they are co-presented, but in a different mode compared to their prime givenness.

The width of presence

Husserl understands this moment of ‘now’ as a phenomenon of width. He states that the punctual now is a width of presence (Zahavi, 2003: 82). The prominent Danish phenomenologist Dan Zahavi illustrates Husserl’s reasoning with a picture (Figure 1) in which the primal impression (A) correlates to the now phase O2, the retention B correlates to the past phase O1 and the protention C correlates to the future phase O3 of the object. In an analysis of the primal impression of the now, the dimensions

of retention and protention are synthesised as a width (i.e. the distance between O1 and O3). In Zahavi's model, B and C are presented *simultaneously* as A, and *not in sequence* with A. Therefore, retention and protention should not be regarded as a *recollection* and an *expectation*, but as co-presented modes of changing givenness from the earlier primal impressions of the past tones in the musical sequence. More precisely, the B should perhaps be visualised as a B' and the C as 'C.

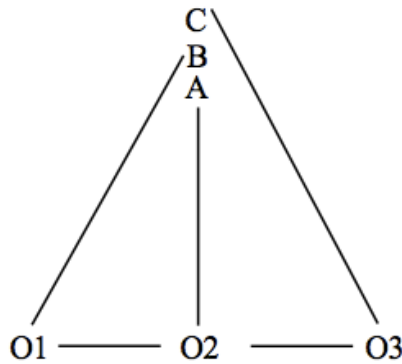


Figure 1. The relation between the primal impression–retention–protention and the different temporal phases of the object (Zahavi, 2003: 84).

Tonal character constituted by the width of presence

Husserl's investigation of time is based upon music. What type of understanding of music does he hold? Husserl wrote his investigation of time in 1905 (Bornemark, 2011: 75–88). This makes his ideas relevant for music based on traditional Western harmony, but not for atonal music that occurred as an avant-garde in the decade after his writings. His description of music is restricted to a modal melody. Husserl displays an understanding of music in which the width of presence presents a primal impression A, a tone in a sequence of tones, on the background of earlier sounded tones such as B (Figure 1). The tone at the moment of O2 is co-presented, as it does not disappear from the consciousness, but rather vanishes and fades into a sedimentary experience of that tone. If a triplet from the dominant of a C is played (e.g. C, D and E), once getting to the E in that sequence, the D as well as the C linger in their sedimentary givenness and are hence co-presented *in* the E (and not *with* the E).

Even if musical tones can be expressed one after another as discrete entities, according to Husserl, they cannot be experienced as such. This understanding of how the

consciousness experiences the now as a width of presence, where previously played tones are co-presented as their presence lingers in the present tone, 'filling' the present tone with something that could be described as a character of the tones in the previous past reveals a traditional Western view of harmonic music. We suggest that it is possible to interpret Husserl's thinking into an example where the C and D in this case provide the E with a certain E character, given the previous tones. Maybe we can understand this extension of presence not only as a temporal dimension, but also as a spatial dimension. Husserl's understanding of consciousness could, in this way, provide us with an understanding of how it is possible to distinguish a C from a B# or a Dbb.

These ideas of temporality as a width of presence presuppose the possibility of experiencing a sequence. Therefore, we would suggest that the width of presence as the now could also presuppose other musical phenomena with intrinsic tensions such as melody, harmonic sequences, tonality, and form. It might also open up an understanding of the plasticity, or malleability, in the experience of the now. We suggest that experiences of tempo, timing, the fermata, or the *ad lib* could all be comprehended by acknowledging Husserl's width of presence.

Music as a multi-presented phenomenon

Husserl does not pay particular attention to an investigation of the phenomenon of music as such. Rather, music is a means to understand time and consciousness, and furthermore, intentionality (Husserl, 1913/2004; Zahavi, 2003). When music is understood as a temporal phenomenon with moments of width stretched between retention and protention, this may enable us to understand how it is possible to experience different phenomena of temporality within music. Time can be experienced multi-layered and yet simultaneously, like a plurality of intentionalities. Husserl briefly elaborates on this concept of the parallelism of intentionalities by considering the phenomenon of love. He states that it is possible for a mother to love all of her children at the same time as she loves each and every one of them (i.e. her intentionality of love is multi-directed) (Husserl, 1913/2004: 321–323). Leijonhufvud, (2011: 60–61) suggests that this idea plays an important role in the understanding of music as a multi-layered time phenomenon. We can, for instance, be aware of playing within a time-based musical structure, in a certain tempo, and in the same stream of consciousness hold a fermata without losing the comprehension of the other two temporalities present at the same moment of presence.

Husserl's idea of consciousness as a continuous stream based on *tension*, between retention and protention, could perhaps provide a way of understanding the phenomenon of musical harmony or disharmony. The temporal extension of the now could

suggestively be understood as augmented—intertwined with a spatial dimension of harmonic chords in order to understand music as a width of harmony. Music will then also be understood as a two-dimensional phenomenon constituted by tensions within a width of presence and a width of space.

The musical now as a meaningful event (Mikhail Bakhtin)

As already indicated in the introduction, an investigation of the musical now includes a study of the human experience of this now. Central to music education is the notion of musical experience. In this section, Bakhtin's (1981, 1986) thinking will serve as a theoretical and philosophical lens for studying the musical experience as a musical now. We will link this investigation to the discussion of musical experience as aesthetic and existential experience in Scandinavian scholarly literature (Varkøy, 2010; Pio & Varkøy, 2012; Fossum & Varkøy, 2013; Fossum, 2015). The Scandinavian treatment of this issue is again influenced by German aesthetics and the tradition of *Bildung*—particularly, by the 'pedagogy of encounter'—which is rooted in existential philosophy (Bollnow, 1959).

One distinctive feature of the phenomenon of musical experience as encounter is its event quality, which is often marked by instantaneousness. By listening to (or participating in) music, a person may all of a sudden, without being able to predict or control this, have the experience of being touched or even hit in his or her inner being. This experience may change this person, throw him or her out of the line of development he or she has followed until this point and require him or her to reorient him or herself (Bollnow, 1959). Such formulations reverberate descriptions of the notion of *Bildung*, which involves the "transformation of basic representations of the self and the world" (Koller, cited in Vogt, 2012: 20, our translation).

French author Eric-Emmanuel Schmitt describes such a momentous musical experience in his self-biographical and highly personal book *Ma vie avec Mozart*. Schmitt describes how the music that Mozart "sent him" changed and even saved his life: "Un jour, pendant l'année de mes quinze ans, il m'a envoyé une musique. Elle a modifié ma vie. Mieux: elle m'a gardé en vie. Sans elle, je serais mort" ("One day, in the year when I was fifteen, he sent me some music. It changed my life. Or, more precisely, it saved my life. Without it, I would be dead") (Schmitt, 2005: 5). This encounter with Mozart's music made him, a troubled 15-year-old, stop thinking about taking his own life. On this day, Schmitt had happened upon a rehearsal of *The marriage of Figaro*. He felt like he was being carried into a timeless and weightless condition and lifted up,

floating under the ceiling of the opera building. Through Countess Almaviva's voice, Mozart made him realise that it would be foolish to leave a world that contained such marvels and beauty. The mature Schmitt continued to experience Mozart's music in the same momentous way. He was always taken by surprise by these fulgurant encounters: in a concert, on a street corner, in the departure lounge at the airport. These moments of beauty enabled Schmitt to wonder about and rethink the world—they made life worth living for him (Schmitt, 2005).

Accordingly, the musical now could be viewed as a moment of significant communication—a moment intensely charged with meaning. This view is close to Pedersen's (2003) interpretation of *kairos* time, which, as we have seen, is characterised by charged moments. Here, 'meaning' is not to be understood merely in terms of intellectual activity, but rather in a wider sense, involving emotions and values and being closely connected to identity formation and human agency (DeNora, 2000; Ehrenforth, 2009a; Ruud, 2013). Accordingly, 'meaningful' should not be understood as synonymous to 'rational'—which could indicate that immediate, non-verbal, sensory aspects, or 'presence effects' (which often have a direct link to our emotions), would not play a role in the musical experience. According to Gumbrecht (2004), aesthetic experience is constituted by an oscillation between 'meaning effects' and 'presence effects'. The notion of *meaningful time* includes both effects. This will be investigated in the following in relation to Bakhtin's (1981, 1986) notions of utterance and chronotope.

The 'elastic' temporality of the utterance—and of the experience

According to Bakhtin (1986), the basic unit of communication is not a linguistic or grammatical unit like a word or a sentence; instead, it is a unit of communication of meaning, which he calls an utterance. An utterance may be as small as one word or as extensive as a whole novel, which gives it a sort of 'elastic' temporality. An utterance may even be wordless, as in Bakhtin's view expressive acts and gestures are also utterances (Bakhtin, 1986). A complete utterance has certain characteristics, of which only two of the most relevant to this investigation will be mentioned. First, the utterance is marked by a semantic fullness of value (i.e. by being meaningful). Second, an utterance is stratified from within with emotional accents and intentions (Bakhtin, 1986, 1993). In our view, these features point toward one not-so-often emphasised, but still central, insight by Bakhtin: language is not in the first place constituted by linguistic concepts such as grammar but by human agency and expressivity (Bakhtin, 1981).

We suggest viewing the experience and the utterance as closely related phenomena because listening, understanding and speaking are interdependent—they are two types of the same action, and they even overlap: "Any understanding is imbued with

response . . . the listener becomes the speaker . . . Any speaker is . . . a respondent” (Bakhtin, 1986: 69). The experience is a result of listening and understanding; it is part of the human meaning-making potential.

The instant encounter experience is arguably, in the same way as the utterance, one of the smallest and temporally shortest units of communication. Accordingly, the experience seems to have the same type of ‘elastic’ temporality as the utterance. If it is true that the utterance is not in the first place temporally constituted by any linguistic, grammatical concept, but rather by being stratified from within with emotional value and charged with human meaning, the same thing may be said about the experience, and, especially relevant in this context, about musical experience.

Seeing the musical experience in this way could be connected to Frede V. Nielsen’s (1998: 127ff, 2006: 166) concept of ‘music as a multi-dimensional universe of meaning.’ Nielsen, who is influenced by the German *Bildung* tradition, and, like Bakhtin, by existentialist thought, claims that music is imbued with different layers of meaning that correspond to similar layers in the experiencing person. In the encounter between a human being and music, various and intermingling layers are activated depending on the person’s life situation and *Befindlichkeit* (state of mind) (Heidegger, 2001). The innermost layers in Nielsen’s encounter model are the emotional and existential layers—when these are activated, they lead to an existential experience. To have such experiences means, in line with Bollnow (1959), being touched or hit in our innermost being through the power of music in a way that brings us into contact with fundamental, existential questions such as the meaning of life, hope, time, belonging, coherence, etc. We may thereby realise aspects of our lives that we otherwise do not notice, that often evade language and that we cannot control. Such experiences may cause us to know our own selves from unfamiliar angles. It is evident that Nielsen sees music as stratified from within with emotions and values in a similar way as Bakhtin sees the utterance.

The chronotope

Closely linked to the utterance is the chronotope (‘time space’). The term is borrowed from Einstein’s theory of relativity, and it expresses the inseparability of time and space in aesthetic artifacts, first of all, in literature (Morris, 1994: 184). According to Bakhtin, the chronotope is the organising centre for the novel’s narrative events. In it, “the knots of narrative are tied and untied”, and to it “belongs the meaning that shapes narrative” (Bakhtin, 1981: 250). Meaning itself is chronotopic, as “every entry into the sphere of meanings is accomplished only through the gates of the chronotope” (Bakhtin, 1981: 258). In short, one could say that the chronotope is a time space

that is constituted by meaning. Since to Bakhtin something *exists* only if it *means* (Holquist, 1990), the chronotope arguably brings ideas and the human sense of life into existence. In the chronotope, “spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible” (Bakhtin, 1981: 84). Thus, the chronotope functions as a means for materialising time in space and as a force that gives body to the novel. All of the novel’s abstract elements, as its ideas and philosophical generalisations, “gravitate toward the chronotope and through it take on flesh and blood, permitting the imaging power of art to do its work” (Bakhtin, 1981: 250). The artistic chronotope is—as the utterance—always coloured by emotions and values (Bakhtin, 1981: 243).

Where is the chronotope located? Is it to be found in artistic or musical work or in real life? Bakhtin’s universe comprises both the chronotopes of the real world, “actual, historical chronotopes” (Bakhtin, 1981: 85), and those of the (in artworks) represented world. However, it is not the case that one term directly reflects or expresses the other. Rather, in Bakhtin’s view, art and life interact and overlap in complex ways.

Bakhtin is not dealing with the chronotope in areas of culture other than literature, but his frequent use of metaphors borrowed from music, such as polyphony and voice (Bakhtin [Bachtin], 1984), indicates that he considers meaning in language to be analogous to meaning in music.

Bakhtin distinguishes between different types of chronotopes, but they are all constituted through different values, emotions and events that are crucial to human identity formation. According to Bakhtin, the chronotope determines the image of man in literature and the sense of human life to a certain time on a certain place (Morris, 1994: 180).

There is, for example, the “chronotope of encounter”, which is marked by a high degree of intensity in emotions and values. Another example is the “chronotope of adventurertime”, “a time of exceptional and unusual events . . . determined by chance, which . . . manifest themselves in fortuitous encounters” and that “leave a deep and irradicable mark on man himself and on his entire life” (Bakhtin [Bachtin], 1984: 92, 116). The “adventure novel of everyday life” (Bakhtin, 1981: 115) is a third example that is interesting to this investigation. In this chronotope, time is structured around moments of biographical crisis, which show “how an individual becomes other than he was” (ibid.). It is evident that meaningful time is involved in all these chronotopes. Similarly, instant or ‘timeless’ musical encounter experiences have the potential of being felt as meaningful time. Such musical experiences may be crucial to a person’s identity formation and to his or her entire life, as in Schmitt’s case. In sum, we suggest that both the utterance and the chronotope can be fruitful concepts for understanding the quality and meaning of present time in music, such as in musical experience.

Musical improvisation as the narrativisation of a threefold now with reference to Paul Ricoeur's theory of narrative

In this section we attempt to show how Paul Ricoeur's theory of narrative affords a means of understanding a number of temporal phenomena that are typical of musical improvisation. In this section, based on Ricoeur's theory of narrative, a temporal model of musical improvisation with special reference to jazz is introduced. Building on a more extensive presentation in Bjerstedt (2014), a tripartite temporal model of musical improvisation will be introduced, inspired by Paul Ricoeur's theory of narrative. This model was used in a recent investigation that included extensive qualitative interviews with 15 Swedish jazz musicians (Bjerstedt, 2014). This section includes attempts to probe into aspects of time by building on both the temporal model and on the interviews.

In musical improvisation, there is an intensification of the present. Often, there must also be an awareness of past-future dimensions. This points to the need for *multidirectionality* in the musical improviser's attention. Arguably, it may be fruitful to compare musical improvisation in this respect to other kinds of communicative activities. In the jazz tradition, this seems to be the case with the 'storytelling' perspective, which is often ascribed to jazz improvisation. Conversely, Stephen Nachmanovitch (1990: 17) suggests an interesting perspective on the interrelations between musical improvisation and communicative activity in general with his statement that every conversation is "a form of jazz." Jazz musician and jazz educator David Liebman points to the importance of the present moment in jazz improvisation. Liebman (1996: 159) emphasises the need for a spatial-mental multidirectionality in the improviser's attention: "I stress in my teaching the act of looking outward at the same time that you are looking inward to find your own expressive way." However, a lot is occurring not only *in* every single moment but also *over* time. Jazz musician and jazz educator Ed Sarath (1996: 19) claims that the jazz improviser must have the capacity to conceive of the framework "both in a moment-to-moment manner and as a teleological (past-present-future) structure." The need for temporal multidirectionality in the musical improviser's attention must be addressed.

The three-part present in narrative and in improvisation

Paul Ricoeur (1984, 1985, 1988) investigates the concepts of time and narrative with reference to the contradictory character of reflection on time as proposed by Augustine. Ricoeur contends that the only possible response to the contradictions of time is *narrative activity*, or *emplotment*. He turns to the concept of *mimēsis* in Aristotle's

Poetics, focusing on the human activity of organising events through emplotment. Ricoeur's investigation is a complex strategy for approaching questions of personal identity. Narrative imagination can explore permanence and change, identity and difference. Narrative identity is an identity that changes (Kristensson Ugglå, 1994). Arguably, Ricoeur's time-oriented analysis of narrativity may prove quite helpful to understanding a multitude of aspects of practice and reflection in all of the time-based arts. In Augustine's analysis of time, Ricoeur sees an extended, three-part present, including the past present (memory), the on-going present (attention), and the present to come (expectation). Based on Augustine's analysis of the extension of the mind between expectation, memory, and attention, and in combination with Aristotle's concept of *mimēsis*, Ricoeur (1984: 52–87) develops a theory of a threefold mimesis: *prefiguration*, *configuration*, and *refiguration*. These perspectives could perhaps be translated as what one brings to the story, what one mediates in the story, and what one achieves through the story. Bjerstedt (2014) suggests that musical improvisation (like narrative) can also be understood through the concepts of prefiguration, configuration and refiguration.

The term 'storytelling' has a long history of prominence in descriptive and prescriptive talk about jazz improvisation, ranging from saxophonist Lester Young's legendary question to young players, "You're technically hip. *But what is your story?*" (cited in O'Meally, 1989: 221) to the very first sentence in pianist Randy Weston's autobiography: "I come to be a storyteller; I'm not a jazz musician, I'm really a storyteller through music" (Weston & Jenkins, 2010: 1). A recent interview-based study with Swedish jazz musicians (Bjerstedt, 2014) examines their views on the concept of 'storytelling' in connection with jazz improvisation. Most of them find it to be a very apt description of what jazz improvisation is about.

Ricoeur's analysis of narrative emerges as a suitable way to understand the storytelling of musical improvisation. Interpreting musicians' talk about improvisation, a distinction arguably ought to be made between three aspects of the improvisational moment: prefiguration (transformation of pre-existing materials), configuration (multidirectionality), and refiguration (conveying improvisationally created coherence).

The term prefiguration, then, can be used with reference to the ways in which jazz improvisers relate to and transform pre-existing musical material—how they are inscribed in musical traditions. Several informants in Bjerstedt (2014) comment on the well-known phenomenon of formulaic improvisation, where jazz solos to some extent consist of elements or formulae that are used repeatedly in different combinations. This phenomenon is related to concepts such as style and idiom. Furthermore, several informants comment on the deliberate inclusion of musical quotes: conscious, meaning-laden quotations from other musical contexts—a kind of musical self-reference.

When the informants point out qualities and abilities that are relevant to the jazz improviser, they include technical skills and theoretical insights as important requirements: among other things, technical command of one's instrument ('chops') as well as a developed theoretical knowledge of harmony and a sense of rhythm. All of these things, then, make up a sort of baggage that the improviser brings *to* the moment.

The term configuration will be used here with reference to improvisational multidirectionality in the present moment, including collective, interactional creativity. If the jazz improviser is to succeed in 'telling a story' (i.e. communicating a statement in a truthful and direct manner), then according to the informants, it is necessary to be open in mind, whole in body and comparatively unaffected by premeditated plans—to be present in the moment. Several informants in Bjerstedt (2014) emphasise that thinking and planning are a hindrance to playing—thinking is too slow. One jazz musician states the following: "As soon as I start to think about it, I can't play anymore" (Bjerstedt, 2014: 255). Listening to oneself emerges as crucial, but so does listening to others. In the interviews, the ability of presence is characterised as a mental readiness or awareness; in brief, as a sensibility that is directed not only inward, but also, and importantly, outward toward fellow musicians and the audience. The stories and reflections that the informants contribute provide a very rich picture of how the interactions between musicians may affect the jazz improviser: as a source of joy and inspiration; musical, intellectual and emotional challenge; energy and well-being. Judging from their statements, the musicians are clearly quite sensitive to whether such interplay functions well or not. Furthermore, in several statements by the informants, the audience is viewed as an important source of inspiration and energy for the jazz improviser; however, it can sometimes be a source of distraction and irritation. All of these aspects are relevant in the moment of musical improvisation.

The term refiguration ('the present of future things') may be used with reference to improvisers' acts of conveying improvisationally created coherence as a means of reaching listeners through the communication of meaning in ways that may be perceived as stories (e.g. regarding the structural framework of the musical material, the overall development of structure and intensity, or qualities such as simplicity versus complexity or continuity versus contrast and drama). These aspects emerge as examples of what the improviser may achieve through a moment of musical improvisation.

In sum, temporality and presence in the moment are crucial to our understanding of jazz improvisation. As demonstrated in Bjerstedt (2014) and in this article, the tripartite notions of Augustine's and Ricoeur's temporal analysis of narrativity have proven very useful to the task of analysing and reflecting on the interview data of the recent interview study (Bjerstedt, 2014). Arguably, it may be fruitful to expand this and apply a similar basis for threefold categorisation (past–present–future,

memory–attention–expectation, prefiguration–configuration–refiguration) to the interpretation and discussion of a multitude of aspects of practice and reflection in all of the time-based arts.

Discussion: Relevance and implications for music education

In this section, we summarise the perspectives that have been presented with regard to their relevance and implications for music education.

Practising, remembering and performing music

It is possible to challenge a student's thinking and musical performance with the help of Augustine's reflections on time. How are these different aspects of time intertwined when performing and when learning a piece? This question focuses on musical form, how we practise, how and what we remember, how we teach, etc. We practise something to remember it—in our heads, in our ears, in our body, and in our inner vision. At the same time, a musical performance is something we *do*. The memory is part of the future because it is part of what we plan to do. However, the main objective is that we do not practise to remember—we practise to be able to perform.

Learning and performing a piece of music puts focus on the whole as well as on the details. As Augustine points out, one note is also part of one phrase, which is part of one section, and so forth until we reach the end, which is the whole piece—or the whole life of humankind. All of these different levels are present when playing the one note in the now—in the present.

A student who begins playing a piece without having a clear idea about the tempo often interrupts himself or herself and has to start again. This error is mainly related to reading music and not playing by ear. If we play by ear, it is easier to have the whole piece, the memory of the piece as a possible future, in our minds before starting. If starting in the wrong tempo, the contradiction of memory and expectation becomes obvious, and we cannot continue. However, Sartre's (1943) observation that we have multiple pasts, presents and futures is useful when performing music. We practise not only in one way, not only in one tempo, not only in one venue, and these multiple possibilities give us freedom to perform. *This* can be taught at all different levels of music education by giving the student different possibilities to perform and by challenging the student.

A multi-directed consciousness for an accordant now

Husserl presents music, or more precisely, the experience of music as an instrumental tool toward an understanding of time and consciousness. This leads paradoxically toward a possibility of a deepened understanding of music. One of the more interesting philosophical terms connected to this Husserlian investigation of time is, as presented above, an augmented understanding of intentionality and its possible directedness. Unfortunately, he does not investigate intentionality in depth on behalf of this diverse directedness. This shortcoming might be a result of his lack of a complex musical understanding. When Husserl presents music, he does so in an extremely elementary way: with single-sequenced tones in a familiar scale. In other passages of his writings, he elaborates, although in a quite sketchy fashion, on more complex forms of intentionality. Here, music is not the focus; instead, Husserl animates his thinking with feelings and especially love to understand a multitude of directedness—a parallelism of intentionalities (Husserl, 1913/2004: 321–323).

Intentionality should not be regarded as a single, established connection between one phenomenon and the psyche—rather, it should be seen as the potential for establishing intentionalities toward a multitude of phenomena. When we follow Husserl's thinking regarding intentionality, we are taught that intentionality has to be established between the subject and the phenomenon (e.g. between a student and a certain aspect of time in music). For intentionality to occur, we must be aware of the phenomenon in question—otherwise, it cannot reveal itself to us. Such awareness can be brought about by earlier experiences or phantasy. Different aspects of time in music need to be acknowledged as well as addressed regarding how they relate to each other and how they can occur simultaneously. For the music teacher, this could mean presenting the phenomenon of multidirectedness to the students as well as attempting to create awareness about how these different time phenomena exist simultaneously in music. In summary, whilst musicing (see Elliott, 2014), we must establish and direct a multiplicity of intentionalities to a range of phenomena in a present now.

Musical meaning and the need to forget time

The concept of time in Bakhtin's notions of utterance and chronotope is constituted by the content and the emotional values characterising the respective time space rather than by an objective, measurable timeframe. Since an utterance may include any timespan, one may say that objective time is dismissed. Instead, it points to a subjective, timeless condition marked by concentration on a thematic content. This focus on content and meaning 'from within' the utterance and the chronotope, instead

of on their ‘grammatical’ structure, suits contemporary music education well. Today, most music educators agree that musical experiences have priority over ‘musical grammar’ or theoretical knowledge.

Bakhtin’s chronotopes, such as those of adventure time and encounter time, may be transferred from literature to the field of music education. Thinking of the musical now—or even the music lesson—as a chronotope of meaningful time allows the mind to focus on the *quality* of this ‘now’, a quality that invites us to dwell in this time space. It could be understood as ontological time, where ‘to be’ is the essential action. It opens up a time space for artistic experiences that make one forget time and place. Listening to or participating in a piece of music that lasts for an hour may feel like a short moment, or like one is falling out of time, because one is being carried away by its powers. This condition may be compared to Heidegger’s notions of *dwelling* and *releasement* (Fossum, 2015). Such a chronotope allows for momentous encounters with music, which does not necessarily mean that they only last for a moment—time is in a way dismissed, standing still, circular, or irrelevant. What is relevant is the emotional meaning that music arouses in people.

In the music classroom, the concept of the music lesson as ontological time could be understood as the establishment of a ‘didactic contract’ between the teacher and the students (Brousseau, 1997). For better or worse, a didactic contract will always exist in the classroom, regardless of whether one is aware of it or not. It consists of the implicit or explicit rules for the interaction in a classroom, often as a tacit agreement between teacher and students that determine the framework for what is at stake in the lessons. The teacher’s engagement in the music and the activities used in the lesson, as well as his or her listening attitude toward the students, will be part of a didactic contract that affords ontological time. This would mean that the teacher is willing to dismiss time and a strict schedule with certain learning goals when necessary, and that he or she is willing to “walk together with the students along the border to the wordless and unavailable parts of our lives and our perception, giving room for the indispensable experiences of border and transgression that music affords, which remind us about the Socratic *scio, nescio*—I know that I do not know” (Ehrenforth, 2009b: 6, our translation). Of course, such a didactic contract depends on institutional and formal structures as well, such as scheduling or the need for assessment. However, the teacher is the most important factor in shaping an atmosphere where ‘timeless’ encounters with music can happen, even within a strict schedule, through performances as well as through listening activities.

In contrast to such an approach to music education in schools, school life today is increasingly dominated by what could be called ‘effective learning time’ in which making visible what you have learned within a limited timespan is what is important.

The desired learning outcome must even be described in detail in advance in order to be able to evaluate after the lesson whether the outcome has been achieved.

The outcomes of this investigation are thus questions rather than results: How does 'ontological time' fit together with today's dominating 'effective learning time' concepts? Which time spaces are there in schools for musical experiences that let students feel that 'life and art overlap', that touch them in ways we would not and could not describe in advance? Is 'dismissed time' possible in schools?

Musical multidirectedness calls for a rich learning ecology

With reference to Ricoeur's perspective on narrative and time, we suggest that a musical improviser may be viewed as a traveller in time. The route the improviser will take is not—indeed, cannot be—known in detail beforehand. Hence, any plans one makes must be restricted to an overarching structure, such as coherence, simplicity, contrast, or dramaturgy. Furthermore, one must be prepared to adapt at any time, since the improviser must relate continuously not only inward, to his or her inner voice and vision, but outward as well, both to fellow musicians and to the audience.

The tradition, the style, the formulae and the quotes make up the luggage of the traveller, or rather, his or her supplies. In Husserlian terminology, this would be named earlier experiences that constitute what is known as the lifeworld (Zahavi, 2003). This notion may also be described as a landscape that corresponds to the main content of much education in jazz improvisation. To be able to focus simultaneously on many aspects, the subject must enrich his or her lifeworld with the necessary ability of multi-layered directedness of intentionalities in the width of presence.

Naturally, it may be easier to teach that which is easy to systematise. Arguably, however, these things make up only one of several important areas that any jazz improviser must focus on simultaneously. The interview results discussed above (Bjerstedt, 2014) point to the relevance and importance of more experiential, exploratory, collective and reflective approaches in jazz improvisation teaching and learning.

If the improviser is a traveller, then there may be more things to explore than the highroad, and there may be more things that he or she needs than luggage and a map. In other words, imitation and genre practices are not enough. Learning improvisation must include several other areas beside imitation, genre and form practices. In addition, other things emerge as essential: for instance, the improviser's multi-directed relations to fellow musicians and the audience as well as, and perhaps most importantly, the improviser's own inner voice and vision.

Although the other parts of the picture may be less prominent in formal jazz education, they appear to be no less important to the jazz improviser. Collective

interplay with fellow musicians as well as with an audience, of course, correspond to the observation that the improviser must continuously relate outward. *Maieutics* or *automaieutics* (see Bigelow, 1997; Ljungar-Chapelon, 2008) corresponds to the improviser's inner voice and inner vision, which are at the centre of his or her task. It is crucial that a jazz improviser develops this *multidirectedness*, an idea that corresponds to Husserl's parallel intentionalities. This is arguably an indication that phenomenological thinking may be suitable within the context of music. Importantly, the improviser's attention is always (i) directed, never contained, and (ii) directed in multi-varied ways, never in just one way.

This multi-variety of required skills is arguably the main reason why learning improvisation may have to rely on a rich learning ecology framework (Barron, 2006) that not only includes legitimate peripheral participation characterised by improvised practices and cognitive apprenticeship (Lave & Wenger, 1991; Nielsen & Kvale, 2000), but that also offers rich and multi-varied opportunities to steal knowledge (Brown & Duguid, 1993). Reflections like these may be developed into arguments against the more orthodox manifestations of formal jazz education in favour of more heterodox educational ideologies—or even autodidactic learning cultures.

Music educational implications of reflections on time

Several important perspectives with regard to teaching and learning music have emerged through this philosophical survey. We suggest that reflecting upon time may challenge and develop students' ways of performing music and thinking about music in significant ways. As noted above, Augustine's reflections on time offer important perspectives on practising, remembering, and performing music. Husserl contributes with the directedness of the stream of consciousness, which can be described as a basis for tonality. He also outlines the idea of parallel intentionalities, which is useful when comprehending how it is possible to accommodate multiple times and attitudes in a present. Furthermore, the discussion of Bakhtin's concept of chronotope demonstrates that music's power to communicate and evoke emotional meaning is closely connected with the tendency in such experiences to *forget* time. While the emotional meaning is of the highest relevance, time is not. This need for experiencing and understanding music arguably poses a challenge for current music education with regard to its predominant ways of dealing with time (such as the notion of 'effective learning time'). Finally, with reference to Ricoeur's analysis of time and narrative, we suggest that the musician's (as exemplified by the jazz improviser's) need for multidirectedness in the musical present calls for a rich learning ecology framework, possibly including numerous different didactic loci.

Conclusion

In conclusion, we wish to make a few remarks on form. This article has been categorised as “a polyphonic philosophical investigation”—an approach that may perhaps at first appear a bit exotic. What are the reasons for a philosophical approach to the musical present in the first place? Why should it be polyphonic?

Since philosophical problems seldom have one specific answer—if they indeed have an answer at all—a polyphonic approach to the concept of time may enrich students’ musical understanding and performance. Thus, the polyphonic approach in this article, based on the perspectives of four different scholars, may provide a fruitful starting point for a music educator, even if—needless to say—other perspectives remain to be explored.

If music students reflect on the concept of time and the importance of the present, they may attain an understanding of several phenomena that are crucial to musical practice:

- The function of each note in a musical piece;
- The relationship of the whole and the detail;
- How to accord a diversity of directedness;
- How music moves in time as well as the consequences of this movement in time (i.e. understanding music as a temporal performed art);
- The relationship between present time and musical experience.

In brief, the choice of investigative polyphony in this article is based on the assumption that musical understanding can be enhanced through the use of multiple philosophical approaches. Indeed, this insistence on multi-perspectival approaches can be taken one significant step further: we would argue that attempts at musical understanding and reflection on musical practice in general could benefit from polyphonic philosophical investigations.

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Ricoeurs teori om fortellingens trefoldige mimesis og narrativ tilnærming til musikkpedagogisk forskningspraksis

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ABSTRACT

Ricoeur's theory about the threefold mimesis of narrative, and narrative approach to music education research practice

Narrative approaches are increasing within music education research. Following this, the interest towards methodological considerations, and ways to discuss quality in narrative research also are increasing in these research environments. This article provides frames and references for such considerations in a Scandinavian language, with examples from the Nordic area, in dialogue with international fields of literature on narrative inquiry in music education. Our research question is: How can narrative inquiry contribute to music education research? We first reflect on central concepts connected to narrative theory with a special interest in Paul Ricoeur's threefold mimesis. We bravely apply his thoughts on narrative research. After that we describe ways of generating material for narrative analysis, and discuss different ways of understanding narrative data. The final theme we discuss is how to judge quality in narrative research. As a conclusion we suggest narrative approaches to be a contribution to existing research approaches that in unique ways can provide complexity and closeness to experiences in artful events.

Keywords: narrative research, choir leader, Ricoeur, emplotment, mimesis

Innledning

Narrativ forskning er ikke et nytt fenomen i musikk- og kunstpedagogisk forskning, men interessen for fortellende tekster har økt i takt med en narrativ vending innenfor humaniora og samfunnsvitenskapene generelt. Denne vendingen henger sammen med at man har forlatt tanken om å skape en, stor fortelling. Istedenfor er interessen vendt mot det partikulære, de mange små fortellingene. En slik vending kan utfordre tatt-for-gitte sannheter om for eksempel musikk og musikkundervisning, tilby måter å undersøke sammenhenger mellom liv og musikk på, og også tilby poetiske måter å skrive frem innsiktene på. Denne artikkelens bidrag, i relasjon til eksisterende forskningslitteratur om narrativ forskning i det musikkpedagogiske feltet, er at den tilbyr en relativt kortfattet fremstilling på et skandinavisk språk, og med eksempler fra det nordiske forskningsfeltet. Språket er en utfordring i narrativ forskningslitteratur, der mange ord brukes om det samme, og der det ikke eksisterer en etablert og nyansert fagterminologi. Denne artikkelen bygger på eksisterende litteratur om narrativ tilnærming generelt (Lieblich, Tuval-Masciach & Zilber, 1998; Polkinghorne, 1995; Clandinin & Connelly, 2000; Johansson, 2005; Webster & Mertova, 2007; Riessman, 2008; Currie, 2011; Clandinin, 2013), og innenfor musikkpedagogisk forskning (Bowman, 2006; Barrett & Stauffer, 2009, 2012; Jorgensen, 2009; Benedict, 2011; Kallio, 2015). Vi gjør et forsøk på å bidra til utvikling av et nyansert språk for å diskutere narrative innfallsvinkler med utgangspunkt i nordisk kontekst og en skandinavisk språkramme. Artikkelen er også et bidrag til det internasjonale musikkpedagogiske forskningsfeltet med en aktualisering av Paul Ricoeurs teori om det narrative som et mulig bidrag. I artikkelen beskriver og drøfter vi hva narrativ forskning kan være, hvordan den kan gjennomføres og hvordan kvalitet vurderes i narrativ forskning. Vi gir gjennom drøftingene tentative svar på vårt forskningsspørsmål for artikkelen: *Hvordan kan narrativ tilnærming bidra til å utvikle musikkpedagogisk forskningspraksis?*

Begreper i bruk i narrativ forskning

Begreper i bruk i narrativ forskning er i høy grad hentet fra narratologien (se Aaslestad, 1999). Begrepet 'narrative' på engelsk har en vid betydning. På skandinavisk språk brukes fortelling og berättelse ved siden av begrepet narrativ. I Mark Curries bok om postmoderne narrativ teori konstaterer han at narratologien ikke er død, men at den tradisjonelle narratologens forsøk på skape en koherent og stabil fortelling er dekonstruert:

It was a key characteristic of poststructuralist narratology that it sought to sustain contradictory aspects of narrative, preserving their complexity and refusing the impulse to reduce the narrative to a stable meaning or coherent project (Currie, 2011: 7).

I Curries fremstilling av postmoderne narrativ teori lener han seg mot mange andre forfattere. En av de mer interessante er Hayden White (1978) som skriver om historiografisk metafiksjon. Denne metafiksjonen undersøker historiens paradoks som samtidig virkelig og diskursiv i en historisk roman. Dette paradokset gjelder det kritiske spørsmålet om hvem som forteller om en historisk hendelse. Er forteller skjult eller synlig? White skriver om at forfattere prøver å få til en lukning av den historiske fortellingen. Currie skriver om Whites begrep:

To narrativise history is for White a process of imposing structural principles on the chaos of historical experience. An example is narrative closure, the sense of an ending in a story which renders events meaningful, especially in moral terms. (Currie, 2011: 73)

Å ha en lukket avslutning istedenfor en åpen betyr at forfatteren påtvinger fortellingen verdier som muligens gjør den forståelig for leseren.

Sosiologisk kulturanthropologi har utviklet flere analytiske verktøy for kunne beskrive og forstå kulturer. Etnografiske studier kan for eksempel inneholde performativ etnografi (gestaltning i handling), visuell etnografi (dokumentasjonen inneholder visuelle artefakter, bilder, filmer), poetisk etnografi (som betyr at språket i fortellingen blir poetisk, med passasjer formet som et dikt). Kulturanthropologen Gilbert Ryle (1968) har myntet begrepet 'thick description', men det er en annen kulturanthropolog, Clifford Geertz (1973) som oftest blir nevnt i forbindelse med begrepet. Begrepet har nådd stor popularitet og er i omfattende bruk langt utover kulturanalysens felt. Ryle skrev om ulike grader av 'thinness' og 'thickness' i beskrivelser. For ham var det et begrep til bruk for refleksjon og tenkning. Han skrev utgående fra et eksempel om betydningen av den menneskelige hendelsen å blinke med øyet. Han kalte beskrivelsen av hendelsen 'a many layered sandwich', for å prøve å fange kompleksiteten i tolkningen av handlingen blinking med øyet. I Geertz' utvikling av begrepet innenfor kulturanthropologi er en beskrivelse enten tynn (som i kvantitativ forskning) eller tett. Viktor Kaploun (2013) har gjort en kritisk lesning av Geertz' tolkning av begrepet. Allikevel konstaterer Kaploun at det er Geertz som har gjort begrepet betydningsfullt i samfunnsvitenskapelige tekster, og spesielt tanken at hver beskrivelse er en interpretasjon.

Et forsøk på en tett beskrivelse av en kort joikeperformance ved åpning av konferansen *Cutting Edge Kulturskole!* i oktober 2015 ser slik ut:

Glassgården på konferanseplassen er ganske fullsatt. Oppe på balkongen står også folk. Forventningsfulle. Joikeren har en dame med seg. Han har ordnet med synth og mikrofon. Han ser ganske ordentlig ut, diskret nøytralt antrukket, ganske intellektuell. Konferanseverten presenterer ham som sørsamisk joiker. Så setter han i gang, spiller en enkel melodi som gjentas mange ganger på synthen. Så begynner han å joike- stemmen er med tenoraktig klang i hodet, noen gang nesten i falsett. Suggerende- men ingen typiske trommer, tenker jeg. Han slår akkord på synthen, og det høres ut som han improviserer, for det kommer noen gjenkjennelige ord: kulturskole cutting edge – jeg tenker, sier han velkommen, eller ønsker han oss lykke til. Publikum smiler og fniser litt, når ordene kjennes igjen. Stormende applaus og så ny joik, som viser mer av hans joikprofil. Her har han også denne høye hodeklangen, men plutselig er han ned i dyp bass, strupesang? Og denne lyden kjennes i hele kroppen. Jeg tenker at joik er noe veldig kommunikativt, ikke så sikkert hva han synger om, men joiken er en kommunikasjon fra kropp til kropp, noe som man umiddelbart kan ta til seg. Jeg ønsker han skulle ta de dype basstonene igjen, bare fordi jeg vil kjenne resonansen. Det er et vendepunkt med et dramatisk høydepunkt- mer tromme, mer lyd i et hurtigere tempo. Og så er det over- og han slutter- såå kort. Publikum klapper, kanskje for å få mer. Men det blir ikke mer. [Forf. tett beskrivelse, 27.9. 2015]

En slik tett beskrivelse gir et situasjonsbilde med flere betydningslag, ofte med sanselege beskrivelser av rom, stemning, lyd og tolkning av situasjonen. Slike tekster inngår i etnografiske studier av kultur, men kan også inngå i andre typer av narrativ forskning.

I psykologi og psykiatri er *narrativ terapi* brukt som begrep for *livshistorier* som bearbeides i terapi. *Traumafortellinger* kan være kaotiske, fragmentariske, kanskje fortrent og umulig å verbalisere. Allikevel kan minnene plage personen i drømmer. Personen opplever en splittelse mellom dyptliggende minner og ordinære minner. I bearbeidelse av slike fortellinger er det at noen lytter og kan være *vitne* få avgjørende betydning (Anderson, 2001: 128). *Kritiske hendelser* (Webster & Mertova, 2007), eller *vendepunkt* (Johansson, 2005), er hendelser som får avgjørende betydning for et menneskes liv, som tar en annen retning etter en eller flere slike avgjørende hendelser. Den narrative forskeren kan i sitt arbeid forsøke identifisere eller skrive frem slike hendelser i fortellingene. En form for narrativ forskning kalles *autobiografi*. Madeleine Grumet (1981) ser *autobiografi* (den personlige historien) som en mulighet til å få

et kritisk blikk på erfaringer fra for eksempel utdanning, og kanskje forstå vår egen historie på nye måter. Barthes (1977) har i *Roland Barthes by Roland Barthes* skrevet en Derrida-inspirert autobiografi, hvor han starter på ny og på ny, og med sin 'nye' fortelling stryker over den gamle.

Innenfor narrativ forskning i nordisk musikkpedagogisk sammenheng er et eksempel på begrepsutvikling at Johanna Ray i en studie kategoriserer typer av sterke musikkopplevelser, som hun så skriver *metanarrativer* om (Ray, 2004: 157). Hun har også utviklet begrepet *scene* for klasseromsobservasjon som er valgt ut fra spesifikke kriterier. Et annet eksempel er Eva Georgii-Hemming som i en studie utvikler fem musikkklæreres livshistoriefortellinger, og anvender disse som bakgrunn for syntetisering og diskusjon (Georgii-Hemming, 2005). Elin Angelo (2012) skaper i sin studie av instrumentalpedagogers profesjonsforståelser et skille mellom *fortellinger*, fortalt av en førsteperson, og *narrativer*, som gjenfortalt av en tredjeperson. Hun utvikler også begrepet *omdreiningspunkt* som en term for de bevegelige og bevegende temaene som forskningsdeltakerne gjentagende fokuserer.

Muntlige fortellinger er del av hverdagslig praksis. De finnes overalt, blant mennesker i alle aldre og i ethvert samfunn. Narrativer begynner med historien om mennesket, skriver Barthes og Lionel Duisit (1975), og nevner hvordan narrativer finnes i et mangfold av typer av tekster, som i myter, legender, fabler, eventyr, noveller, episke tekster, historie, tragedier, drama, komedie, pantomime, maleri, glassvinduer, kino, tv-serier, samtaler, og i memoarer, biografier, autobiografier, dagbøker, arkivdokumenter, sosialtjenester, helsejournaler, organisasjonsdokumenter, vitenskapelige teorier, ballader, fotografier og kunstverk (Barthes & Duisit, 1975). I narrativ forskning pleier imidlertid forskere å velge seg ut én type tekster, eller et fåtall typer narrative fremstillinger.

Fortellinger som innslag i ulike typer av forskningsformidling

En narrativ forskers arbeid kan bestå både av å studere fortellinger som hun presenteres for, eller også av å selv skape fortellingene. Tekster som har fortellende karakter er imidlertid også del av mange forskningsprosjekter, uten at disse prosjektene nødvendigvis posisjoneres som narrativ forskning. For eksempel vil det gjerne finnes narrativt datamateriale som grunnlag både i fenomenologiske, hermeneutiske, diskursorienterte, og i poststrukturelle studier. Fortellingene kan finnes i datamateriale som intervjuer, samtaler, dagbøker eller logger, eller også i undervisningspraksiser og i objekter som hører til musikk- og kunstpedagogiske sammenhenger. Forskere kan også fremstille sine funn eller oppdagelser i en fortellende form, for eksempel som en praksisfortelling som gir blikk inn i praksisene, uten å nødvendigvis posisjonere

arbeidet sitt som helhet som narrativt. Denne artikkelen fokuserer imidlertid spesifikt på narrativ forskningstradisjon, og på hva forskning med narrativ tilnærminger kan bidra med inn i et musikkpedagogisk kunnskapsfelt. Vi har valgt å ha fokus på Paul Ricoeurs tenkning om det narrative, eksemplifisert som forståelsesbakgrunn for en studie om korlederen Judit.

Fortellinger påvirker hvordan vi husker fortiden, og narrative tilnærminger anvendes aktivt i terapeutisk sammenheng for å gjenskape, og i noen tilfeller forandre minner, og skape sammenheng i hendelser som har vært kaotiske og vanskelige. På denne måten kan det å fortelle binde sammen fortid, nåtid og fremtid. Fortelleren kan muligens se mening i det som har vært, og spekulere i hvordan fremtiden kan bli. Hvordan den narrative forskeren posisjonerer seg vises i de perspektiver som belyses gjennom den narrative tilnærmingen til forskningen. I følgende seksjon fordyper vi et filosofisk perspektiv på fortellingens betydning gjennom å introdusere Ricoeurs narrative teori om fortellingens trefoldige mimesis. I beskrivelsen har Peter Kemps (1996) introduksjon til *Tid og fortelling* vært en døråpner til forståelse av Ricoeurs komplekse trebindsverk *Time and Narrative*.

Ricoeur og fortellingens trefoldige mimesis

Ricoeur har en meget omfattende produksjon av filosofiske tekster. Han er dog ikke alene i sine filosofiske tekster, men utfolder sine tanker i dialog med andre tenkere og forfattere. Ricoeurs forfatterskap beskrives av Bengt Kristensson Ugglå (1994) som et av samtidens mest spennende prosjekt. Ricoeurs livslange prosjekt har vært å studere, og å prøve å overbygge kløften mellom å forklare (på naturvitenskapelig måte) og å forstå (menneskets livsverden). Ricoeurs sentrale filosofiske og ontologiske spørsmål er: Hva betyr det å være et menneske? Han er opptatt av den menneskelige kompetansen. David Klemm (2008: 47) skriver om dette slik:

This starting point has enabled Ricoeur to inquire into the meaning of human being in all of its complexity and diversity by combining the modal verb with other infinite verbs: "I can think," "I can speak," "I can act," "I can tell stories," "I can assume responsibility."

Av spesiell interesse for narrativ forskning er Ricoeurs analyse, i trebindsverket *Time and Narrative* (1984, 1985, 1988), av en trefoldig mimesis i form av en prefigurert tid (fortid), en konfigurert tid (nåtid) og en refigurert eller nyfigurert tid (fremtid).

Mimesis 1 omfatter det levde livet, hverdagshendelser, våre erfaringer, altså fortellinger når de leves, og før de er (gjen)fortalt.

Mimesis 2 omfatter skapelsen av verket (fortellingen), en skapende og formende aktivitet. Konfigureringen (emplotment) er innholdet i *mimesis 2*: oppbygging av fortellingen, den skapende handlingen (*poiesis*) gjennom utvalget av sekvenser, som uttrykker poenget eller temaet som fortellingen handler om for leseren eller tilhøreren.

Mimesis 3 omfatter resepsjonen (nyfigurering) av verket. Denne nyfigureringen betyr at verket tolkes på ny, eller fullføres av leseren gjennom tolkning.

I vår tette beskrivelse av joikeperformansen fins en referanse til joik som levd, samisk kultur (*mimesis 1*). I performansen joiker performereren (*mimesis 3*) et verk som noen har skapt (*mimesis 2*), som allerede finnes. Joikeren gjør imidlertid også en nyfigurering, en tolkning (*mimesis 3*) hvor han legger inn sine musikalske referanser og skaper et nytt musikalsk verk (*mimesis 2*).

Noe skjer med leseren, når han eller hun følger med i historien. Ricoeur skriver at fortellingen åpner en verden som mennesker kan bo i. Han gir *mimesis 3* stor betydning. Verket får sin fulle betydning når fortellingen utfolder en hel verden, i alle sine tre dimensjoner. Denne verdenen kan leseren tilegne seg, og den kan erkjennes som betingelse for eksistensen.

Når Ricoeur skrev om den trefoldige *mimesis* var han opptatt av tidens problem. Ricoeurs analyse av Augustinus tidsanalyse beskrives av Kristensson Uggla (1994: 409) som en dialektisk bevissthet: forventning (fremtid), oppmerksomhet (nåtid) og minne (fortid). Ricoeur har gjort en analyse av Augustinus tanker om den vitenskapelige (kosmiske) tiden og den fenomenologiske, erfarte (eksistensielle tiden). Han finner den menneskelige tiden i den historiske tiden som fremstilles i en fortelling. Han sammenstiller det tidslige med Aristoteles tanker om oppbygging av en fortelling i *Poetikken*. Aristoteles har brukt begrepene *mimesis* og *mythos*. I *Poetikken* brukes *mythos* om kunsten å skape en handling, en intrige (eller et plot). *Mythos* (handlingen) skapes gjennom en skapende imitasjon kalt *mimesis*. *Mimesis* er hos Aristoteles en skapende handling. Kristensson Uggla (1994: 417) skriver at Ricoeur kobler sammen *mythos* og *mimesis* ut fra "den berättande aktivitetens förmåga (*poiesis*) att fungera som den kreativa imitationen av den levande tidslighetens erfarenhet genom omvägen via intrigen." De følgende delene redegjør for sentrale begreper i Ricoeurs tenkning: emplotment som konfigurering, narrativ identitet, hermeneutisk bue, mistankens hermeneutikk, og narrativ kompetanse.

Emplotment som konfigurering

Ricoeur er opptatt av den intrigeskapende aktiviteten, av emplotment. Gjennom å skape handling, får virkeligheten en grunnleggende karakter av prosess og tilblivelse, skriver Kristensson Uggle (1994) i sin Ricoeuranalyse i *Kommunikasjon på bristningsgränsen*.

Ricoeur har studert fortelling i fiksjon og i historieskriving. Han knytter sammen fiksjonen og det historiske gjennom å si at fiksjon bygges over virkelige erfaringer, mens historieskriving må bruke fiksjon, ettersom det historiske forløpet kun kan tolkes og avleses gjennom de narrative koblinger som kan gjøres av de spor og de dokumenter som finnes.

Polkinghorne (1995) bruker ideen om konfigurasjon når han skriver om narrativ analyse som nettopp konfigurasjon. Polkinghornes tekst om narrativ analyse er mye brukt i narrativ forskning, men vi foreslår Ricoeur som en enda sterkere kilde til forståelse av både plot, emplotment og narrativ analyse.

Vår egen tid og Aristoteles' Poetik?

Kemp (1996; 48–50) drøfter de problemer som Ricoeur ser i bruk av Aristoteles' teori om tragedien applisert på litteratur fra vår egen tid. Ettersom tekstens verden er en fiksjon er den lukket (verkets verden), men lesningen blir en overskridelse, en konfrontasjon mellom verkets imaginære verden og leserens verden. Kemp drøfter videre hvorvidt det menneskelige liv kan være en historie under dannelse. Han nevner at Ricoeur skriver om en før-narrativ struktur i erfaringen, som ikke skyldes litteraturens projeksjon på livet.

Narrativ identitet

I bind III av *Time and Narrative* (1988: 73) introduserer Ricoeur begrepet narrativ identitet. I *Oneself as Another* (1992) utvikler Ricoeur tankene om en narrativ identitet videre. Han konstaterer at identitet ikke er noe et individ har selv, individet får den alltid gjennom kommunikasjon med andre.

Oddbjørn Synnes (2012) har i en narrativ studie av døende menneskers fortellinger brukt Ricoeurs tanker om narrativ identitet som et filosofisk-teoretisk bakteppe. Synnes konstaterer at Ricoeur har pekt på at fortellingenes struktur er grunnleggende for et menneskes selvforståelse. Menneskelig erfaring er temporal og Synnes foreslår at begrepet narrativ identitet er et forsøk på å sammenføre historiefaget og fiksjonen. Synnes (2012: 40) skriver: "Slik spiller historie og fiksjon inn på våre livsfortolkninger og gjør livet sjølv til en vev av sanne og fiktive fortellinger, som vi fortel om oss sjølv."

Synnes konstaterer at den narrative identiteten ikke er stabil og at man kan skape flere fortellinger på det samme materialet.

Identitet og identitetskonstruksjoner er typisk temaer i narrative studier, og 'identitet' forklares i både musikkpedagogisk litteratur og i narrativ forskningslitteratur som en flytende størrelse som er i endring gjennom de fortellinger den enkelte velger å fortelle om seg selv (Bouij, 1998; Pinnegar & Daynes, 2006; Ruud, 2013; Talbot, 2013). Gjennom Ricoeurs fremstilling av fortellingens trefoldige mimesis vises hvordan fortellinger former både felles og større forståelser av verden og tilværelsen, så vel som mindre, og personlige forståelser om hvem en er og hvor en hører til. De små fortellingene er ofte deler av en større fortelling om et spesifikt tema som stolthet, frykt, eller hederlighet.

Narrativ kompetanse

En hovedtese i Ricoeurs narrative teori er at den narrative kompetansen gjør den kosmiske (vitenskapelige) tiden til menneskelig tid, og han ser både historieskriving og diktning som konsekvens av menneskets behov for å orientere seg i sin tidslige eksistens. Det å fortelle har en formidlende funksjon, som knytter historie og litteratur til hverandre. En narrativ kompetanse innebærer for det første å kunne formulere narrative setninger, skriver Kristensson Ugglå (1994: 423–424) i sin Ricoeuranalyse. Kristensson Ugglå nevner flere aspekter til ved Ricoeurs begrep narrativ kompetanse, nemlig at denne kompetansen gir fortellingen retning, skaper sammenheng og plasserer personer og hendelser i relasjon til hverandre. Den narrative kompetansen bidrar til en forklaring av et historisk forløp gjennom iscenesettelsen av en intrige i en viss sjanger.

Ricoeurs kritiske teori og mistankens hermeneutikk

Ricoeur står i en hermeneutisk tradisjon, og er kjent også for å utvide og utvikle hermeneutisk tenkning. Begrepet 'mistankens hermeneutikk' anvendes i hans kritiske analyser av tekster av Freud, Marx og Nietzsche. David Kaplan (2008: 197) skriver at Ricoeur oftest ikke tas med i konversasjonen om kritisk teori. Kaplan argumenterer for at han har noe å tilføre kritisk sosial teori. Kaplan nevner fire relevante temaer: misstankens hermeneutikk, Habermas-Gadamer debattene, teorien om ideologi og utopi, og skjørheten i politisk språk. Det faller utenfor denne artikkelens ramme å gå nærmere inn på den kritiske teorien til Ricoeur, også om han gjennom sin kritiske teori føres i retning av poststrukturalistisk tenkning. Mistankens hermeneutikk er allikevel

relevant som en hermeneutisk pendling mellom nærhet og distanse, og nødvendig i tolkende virksomhet og forskning.

Hermeneutisk bue

Ricoeur arbeidet hele tiden med å prøve å skape en dialog mellom polene det objektive og det subjektive, mellom å forklare og å forstå. Hans bud på hvordan en slik dialog kunne være mulig var gjennom en hermeneutisk bue, en pendling mellom de to polene. Linda Fisher (1997: 215) skriver om Ricoeurs hermeneutiske sirkling på følgende måte:

And in this manner "the hermeneutic circle of narrative and time never stops being reborn from the circle that the stages of mimesis form." [Ricoeur, 1984: 76] As such Ricoeur posits a doubled, or meta-hermeneutic circularity: there is the circle of narrative, the circle of time, and the circle of narrative *and* time, the latter spiralling more generally from the circle of mimesis.

Ricoeur tegner en hermeneutisk bue mellom et erfaringsrom og et forventningsrom, og fører gjennom det inn det ansvarlige initiativet, *valget* som menneskets frihet (Kemp, 1996: 159). Ricoeurs lille etikk kan sies å bestå av selvrespekt, å bry seg om andre, og å arbeide for rettferdige institusjoner.

Den etiske dimensjonen i det narrative er vesentlig i Ricoeurs tenkning. Både den fiktive og den faktiske hendelser skaper en fortelling, som forandrer leserens egen verden med dens normer, verdier og menneskesyn. Fortellingen som taler i fortid tvinger mennesker til å ta stilling til hvordan de skal leve i fremtiden skriver Ricoeur. I narrativ forskning er nettopp tid en sentral dimensjon og Ricoeurs begreper forfigurering, konfigurering og nyfigurering kan fungere som analytisk ramme for narrative tilnærminger.

Ricoeurs tenkning som veiviser i musikkpedagogisk narrativ forskningspraksis. Eksempel fra en livshistorisk studie om korlederen Judit

I det følgende viser vi at Ricoeurs tenkning kan være et bidrag til å forstå grunnleggende aspekter av narrativ forskningspraksis. Fortelling har en tredimensjonal tidslig (temporal) dimensjon gjennom erfaringer i fortid, som fortelles i nåtid, og som peker

fremover gjennom tolkning. Ricoeur har også pekt på den betydning konfigureringen i nåtid, skapelse av en fortelling med et hendelsesforløp (en intrige, en plot), gir for mulighet for nyfigurering, altså for tolkning av hendelser som kanskje ikke har vært fortalt før.

Det personlige portrettet- en livshistorie

I vårt eksempel, en studie av læreren Judits (1914–1966) pedagogiske virksomhet (Østern, 2011) har de historiske sporene gitt underlag for å skape hennes livshistorie. Et forskningsspørsmål knyttet til den del av portrettet vi referer til i eksemplet kunne være: Hvilken livshistorie kan skapes gjennom en studie av korlederen Judits virksomhet? I sporene kan forfigureringen av det levde liv gi materiale til en konfigurering der forskeren basert på intervjuer, minner og skriftlige dokumenter skaper Judits livshistorie, historien om en lærer og kulturperson som ennå 30 år etter sin livstid beskrives av personer som kjente henne som en usedvanlig kraftfull, inspirerende og kunstnerisk person med kordirigering som en spesialitet.

I artikkelen tegnes først en bakgrunn i grunnleggende erfaringer av fattigdom og sult i generasjonene før Judit, der familien måtte emigrere til Amerika men flyttet hjem til Finland 1913. Judit ble født 1914, og døde av kreft 52 år gammel.

Tolkningar av betydelsefulla händelser i generationerna före Judits tid kan tecknas med kraftfulla linjer: Judit fick en stor överlevnadskraft, hon fick lära sig att man måste arbeta hårt; hon fick lära sig att man inte skall stå i skuld till någon. Hon fick en god portion vallonblod: starka ögon, mörkt hår och ett eldigt temperament, en musikalisk och konstnärlig begåvning. Hon fick starka band till sin primärfamilj. Hon fick en förväntan om att mannen i familjen skulle visa omsorg. Hon fick möjligen en känsla av att hon inte dög som hon var, för att hon inte var pojke – därför måste hon bli så duktig. (Østern, 2011: 159)

Det portrettet som tegnes av Judit som kulturpersonlighet, og av hennes livshistorie, skapes i studien gjennom mange sitater fra intervjupersonene. Her gir vi fire eksempler på hvordan bildet av henne som kordirigent konfigureres gjennom intervjupersonenes fortellinger. Det første eksemplet er et minne fra begynnelsen av 1940-tallet:

Eksempel 1 (Ibid.: 166)

För hon var en bra ledare. Hon hade ju den där Segerstam som var gift med systemen. Så vi bruka säga när vi for till stan till samövningarna, som alltid

skulle vara till de där stora sångfesterna: "Varenda ting som han påpekade, det var redan färdigt påpekat för oss." Så vi behövde inte, vi sjöng bara ... hon släppte säkert inte oss dit förrän vi kunde ... hon visste ju hurudan han var, och hans sånger. Så vi var nog trimmade till att sjunga riktigt. (Körsångare)

Det andre eksemplet er et minne fra omkring 1950. Da kjøpte Judit et piano, privat og på avbetaling. Dette pianoet ble fraktet med traktor til ulike fester hvor koret hennes sang.

Eksempel 2 (fra manuskriptet)¹

Men så där i stora drag: är det nån som vill framåt så måste de kämpa. Och det gjorde hon. Fullkomligt. Pianot skulle hon ha velat att skolan skulle ha betalat. Nej kommunen, men kommunen vägrade... för köper de till en skola så skall alla ha... så hon tyckte inte om det då. För hon som var lärarinna, du vet de här gamla orglarna, vad var det att börja leda körer, eller barnkörer. Du trampa och bälgarna var slut. (skrattar)... det lät som det lät. Sådana gamla skolorglar... det måste ju vara en pina för örat, för en som har öra för sång. (Körsångare)

I eksempel 3 og 4 vises relasjonen mellom Judit som person og kordirigent og hennes kormedlemmer.

Eksempel 3 (fra manuskriptet)

Hon var underbar som körledare. Det var väl hennes musikalitet som var så där enastående, just med stämmorna, att hon plocka in stämmorna precis... där de skulle vara... så de stämmorna sitter än idag. Ja he va många gånger då hon dirigerar och då det gick bra för oss, så rann tårarna för henne, fast hon stod ju med ryggen mot publiken... hon va alltså en sån där känslomänniska. Så hon rördes lätt. Ja, ja hon kunde vara hård med oss så [skrattar]... men likaväl, helt enkelt, hon var våran. Vi avguda henne. I grund och botten. (Körsångare)

Eksempel 4 (fra manuskriptet)

Hon sa alltid när vi ställde upp oss till sångkören ... det var ju avsatser och trappor och alla skulle synas. Hela ansiktet, ingen fick stå skymd bakom nån

1 Vi har valgt å ta med tre eksempler fra originalmanuskriptet. Redaktøren for tidsskriftet *Skolhistorisk arkiv* redigerte bort disse eksemplene, fordi de var følelsesladede.

annan. Hon sa "Å nu ska ni se bra ut!" [skrattar] Varje gång! Och det var som "bort med de där strama minerna och sura minerna" Då sku vi titta på henne. Och hon stod där stolt och lugn. Men i Vallgrund... jag tror det var sista sångfesten hon var med om [1965] och jag tror vi bara var damkören som uppträdde med den där "Får jag lämna några blommor?" Och då visste säkert Judit att hon sku dö. Och det gick verkligen bra. Och vet du, vi fick sådana applåder, så vi tog om det igen då. Och vet du, jag bara ser Judit framför mig, hon var dränkt i tårar, alltså det var nog ... och då visste jag ju inte om det, och jag tänkte men varför gråter hon sådär? (Körsångare)

Artikkelen bygges opp gjennom en konfigurering, eller et emplotment, basert på forskjellige personers minner av Judit. Det skapes altså i ettertid et portrett, med støtte av ulike spor i dokumenter, og gjennom minnefortellinger med fokus på Judits profesjonelle virksomhet på landsbygden i Finland. Gjennom denne konfigureringen vises både den historiske tiden og ikke minst den eksistensielle erfaringen av tid, fordi minnene er så sterke for de som forteller. Gjennom studiens livsfortelling fins mulighet for en nyfigurering, både for den som skrev artikkelen, men også for de som leser fortellingen om Judit. Tilsammen gir de fire utsnittene over et bilde av Judit som en unik person og personlighet: streng, nøyaktig og vel forberedt, men også følsom og sårbar, musikalsk og musikkfaglig kompetent. Denne fortellingen er eksempel på 'livshistorieforskning', en narrative sjanger som anvendes også av andre innen musikkpedagogisk forskning, for eksempel slik Georgii-Hemming (2005) undersøker fem musikk læreres livsfortellinger gjennom et mangfoldig empirisk materiale.

Narrativ forskning som paraply for et mangfold av tilnærminger

Narrativ forskning kan ses som en paraply for mange tilnærminger der fellesnevneren er at det på en eller annen måte handler om fortellende tekster. Ulikhetene handler både om *hva* det er som studeres, noe som kan være liv eller identitet, men også spesifikke fenomener som for eksempel musikkopplevelse, samspill eller gehør. Ulikhetene handler også om hvordan studiene gjennomføres og hvilke vitenskapsteoretiske ståsteder forskerne velger. Klassiske analytiske tilganger som fenomenologi og hermeneutikk har blitt utfordret av konstruktivistiske og interaksjonistiske strømninger, skriver Margaretha Järvinen og Nanna Mik-Meyer (2005: 9). De konstaterer at også fenomenologiske og hermeneutiske studier kan inneholde konstruktivistiske islett,

og peker på oppfattelsen av analyseobjektet som enten stabilt eller som et flytende, ustabilt og flertydig fenomen. Det er den flytende og flertydige oppfattelsen av analyseobjektet som Järvinen & Mik-Meyer knytter sammen med konstruktivistiske og poststrukturalistiske tilganger, som også kan benyttes i narrativ forskning.

Vi nevner spesielt pragmatismen og John Deweys (1938) vektlegging av *erfaring* og *kontinuitet*, som to kanadiske forskere, Michael Connelly og Jean Clandinin (2006; 2000; Clandinin, 2013) har latt seg inspirere av. De har innført begrepet 'narrative inquiry' som er en mye brukt term om narrativ forskning. De skriver om tilnærmingen at mennesker lever sine fortellinger:

People shape their daily lives by stories who they and others are as they interpret their past in terms of these stories. Story, in the current idiom, is a portal through which a person enters the world and by which their experience of the world is interpreted and made personally meaningful. Narrative inquiry, the study of experience as story, then, is first and foremost a way of thinking about experience. Narrative inquiry as a methodology entails a view of the phenomenon. (Connelly & Clandinin, 2006: 375)

Den svenske forskeren Anna Johansson (2005), som arbeider med livshistorieforskning, nevner sosialkonstruktivistiske bakgrunnsforståelser. Den amerikanske forskeren Jerome Bruner vektlegger i en klassisk artikkel fra 1986, *Life as Narrative*, fortellingen som sentral i menneskets liv. Han skriver at fortellinger strukturerer erfaringer, organiserer minnet og gir mening til alle hendelser i livet. Felles for alle disse forskerne (og mange flere) er, at de tenker at fortellingen gjør noe med både forteller og tilhører. I tillegg til ulik vitenskapsteoretisk posisjonering vil ulikhetene innen narrativ forskning også handle om forskerens metodologiske valg, altså om hvordan studiene gjennomføres.

Den fortsatte drøftingen i artikkelen er strukturert etter forskerens valg om hvem/hva som er med og ikke er med i studien, altså utvalget, og ut fra hvilke metoder for datagenerering og analyse som anvendes.

Utvalget av eksempler kan omfatte individer fra spesifikke identitetsgrupper, lokalsamfunn, fellesskap eller organisasjoner, og der enkeltfortellinger kan settes sammen med andre fortellinger og bli deler av større fortellinger på kollektive eller institusjonelle nivå. Livsfortellinger om spesifikke korledere er f.eks. også del av større fortellinger om hva det vil si å være korleder i et samfunn, eller av hva det vil si å lede mennesker mot felles mål. Det er mulig for den narrative forskeren å gjøre analytiske generaliseringer, identifisere kategorier og skape generelle begreper eller temaer. Generaliseringen foregår i narrativ forskning ikke fra et populasjonsutvalg,

men gjennom å utvikle teoretiske forslag som kan være overførbare og meningsfulle i flere sammenhenger. For eksempel er forskning innenfor det medisinske feltet fylt av enkelthistorier, både om individer og om grupper, som patologer har notert og studert og som har ledet fram til nye sykdomskategorier og helbredelsesmetoder. Hvem forskeren velger å være i dialog med, og hvilke historier hun velger og velger bort, er seleksjoner som må drøftes og begrunnes. Dette er vesentlige opplysninger for leseren som skal bedømme kvaliteten.

Datagenerering handler om hva slags materiale forskeren utvikler for senere analyser og diskusjoner. Dette kan være både muntlig, skriftlig, visuelt og multimodalt materiale. Forskeren kan selv intervju, skrive logger eller observere, eller kan også be forskningsdeltakerne om selv å skrive slike notater. I tillegg til å *generere* data på slike måter kan forskeren også *samle* allerede foreliggende materiale som brev, dokumenter eller offisiell korrespondanse. Clandinin og Connelly (2000) kaller historiene som forskeren samler 'felt-tekster', og påpeker at det er viktig å samle informasjon også om konteksten til disse historiene (for eksempel jobb, kultur, historisk kontekst, tid og sted). Det anbefales videre i narrativ forskningslitteratur at forskeren tilbringer tid sammen med forskningsdeltakerne, fordi slik tilstedeværelse gir gode forutsetninger for historiefortellinger og fordi forskeren da kan samle historier gjennom flere typer informasjon (Clandinin & Connelly 2000; Riessman, 2008).

Analyse, i forskning, handler om å lage et meningsfullt mønster av noe som ellers muligens ville fremstå som tilfeldig og uten sammenheng. I *narrativ* forskning kan analysearbeidet enten handle om hvordan forskeren går frem for å tolke og presentere innsikter fra fortellende tekster, eller om hvordan hun skriver fortellende tekster som tolkning og presentasjon – eller begge deler. Det er, som i all forskning, avgjørende for forskningens kvalitet at forskeren redegjør nøyaktig for hvordan hun har gått frem, hva hun har sett etter og på hvilke måter. For fremstillingens skyld kan dette analysearbeidet fremstilles som en prosess bestående av flere trinn, nivåer, prinsipper (se Angelo, 2012), eller av flere *strøk* (se Letnes, 2014), selv om arbeidet i praksis ikke har foregått så lineært, og sannsynligvis tatt til allerede i datagenereringsperioden. Analysen kan blant annet handle om å reorganisere forskningsdeltakernes fortellinger, og sette historiene inn en større ramme som kan inneholde flere historier, eller også om å analysere historiene på jakt etter sentrale temaer, knyttet til tid, sted eller intrige (plot), og re-skrive historiene gjennom å sammenstille dem i kronologiske sekvenser.

Det finnes mange forslag til analysemåter i det narrative forskningsfeltet. Ett forslag er å rette oppmerksomhet mot *sekvenser* som spesifikke aktører, sosiale settinger, eller tider, og mot fortellinger som er sekvensielle (først skjedde dette, så dette..) (Riessmann, 2008). Forskeren kan diskutere disse sekvensene, hvordan hendelsene er organisert, utvalgt og satt sammen og hvorfor suksessen av hendelser er

konfigurert slik den er (Riessman, 2008). I det musikk- og kunstpedagogiske feltet finnes imidlertid også 'fortellinger' som ikke er sekvensielle, men der stemninger kan være det bærende (Barrett & Stauffer, 2009: 8). Riessman (2008) typologiserer analysemåter i narrativ forskning i henholdsvis *tematisk, strukturell, dialogisk/performativ* og *visuell analyse*. Dette kan være formålstjenlige kategorier for å forklare hva som gjøres og ikke, selv om arbeidet gjerne går kombinert eller går på tvers av kategoriene. Et vesentlig skille i Riessmans tenkning er det mellom tematisk narrativ analyse, som undersøker *hva* som er fortalt, og strukturell analyse, som hovedsakelig undersøker *hvordan* dette er fortalt. Dialogiske/performative analyser og visuelle analyser spør *hvem* ytringene er rettet mot, *når*, og *hvorfor* (Riessman, 2008: 105). Anna-Lena Østern (2014: 47) anvender en utvidet modell av visuell analyse, i forhold til slik Riessman beskriver den. Østern har utviklet et designteoretisk rammeverk som hun beskriver som *multimodal analyse*, der hun undersøker både tekst, lyd og bilde. Denne analysemodellen omfatter flere modaliteter og medier, og gir mulighet for å diskutere komplekse og mangefasettede uttrykk og læringsmåter med iscenesettelse, konfigurasjon, representasjon og affordans (meningstilbud) som sentrale begreper.

Connelly og Clandinin fører frem *narrativ tredimensjonalitet* som tilnærming til analyse i narrativ forskning (Connelly & Clandinin, 2006). De skriver om ulike narrative rom, eller dimensjoner, og skiller mellom (a) det temporale (fortid, nåtid, fremtid), (b) det personlige og sosiale (samhandling), og (c) det kontekstuelle (situasjon og sted). Alle fortellinger kan analyseres ut fra disse analytiske kategoriene: – *når* foregår det, *hvem* er involvert, og *hvor* er vi. Gjennom å identifisere og poengtere disse dimensjonene kan så forskeren velge en analytisk tilnærming med fokus på individnivå eller på et gruppenivå, og der interessen vendes enten innover i denne personen/disse fellesskapene, eller fra disse størrelsene og utover. Med inspirasjon fra Connelly og Clandinins begreper har den amerikanske forskeren Cheryl Craig (2007) utviklet konseptet *fortellingskonstellasjoner* (eng. *story constellations*), der hun sammenstiller og konfronterer historier på individnivå, skolenivå og i en samfunnsmessig kontekst. En slik tilnærming tilbyr å tenke narrativt på læreres opplevelser og hva som skjer i en skole under en periode med reformer. Craig bruker, inspirert av Clandinin og Connelly, som metodiske verktøy begrepene "broadening, burrowing, and re-storying" (Craig, 2007: 186). Den narrative analysen består da i å ta inn en bredere kontekst, å fordype forståelsen for fortellingens dimensjoner, og til slutt å fortelle en mer kompleks, 'ny' fortelling.

Polkinghorne er inspirert av Ricoeur i sin forståelse av fortellingenes forklaringskraft. I arbeidet med å fortolke og skape mening i arbeide med fortellende tekster skiller Polkinghorne mellom (a) analyser av narrativer, og (b) narrative analyser (Polkinghorne, 1995). *Analyser av narrativer* handler om å analysere fortellinger,

gjennom at forskeren identifiserer og diskuterer temaer på tvers av fortellinger, mens *narrative analyser* handler om at forskeren samler beskrivelser eller hendelser, og så konfigurerer (emplotment) dem til en historie ved å skape en handling med kausalitet i fortellingen.

Kvalitet i narrativ forskning

For narrative studier gjelder de kvalitetskriterier som er i bruk i kvalitativ forskning generelt: forskningsarbeidet skal være transparent gjennom at forskeren forteller om hvordan datamaterialet er generert og hvordan analysene er gjennomført. Ettersom fokus er på det partikulære er de gyldighetskrav som forskningen fremfører nettopp at dette er én mulig fortelling og én mulig fremstilling. Det vil kunne finnes andre. Del av forskerens ansvar er å redegjøre for hvorfor han eller hun skriver frem fortellingene på den måten som det blir gjort. Dette er ikke minst en *etisk* overveelse, og nettopp etiske forhold er av særlig betydning for kvaliteten i narrativ forskning.

Redegjørelser av etisk karakter handler blant annet om forskerens valg og bortvalg av fortellinger og fremstillinger. Clandinin og Connelly (2000: 12) mener at en vesentlig oppgave for forskeren er å skrive sin egen autobiografi fordi dette gir forskeren førstehåndserfaring med de prosesser som hun senere skal lede. Blant annet gir denne erfaringen innsikt i forholdet mellom innhold, form og språk i en fortelling, og også i forhold som har med eierskap og myndighet overfor fortellingene å gjøre. Hvem sin fortelling blir fortalt, og hvem sine versjoner blir ikke fortalt? På hvilken måte fortelles det? Spørsmål om eierskap er sentrale i narrativ forskning skriver Pinnegar og Daynes (2006), og problematiserer hvem det er som *får* skrive fortellingene, endre dem og bestemme hvilke som skal med og bort. Dette handler ikke minst om hvilke *effekter* fortellingene får. Fortellinger er langt fra uskyldige, men bidrar til å skape meninger og til å endre sosiale forhold og relasjoner, for eksempel mellom kvinner og menn, barn og foreldre eller for grupper i samfunnet. Hva som fortelles, hvordan og av hvem har betydning.

Kvalitet i narrativt forskningsarbeid må diskuteres med tanke på to målgrupper: forskningsdeltakerne og forskningssamfunnet. Sentralt for begge grupper er at forskningsarbeidet er gjennomført på en etisk, forsvarlig måte, og medvirker til en positiv forandring for de det gjelder. Forskerens dialog og samarbeid med forskningsdeltakerne er sentral del av kvaliteten i narrativ forskning, for å forstå hvorfor historiene formes slik de gjør, identifisere vendinger og relasjoner, og formidle med et språk og i en form som er i samsvar med historiene slik forskningsdeltakerne lever

og forteller dem. Sentralt for forskersamfunnet er at arbeidet gjøres transparent, med både teoretisk og empirisk integritet, og i dialog med et større forskningsfelt.

Godt narrativt forskningsarbeid er "excellent, ethical and engaged" skriver Barrett og Stauffer, og legger til at godt narrativt arbeid også er "artful and artfull" (Barrett & Stauffer, 2009: 20): "It is aesthetic in its purposing, its processes and its presentational products." De påpeker at narrativer også er kunstneriske produkter, og påpeker sammenhenger mellom narrativer og kunst når det gjelder innhold, praksis, substans og form. Narrativer – som kunst – søker kommunikasjon forbi tekstens overflate, skriver de, og konkluderer med: "Narrative is resonant work" (ibid.). Barrett og Stauffer (2009: 20–25) nevner fire kvalitetskriterier som sentrale innenfor narrativ forskning, og beskriver sitt filosofiske perspektiv for tenkningen om narrativ forskning som "resonant work." Muligens kunne dette begrepet oversettes med arbeid som gir gjenklang hos de som er engasjert i forskningen. "Resonant work" har slik Barrett og Stauffer forklarer det fire kvaliteter: (1) Respekt: mellom forsker og forskningsdeltakere og for ulike måter å vite på, og dermed for kunnskap som er lokal, sosial og temporal. (2) Ansvarlighet: overfor forskningsdeltakerne men også overfor forskningssamfunnet eller profesjonsfellesskapet som forskningen knytter an til. (3) Nøyaktighet: transparens og flid i alle deler av forskningsarbeidet, og også kompetanse til 'artful writing', altså til formidling som vekker lesernes engasjement, er assosiativ, metaforisk, urovekkende, synliggjør motsetninger eller motstemmer (4) Robusthet: styrke, teoretisk integritet, nøyaktighet i forskningen, noe som gir hold til å utfordre tatt-for-gittheter, og bidra til forandring.

Kvaliteten i narrativt forskningsarbeid kan altså vurderes utfra om det utfordrer selvfølgeligheter og bidrar til forandring, ved å engasjere leseren og trekke vedkommende inn i situasjoner og stemninger, på tvers av tid og sted, og gjennom arbeid som er utført på en etisk forsvarlig måte.

Konklusjon med Ricoeur som veiviser

Forskningsspørsmålet vi har belyst gjennom artikkelen er: *Hvordan kan narrativ tilnærming bidra til å utvikle musikkpedagogisk forskningspraksis?* Vårt svar på dette spørsmålet er at narrative tilnærminger tilbyr å stille spørsmål ved tatt for gitte sannheter i det musikkpedagogiske landskapet ved å ta utgangspunkt i helheter slik de kan fortelles – på tvers av tid, sted og rom.

Vårt valg med å løfte fram Ricoeurs narrative teori kan nok karakteriseres som dristig, men samtidig som et innovativt forsøk på å adaptere, tillempe teorien fra

filosofi og litteratur på levde fortellinger- som et godt analytisk og teoretisk verktøy for å kunne gjøre innsiktsfulle analyser.

Gjennom denne appliseringen har vi fått syn på store likheter i Ricoeurs narrative teori og narrativ forskning slik Connelly og Clandinin fremstiller 'narrative inquiry' gjennom dimensjonene temporalitet, spatialitet og det sosiale. Craigs videreutvikling gjennom sammenstilling av fortellinger kan gi assosiasjoner til Ricoeurs hermeneutiske sirkling.

Med bruk av Ricoeurs fortellingsteori er det leseren som gjør nyfigureringen av en fortelling. Kemp (2013) skriver i *Verdensborgeren* om Ricoeurs teori om en trefoldig mimesis som en mulig danningsteori også i samtidens skole.

Ricoeur har utviklet en kritisk teori gjennom mistankens hermeneutikk. Vi har ikke i denne artikkelen behandlet dette aspektet av hermeneutikken i Ricoeurs tenkning, men han har i sin narrative teori understreket at et menneskes liv både må forstås innenfra og betraktes utenfra. I en analyse er det behov for både nærhet gjennom empatisk innlevelse og distanse gjennom (selv)kritiske spørsmål. I Ricoeurs fremstilling av en hermeneutisk sirkling gjennom den trefoldige mimesis vektlegges etiske aspekter. Forskerens etiske bevissthet er vesentlig for et narrativt forskningsarbeid, og ikke minst også fordi fortellinger naturligvis like gjerne kan bidra til å villed en leser, med like stor kraft.

Narrativ tilnærming tilbyr å engasjere leseren gjennom å trekke vedkommende inn i det som beskrives, og utfordrer forskeren til å skrive på en måte som også åpner opp for innsikter som ikke fullt ut kan forklares. Narrativer kan vekke assosiasjoner og gi erkjennelser utover og forbi tekstens overflate, og dermed engasjere publikum ved å bringe disse inn i en opplevelse. En godt fortalt fortelling kan på kraftfullt vis gi leseren eller oppleveren en umiddelbar forståelse, for eksempel av sorg, jubel, flauhet eller en annen følelse, enten fortellingen er formet i ord, bilde eller toner. Fortellinger tilbyr både leser, forsker og forfatter å forflytte seg i tid, rom og kontekster, og oppleve forskjellige fellesskap og situasjoner. Fortellingene er altså meningsskapende og holdningsskapende, de kan være strategiske, funksjonelle og virkningsfulle, og sirkulerer gjerne på steder der sosiale bevegelser skapes. Den som forteller kan *argumentere* med fortellingene, for eksempel slik advokaten gjør i retten eller politikeren gjør i valgkampen, med hensikt om å overbevise et publikum om å ta et spesifikt standpunkt i en spesifikk sak. På denne måten kan fortellinger mobilisere til handling for sosial forandring, noe som gjerne er en intensjon og et kvalitetstegn i narrativ forskning (Riessman, 2008).

Generelle kvalitetskriterier når det gjelder transparens, nøyaktighet og ansvarlighet er diskutert i artikkelen, men det kan også poengteres at narrativ tilnærming tilbyr kreativitet og spenstig tenkning. Praksiser og tenkemåter i det musikkpedagogiske

yrkesfeltet går på tvers av yrkeskonstellasjoner, identiteter og kunnskapstyper, helhetene kan formidles gjennom å fortelle dem. Enkelt personer og fellesskap i det musikkpedagogiske feltet er videre del av mange andre, større fellesskaper.

Diskusjonene og eksemplene i denne artikkelen peker på hvordan narrativ forskning søker å fange både dybde og kompleksitet i levd liv, utfra forskningsdeltagernes perspektiv. Dette kritiseres noen ganger fortsatt som lite vitenskapelig. Det er årsak til å stille spørsmål ved definisjonene av hva som ses som vitenskapelig, i vitensutvikling i musikkpedagogisk og annen kunstfaglig og pedagogisk forskning. En kritikk mot narrativ forskning kan også vendes tilbake, gjennom at denne typen forskningstilnærming tilbyr å stille spørsmål ved eksisterende syn på vitenskapelighet. Den bidrar til nye måter å forske på, der nærheten til levd liv pulserer i de vitenskapelige tekstene. Her ligger også det mulige bidraget til det musikkpedagogiske forskningsfeltet, nemlig narrativ forskning som tilnærminger til- og konstruksjoner av forskningsmateriale som er engasjerende, berørende, livsnært og komplekst.

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The construction of social inclusion through music education: Two Swedish ethnographic studies of the El Sistema programme

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ABSTRACT

Drawing on theories from sociology and music education, as well as closely linked disciplines, the article discusses how social inclusion is constructed in the choir and orchestra school El Sistema. The objective of the programme in Sweden is to use music as a vehicle for individual and social development as well as to serve as an intercultural meeting place and thereby for social inclusion. The results, generated from two ethnographic studies, in Gothenburg and Malmö, show that there are different ways of constructing social inclusion within El Sistema. Viewed from an integrative sociological perspective on music education, the students are primarily positioned as representatives of the El Sistema community, rather than as independent agents in control of the music and their learning. However, the programme also allows for temporarily interrupting the community rationale by enhancing teachers' agency and allowing the children to participate on their own terms—though this is mainly limited to the social events.

Keywords: social inclusion; music education; discourse analysis; El Sistema; culture; agency; space

Introduction

Since music education can be regarded as an arena for construction, performance, and negotiation of cultural meanings, norms and values, the field of music education has, in recent decades, seen growing awareness of the need to situate issues related to learning music within social questions (Jorgensen, 2003; Wright, 2014). Central concepts within this discussion are inclusion/exclusion and social justice (Dyndahl, Karlsen & Wright, 2014). However, issues of inclusion in music education are more complex than they might first appear and researchers raise different aspects of the concept. Elliott (2012) views social inclusion through music education as a political issue, while Jorgensen (2003) argues that achieving social inclusion requires changing music education, not just making it more widely available. In addition, Burnard, Dillon, Rusinek and Sæther (2008) suggest that inclusion in music classrooms is best understood in connection with the interplay of policies, structures, culture, and values specific to schools. However, Wright (2014) argues for integrative music education sociology. One central aspect of this music education sociology is to provide “opportunities for disruption of previously rationalised musical knowledge” (ibid.: 13), where students are allowed to speak with their own unique voices and take control of the music and of their learning. This, she argues, can lead to new insights into experiences of music making and new music education discourses.

A music education programme that has inspired music educators around the world because of its stated social inclusive aims is El Sistema. A choir and orchestra school originally developed in Venezuela in the 1970s (Hollinger, 2006; Tunstall, 2012), El Sistema was established in Sweden in 2010, first in Gothenburg and thereafter in Swedish multicultural urban arenas like Malmö, Stockholm, Södertälje, and other cities. While the overarching objective in Venezuela is to combat poverty patterns, in Sweden El Sistema focuses on breaking the typical segregation patterns found in metropolitan regions and the related social exclusion, problems described for example by Beach and Sernhede (2013). More specifically, the objective of the programme in Sweden is to use music as a vehicle for individual and social development and to serve as an intercultural meeting place, and thereby to work for social inclusion. Children growing up in all kinds of neighbourhoods, coming from different socio-economic conditions, and having different ethnic backgrounds, are given the opportunity to develop personally, socially, and musically in orchestras and choirs. In Gothenburg, lessons are offered three to five times a week, three for those who play in an orchestra and five for those involved in both an orchestra and a choir. The music education programme is organized as an after-school activity within the Community School of Music, a Swedish form of institutionalized voluntary after-school music education

primarily for children between 9 and 13 years of age. However, because El Sistema strives to give children opportunities to start playing at an early age, teaching is also provided in pre-school. As of spring 2016, El Sistema was located in 17 towns in Sweden and in 55 countries in the world.¹

From the perspective of two ethnographic studies on El Sistema, the aim of our article is to discuss the practice of doing social inclusion in El Sistema Gothenburg (ESG) and El Sistema Malmö (ESM). The empirical data consists of interviews, focus group discussions and observations including teachers, children, musicians, and project leaders. The following research question is addressed: *How do the Swedish El Sistema programmes in Gothenburg and Malmö construct social inclusion in their practices?*

Previous research on El Sistema

Even though El Sistema has spread to dozens of countries around the world it has not been examined or debated by educators or researchers to any significant extent. Only a few international research studies at postdoctoral level have been published in international peer-reviewed journals. A review by Creech, Gonzales-Moreno, Lorenzino & Waitman (2013), commissioned by the organization El Sistema Global, shows that most of the extant studies are evaluations or master's theses. These studies are limited by scanty empirical data as well as insufficient scientific quality. However, the review, which lists 85 studies in 44 El Sistema programmes in 19 countries, gives a picture of a rapidly growing field. Several of the reports on the Venezuelan programme point to the possibilities for increased agency, and development at the individual level. Personal development, psychological welfare and increased self-esteem are some aspects of such development highlighted in studies discussed in the review (Hollinger, 2006; Majno, 2012; Uy, 2012). Research on El Sistema in Sweden has so far examined learning ideals identified in statements made by different actors (Lindgren, & Bergman, 2014), the teachers perspective of the programme (Sæther, Bergman & Lindgren, in press), El Sistema in relation to national music education traditions (Bergman & Lindgren, 2014b), discourses on social integration within El Sistema (Bergman, Lindgren & Sæther, 2016) and the videos on the Swedish national website of El Sistema (Kuuse, Lindgren & Skåreus, 2016).

A completely different picture than the idealized one found in several research reports on the Venezuelan programme is found in newly published findings from an

1 www.elsistema.se

ethnographic, qualitative study based on a year of fieldwork (Baker, 2014). Baker critically examines El Sistema's concept of social action through music, and systematically deconstructs the beliefs about music as a force for social change. The symphony orchestra as a pedagogical tool for democracy and social development is questioned, as is the goal of promoting democracy by reproducing the Western art music canon. In Sweden, however, the link between the educational ideals of El Sistema and Western art music appears to be somewhat weaker. Although the programme largely treats Western art music as its natural platform, some ambivalence about musical genre is clearly present (cf. Bergman & Lindgren, 2014b). Another difference between El Sistema Venezuela and El Sistema Sweden is that Venezuela's educational philosophy is work-centred rather than child-centred, which creates a hierarchical dynamic of conventional teacher/pupil instruction with no room for creative thinking (Baker, 2014). In the case of El Sistema Sweden, the activities draw on both of these actually antagonistic discourses—the aesthetic ideal centred on the music and the creative ideal centred on the child—even though combining them still seems to be a struggle (Lindgren & Bergman, 2014). Following Baker, considerable attention has recently been given to shortcomings of El Sistema programmes around the world. Central issues here are the link between El Sistema programs in UK and neoliberalism (Bull, 2016) and between El Sistema Costa Rica and neo-colonialism (Rosabal-Coto, 2016). Bull (2016) argues that many practices associated with instruction in classical music have to be changed for it to be able to break down social boundaries. In El Sistema Sweden the activities seems to have much in common with community music practices through its interconnections between different kinds of communities, learning contexts, and social cultures (Bergman & Lindgren, 2014a). However, the effects of El Sistema's work for inclusion in Sweden are not yet studied. The present study on how social inclusion is constructed within two Swedish El Sistema practices should be seen as a first step in approaching this aspect.

Central theoretical concepts

Music can be regarded as a resource belonging to the macro as well as the micro level of societies, for individuals or groups who wish to be, act, or express themselves in a certain way. DeNora (2000) shows how music affords a range of opportunities for human beings to experience a sense of agency and participate in social activities. She also points to the importance of studying musical praxis to understand how music serves as a tool for maintaining social order. There is a dynamic dimension to

the relation between music and identity, which is sometimes forgotten or hidden in common assumptions. One of these is the assumption that music, one way or another, reflects or represents the people. In its most extreme form it becomes cultural essentialism—this can be expressed in claims like “only African-Americans can appreciate African-American music” (Frith, 1996: 108). However, music made in a certain place for a certain purpose can in fact immediately be used in another place for completely different purposes. Even if the people who first used it shaped the music, music as experience leads its own life (Frith, 1996). Music in this sense is a key part of identity construction, since it conveys an intense sense of me and others, the subjective and the collective. Following this argument, music in itself, in aesthetic praxis, articulates an understanding of group relations as well as of individuality.

This puts music in an interesting position in relation to aspects of democracy, for example discretionary power and a sense of belonging and visibility. De Nora (2000) expresses this as negotiations on positions in the world. She describes how people “regulate, elaborate and substantiate themselves as social agents” (ibid.: 47) by participating in musical practices. In this process, music serves as a medium for empowering and renegotiating our positions in the world. It is in this respect that music education carries a potential for promoting democracy, as it facilitates our negotiations about positions in society. Music might offer ways of understanding democracy through experience, not least through the simple fact that ensemble playing requires listening closely to one’s fellow players. However, as Bull (2016) reminds us, music and music education do not automatically serve democracy. In our opinion musical and cultural activities can never be regarded as politically neutral, because they always, explicitly or implicitly, are anchored in some kind of social and cultural viewpoint. When art projects and cultural activities are highlighted as important for developing strong societies, they must be related to the cultural and social discourses on which they are based, as well as to how the intentions are performed and constituted (Wetherell, 2008). For that reason, given its explicit aim to provide children an opportunity to develop as human beings through education in Western art music, El Sistema in Sweden must above all be contextualized within a Swedish educational and political discursive frame. In Swedish classrooms, musical activities are dominated by rock and pop music and governed by certain preconceptions about how to learn this genre, which has consequences for pupils’ possibilities to develop musically (Lindgren & Ericsson, 2010). From this point of departure, identity is here understood in terms of subjects being continuously constructed and reconstructed through cultural and social practices as well as in relation to psychological and emotional motives and beliefs (Bauman, 1996). Therefore, when studying the implementation of El Sistema in Sweden it is relevant to examine the conditions for negotiation

of subject positions. This implies analytically focusing on the spaces created to enable inclusion and interaction between participants in El Sistema, but also on situations where subject positions are constructed. The concept of *agency* (Karlsen & Westerlund, 2010) is used to describe the connection between societal structures and individual agents. It concerns how and to what extent the individual, for example the student or the teacher, has the “ability to possess some capacity for social action and its modes of feeling” (DeNora, 2000:153). Karlsen (2011) distinguishes between collective and individual agency. Individual dimensions of agency are used for negotiating and extending one’s own ability to act, unlike collective dimensions of agency, which are used in socially negotiating collective agency, for instance using music for regulating and structuring social encounters. The concept of *space* in social practices has been recognized by researchers as closely connected to agency, subjectivity and social relationships. Soja (1996) connects space to building communities of renewal by working for diversity in the exploration of different social spaces as well as practising the spaces for resistance.

For children and teachers in multicultural school settings, such as ESM and ESG, agency is of particular interest, since they often have to relate to and negotiate within a variety of social settings. In addition some of these different contexts might contain conflicting sets of norms and values. The children navigate between family and school norms, while teachers balance between what can be considered the conflicting aims—artistic and social—of El Sistema. Similar to how the concepts of agency and space can be used in describing music as a means for individuals to negotiate their position in different social contexts, enculturation supplies a theoretical frame to the transactional process of learning and change that El Sistema might offer. The concept of enculturation originates from social anthropology, and is sometimes used as a synonym for socialization. Consequently there are two ways of defining enculturation: (1) as a learning process enabling one to acquire a new culture, and (2) as both a learning process and a further development of a culture—that is, as involving more than just adaptation to the culture. The first definition has gained a dominant position, however we want to stress the relevance of the second definition, suggested by Shimahara (1970), for the study of El Sistema. This definition points to the difference between cultural transmission and enculturation, stressing that enculturation is a dynamic transaction that includes creative adaptation to the culture at a structural level and modification of the culture at a micro level. As El Sistema is implemented in the Swedish school landscape, this process of both acquiring and inquiring takes place on many levels. It involves the children, the teachers, the schools, and the community music schools.

Design

The studies in Gothenburg and Malmö are both ethnographic but differ when it comes to method. The Gothenburg study, where the collection of material began in 2011, can be likened to an ongoing process (Aull Davies, 2008) During the first period, 2011–2013, data was primarily gathered from organizations, and ten interviews were held with operational leaders, municipal officials, and the GSO management. From 2013 to 2015, the focus was on the educational practice and actors involved in the daily work, and five interviews were held with teachers and musicians. Probably during the same period, field notes were taken from ten rehearsals and lessons, seven family gatherings (called *Vänstays*, a wordplay combining English “Wednesdays” and the Swedish word for “friend” *vän*), and six concerts. In the Gothenburg study, interviews and observations have been made regularly in every school year 2011–2015, making it possible to follow the development and expansion of El Sistema from a project in a single city district to a regular practice with activities throughout the city. Frequent talks with the operational leaders concerning future plans have led to the research focus being directed to different activities each semester. The design of the study in Malmö includes fieldwork at the two El Sistema schools where the ESM started, observations of collaborative activities between El Sistema and Malmö Symphony Orchestra, and interviews with teachers and El Sistema leaders. In addition diary notes from the programme facilitator and one of the teachers were collected. One of the authors participated in some of the musical activities, playing the violin with children and teachers, taking inspiration from “sensuous scholarship” (Stoller, 1997). The anticipated result of this methodological profile is to establish a relationship that will result in future interviews with the children, and contribute to a sense of shared experience when interviewing the teachers. During the first semester of El Sistema in Malmö, the researcher participated one day per week, together with the six teachers and the 450 children (school years 1–4). In addition three evening concerts with and for parents (*Vänstays*) were observed, as well as the evaluation workshop with teachers and the programme facilitator at the end of the fall 2013 semester. The material used in this article has been selected from interviews with operational leaders and teachers and from observations. Informal conversations with the teachers, organizers, and children present during observations are also referred to.

The empirical material has been analysed with discourse analysis, as proposed by Potter and Wetherell (1987), focusing on rhetorical strategies used by the actors to handle different situations and to position themselves and others. We began the analysis by focusing on similarities and differences in both verbal and non-verbal interactions among the actors. On this micro level the context is seen as unique, but

the analysis also focused on common features stemming from overarching educational and musical discourses more closely connected to Foucault's (1971/1993) concept of discourse. We consider discourse to be multimodal and mediated (Scollon, 2001) and the analysis has therefore also focused on the visual and auditory dimensions. In sum, the analysis was directed at the actors' behaviours and actions, both in their verbal and non-verbal interactions and in their performance of music.

Results

Our analysis resulted in the identification of two ways of constructing social inclusion within the context of El Sistema. These draw on two different dimensions of agency: a collective dimension and an individual dimension.

Emphasizing children's musical agency from a collective dimension

The results from both the Malmö and the Gothenburg studies show that one way to construct a collective El Sistema subjectivity is to make use of identity markers. This idea is realized in practice by promoting togetherness and collective strength in lyrics such as "We are El Sistema", "We are all cool, at Hammarkulle School" and "El Sistema, Yeah" (ESG). The idea of having a common repertoire at all El Sistema schools can also be seen as a way of constructing a collective subjectivity.

We have constructed a common repertoire so that we can visit each other in different parts of the town, in Backa and Bergsjön, and sing together and all feel at home... a new child stands next to another, singing the same song.
(Operational leader ES Gothenburg)

The use of common lyrics and repertoire is legitimized by the rhetoric of including everyone in the "El Sistema family." Subjectivity is articulated as multiple and diverse and created in social situations, though with the restriction that an El Sistema identity is the easiest one to build in relation to what is provided by the programme. A common El Sistema identity is also used to achieve inclusion by physically mixing children from all parts of the town together with professional musicians from Gothenburg Symphony Orchestra (GSO) at the so-called Side-by-Side-concerts at the Concert Hall.

Similarly, the results of the Malmö study show how both the teachers and the El Sistema leadership strive for social inclusion by working with musical competence

and social skills. During the fieldwork period, a picture evolved of a pedagogical activity where the children's musical training is connected to the ambition to counteract segregation through the construction of a collective "we". This is expressed, for example, in one of the newly composed songs:

We want to build Malmö with music and song. We want to build Malmö from stone and concrete. We want to build bridges between all the people, between all the people in the city of Malmö. (Translated from the Swedish original text)

The emblematic use of ESM can be understood as a response to the Malmö Commission's report on necessary reforms to create a more sustainable city (Salonen, 2012; Stigendal & Östergren, 2013). In balancing between the two aspirations—artistic and social—democracy is mentioned in connection with equality and the effort to include marginalized groups. There is, however, a clear ambivalence regarding the possible subordination of artistic goals to democratic ones. Both teachers and leaders often emphasize artistic achievements.

Unlike in Malmö, however, where ES is implemented in two districts, both typical multi-ethnic areas, in Gothenburg it is implemented in all city districts. The reason for this is to bring children from different socio-cultural settings into contact with each other. To make that happen, specific intercity district meetings were arranged during the spring semester of 2015. These meetings were a special focus of the research study during this period. The analysis of one of the meeting observations showed that having children and their parents in the same room singing, playing, and listening together did not automatically lead to new social connections or interactions between individuals. Rather, the only interactions identified were between parents who seemed to know each other in advance. At another arranged meeting between children from different city districts, it was obvious that new contacts were even hindered because there was no guidance about where to sit or what to do as a visiting parent. In a joint concert by two El Sistema schools located in different socio-cultural settings, the children were grouped together during the refreshment break with one or two children from the other school with the task of interviewing each other about specific questions such as their favourite food, favourite activity, etc. Some, but not all of the children fulfilled the task, but the directed assignment did not lead to more than a dutiful conversation. When a girl from the school that organized the joint concert was asked if she knows any children from the other school, she answered:

I recognize them when I meet them, but I don't know them (Child, 2015).

Since the collaboration between the schools was established a few years previously and the girl has been an El Sistema pupil for several years, her answer is rather noteworthy. Her statement suggests that the efforts to create a common space in the form of joint concerts do not seem to automatically make interaction happen between children and families from different city districts. The challenge for El Sistema in Gothenburg thus seems to be to create a place and space where interaction possibly could take place spontaneously but from a child-inclusive perspective, that is, where the children are able to participate in decisions about where, when and how to interact.

Another example of how inclusion is strived for in the practice of El Sistema is the performance of the song *Pata Pata* (originally sung by South African artist Miriam Makeba) at one of the joint concerts visited during spring semester 2015. As part of the rehearsal the choir leader invites the children to make movements with their instruments telling them: "Stand up and swing along with your bodies, it makes it sound better". At the concert held the same afternoon, the parents are invited to participate both as singers and by doing the specific moves the teacher instructs. Those who participate by singing and moving receive affirmation from the choir leader who, for example, gives thumbs-up to a mother who is singing and moving along to the music during the song. At the same time other parents are observed taking less part in the movements suggested in this situation. Instead, they are focusing on the activities on stage, watching and listening to the children's performance. Giving affirmation to the parents who act in line with what is requested also means excluding parents who do not, which is contrary to the stated aim of including not only children, but also their family members in the practice.

The empirical material from Gothenburg indicates that the strong ambition to socially include everyone highlights the collective social agency at the expense of the collective musical agency. This is something that the leader of the community school of music and arts in Malmö (Malmö kulturskola), that hosts El Sistema, considers to be a risk. Stressing the importance of the artistic dimension instead, he says: "Otherwise we will sink to the level of a social project, just like any other." In this context he also describes Western classical music as a universal cultural right, and considers the collaboration with the symphony orchestra to be a key to success. When the symphony orchestra visits the sport hall in the children's district to perform with the El Sistema pupils, it reflects the ambition to include all of Malmö's inhabitants in the cultural offerings. For most of the children, this concert was their first encounter with live classical music. They were literally integrated into the orchestra, sitting at the feet of the musicians, or singing, accompanied by the orchestra.

By spending time together, socializing naturally through music, we also get natural social relations in the community at large. This is what we've always done, and there's always been a need for some kind of catalyst to break through the artificial hindrances we tend to erect between each other. El Sistema can be such a catalyst. (Music school leader)

When talking about the democratic and inclusive dimension, the community music school teacher touches on the risk of a stigmatizing effect when El Sistema is presented as an activity to promote integration and aiming to include "the other": "We don't want to talk about the differences; look how alike we are with an oboe in our mouth or a violin in our hand."

Even though new spaces are explored when El Sistema pupils have the chance to leave their neighbourhoods and meet other children in different parts of the city, the construction of a univocal and solid collective subjectivity could be risky from a pluralist point of view, since striving to include marginalized groups in the collective is difficult to do without labelling people as excluded (Popkewitz & Brennan, 1998). The inclusive approach of strengthening group subjectivity could paradoxically have an adverse effect on its ambition to explore spaces for meetings between different social and cultural groups. Using music (and music education) to structure social encounters is associated with power as well (Karlsen, 2011). As shown above, those who have the mandate to decide what instruments to play and what music to listen to, or what social relationships are to be promoted, are the teachers—not the children.

Emphasizing the individual dimension of teachers' musical agency

Another way of doing social inclusion within the practice of El Sistema is to emphasize the production of teacher's individual agency. One way of doing this is to give them space to compose their own tunes for teaching purposes and to constantly reflect on the challenges in their work. Several of the teachers in both Malmö and Gothenburg have also started studying at bachelor or master level in music education research and are planning research projects with a bearing on the implementation and further development of El Sistema. Another way is to develop new teaching methods focused on making room for musical experiences (rather than just verbal instructions). One of the few occasions where there was a lot of talk was the first lesson after the meeting with the symphony orchestra in the sport hall:

I just want to add one more thing, and then perhaps everyone can say one more thing. Would that be fair? I need to say one more thing...The first time I

heard a symphony orchestra, I think it was when I was in high school, I can't even remember exactly when it was, but it wasn't earlier, I must have been 16 years old or so. And you have already heard one! I think that's marvellous! Just imagine how much better you... You will become much better [players] than I am! (Teacher)

This quote shows how a teacher tries to guide the children to identify their own possibilities and discretionary power by presenting the teacher's own story. The teacher also expresses the idea that listening to symphonic music can motivate young people to develop their skills and eventually become good musicians themselves. The earlier they listen to such music the more likely they are to succeed. This might be interpreted as a cultural imposition of Western classical music, or a cultural transmission (Shimahara, 1970) into another prevailing musical culture. However, in the Swedish context, where popular music has been the prevailing school-music discourse for many decades (Lindgren & Ericsson, 2010), this might also be interpreted as an example of making space for resistance (Soya, 1996) on a macro level. From this perspective, providing space for the music teacher's narrative about symphonic music could be described as enhancing her own personally experienced musical agency in a teaching practice navigating outside the prevailing school discourses in Sweden.

The teachers in both Malmö and Gothenburg are cooperating and working together in teams with other teachers and with musicians in the symphony orchestras. However, in Gothenburg the teachers also work closely with other El Sistema schools, and in connection with the annual music camp they also meet not only teachers from other districts in Gothenburg or from other Swedish cities, but also teachers from other countries visiting the *Side by Side* camp together with their pupils. Since Gothenburg regularly invites orchestras and music leaders from Venezuela to visit, they also come in contact with other teaching cultures. One example of how visiting instructors can be bearers of completely different teaching ideals was when Venezuelan conductor Ron Davis Álvarez—invited as a guest instructor in ESG—commanded a boy to try a perfect drumbeat in a way he was not used to. Afterwards the operational leaders discussed this in terms of Swedish music education being a bit too lax compared to that in other countries, considering it something that needed to be dealt with. From this example El Sistema might be understood as a potential space for pupils to make strong efforts to excel, and where pupils will be included through such efforts. However, including children on the basis of their achievement might also lead to excluding those who do not strive hard enough. However, the teachers more commonly emphasize the greater possibility to include children with social needs in El Sistema than in the regular training in the community music and arts schools. One teacher says:

Then we have another pupil who doesn't take part in the lessons, comes to Vänstays for the refreshments, and performs at the concerts even though he has not practised at all and doesn't know what tune we're playing. But, in his case some other need is being met I think. (Teacher)

This quote shows a different perspective on including children in El Sistema. By stressing the importance of giving some children the possibility to participate in social activities such as *Vänstay* without requiring them to take part in the performance, one creates a more inclusive space for children who otherwise may feel intimidated by social activities.

In the teachers' opinion, the teamwork that characterizes El Sistema marks a major change from the more traditional single-teacher work at community schools of music and arts. El Sistema has enabled the teachers to collaborate on developing new teaching methods for group and peer learning. It has also provided them with greater possibilities to reflect on the values, guidelines, and traditions that influence their working conditions. In this new situation, the teachers have emphasized their agency and are continuously developing teaching methods that suit the dual aim of El Sistema: both inclusion and artistic mastery. However the Gothenburg teachers see their role as more comprehensive than in other teaching situations. One teacher says:

We're expected to be on personal terms with the kids we teach. We become more human. I feel more complete as a teacher in El Sistema; it's not just for show—my mission begins on the tram ride to work. Even on my breaks I'm there for them. To me, the educator role is different because it becomes a meeting between people in a different way. (Teacher)

The expectations referred to in this quote can be seen as constructing the El Sistema teacher as someone who takes responsibility not only for the pupils' learning processes but also for their social needs. In relation to El Sistema's aim of promoting social inclusion, the teachers might be understood as important actors who facilitate inclusion by creating a space where they and the children can meet.

Discussion

In this article we have demonstrated the existence of different ways of constructing social inclusion within El Sistema Sweden. From the perspective of enculturation,

understood as both adaptation and modification (Shimahara, 1970), the two Swedish El Sistema contexts can be characterized as constructing social inclusion from two somewhat contradictory points of departure. First, social inclusion is promoted by emphasizing children's musical agency from a collective point of view. The construction of a collective "we" in regulated and structured social encounters could be related to what Shimahara (1970) defines as transmission of a culture. Secondly, emphasising the teacher's musical agency from an individual point of view, by expanding both musical and pedagogical space, is above all linked to a modification of the same culture. This can be connected with Jorgensen's (2003) way of defining social inclusion, where changing music education creates social inclusion and both strategies can be regarded as strongly grounded in a socio-political discourse of education (Elliott, 2012).

Further, the possibilities for stimulating musical agency are not always taken advantage of to produce space for diversity (Soja, 1996) on a micro level. Rather, the regulated and well-structured construction of an inclusive collective subjectivity sometimes appears to oppose the development of multiple identities, which has been put forward as essential to exploring democracy in music education (Karlsen & Westerlund, 2010). And correspondingly, from an integrative sociological perspective on music education (Wright, 2014), the students are primarily positioned as representatives of the El Sistema community, rather than as independent agents that are in control of the music and of their learning. However, the programme also allows for temporarily interrupting the community rationale by enhancing teachers' agency and allowing the children to participate on their own terms—though this is mainly limited to the social events.

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Musicship: didactic considerations of music activity in preschool

Ylva Holmberg

ABSTRACT

This article, which is based on my thesis research, aims to describe and analyse the didactics of music activity in early childhood education and, through empirical research, to test concepts that can capture and denote the figuration of music activity. The overall research question was “What characterizes music activity and its possible figuration in preschool practices?” “Possible figuration” refers to an interwoven presentation, a didactics-based concept (‘musicship’) that describes the transformation of the significance of music activity within interwoven empirical and theoretical threads of references.

The empirical material comprises of video observations and reflections with teachers conducted one day a week for eight months at three preschools. As a theoretical resource, various concepts were tested within the framework of didactic theory, music didactics, and the theory of musicking.

The concept of musicship arose when conducting the research. It is being introduced and developed as a resource for both critical and creative reflection on music activity. It is constantly recreated via music-related processes, moving between the actual and the possible, and facilitating the analysis and understanding of music activity.

Keywords: music, didactics, preschool, musicship, music activity

Background

Never before have so many children, i.e. 95% of children aged three to five years, attended preschool in Sweden (Skolverket, 2013). This means that early childhood in Sweden is largely spent at preschool, which now increasingly emphasizes children's learning. Research into *didactics* in early childhood education (ECE) is rare (Pramling & Pramling Samuelsson, 2011). Music didactics (defined in the next paragraph) in ECE is even less studied, especially in the context of 'regular' preschools with no special educational programmes dedicated to music.

The word 'pedagogy' could probably be used instead of didactics, but from a Nordic perspective, I hope to connect to current debate on the use of the term "didactics" in ECE (Brostrøm & Veijleskov, 2009). While the English term tends to stress method, *didaktik* (with a "k", here written *didactics*), represents a critical continental European (Gundem & Hopmann, 1998, Selander & Kress, 2010) approach that emphasizes the reflective process of *Bildung* which aims to prepare individuals for an open future (Uljens, 1997). The word "didactic" is from Greek and refers to teaching, to "the art of pointing out something for someone" (Doverborg et al., 2013: 7). As the basis for teachers' reflective process (cf. Comenius, 1657/1989), teachers can address the questions what, how, where, when, who, and which.

This article uses these didactic questions, with a focus on the questions what, how, who, and which, as a starting point for describing and analysing the didactics of music activity. In the world of music, people as actors interact with, co-create, and are affected by music. For children who are producers, users, and interpreters of music, its significance, even within the domain of preschool, is complex. This article treats music activity in preschool as comprising of music-related processes in which children and teachers alike are surrounded by and co-create music, ranging from spontaneous improvised to arranged and recorded music. The aim of this article is to test an alternative language for musical-didactic relations in music activity in preschool.

The present article describes and analyses the didactics of music activity in ECE, testing concepts that can denote and capture the possible figuration of music activity. The overall research question is "What characterizes music activities and their possible figuration in preschool practices?" 'Possible figuration' refers to an interwoven presentation, a didactics-based concept ('musicship') that describes the transformation of the significance of music activity within interwoven empirical and theoretical threads of references. Answering this overriding research question entails addressing the following three sub-questions:

- What appears to be the focused content of music activity?
- How is music activity staged?
- How do children, teachers, and music (in itself) act in music activity?

The three sub-questions are based on the didactics-based questions addressing what (i.e. content), how (i.e. staging), and who (i.e. the perspectives of children, teachers, and music as actors). These *didactic* questions can be seen as three threads that sometimes cross each other and sometimes merge, but are all involved in answering the overall research question.

What appears to be the central content of music activity can be seen in terms of the four dimensions of reality, i.e. the intended, the perceived, the observed, and the possible reality (Nielsen, 1997: 163). The present article mainly concerns the observers', i.e. the researchers', reality. However, the conversations with teachers touch on the intended and the perceived.

Theoretical resources

In music activity, the music phenomenon is understood as object (Reimer, 2003), action (Elliott, 2005; Small, 1998), and something that occurs between the subject and the object (Nielsen, 2006). These three aspects of music stand in relation to the abductive method of analysis and are relevant in generating an informative analysis (Alvesson & Sköldberg, 2008) that reveals the full complexity of music activity.

The present study does not regard theory as a fixed point of departure, framework, or background. It is instead seen as a resource that provides various concepts to be tested within the framework of music didactics (Nielsen 2006), didactics theory (Klafki, 2005), and musicking theory (Small, 1998). As theoretical resources, theories are not tested in their entirety; instead, various concepts are used to provide explanations and been contextualized. These concepts are used as analytical tools (see Reflexive analysis).

Used concepts

Didactics theory was foregrounded in this study and used for critical reflection. The concepts that informed my thoughts were material, formal, and categorical theories (Klafki, 2005). In material theory, the learning object is the basis of teaching, the content is at the centre, and music can be seen as both goal and means, with the

learning object being, for example, mathematics or language. Unlike material theory, formal theory focuses less on *what* is to be learned than on what contributes most to the child's development in general. From this perspective, music becomes a means rather than an end (which perhaps is not music didactics, but is often observed in the empirical material and is interesting in relation to the teachers' *didactic* considerations regarding music activity). Categorical theory adopts a hermeneutic dialectical process between the child and the content. The content is expected to be both accessible and challenging for the child. In 1985, Klafki proposed a 'critical-constructive didactics' (Klafki, 2005) in which the critical aspect takes account of the goal-orientation of everyone's possibility of self-determination and co-determination. The present article is interested both in categorical and critical-constructive didactics in relation to how actors emerge from music activity. 'Constructive' points towards internship, a kind of model draft for a possible internship with thoughtful ideas for a changed and changing internship. This concept also reflects the "possible or potential reality" posited by Nielsen (1997: 163; author's translation).

Music didactics (Nielsen, 2006) has, in present article, been tried as a foreground theory. Nielsen (2006) has described certain didactic positions and concepts in music as a subject, i.e. music as a singing subject, music as a "musick" subject, music as a societal subject, music as part of a poly-aesthetic task, and music as a sound subject. These positions all seem relevant to early childhood music education, but the present article treats only three of them, i.e. the didactic conceptions of singing, instrument-playing, and movement. Nielsen (2006) also uses the categories of activity and function. The form of a music activity says nothing about the kind of music involved; instead, it is meant to be understood as a way of 'being with music'. Nielsen distinguishes between the forms of activity (e.g. singing, instrument-playing, and moving with music) and their underlying functions (i.e. reproduction, production, perception, interpretation, and reflection). All five functions may be relevant to this study to various degrees, but this study considers only reproduction and production in relation to various forms of activity. *Reproduction* is defined as "performing and recreating existing music" (Nielsen 2006: 295; author's translation), which in an early childhood setting could be singing existing songs. *Production* includes creating, composing, arranging, and improvising music. In an early childhood setting, this could occur when the children explore and create sounds or improvise on drums. Interpretation and reflection cannot be materially demonstrated from the observations, but they do form a theoretical thread that is used in the work with the interwoven presentation of music activities' possible figuration, i.e. musicship.

Before continuing to present the underlying rationale of learning during music activity, I want to distinguish, on the operational level, between the complementary

learning perspectives used as analytical tools for learning *in*, *about*, *with*, and *through* music (Lindström, 2002). In learning *in* and *about* music, music is the goal of the activity, which can be related to material theory in which the content is the focus. Learning *in* music is about what the teacher singles out for the child to attend to. Opportunities to learn *about* music are what the teacher and children talk about during the music activity. In learning *with* music, the music illustrates or animates something other than the main object of learning, which can be related to formal theory in which the child rather than the music is at the centre. For example, if the children are curious about a particular country, perhaps its music could bring its culture to life. In this way of using music in teaching, music becomes a means rather than an end. Learning *through* concerns music as a medium for explorative work, music being the carrier. The difference between learning *with* and *through* music concerns the prominence of the role of music. “The goal of working with music is to activate, bring to life, or illustrate rather than, as in learning through music, to explore, problematize, or formulate an opinion” (Lindström 2002: 124; author’s translation). Music activity characterized as a means rather than an end (as in learning *with* and *through* music) perhaps does not belong within music didactics, but is still interesting in relation to music practice in preschool education.

Klafki (2005), Nielsen (2006), and Lindström (2002) provide theoretical resources for analysing music activity in terms of content and staging. Both Klafki and Nielsen consider the question of *whom* to be central to the subject, while Nielsen discusses the tensions between *ars* and *scientia*, between the spirit of art and its linguistic articulations. In analysis from the perspective of the different actors (i.e. the children, teachers, and music) that can alternate in the foreground of the activity, there is a need for alternative tools, which leads us to musicking theory.

In Small’s theory of musicking (1998), the meaning of music is not in the object, but in the act. This makes the analysis focus on music activity as a network, as a direction of motion, and as co-constituted between the children, teachers, and music (as an actor). The meaning of musicking is in the relations constituting the network of music activity. The spirit of musicking requires that the analysis concentrate on the actors in a music-related process, emphasizing how music activity is performed and by whom. Small’s musicking theory opens up our understanding of music activity, seeing it as a network in which music is an intertwining link. In that way, music activity can be described as jointly constituted direction of motion.

In this article, the “*who*” question does not concern why an actor acts, but rather how the actor acts. The building of the music network can be related to postmodern theory in which music can be seen as an actor, not with intentions (like humans), but still as a substantive co-creator. This alternative (see also Brostrøm, 2012) way

of assembling theory can help us understand the relations and engagements in a socio-material relationship.

In the *music activity* concept, music is central to the activity whose content is an outgrowth of the teachers' awareness. The teachers studied here invited me to observe their planning of music activities. The activity in itself was not always planned beforehand, but was sometimes spontaneous.

Concepts in relation to a possible figuration: musicship

In the emergence of a possible figuration, critical-constructive didactics seems to support both the critical and the constructive parts of musicship. This figuration is critical partly of earlier school-based theories and partly of the staging of music activity. It is constructive because it provides thoughts upon which to “act, shape, and change” (Klafki, 2005: 108) music activity to support a future that is open and indefinite. This perspective can also accommodate categorical education theory within its critical-constructive orientation. As pedagogical practice in preschool increasingly focuses on school preparation, Brostrøm (2012) writes that there is a need to apply critical didactics to ECE. Brostrøm combines a Bildung-oriented critical-constructive didactics (Klafki, 2005) with childhood studies and postmodern ideals (Barad, 2003, Deleuze & Guattari 1988, Lenz Taguchi, 2010). I will return to this matter in the section on musicship.

The design of the study

The empirical material was generated by video observation one day a week for eight months at three anonymized preschools in southern Sweden, here called Havsvågen, Solstrålen, and Trädet. Teachers and children are also anonymized. The preschools were chosen because they all considered themselves as working a lot with music, i.e. at least once a week, though none of them offered special education programmes in music or had a particular music profile. The preschools each had four to six departments with 16–20 children in each department. At one preschool, no child had Swedish as a first language, while at the other two, nearly all children had Swedish as their first language. The group size was 4–40 children aged three to five years old. The children's ages are partly obscured, as the study does not focus on the children's individual development, but on the content dimensions in relation to the learning perspective.

The observations generated 46 video excerpts (16 hours) depicting music activity. With the camera, I followed the music and music-related processes rather than specific children. I started out as a participating observer and ended up as a partially participating observer (Fangen, 2005). After each music activity, all participating teachers watched the video observation and reflected on, commented on, and had a conversation about it. The conversations can be seen as a mixture of reflective conversations and analytical interviews (Alvesson, 2011) in which the teachers' dialogue partners describe the music activity. Initially, the teachers were free to comment, but later I asked what, how, and who questions. The descriptions in the result part are mainly based on the observations and the conversations can be seen as complements.

Reflexive analysis

Music activity was analysed using an abductive approach incorporating the perspectives of both generation and articulation. The analysis moved iteratively between the study's aims and questions, theoretical resources, and empirical material. It is the interaction between theory-loaded data and data-loaded theory that characterizes abductive analysis (Alvesson & Sköldberg, 2008). The abductive approach has led to theory being seen as a source of inspiration for pattern discovery that fosters understanding (Alvesson & Sköldberg, 2008: 56).

When the audio productions of the video-recordings of music activity had been transcribed verbatim, the data was interpreted using an expanded, four-part hermeneutic approach (Alvesson & Sköldberg, 2008). The expanded approach included: 1) a closed empirical interpretation in which all activities were interpreted from the perspectives of all questions; 2) a hermeneutic interpretation conducted as a dialogue between my preconceptions and new understandings, which led to; 3) critical-constructive challenges concerning substantive dimensions that could create alternative ways of acting, thinking, and talking and to; 4) a postmodern interpretation situated in relation to Brostrøm (2012) and his critical preschool pedagogy and in relation to postmodern theory.

During the abductive analysis, parts of texts were marked and became theory-driven themes within the question area. For example, *learning in, about, with, and through* music (Lindström 2002) and *material, formal, and categorical* theories (Klafki, 2005) were all tested. With an openness to language as well as action, aspects of music activity were grouped into *singing, playing, and moving with* music; the activities were then related to, for example, the *reproductive* and *exploratory/productive* functions (inspired by Nielsen, 2006).

The above examples were theory driven, but during the abductive analysis, interwoven empirical–theoretical themes were also developed, as exemplified by the various players (see Actors in music activity). As well as interpreting the children’s and teacher’s actions (and the power of music), it was also interesting, in parallel, to record impressions from the perspective of Small’s theory of musicking (1998). The empirical research provided groundwork for, and sometimes even challenged, the theory. For example, through the abductive analysis, the content initially seen as *productive* was extended and combined with an *exploratory* way of working. Only improvisation could be linked to previous knowledge of the structure of music, for example, so improvisation had to be understood in relation to that. But with increasing attention paid to exploration, previous knowledge was less emphasized.

However, theory also challenged the empirical results when traces of and content relative to possible figuration emerged during the analysis. In this way, data and theory challenged and informed each other, and can be seen as intertwined threads. The theory-loaded empiricism can also be seen inspiring the development of didactic-based music content. Working with an abductive analysis answers the first question of the study through testing alternatives and developing possible figuration, which can be referred to as musicship.

Result: Description and analysis of music activity

Musicship emerges from the interplay between theory and practice. Therefore I will start by describing and analysing didactics in music activity from the perspectives of content, staging, and actors.

Focused content of music activity

Traces of focused content that appear in the empirical material have been categorized according to Lindström (2002). Learning is regarded as partly *in* and *about* music, which in Klafki’s terminology can be compared to material theory, in which the content (i.e. music as an object) is the focus, and as partly *with* and *through* music, which, again following Klafki, can be compared to formal theory, in which the child rather than the music is at the centre.

Learning *in* music, which concerns music as both end and means, was common at all three preschools. In music, learning about dynamics, pulse, rhythm, tempo, and pitch are recognized. The featured aspects of music that were not pointed out to the

children include the time signature (mostly 2/4 or 4/4) and harmony (e.g. major and minor, mostly major).

Sometimes the music activities were verbalized when the teacher directed the children's attention towards something special and learning *about* music occurred. Traces of learning about music were rare and varied between the preschools. For example, at Trädet preschool, one activity entailed learning the names of various instruments. The children played a game in which lots of instruments were put in a circle and the teacher took one away; the children were then supposed to work out what instrument was missing.

Other traces of learning *about* music touched on dynamics, genre, hard and soft sounds, and pitch. At Trädet preschool, tempo, the fact that music changes, and sheet music were also discussed. With lots of sheet music on the piano, the teacher said the name of the note and showed it on the piano keyboard.

Teacher: What do you see? [She points at the sheet music.] Here is sheet music, with dots like that.

Child: Sheet music?

Teacher: Look there, it is a C. [She points at a C on the piano and on the sheet music.]

Teacher: And here is an A.

Child: Is it that one?

Teacher: Yes. [The teacher goes on showing the child which key is which note and the child plays. Together they play "Twinkle Twinkle Little Star".]

In formal education theory, the child is said to be the focus rather than the music itself. The music is used as a method for learning something other than music. Learning *with* music can be understood as touching on language, mathematics, and socialization.

Music used for *language* learning was exemplified when the children danced to music. The teacher at Trädet, imitated one of the children's soft movements and commented: "It almost looks as though you are dancing over the sea." The comment can be interpreted as the teacher offering the children language with which to describe their movements.

An example of music as a method for learning *mathematics* and, more specifically, numbers was when the children sang the song "Dance One and One" ("Havsvågen"). At the beginning of the verse one child was in the middle, with everyone dancing in a circle around him/her during the chorus. Before the next verse, the child who was last invited to the middle could invite another child to join the small circle in the middle. Before every new verse, all the children counted how many children were in the inner circle. The teacher commented on the choice of the song: "Oh, the song 'Dancing One and One', well, it has maths in it. So that was my reason for choosing it."

Music used for *socialization* was exemplified when the children sang a song (Havsvågen) during which one child was supposed to stand in the centre of the circle and pretend to be a butterfly. The child in the middle was supposed to invite another child to dance with. The focus of the teacher can be understood to be on socialization, having the children invite, bow to, and thank each other, rather than on the music itself.

Learning *through* music is mostly about explorative work. In one example (Havsvågen), the children explored the soundscape on a walk. They were on their way to a playground when the teacher started telling a story about an angry and ugly witch. They did not want to wake up the sleeping witch, so they had to sneak. They came to a bridge and the teacher asked the children to listen to the sound and compare it with the sound of walking on grass. Through making sound, the children explored the difference between walking on a bridge and walking on grass. Learning through music in the three preschools was not about problematizing or formulating opinions. The children did not seem to ask any new questions, which was surprising considering the children's questions about other things.

To summarize, the focused content of music activities usually concerns learning *in* and *with* music rather than *about* and *through* music.

The content of music activities appears to be both linear and nonlinear, with movement between the two. 'Linear' implies tradition, such as in traditional songs, which form much of the repertoire, and is the main selection criterion in contrast to challenging, deepening, or imaginative exploration. 'Nonlinear' content, arising from spontaneous, exploratory, and improvised interaction in the moment, can make the music activity appear both sporadic and fragmentary. Such music activity in the moment is not planned with any idea of progression. This is where there may be latitude for the child to add something new to the music activity and not just take part in a preconceived music activity. In this way, content can be seen both as an object (i.e. music as a linear, goal-oriented activity) and as a direction of nonlinear movement with novel content and shifting goals.

Some basic elements of music are processed and music activity can apparently move between material and formal education theory. The teachers sometimes focus

on music as an object, for example, by emphasizing playing the guitar correctly, so much so that it draws their attention from the children. On the other hand, the teachers sometime focus on the children so much that they play in a different key from the one they are singing in. Only one teacher, a specialized music teacher, was able to concentrate on the interaction between music and children, in line with categorical theory.

Staging music activity

The intention in this section is to describe and analyse how music activities are conducted. Staging music activity partly concerns spatial staging, and partly concerns the activities themselves (analysed in terms of singing, instrument playing, and movement/dancing) and their underlying functions (i.e. as exploratory/productive or reproductive).

In the context of preschool and music activity, spatial staging refers to how the room is used. For example, an activity entails sitting in a circle. The ritual of forming a circle can be interpreted as bodily disciplining in the room setting. The circle formation seems to be a necessary ritual of preschool music activity that offers clarity and security as well as latitude for variation; it can also constitute a 'straightjacket' that can be difficult to escape. In music activity in which movement is emphasized (which is rare), sitting and the circle formation are both dispensed with.

Staging a music activity refers to how the activity starts and ends, as well as to how each constituent action of the activity starts. In initiating the music activity, spoken instructions dominated. Instructions as to where the children should sit, what they were going to sing, or what instruments were available were given more or less playfully. There are cases, however, in which music itself is used to open and close the activity. For example, at Havsvågen preschool, when the music activity was ending the teacher said:

Now, my friends it is over for today, because today there are other children who also want to come in and have a try. Now, let's see if you can clap your hands and sing ...

The constituent actions of the music activity can be categorized as *singing*, *moving*, and *playing instruments*, which can be related to their *reproductive* or *exploratory/productive* functions. *Singing* was mostly reproductive in character. The children sang songs that they already knew, and no new songs were taught during the months of observation. The children played with their voices in an exploratory/productive way only once.

Playing instruments was mostly exploratory/productive in character. One example (Havsvågen) was when the children were playing with boxes that they turned upside down and then used as drums. They were exploring how the sound changed when the space inside the drums changed:

Teacher: Can you go and get something to put in your box? A pillow? A doll? Blocks? [The children get different things to put in their boxes. The teacher helps Sixten put his box on top of a pillow.]

Teacher: What does it sound like? [Sixten plays for a while.]

Teacher: Now, put the box on the floor again. What does it sound like now? Do you think there is a difference with and without the pillow?

The children were encouraged to explore the changing soundscape with and without pillows in the box. Only at the preschool with a specialized music teacher (Trädet) did this instrument-playing activity shift from sound exploration to become something else, when they tried to play different songs that they already knew.

Moving was equally reproductive and exploratory/productive. Movement in combination with a song usually illustrated the song, and this happened when the teacher was in the room with the children; however, more exploratory/productive movements were made to recorded music when the teachers left the room.

To summarize, it seems that the relationships between the specific activities (i.e. singing, moving, and instrument-playing) and their functions were invariant.

Actors in music activity

The third and last question addressed in the article concerns the actors in the music activity. To make their actions more obvious, I traced and categorized the actors (i.e. the children, teachers, and music) as four types of *players* according to their types of action: *front players* are soloists who take the initiative and influence the music activity through their actions; *co-players*, while not soloists, shape the music activity by transforming it into an interaction; *fellow players* take part in the music activity, but follow the lead of the front and co-players rather than shape the content; and *opposing players* create dissonance between the other actors.

As *front players*, the children's actions concern participating, choosing the content of the music activity, and staging. The children at both Havsvågen and Solstrålen preschools are asked before the music activity whether they want to participate. They are

not required to participate, but if they start to engage in the activity they are supposed to stay until it finishes. This sometimes causes teachers to act as co-players focusing all their energy on capturing the attention of children who do not want to stay in the activity. At Trädet preschool, though, all children are required to join in, though they are free to interrupt and do something else during the activity. This sometimes causes the teachers, as co-players, to spend energy keeping the activity interesting even with fewer and fewer children in the room.

The teachers' actions as *front players* concern content choices, which are often based on tradition and recognition. When teachers initiate a music activity, they often use strategies or didactic tools to capture the children's attention. Such strategies vary and include such aspects as style of accompaniment as well as the use and choice of pitch, instrument, dynamics, movement, pictures, and lyrics. Teachers as front players are also concerned with group formation and rotation.

Music as front player can both *capture* the children's attention and *shape* the music activity. One example (Havsvågen) of music capturing the children was when they were practicing the tradition of Lucia. One of the boys was bored and showed his resistance by lying down on the floor, being an opposing player. Suddenly the teacher changed the guitar accompaniment and started playing a rock song. The boy immediately sat up and started to sing and play air guitar. This example can be interpreted two ways. The teacher can be seen as a front player, as she intentionally alters her style of playing. On the other hand, the boy reacts to the music in itself, although it was produced by the teacher and her guitar. In this way, the music can be said to have captured the children's attention and, depending on what music the teachers provide, to have shaped the music activity.

Co-players shape the music activity by transforming it into an interaction. They seem to work for music activity that emerges in interaction, in a process involving children, teachers, and the music. One example of this is a music activity in which the teacher and children for the first time play the didgeridoo. Because neither the teacher nor the children know how to play the instrument, they together, in a nonlinear spirit, find a way by simply making it up. The children, teachers, and instruments can all be interpreted as co-players. Creating a music activity in interaction seems to have a few key features: a small group of children, equipment that invites exploration, and teachers with a combination of topic qualifications and curiosity.

Fellow players take part in the music activity, but follow the lead of the front and co-players rather than shape the content—a more trivial participation.

Opposing players create dissonance between the other actors, between the children and their teacher, between the teacher and the music, and between the children and the music. Dissonance arising between children and their teacher often concerns

children who do not want to do what the teacher planned. Children can manifest this opposition through passive resistance (e.g. by not singing or not playing an instrument when they are supposed to). Dissonance between the teacher and the music occurs relatively rarely, as it is usually the teacher who chooses the music for the music activity. However, such dissonance can appear when children as front players, for example, play instruments that were not supposed to be used in the music activity, or when a child playing around on YouTube, finding 'wrong' music (which from the perspective of the teacher happened to be Lady Gaga). Finally, dissonance can appear between the children and the music when the music does not capture the children's interest.

Periods of dissonance tend to shift, partly because of the children's actions. At the preschools where the children's actions as front players are given free rein, dissonance seems to arise between the children and their teacher, whereas at preschools where the children are not treated as front players, the dissonance seems to shift, arising between the children and the music.

Musicship

A didactic study can address the intended content to be learned, for example, through examining teachers' plans and the curriculum. Nielsen (1997) emphasizes the actualized perspective, addressing what appears to be the central content during the process of learning. Through studies in settings very similar to practice situations, the intended perspective can be established on a realistic basis. It is also possible that things could happen in practice situations for which we do not yet have language from the intended perspective. This opens up the possibility of developing an alternative way of using language, grounded in practice situations, that expresses the possible figuration of music activity. The overall research question, "What characterizes music activities and their possible figuration in preschool practices?", seeks to describe the phenomenon of music activity: what happens, how it happens, and what actions the actors take. These three aspects of music activity meet in the concept of musicship in which alternative descriptions join together their various theoretical and empirical threads.

The concept of musicship arose during my thesis research and is being developed and introduced as a resource for reflecting on music activity. It is based on and intended to transform the meaning of music activity through the interweaving of empirical and theoretical threads.

The concept of musicship gradually came to play a more noticeable and nuanced role during my research. Musicship, in which music is a link in an interwoven process, can in this context say something about what is happening in music activity as figuration. Whereas music didactics can be seen as a tool based on central questions, musicship is based on critical and creative reflections.

Grounded (but not foregrounded) in education theory and music didactics theory, a postmodern view of music can be seen as a complement, providing support to critical reflections on a future that is open and indefinite and fostering alternative ways of thinking. The empirical material illustrates how a music activity with specific content is linear and based on tradition, while a nonlinear music activity works without content-focused goals or notions of progress. This invites alternative ways of linking theoretical and empirical threads. Brostrøm (2012) suggests a continental Bildung theory (Klafki, 2005) influenced by postmodernism when he problematizes how adult-initiated activity dominates preschool, resulting in a preschool with less and less space for activities initiated by the children themselves. He notes that the use of Bildung theory leads to overemphasis on the teaching subject rather than the process, and seems to suggest a need for more radical change in our understanding of children as individuals, and for activities not always driven by goals and focusing on objects. Without specific goals, the teacher needs to follow the child's lead when constructing an understanding, which means that the teacher can work spontaneously rather than following a set agenda.

In musicship, music is the interlacing link (cf. attachment point, Holgersen, 2012) between three threads (i.e. content, staging, and actors) that sometimes cross each other and sometimes merge. The concept is also affected by a more general view of what music is intended to be and what teachers emphasize, such as the music itself, the child/process, and the child/music interaction. These three threads focus on the content, staging, and actors of the music activity. They invite critical and creative reflection on music activity in preschool settings and in music-related processes. The content thread concerns learning in, about, with, and through music. The staging thread concerns procedure: the process of the activity with its functions and constituent actions. The action thread describes not only how children and teachers are actors, but how the music is an actor too. The concept of musicship concentrates on:

- *content* as movement between the linear and nonlinear, content as object, content as direction of movement, unestablished content, and shifting goals;

- *staging* in which the actions constituting the activity (e.g. singing, moving, and playing) vary and interact with their underlying reproductive or exploratory/productive functions; and
- *action in movement*, in which children, teachers, and the music act as different types of players, i.e. front players, fellow players, co-players, and opposing players.

Musicship stands in relation to the teacher's idea of what music is. Music in preschool practice emphasizes music as an object (Reimer, 2003) to learn in and/or about. Music in preschool education can also be seen as musicking (Small, 1998). However, the musicking way of thinking about music and its usefulness in preschool could deflect too much attention from music as an object. This could by extension lead to difficulties focusing on music as an object in an educational context. In musicship, music is about the meeting between the subject and the object (Nielsen, 2006). This way of looking at music can foster movement between content as object and content as direction of movement.

Musicship can be seen as something that permits a critical and possibly also a creative relation with a music activity, based on process and constantly recreated as a form of music-related figuration, as the merging of freeing and directing relations within a network, and as a concept moving between the actual and the possible, facilitating the analysis and understanding of music activity.

Why musicship?

The aim of this article has not been to illustrate what music activity should be; instead, it has been to describe and analyse the didactics of music activity in ECE to test concepts that can denote and capture the figuration of music activity. By extension, this might well foster the conditions for the further development of didactics in music activity in ECE.

It is an open question whether and to what extent the concepts categorized here (e.g. learning in, about, with, and through music; formal, material, and categorical theory; singing, playing, and moving; and production, reproduction, and actors) enable or limit discussion. I believe that they provide an enabling foundation, a model, a springboard for inspiration and innovation in efforts to test alternative concepts as contributions to didactics in ECE. In relation to the aim of the article, i.e. to test

alternative concepts, the question is whose concepts? Where do they come from and who are they for? I used the everyday concept of music activity as an empirically demarcated object of study to which music is central. With its figuration, my hope with musicship is to offer a concept that invites both critical and creative reflection about music activity. As a concept that also stems from situations that are close to practice, I hope it can be useful to both practitioners and to researchers.

This article has focused on describing and analysing music activity, but now it is time to touch on the central question, "What is music activity for?" Although such "why" questions are unanswerable (Biesta, 2011: 24), it can still be productive to reflect on them.

Biesta (2011: 15) writes that all pedagogical work exerts influence on three areas: *qualification*, *socialization*, and *subjectification*. In the context of musicship, qualification (i.e. knowledge and understanding of citizenship) can be influenced through learning in, about, with, and through music; socialization (i.e. becoming members of personal, cultural, and political-social groups and learning how to behave within them) occurs through exploring and learning music in groups; and subjectification (i.e. cultivating self-identity and individuality) is expressed through the unique capacity of music activity to allow children to explore various player roles. Historically, Swedish preschools have legitimized music education as a method of upbringing, as a means of communication, and as a type of learning (Holmberg, 2014); now it is increasingly seen as the child's right. When upbringing was the emphasis, the focus was on socialization. However, with an increasing emphasis of music as means for developing language or mathematics, the qualification aspect has been reinforced. Perhaps with growing emphasis on children's right to music, the area of subjectification/individuation will also expand.

According to Biesta (2011: 54), it is desirable that researchers not only study the most effective ways to achieve certain goals, but also consider the desirability of the goals in themselves. The curriculum for preschool (Utbildningsdepartementet, 1998) says that creating and communicating using different forms of expression, such as song, music, dance, and movement, are supposed to be both the means and content. Music is thereby presented as a means of communication. Music, seen only as the subject of communication (cf. Åsén & Vallberg Roth, 2013) is drained of meaning. For something to qualify as education, all three functions (i.e. qualification, socialization, and subjectification) need to be engaged. To support preschool teachers in their work with music, musicship also allows for subjectification via creation and communication, but the empirical material from the preschools instead emphasized socialization (joining in the established order) and qualification (i.e. knowledge and understanding). Subjectification is about how we in unique ways distinguish

ourselves from the established order, which in turn depends on how others receive our beginnings (Biesta 2011: 88).

To return to the notion of players within musicship, opposing players can sometimes be singled out by their subjectification function, as they distinguish themselves from the established order and their actions are treated in different ways. With an emphasis on children's opportunities to become different sorts of players, where fellow players' and co-players' actions are mostly about socialization (actors in a linear way), while front players' and opposing players' actions are about subjectification (actors in a nonlinear way), musicship also provides a community-oriented dimension in which children as citizens with 'voting rights' can be related to democracy.

The concept of musicship can include all three: qualification, socialization, and subjectification. In supporting all three functions, music activities can approach the historical ideal of *Bildung*, in which children are given both the inspiration and the tools to create and be enriched by music during and after the music activity, in preschool and throughout their lives.

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Rethinking music activities in preschool

Exploring links between conceptions of the child and conceptions of music

Maria Wassrin

ABSTRACT

Music in preschool is mostly performed as singing-events in the form of circle-time, over which children do not have much influence. This article argues that research on music education in preschool often has overlooked this lack of influence. It explores how conceptions of 'the child' relate to different conceptions of music, and thereby impact on how music activities are staged in preschool. The primary empirical material consists of one group interview with four music pedagogues working together with 1–3 year olds in a Swedish preschool with an alternative approach. Through the use of Critical Discursive Psychology five interpretative repertoires of 'the child' are distinguished, among which 'a child with rights' is seen as encompassing the other four. Conceptions of the child as constantly learning and epistemologically equal to adults, and therefore granted the rights to explore the world without unnecessary bodily restrictions, 'requires' improvisational and trans-disciplinary conceptions of music, in which the child needs to have the right to bodily self-determination. The outcome of the study shows how conceptions of the child shape our conceptions of music, consequently resulting in multiple and diverse music practices. Keywords: music in preschool, children's participation, power structures

Introduction

Recent research shows that music activities in Scandinavian preschools are usually performed in strongly traditional ways in terms of content as well as methods (Söderman, 2012). Seen as a specific form of *teaching subject*, music is constructed as a *singing subject* (Still, 2011), consisting of an unquestioned canon of songs, mostly performed in reproductive ways, and 'appropriate' for preschool (Söderman, 2012). It has also been shown that the activities are almost exclusively staged in the form of *circle time*, and due to their adult-centeredness they do not to any significant extent include children as involved actors (Holmberg, 2012, 2014; Still, 2011). According to Young (2006), similar tendencies are also dominant in other (Western) countries.

This article draws on empirical material, consisting of a group interview with four music pedagogues working with 1–3 year olds in a preschool with an alternative music practice.¹ In order to understand why this practice has been constructed as alternative or different, it is necessary to dwell on how standard music activity in preschool is constructed in Scandinavia.

Music activities as daily circle time

There are not many thorough empirical descriptions of music activities in ordinary Scandinavian preschools (i.e. preschools without a music profile), but Holmberg (2014) and Still (2011) constitute exceptions to that phenomenon, describing Swedish and Finnish preschool practices. Also Holgersen (2008) briefly mentions how music in Danish preschools is staged. According to them (and according to my own and many other active pre-school teachers with extensive experience), music activities in preschool are usually performed through gathering the children in a circle at a specific time in their daily routines, as in the morning or before lunch. The children often participate in choosing songs, by using objects such as a *song bag* (containing small items representing different songs) or *song cards* with pictures (symbolizing the song to be sung together). Sometimes the children are also allowed to choose other songs not found in this pedagogical material, or to use instruments that have been handed out by the pedagogues. Even if some preschools have more diverse music

¹ The article is one of two in the second part of a PhD project. The first part was in the form of a licentiate thesis: *Musicking – Kreativ improvisation i förskolan* (Wassrin, 2013). The overarching aim of the doctoral thesis is to examine an alternative music practice in preschool with focus on the youngest children, 1–3 year olds and their music pedagogues, mainly through the concept of *music didactic identity* (Dyndahl & Ellefsen, 2009).

activities (often due to pedagogues with a personal music interest), the staging of music activities at large seems hard to change (Söderman, 2012).

In a study of music activities in three Swedish preschools, Holmberg (2014) provides examples of how music activities are performed ritually in the form of a circle. In one example, the music activity involved playing the didgeridoo, and making the children sit at appropriate distances from one another in a circle formation, cushions having been placed on the floor by the pedagogue. These cushions were, according to the pedagogue who was in charge, meant to help the children sit down correctly. However, the children moved the cushions around, whereupon the pedagogues later glued figures (that were not possible to remove) on the floor for the children to sit on. Holmberg claims that the form of the ritual circle seems important to the pedagogues in her study insofar as it can be seen as a necessity and a secure base, from which variations can occur. But, as she goes on to argue, such circles can also be said to discipline the children's bodies in the room, and maybe interpreted as a 'straightjacket' from which it is hard to escape.

The circle formation may also be seen as a tool to create a sense of fellowship and togetherness, since all participants can see each other. Dixon (2011) argues that the circle formation has the advantage of enabling inclusion and listening to individual voices, but that it is also:

... an effective way of targeting the body in the exercise of power. The children are the circle. In this configuration they are all part of the disciplinary gaze as they watch each other, and are subject to the eyes watching them. It also means that children are not obscured by others as they might be when sitting randomly or in rows (Dixon, 2011: 5).

In order to make school and preschool settings work efficiently, it is necessary to create a certain number of *docile bodies*, which is accomplished through "techniques which affect how space, time, and movement are regulated" (Dixon, 2011: 5). Here, she refers to Foucault (1977) and his description of how bodies may come to be controlled through certain techniques, regulating *where*, *when*, and *how* bodies and specific actions are allowed and expected to occur—techniques that result in normalization and self-regulating bodies. In this way, the individual's scope for action is limited, and the individual becomes docile, regulating her/himself through habits and routines. According to Dixon, the circle formation thus seems to include a duality in terms of function; (i) enabling a positive interaction; and (ii) enabling the adults' control of the children's behaviour through disciplining their bodies.

Adult-child relation

Despite ample evidence of children's lack of influence on music activities in preschool, I have been unable to find any research with pronounced focus on participatory aspects of music activities in child group in preschool, regarding the youngest children (1–3 year olds). Much of the Scandinavian literature about music with children in preschool does not critically or explicitly examine the disciplined ways of making music, or power relations in music activities. A couple of scholars who incidentally touch upon the subject are Ericsson and Lindgren (2012), who mention that pedagogues' conceptions of *the child*² govern children's possibilities to express themselves aesthetically. Consequently, there seem to be reasons to delve deeper into the question of conceptions of the child, in order to explore how different conceptions of the child entail different ways of making music in preschool.

From a social constructionist and a post-structuralist perspective, categories such as *child*, *woman*, or *man* are to be seen as social constructions and thus, from egalitarian viewpoints, they sometimes need to be reconsidered (which is often done within gender research, wherein categories such as man—woman are examined and deconstructed). Alanen (2001) argues that if the question of children's *agency* (defined in the quote below) is to be penetrated, attention must be directed towards the relations and structures in which the category of children is a part:

A specific concern in exploring the generational structures within which childhood as a social position is daily produced and lived has to be on securing children's agency. In relational thinking, agency need not be restricted to the micro-constructionist understanding of being a social actor (as in sociologies of children). Rather, it is inherently linked to the 'powers' (or lack of them), of those positioned as children, to influence, organize, coordinate and control events taking place in their everyday worlds. In researching such positional 'powers', they are best approached as possibilities and limitations of action, 'determined' by the specific structures (regimes, orders) within which persons are positioned as children. (Alanen, 2001: 21)

² The concept of conception is not to be understood as referring to psychological phenomena, such as internal mental states, which then are expressed in talk, but instead to shared processes of talk in which conceptions and such categories are discursively *produced* and *reproduced* by people in interaction, by means of verbal (and physical) actions (Burr, 2015), a matter I will return to in the theory section.

Alanen writes that it is important to address the socially built-in relation of power in the binary adult-child pair,³ since it is (but would not necessarily have to be) a general principle of social organization that defines our ways of thinking about children, and it also permeates all spheres of social life and social institutions (Alanen, 1992). Dolk (2014), who examines power relations in preschools in terms of gender work, similarly refers to the relational perspective of the adult-child pair, but adds that the asymmetry between adult and child is amplified when the relation is between a pedagogue and a preschool child. She also reminds us, that several scholars state that adult superiority over children is the least questioned dominant order in society (see e.g. Arnér, 2009; Näsman, 1995).

This may also be one of the explanations for why the topic of children's influence on music activities is almost completely neglected; research is performed by the superordinate, the adult. Transferred from gender concerns this is formulated by Alanen as follows:

... the child-related issues that get defined as problematic or interesting—and raise needs and interests for producing knowledge—might be those that concern the organizing, managing, and the occasional 'modernization' of the generational system, from the standpoint of those belonging to the hegemonic generation as well as the hegemonic gender whose business is to do the ruling (Alanen, 1992: 68).

Since these binary pairs can be understood as socially constructed and thus arbitrary (Dyndahl & Ellefsen, 2011), it might be necessary to deconstruct them, as well as other concepts "to produce a better understanding of what it is in them that generates such problems and, above all, what should be done to them" (Alanen, 1992: 73). Adopting such a (relational) perspective on music didactic questions may be fruitful not just to produce better knowledge, but to contribute to "empowerment and social justice for children [...] in societal practice" (Alanen, 2011: 147). Consequently and perhaps needless to say: what may be considered as social justice, or regarded as an equal and participatory music practice in preschool, may then be up to those who 'do the ruling' to decide. This tension is outside of the scope of this article, but should be explored elsewhere.

3 Alanen's sociological approach, taking structure as a fundamental starting point, may be beneficial when exploring power relations, but the categories of adult and child should in this study be understood as analytical categories and are not referring to naturally occurring, but instead, socially constructed classifications.

The connection between conceptions of the child and (music) practice

According to Ericsson and Lindgren (2012), conceptions of the child influence what is possible to think and say about children. This also concerns didactic situations such as, for instance, mealtime and music activities (Dolk, 2014). Conceptions are also materialized and expressed in practice through action, as *performed theories* about children's needs, learning, and development, which are visible in the material that is chosen for children's activities (Nordin-Hultman, 2004). Similarly, conceptions of the child are materialized in the physical environment in terms of furnishing, scheduling of time, and partitioning of space. Nordin-Hultman further claims that in order to enable changes in traditional practices it is essential to identify and explore—*deconstruct*—the taken for granted ideas and habits that pedagogical thinking and acting is based upon, both about the child and about knowledge, which govern our interpretation and direction of gaze.

The research described above points at the cultural dimension of music education, comprising the fact that it always takes place in a certain time and culture, with particular conceptions and assumptions about, in our case the child, which affect practice. (Conceptions and assumptions that also comprise lingering thoughts from earlier periods of time.) This corresponds to Dyndahl and Ellefsen's (2009) suggestion that music didactics should be regarded as "cultural didactics", because "(didactic identities of) school subjects are [...] created and negotiated by means of, and in relation to, culture, meaning, and power" (ibid.,: 9, my bracketing). (The concept of *didactic identities* is not explicitly addressed in this article, but is for teleological reasons simplistically understood as 'how the teaching subject of music is carried out in various ways in different practices, as negotiated and constructed phenomena'. I see this reading as sufficient here, without for that sake doing violence to the main point in Dyndahl and Ellefsen's advocacy of music didactics being studied in a broader context as cultural didactics.) The crux is that Dyndahl and Ellefsen here offer a post-structuralist understanding of the teaching subject of music, in contrast to a more traditional view:

Traditionally, the identity of a school subject was given by its more or less fixed and stable 'properties', 'character' or 'essence'. The 'natural' contents and activities of the subject were thus given by its self-evident 'core'. A post-structuralist perspective on didactic identity, however, must underline its shifting and decentered character, detached from any essential point. It then follows that music education is both affected by and reliant on the culture(s) in which it takes place. (Dyndahl & Ellefsen, 2009: 22)

Thus, Dyndahl and Ellefsen emphasize the negotiated character of teaching subjects and therefore advocate research into how different ‘teaching subjects of music’ impact the ways in which music activities are staged in institutional settings. This is of significance because different staging entails differences in terms of power relations between the persons taking part in the events, concerning who is to dominate and who is to be marginalized. To sum up: Understanding the teaching subject of music as related to broader questions of power and culture makes it possible and important to explore in what ways conceptions about the child affect how music is staged in preschool and what power relations that are the result of different conceptions.

The relation between conceptions of the child and conceptions of music can also be understood as closely linked to how people make sense of the world through signs. As already has been partly indicated in the quote by Dyndahl and Ellefsen (2009), a post-structuralist perspective comprises the notion of language as unstable. Barker (2012: 471) claims that signs, like words and categories, are not to be conceived of as “single unitary objects with fixed meanings or single underlying structures and determinations.” Instead, in order to obtain meaning, signs, like *music* or *child*, have to be put together with other signs through *articulation*, that is, temporary fixations of meaning, since they have no stable meaning in themselves. Discourses about the child and discourses about music may thus be seen as intertwined, reciprocally impacting each other’s meaning.

Aim of the article

The specific aim of this article is to analyse how conceptions of the child and conceptions of music interrelate, and how these conceptions mutually influence music pedagogues’ didactic decisions about how music activities are shaped in preschool. An extended ambition is to explore how these conceptions legitimize children’s participation in preschool music events.

The research questions are:

- What conceptions of the child are presented in the music pedagogues’ talk?
- How do these conceptions relate to conceptions of music?
- What are the didactic implications of these different interrelating conceptions of children’s participation in music activities?

In order to take on this investigative task I apply Critical Discursive Psychology as a theoretical framework (Wetherell, 1998). In addition to microanalysis, this approach

advocates that broader theoretical framework should be used as a backdrop against which people's utterances are understood in a historical and cultural context. This analytical background is here provided by the New Sociology of Childhood (James et al., 1998), as well as by overviews of conceptions and positions within the teaching subject of music and their origins, respectively (Hanken & Johansen, 2011; Nielsen, 2010).

Exploring an alternative music practice

This article builds on a larger ethnographic study (Wassrin, 2013),⁴ in which I examined a specific alternative music practice in a Swedish preschool. (Alternative should here be understood in relation to the earlier described standard preschool music practice.) The environment in the youngest children's units was prepared for music activities and contained instruments, but very few common toys. Music pedagogues, all working 75 %—100 % on a daily basis in these units, were responsible for the music activities, which were found to be highly improvisational in character. The children had a major influence on them, as they were allowed to move around freely in the room and to decide *if*, *when*, and *how* they wanted to participate. Furthermore, the events were experimental, exploratory, and varied in character insofar as they contained singing, experiments with sound, playing instruments, different forms of dance, music listening, music combined with dramatic play or role play, and more.

One prominent trait of the evolving events was the music pedagogues' responsive attitude in the moment, wherein they often chose to wait, or ask for, the children's verbal or bodily initiatives or responses. The pedagogues had a permissive approach, taking up the children's initiatives as serious suggestions about how to perform the events, and showed openness to other expressions and actions rather than merely musical ones. Furthermore, the music activities were not held at specially scheduled occasions, or sporadically, but instead they were *the* activities. Each day, as long as the music pedagogues were present at the preschool, music events were the main activity.

The description of this preschool music practice indicates a somehow unusual approach towards both the relation between pedagogue and child, and towards how the subject of music in preschool usually is staged, as earlier described. In order to

⁴ The study was performed with focus on the interaction between the participants and in particular their co-construction of the music activities here-and-now, and on their use of discursive, semiotic, and material resources to constitute and sustain these activities.

understand more about why the practice was staged in such a way, I decided to do a group interview with music pedagogues from the preschool.

The music pedagogues

In the preschool studied here, the visual arts already had a strong tradition, while music activities had been absent due to former pedagogues' own acknowledgment of lacking the necessary musical competence. Therefore, educated music pedagogues were employed to work together with the youngest children in the preschool (1–3 years old), and economic investments were made through the purchase of instruments, in order to achieve the goal of introducing *the language of music* in the preschool. (The term *language* was used by the music pedagogues to describe different ways of expression.)

The participants in the group interview were four music pedagogues. At the time of the interview two of them were still working in the preschool, while two had left for other jobs. Their education in the subject of music differed in terms of educational degree: one of them was a music teacher in primary and secondary school, one was an educated singing teacher, one had a qualification as a community music teacher (also called music instructor, *musikhandledare* in Swedish), and one was a community music teacher in the middle of her education. Besides being educated in the subject of music, all of them were either trained in, or had experiences of pedagogical areas such as mother tongue teacher (Swedish), *atelierista*⁵, professional dancer, opera singer, musician, or had experiences in drama and crafts. Altogether the individual music pedagogues had access to different, though complementary, knowledge in their work with the children. Furthermore, their experience in terms of working with young children, and the length of their working experience, also differed.

As can be seen, the pedagogues' approaches, experiences, and educational background differed, though a common feature was their extensive experience. They also differed in their ways of making music, which made the music practice wide in terms of offered activities and the differences between the pedagogues' music making can thus be considered as complementary, since the activities varied from rule-governed singing games to more experimental events, such as exploring sound activities. Still, the singing of children songs was a common denominator for all the music pedagogues.

⁵ An *atelierista* is an artistic supervisor who works in preschool to ensure that an aesthetic dimension is present in all subjects and in the educational environment. The profession originates from the preschools in Reggio Emilia in Italy.

Theoretical and methodological frames for the study

The theoretical premises of this article are, as already briefly outlined, that *conceptions* are discursively constructed in interaction, and that these processes do not occur in a vacuum, but in relation to cultural and historical contexts. In order to cover both the speaker level—the immediate context in which “speakers construct different accounts, or versions, of the world” (Edley & Wetherell, 1999: 182)—and the broader context of shared sense-making resources, or “historically given set of discourses or interpretative repertoires” (Edley & Wetherell, 1997: 206), I apply a Critical Discursive Psychological approach (Edley & Wetherell, 1997, 1999, 2001; Wetherell & Edley, 1999; Wetherell, 1998). Wetherell (1998: 405) describes this approach as “a discipline concerned with the practices which produce persons, notably discursive practices, but seeks to put these in a genealogical context.” Thus, this approach provides analytical tools for studying language use here-and-now, but it also advocates the use of supplementary theories, required when connecting this language use to the broader discursive domain, from which speakers draw meaning—in our case conceptions about the child and of music, founded in historical practices. Here, this genealogical backdrop is constituted by James, Jenks and Prout’s (1998) comprehensive review of (Western) conceptions of childhood and children, in which they claim that our thoughts of the child “crystallize around a series of discourses that are both of modernity and informed by earlier traditions of thought” (ibid.: 9), discourses operating both in everyday life and in various approaches of research. Their overview includes descriptions of various theoretical models, from the presociological child (represented by notions originating from Rousseau, Hobbes, Locke, Piaget and Freud), to contemporary theoretical approaches. The analysis in this article is also made in relation to music didactic theories (Hanken & Johansen, 2011; Nielsen, 2010), which include historical and contemporary reviews of the conception of music, both as category/phenomenon and teaching subject.

Important analytical concepts in the adopted approach are *interpretative repertoires* (Potter & Wetherell, 1987; Wetherell & Potter, 1988), *subject positions* (Davies & Harré, 1990; Wetherell, 1998), and *variation* (Potter & Wetherell, 1987). *Interpretative repertoires* refer to ways of talking about a specific issue and can be understood as locally available social and linguistic resources for the speaker to employ, when making her/his version of the world credible. Using a repertoire can be described as doing and saying what feels natural in a specific situation (Burr, 2015). Through a specific utterance, you position yourself in taking up a corresponding *subject position* offered by the specific repertoire (Edley, 2001). Being positioned, or positioning oneself, can be considered as “being hailed as particular kinds of individuals or **subjects**” (ibid.:

210, bold type in original). In this, the speaker not only takes up a subject position her/himself, but simultaneously positions other persons, or phenomena as being 'true', in the sense of a temporary closure of meaning for the specific sign or category.

Method of analysis

The group interview was transcribed and some additional material was collected from the pedagogues afterwards by mail, among other things to obtain supplementary information about their education. In the sorting process of the empirical material, I first listed the pedagogues' utterances about *the child* and about *music* (which considered statements of both ontological and functional aspects of music). I was in this phase focusing on the *variation* (Potter & Wetherell, 1987) in the pedagogues' talk about the same topic, in order to distinguish different repertoires. In this, I looked for patterns, figures of speech, and metaphors that recurred in the talk and which occurred across different pedagogues. These fragments of talk were labelled by a few words, covering the most characteristic features in the phrase, and subsequently grouped and categorized, which then formed the basis for the different interpretative repertoires. I also attempted to distinguish different subject positions, by determining 'who' were implied in a specific utterance (Edley, 2001).

In this first step of analysis, I tried to disconnect myself from the context and stick to the text itself, a way for me to try to understand the pedagogues' utterances afresh, and not only as confirmations of their actions and performances in relation to my previous study. This was of importance, since at the time for the interview I was very familiar with the preschool setting and had got to know the pedagogues fairly well during the previous data generation.

The second step in the analyses was to mirror these repertoires against the historical backdrop. It should be clarified that I here make an analytical distinction between the concepts *interpretative repertoire* and *discourse*. The former connotes small local discourses, that is, the pedagogues' linguistic resources in positioning themselves and others through talk, whilst in turn the latter stands for larger historical and cultural discourses, from which the former draw meaning. In this part of the analysis it turned out that one of the repertoires exhibited great similarities with an already recognised discourse—*the muse-ical child*, which is why I decided to use that specific term. The other categories showed only minor resemblance with other (larger) discourses and therefore received designations based on their characteristic content. Here, it is important to state that analyzing empirical material by means of making historical comparisons, may constitute a risk of being so strongly governed by theory, here in terms of already known (larger) discourses, that everything you see in your material

confirms one or the other of the already fixed and locked categories (Potter, 1996). By trying not to categorize the material too fast, but instead maintain my openness to alternative interpretations, I tried to avoid this risk. I also addressed the issue by not going too deep into the genealogical theory before doing the first step of analysis. As follows from the theoretical perspective described above, I did not link utterances to a specific pedagogue, since my concern was to search for different conceptions of *the child* and of *music*, and not to look for different professional didactic approaches linked to specific pedagogues. Furthermore, in my analyses I did not explicitly study the use of rhetorical strategies that the pedagogues use in the interaction and the analysis was therefore not fine-grained as in Discursive Psychology closer to Conversation Analysis (for a description of different approaches, cf. Wetherell, Taylor, and Yates, 2001). My focus has rather been on *what* interpretative repertoires the pedagogues use and their social and political consequences (Wetherell, 1998), here understood as, what possibilities children have to become particular kinds of, in our case, musical subjects as an effect of the use of different repertoires. I here also include the local preschool in the analysis of the construction of the child (which is thus not only identifiable in the pedagogues' talk), since the pedagogues refer to decisions performed by them materially and organized in their practice. It should also be mentioned that the quotes from the interview, used as examples in the analysis, are translated from Swedish to English by me, as are also the quotes from Swedish literature.

Five interpretative repertoires of the child

What emerges in the talk of the pedagogues is first and foremost a dominating image of a competent child, in line with the turnaround in the view of the child that took place in the 1990s (Kampmann, 2004)—from a lack perspective, which involved seeing children as insufficient, towards seeing them as competent social actors (Halldén, 2007). In the analyses four interpretative repertoires of the child emerged, which I will describe below as: *a muse-ical child*, *a constantly learning child*, *a child uninscribed in culture*, and *a child with rights*. In addition to these categories of an exclusively competent child, a conception of *a child in need of support* sometimes emerged.

A muse-ical child

The introduction of the subject of music in the preschool is described by the music pedagogues to derive from their (anthropological) belief that children exhibit a natural,

authentic, and immanent closeness to “music and movement”, and they therefore see music as a good “forum for encounters.” The children’s predisposition for music is described by the pedagogues as an urgent desire, a wanting and longing for possibilities to express themselves through different *languages*, among which they are closest predisposed to the *language of music*. Thus, the children were offered this opportunity of free expression in what was intended to be an appropriate music environment for their age, a practice which is humorously labelled as a “musically soaked environment” by the pedagogues. This conception of the child is similar to a *muse-ical child*⁶ (see e. g. Bjørkvold, 2009; Grahn, 2005; Uddén, 2001), who is compelled by *the music imperative* to express itself (Hanken & Johansen, 2011). Through organizing the environment specifically for music activities the child is in this practice consequently given possibilities to act in its ‘true’ element, where it becomes competent. This child’s preference for using music as a medium for *communication* of its inner self also requires the making of music in ways that consequently contain some amount of improvisation, which is also provided by the pedagogues through practice (Wassrin, 2013). Another pattern in the pedagogues’ talk that can be referred to the repertoire of the muse-ical child, is in comments reflecting a holistic view on human beings.

P: I think like this: using the concept ‘holistic’ and taking the overall picture. I think all the time that we divide body and head, that it is like two different things and that is also something that we have decided [here] that we don’t want it that way. We want it to be linked the whole body, and not divide it.

According to Nielsen (2010), the notion of humans as *muse-ical* beings includes holistic elements; body, feelings, and intellect should not be separated, but together form the person as a whole. Nielsen perceives this historical approach as a relatively comprehensive cultural idea, having its roots (both in ancient times and) in the 1920’s, thereby also being influenced by the contemporary focus on and interest in bodily movement. (One music didactic approach, which arose at that time, was the pedagogical work of Dalcroze, characterized by the combination of music and bodily movement.) In line with this, the pedagogue quoted above stresses bodily activities as being just as important as intellectual ones and a separation between them is not desirable.

6 The concept of muse-ical derives from antique Greece and the nine muses that were offered by the gods to human beings for rest and recreation in daily life (Grahn, 2005). In the Scandinavian countries muse-ical education is mostly inspired by Bjørkvold’s (2009) interpretation of the concept, which emphasizes the authenticity in children’s own culture and children’s experience of music, dancing, and singing as a whole. Also the child’s strong need of expression and play, through which the individual child will be able to fulfill her-/himself are underlined by Bjørkvold (Hanken & Johansen, 2011).

A permissive environment is also seen in relation to the children's actions and free expression is pursued, yet another feature in a muse-ical approach (Hanken & Johansen, 2011).

P: Music can easily become focused on achievement and to play right [...] that there is a right or wrong. So that is one thing that I want to abandon and just allow, allow all, all expressions somehow. And like affirm and strengthen the children in...

MW: That it's okay?

P: Precisely, their personal, unique expression.

Free expression is here related to achieving the goal of reaching the full potential of one's uniqueness, or to be a more complete human being and the music didactic work is therefore directed towards the *individual* child.

P: You make room for different children and like: "Now it's *your* turn to play! Can we hear?" That you get to play solo and "now it's only *my* time" and whatever you do it's accepted and okay and such. That you only receive cheering for what you actually do, when you express yourself in that channel.

This focus on the individual child can be traced back to Rousseau, who paved the way for children as individuals (James et al., 1998) that should be encouraged to develop their own particular personalities. I interpret the didactic goal to be not primarily educating *in* music, but developing the child's whole capacity *through* music (Lindström, 2012), and offering the child a positive experience of, and attitude towards, music. So, the point of departure for the activities is the pedagogues' interpretation of what is beneficial for the child (as for example, the decision to offer the children music activities for the good of the children) and not the teaching subject of music itself (Hanken & Johansen, 2011). This decision is based on the idea that adults know what is good for children. In taking this decision, the pedagogues and the principal have used their position as adults (and thereby belonging to the dominant pole of the binary adult-child pair), and through giving the children opportunities to make music, they at the same time limit the possibilities for them, by offering mostly musical activities and very few common toys, such as dolls and cars.

However, the pedagogues' talk not only mirrors an approach to music as a way for the children to express themselves, but also reflects a reverent and solemn attitude

towards the phenomenon of music itself, which is also in line with a *muse-ical* approach according to Nielsen (2010), who refers to Seidenfaden's words: "Muse-ical education builds on an anthropology that [...] takes artistic creation seriously—as something essential and something valuable in itself." (Seidenfaden, quoted in Nielsen 2010: 188) A similar conception of music is seen in the next quote:

P: Because you don't want music to be joked away. You still think that music is a serious thing. You want to take music seriously. Then you can joke with music with...reverence is too strong a word, but do you see what I mean? Because sometimes I get like...Sometimes someone walked in [to the room] and interrupted in the middle of things, just like that (snaps her fingers) and I went like: "But are you serious! You just don't do that! We are into something important here [...] something is going on here, so take that into consideration" [...] we were just in the middle of an "aaah"-moment.

According to this pedagogue, music is a serious thing, which shows itself in the intent or reverent atmosphere surrounding it and as something that should be cherished. The utterance also mirrors the importance of emotional, passionate, and sensitive presence in the moment, which reveals that music activities with children, no matter how young they are, demand just as good quality as adults. This is also reflected in other statements about the preference for tuned instruments with a beautiful timbre.

A constantly learning child

Another interpretative repertoire in the music pedagogues' talk is the child positioned as *learner*, mirroring a widespread and prevalent tendency in contemporary pedagogical discourse (Biesta, 2004, 2005, 2010). However, the specific feature of the learning child in this local context is that it is *constantly* learning. Such a child is sufficiently curious to explore its environment by its own, and consequently does not need to be forced, prompted or pushed to learn, but seeks knowledge in the events based on interests of the moment. The pedagogues put great trust in this explorative child, since they claim to rely on the presumption that learning constantly occurs, despite being often invisible to them and consequently beyond their control.

P: It's okay that they're here just watching, because they are nonetheless participating. It doesn't mean that they do not embrace dance as language or music as language. I mean, the most common example is that the children

do not sing here [at preschool] and then the parents come and like: “God, how they sing back home!”

And then you know that they have like...So, participation...precisely, getting rid of people...pedagogues shoving in [children into the activity] saying: “Sing now!”

The decision to let the children come and go between activities and the principle of letting the children decide *if*, *when*, and *how* they want to participate, as shown above, can thus also be traced to certain beliefs about how children learn. Even if children do not seem to take an active part in an activity, they still learn through watching and listening, and are therefore still seen to be participating in the music event. This conviction comes, according to the pedagogues, from scientific knowledge about the significant role of mirror neurons, which the pedagogues have read about, on the principal’s initiative. The pedagogue above strongly positions herself against pedagogues ‘shoving in’ children in activities and prompting them to participate in explicit action. According to her, children do not have to engage physically to learn songs, or to sing, or to dance.

This child is also capable of self-regulation in the events, absorbing just enough impressions that it could handle in the process of learning. Since it is capable of this it is allowed to come and go between events, adjusting the level of intensity in relation to the character of the events, as described in the quote below:

P: It becomes a natural flow going in and out of an activity. This depends also on, if you are saturated by an experience. And then you simply need to pause for a moment and then you go away for a while and do something else. And then I believe in some way that they are processing what they have been involved in and they perhaps do something else...a contrasting thing that is not similar.

Assumptions about how children learn were also questioned over time. The pedagogues described how they moved from a belief that children have to focus on one thing at a time, towards a belief that children use multiple modes simultaneously and in connection with one another.

P: It also had something to do with doing two things at the same time, I know we started to reflect on...that children...that children only focus on one thing at the time...while we thought: two things at least, is like better for the brain. Starting to connect...the different...[...] some synapses.

In relation to this child, music becomes a sort of 'glue', which connects different areas of the child's meaning making through the assistance of the music pedagogue. In the video data in Wassrin (2013), there are examples of how the music pedagogues connect the children's 'incidents' to songs or rhymes. This is mentioned by one of them:

P: Having an enormously rich 'bank of songs' is actually essential to be able to pick up the children's whims. Or at least to have some kind of association to connect, to get closer to children's ability to do these connections all the time.

To connect the children's actions through constant improvisatory music making seems to be a central task for these pedagogues who seek to facilitate learning and exploring of the social and material environment.

Even though the child is autonomously driven by itself to learn, it still requires pleasurable input as some kind of starter. When children seem unwilling to join in a proposed music activity, a great responsibility for this unwillingness is placed on the pedagogues themselves.

P: That could depend on so many things. They were not up to it. Wrong occasion. Wrong day. Wrong song. Wrong initiative.

P: Bad timing on the whole.

P: The material was wrong. That is, you start to reflect: Introduction was perhaps wrong, the material perhaps was wrong. Group dynamic perhaps was wrong. Wrong children. That is, you can find any number of reasons.

MW: But what is wrong in that then do you mean?

P: So, either it's...if it does not feel pleasurable and meaningful then something is missing, something which attracts, which makes it like exciting and with a feeling of urgency. New. It was perhaps no challenge in it. Or they didn't understand.

The pedagogues expressed that they put high pressure on themselves, which seem to relate to their competence to *sense* what the right moment is for the specific material or activity, to know what the interests of the specific child is, and to connect children in groups so the composition of individuals becomes dynamic. Overall, core words

describing a good learning environment were: pleasure, excitement, meaningfulness, and attraction.

According to the pedagogues' experiences, learning occurs by means of all the senses, among which 'hearing' is sometimes not taken into account.

P: The thing is that what we've discovered in terms of the youngest children; they have always [the mode of] sound turned on. They are *always* listening. [...] If they are examining a thing and how it feels, what colour it is; it sounds too. That aspect is like...often forgotten.

Listening (and sound) is an important, and often neglected or under-analysed way of exploring the world and music thus also takes on the character of a *sound subject* (Nielsen, 2010). In general, the pedagogues' conception of *the constantly learning child* can be seen to have the consequence for them of not having to struggle with the children for not wanting to participate in their activities. Thus coercion is absent also in this repertoire, insofar as children need to have the right to position their own bodies wherever their interest is at the moment, or to leave when saturated by their impressions. From the above said, children can be seen to possess their own learning process, but in strong connection to what is offered by the pedagogues, in terms of an appealing environment and intriguing events. Still, *what* children learn is beyond the pedagogues' control and consequently it can be related to the teaching subject of music itself, but also to other features in the situation, that is, learning *in* and/or *through* music.

A child uninscribed in culture

P: The youngest children, [...] they have not divided it [life] into different subjects. They don't think like: – Now I sing, now I stop singing and now I draw instead.

Utterances like this from the pedagogues reflect a holistic view of the child, which can be interpreted as a description of the youngest children's *trans-disciplinary* way of being—a notion which implies that children “do not divide and limit their experiences, their play or their experimentations into given categories or subject contents” (Elfström, 2013: 118). Furthermore, and due to their young age, children are not yet inscribed into the specific culture of their environment, and are therefore sometimes misunderstood:

P: But we so often overlook the children's creations, because we don't think they are anything that is like worth placing emphasis on. If they make sounds or if they play [an instrument] in some way that you are not up to, that one does not perceive as music, or dancing...

MW: Because it does not fit within our...?

P: ...no, within our view [of music]. And also that is something that the children can give to us adults. Thus, to get away from that it's always me who have to tell them like: "This is what counts." While they can actually show me: "Oh yeah! Oh yeah, music can be like that too!"

A new way. A new input. And that could either be about how they handle the keyboard, how they make different sounds, or how they handle the ukuleles. But then you have an adult model and that is what I would like to get away from.

Children are here seen as overlooked or misunderstood through not being able to reach the adult with their creations, because these are not recognized for the reason of not being similar enough to what is counted as appropriate aesthetic products within the specific culture. Correspondingly, Young (2005) claims the necessity to re-conceptualize music with children under three year olds. Drawing on a study of young children's improvised singing, and the interconnection between singing and other actions, such as physical movement and play, she claims that what is perceived as singing (by adults), is defined within "parameters drawn from the practice of Western art music" (ibid.: 270). She argues that definitions (singing in this case) are drawn from adult practices of music, and not from children's, which result in excluding anything which falls outside those expectations of what music is or could be. She adds that evolving from such assumptions is the risk of not hearing, or "to risk closing down creative, imaginative forms of singing/voice use among children; to risk not recognizing the insights to be gained from hearing their singing; and to risk denying cultural variations" (ibid.: 271). Also the pedagogue, quoted above, expresses thoughts about the risk of not acknowledging children's actions as music, though she believes that children have important contributions to offer adults. This point of view suggests that the child is not yet inscribed in the conventions and categorizations of the adult world. It is a child with a capacity for newness that has not yet been 'educated out of them' (O'Byrne, 2005). As a consequence a trans-disciplinary exploratory child comes to be visible. As in the image of *the muse-ical child*, this is a holistic view, though more

from a social constructionist point of view, because, since it is not yet fully inscribed in culture it has the capacity to construct culture differently. It thereby brings hope and anticipation to the adult, who in her-/himself no longer has the ability to see the world without preconceptions. Through this child, the adult has access to new understandings of the world, seeing it as for the first time through the child's eyes, which may convey something other than what is currently existing and known. Such an attitude towards what a child is denies music as a strictly demarcated subject, because this would be to limit children's explorations of the world as a wholeness not yet divided by the adult, and because it should prevent the possible outcomes of such an exploration in the form of new categories. At the same time, this repertoire positions children as a group with a particularity that "confound our taken-for-granted knowledge of how other (adult) social worlds function" (James et al., 1998: 29), a trait similar to what James et al. (1998) call *the tribal child*.

These didactic intentions can here be interpreted as a quest for new, not yet known, constructions of the world. The pedagogue states that it is not exclusively she, as an adult and pedagogue, who has the right to decide what expressions are recognized as music, and she thus expresses *epistemic modesty* towards the child's contribution. When dealing with such elusive questions like limits between music and non-music, we are not far from the area of philosophical reasoning, within which Murriss (2013) notes that much of children's thoughts are met by what she calls *epistemic injustice*, as they do not qualify as alternative ways of understanding the world. She states that: "pedagogues often put metaphorical sticks in their ears in their educational encounters with children" (ibid.: 245). Negotiations about what is valuable and relevant knowledge, and for whom, are then prevented. But as pedagogues learn from children, this relationship of power changes, and *epistemic equality* can be seen to emerge when the pedagogues listen to "what the children actually mean by the concept of music" (see also quote below). Thus, the concept of music is not set in stone, but instead it can be seen as open and temporary (Haynes & Murriss, 2011).

However, to make the child's newness a lasting resource, the child has to be protected from too much adult (cultural) impact, which is reflected both in the last sentence of the pedagogue's utterance above and in the following quote:

P: It is far too conventional instruments. I've talked about that for years, on several occasions. It should be like a little more experimental. We should not have premade things. It should be possible to discover this: sound. And to even more make visible what the children actually mean by the concept of music. There is still a little too much adult representation.

The desire to clean up the material from cultural references also has the consequence of going back to the raw material in the form of fundamental minor building blocks in music, or what Paynter calls: “[t]he true “rudiments” of music” (Paynter & Aston in Kanellopoulos 2008: 222), i.e. sound and silence. Kanellopoulos (2008) notes that such views as the one above, inherit an implicit universalistic stance, characterized as a belief in a (musical) unity beyond culture. However, as I interpret the pedagogue’s utterance in its context, this is not the case here. Even though the pedagogue wants children to remain ‘uncontaminated’ by cultural influences by avoiding adult models, she wants them to be able to define concepts differently from adults. A universalistic desire to discern the roots of *the* unknown is not the same as a desire to grasp new, *as yet* unknown constructions or interpretations of the world. From such reasoning, this child is seen as being capable of what can be described as: going beyond, outside, or before language. It is similar to *a natural child*, who is seen as a blank sheet, here not for the pedagogue to write upon, but on the contrary for collaboration and partnership with the pedagogue in pursuit of conceiving the world in new ways. If this is to be possible, children have to be treated as autonomous in their exploration of the world. This represents a political view of the child in the sense that there are other possible ways of conceiving the world than the present one. The quoted pedagogue expresses a curiosity about how children in their meaning making connect experiences in different ways than adults, not because they are different through their capacity of being children, but because of their newness in the world. I interpret this as a desire not to distinguish the world for the children in advance, but for doing it alongside and *with* children. What the pedagogue seem to strive for here, is to distance herself from an automated recognition of what music ‘is’, in order to restore the sentient to really *see* and not only *recognize* through vision (Lindgren, 2013), or, more suitable here, to really listen and not only recognize with the ears through hearing. Instead of seeing children as “a potential threat or challenge to social order and its reproduction” (James et al., 1998: 9), she rather sees them as a potential promise for *new* orders.

A child in need of support

At times an image of a more fragile child also emerges in the pedagogues’ talk. One example is when pedagogues consider themselves constrained to act to protect the child (or the group) from its lack of self-control. One of the pedagogues states that some of the children were so strongly “driven by impulse”, and so easily pulled along by their friends that sometimes the freedom to move around the room(s) turned the events into one single “wandering” which resulted in a restlessness amongst the group. She reveals that, for this reason, she and her colleagues secretly reintroduced circle

time to gather the children all at the same time. (There was an explicit directive from the principal of *not* using the form of circle time as a didactic method.)

P: I remember that was part of why we in this unit started to have ‘circle time’. No, you should *sit down* during circle time. That’s how it is!

The pedagogue here decides to use her option to exercise power as an institutionally authorized subject—as pedagogue (as well as adult and superior to the child in the generational order). The purpose is to do good for the children by organizing a calm atmosphere, but this decision at the same time leads to the deprivation of the child’s right to move around, and thus, of the right to its own body. This example illustrates the complexity in didactic questions where different conceptions of the child collide, thereby generating *ideological dilemmas* (Edley, 2001). This is not only seen in the pedagogues’ talk, but also mirrors tensions between principles, in this case of children’s right to bodily self-determination *and* the right to be supported by frames to overcome the lack of self-regulation in order to be able to experience music as a pleasurable phenomenon. However, according to the pedagogue this move of reintroducing circle time received unexpectedly positive reactions from the children:

P: And the children went like: “Oh we’re going to have circle time!” They were absolutely delighted, when we helped them to structure. Like Bonnie: “Circle time, circle time, circle time! What fun! When are we going to have circle time?” (The pedagogue tapping her fingers rapidly against each other).

This child consequently requires structure and frames, in fact it *requests* frames and gets happy when it obtains help from the pedagogues to achieve this. Another situation that could legitimize the controlling of the children’s bodies is expressed when it comes to the pedagogical desire to offer the children positive experiences of music:

P: It’s so amazingly awesome when many children gather together and go like ‘schesch!’ (Makes a huge gesture). And they, themselves become like: “Wow! Is it us sounding so awesome together?!” [...] But then they have to darn me...” Now we’re here to sing.”
Then you can’t just like walk away.

The child is the target of and the receiver of those good experiences that are chosen by the adults, for example through being *taught* a “pleasurable attitude to music.”

But to accomplish this, the children have to be bodily organized so that the “power of music” may emerge. The adult knows what is good for children and how to do good for them by directing them towards joint music making, so as to enable the flourishing of the competence of the child, which was also the origins of the implementation of the teaching subject of music in the preschool.

A child with rights

The last interpretative repertoire I will take up is *the child with rights*, who is entitled to music making. This right is taken seriously by the preschool, by actually employing music pedagogues to guarantee the children their right to the language of music in the first place.

P: It’s like a democratic right to devote yourself to music and to use it as an expression I think. [...] You should have, like, the *right* to music. This kind of like political rights (laughs).

MW: To music as...?

P: As a means of expression. Young children, as said before, are so much movement and music and that should to be valued.

This is a child, who, similarly to the muse-ical child, longs to express itself through music. But in addition, it is a participatory and included child, who has the right to be asked and should consequently not be forced into certain activities, as we will see below. The rights of the child is a question that James et al. (1998: 100) claim is “being loudly championed in the adult world”, which is in line with what Holmberg (2014) notices, regarding the change of legitimization of music in preschool throughout the ages. From previously having functioned as a means for moral education (and subsequently having served as a tool for communication and then learning), music in preschool is now motivated by children’s right to create and communicate meaning based on their own interests and experiences, through aesthetic forms of expression. Holmberg claims that the conceptions of the meaning and function of music thus have developed from a discourse of morality towards a discourse of rights. One music pedagogue explains in the interview how the pedagogues themselves came to question the concept of choosing in the preschool context.

P: Once again you come back to this: ‘participation’; what does it mean that they choose to be in the music room? Let’s say they are standing in the doorway [...] say they are sitting on the green carpet, building. Are they participating in the music activity, or are they not?

[...]

P: Then you can wonder, what has that child chosen then? Yes, it has chosen to sit down and build with the building blocks at the same time as it is able to hear and see what is happening in the music room, unlike if we had closed the door and said: “You should only stick to your building. Now we close the music activities for you. You have chosen to build.”

And we don’t find that, like particularly fruitful. In that case we have decided that it should be a greater openness.

MW: The children should have the opportunity to choose?

P: Yes. And it [the actions] should also be possible to occur at the same time. I think the simultaneity becomes more and more important.

As shown, this child is taken seriously, is treated with respect, and has the right (and is also able) to choose for itself. The sequence is interesting because it shows a hint of the process of the work to enable rethinking certain issues or concepts related to practice, which in turn impacts on the development of the music activities according to the pedagogues. Consequently, the quote should be understood in the light of how the pedagogues’ notion of the participation and self-determination of the children changes over time. According to the video ethnography (Wassrin, 2013), the music activities were at an earlier stage separated from other activities through performing them in different rooms, between which the doors were mostly closed. Consequently, the teaching subjects were totally separated. At the time of the interview this had changed to enable more open forms, whereby the children could come and go between activities. The contents of the different rooms were also more mixed, containing materials belonging to different ways of expression. In the path of the pedagogues’ changing view of what it could mean to choose (for the children), they took it seriously and changed the practice, which can be connected to Nordin-Hultman’s (2004) claim that pedagogues’ conceptions of children and their capabilities impact on the physical environment in terms of furnishing, scheduling of time and partitioning of space (in many cases unconsciously). In this case, the pedagogues can be said to have

deconstructed the underlying and taken for granted ideas, assumptions and habits that their pedagogical thinking and acting was based upon. This view of the child as having the right to choose by having the right to position its own body anywhere in the rooms, consequently had a deep impact on the pedagogues' didactic organization of music activities, and seems to derive from a genuine interest and respect for the child's endeavours, thereby encouraging the pedagogues to evolve new understandings of what the act of choosing can mean and encompass for these children.

In Swedish preschools it is often the norm that children get to choose what to do at certain times. They are then usually offered, and expected, to choose between pre-determined activities. The standpoint is clear: children have the right to choose, but the alternatives are often chosen by the pedagogues, in order to direct the children towards what they think is good and developmental (Dolk, 2014). In contrast, children in this pedagogue's talk are seen as competent to combine different actions (from different subject areas) on their own, with the purpose of fitting their meaning-making or desire in the specific situation (cf. Holgersen, 2002) and they therefore have a legitimate right to be acknowledged in the making of their own choices. *Participation* is here seen as something more than choosing "something already existing" (Dolk, 2014: 180). The term *participation* should here be understood in the meaning of *inclusion* and not as the concept *participation* in interactional studies (see for example Duranti & Goodwin, 1992).

The right to choose is also addressed by Holmberg (2014), who shows that there is often a certain codetermination for preschool children concerning whether to participate in a music activity or not. However, once they have entered the activity, there are rather limited possibilities about what issues might influence the event. One interpretation of Holmberg's observations is that pedagogues then find that they have fulfilled the children's right to choose and the (adult-) prepared activity can move on. In the sequence above, the pedagogue expresses a somewhat different view of the act of choosing: the possibility to choose *simultaneity*, an idea that originates in the pedagogues' observations of the children's preference for doing more than one thing at the same time. The word 'choosing' thus comes to comprise an alternative meaning compared to connotations and applications existing in more traditional preschool practices. This alternative comprehension of the word 'choosing' is also developed in relation to the questioning of the categorization of accustomed preschool practices, for example the separation of actions in time and space because of their affiliation to certain educational subjects, such as music, visual arts, or construction. The pedagogues here give the children possibilities, not only to be integrated in already formulated models and perceptions of an already existing world, but to recognize the child as having the right to be included in the construction of this common world

(Biesta, 2010). This is an issue that is also highlighted in the section about *the child uninscribed in culture*.

From the legitimate codetermination of the child (in the pedagogues' acknowledgment of children's choosing simultaneity), music is, in this practice, included in and intertwined with other actions and activities. Since the child is seen as someone who should be asked, chosen music activities need to be improvisational and not coerced. In Wassrin (2013) it is further shown that the instruments were easily accessible, because they were placed in children's height. This circumstance is a phenomenon that substantiates or validates the present image of a child with rights that is constructed also in the material environment.

In the section above, the rights of the child imply great opportunities of choosing. However, to make this bodily choosing work in preschool practice, the child needs to be fostered, and has to learn certain rules:

P: But, introducing the instruments is really important. You cannot simply give a ukulele to a little child and believe that it shall relate to that as an instrument in the first place. It requires a lot [...]. Nowadays the ukuleles are breaking and they turn on the tuning [pegs]... and that is because we are not tough enough.

It is here associated with hard work and persistence to ensure that the children through the process of learning know how to handle the instruments with care. Still, to avoid the instruments being damaged, the children need to understand them as fragile artefacts and not as robust toys. But this work also has another purpose: to make the music environment work in the sense that it enables the children to act independently when using the material. The rules are thereby constructed as preconditions for *the child with rights* to have a music environment in which it can position itself as musical subject without constant approval by adults.

One overarching interpretative repertoire

Drawing on the pedagogues' talk, I have presented five discourses of the child, which all entail corresponding conceptions of music, respectively—functions and ontologies in relation to the specific discourse of the child (see diagram 1 below, which is an illustration of what I describe throughout this concluding body of text).

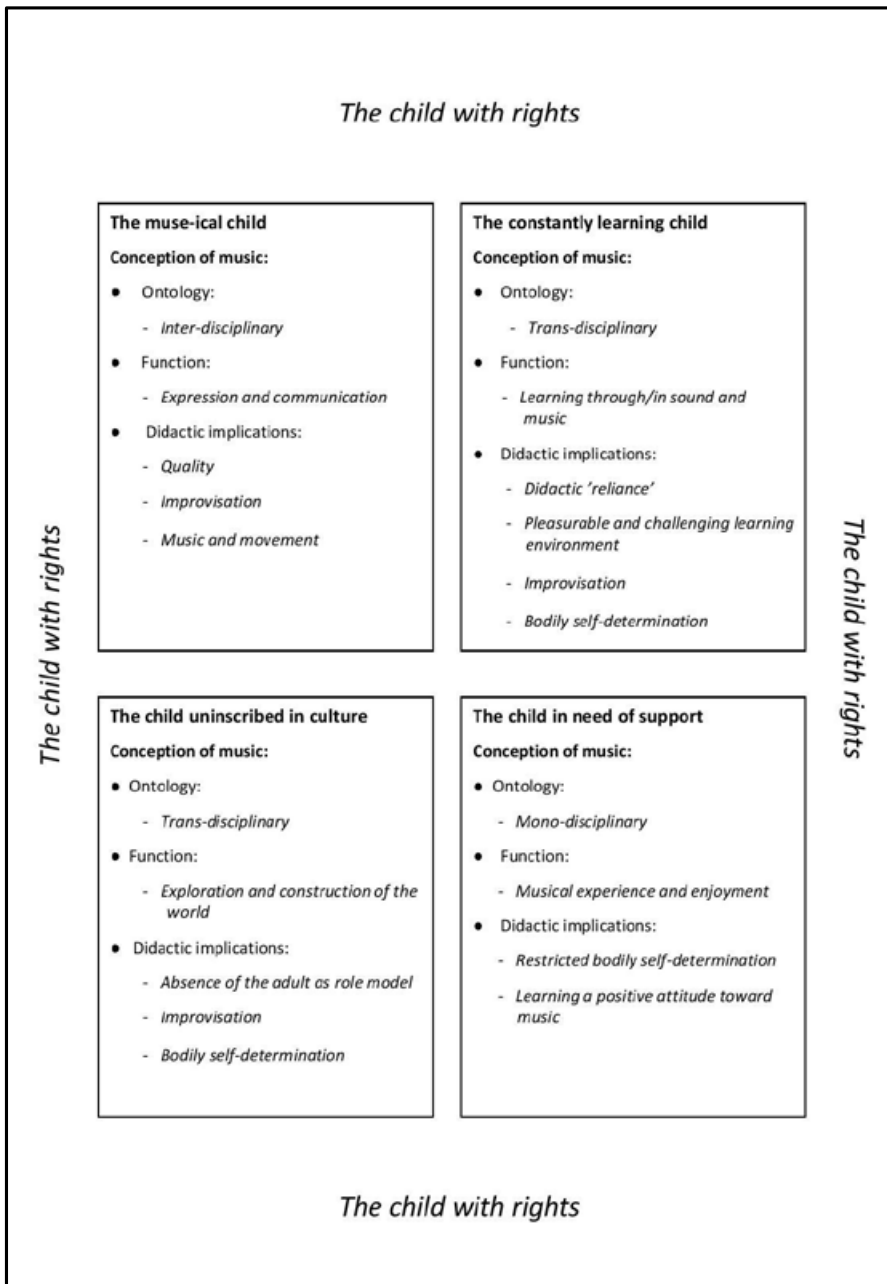


Diagram 1. Four interpretative repertoires of the child and their corresponding conceptions of music. All four categories enclosed by *The child with rights*.

One of the interpretative repertoires that the pedagogues draw on can largely be seen to encompass the other four—*the child with rights*, which entails improvisational ways of making music, since the child should be allowed to have impact on events, and must not be totally ruled by the pedagogue. As has already been mentioned, Holmberg's (2014) historical overview shows how the legitimization of music in preschool has changed from a discourse of morality towards a discourse of rights, a claim that is interesting in the light of the result in current study. In this discourse, the relation between the child and the adult is at the core, since the rights of the child often involve the sharing of command between adult the child, for instance when it comes to choosing means of expression in the moment. This consequently entails the pedagogue's voluntary loss of control over the didactic outcome, which, in extension, brings about a conception of music with open boundaries towards other aesthetic languages, not only in form of collaborations between demarcated teaching subjects, but for possible mixing and blending of the languages.

Furthermore, the child's rights can be seen to have various connotations in the different repertoires of the child. While opportunities to make music to communicate and express oneself in a musical environment of good quality may be the rights of *the muse-ical child*, the rights of *the child unscribed in culture* concern being a legitimate contributor to new knowledge about the world in relation to adults' often monopolistic and privileged epistemic positions, and thus to construct its own meanings through categorizing the world differently, for instance, without a fixed and ready concept of music. *The constantly learning child* on the other hand has the right to decide on the object for its own learning (in and through music) and to do this in a pleasurable and challenging music environment, while *the child in need of support* has the right to be supported through structures and frames just enough for its capacity; one teaching subject at a time, in more controlled forms.

These different interpretations of the rights of the child in music making are shown to be quite compatible, and they easily exist in parallel and do not usually end up on a collision course, or as dilemmas, in the talk of the pedagogues. The pedagogues are not quick to exercise (bodily) discipline, and the children are allowed and encouraged to take initiatives. Despite this study not being explicitly comparative, it seems that, contrary to the results of previous research on standard music activities in preschool (exemplified at the beginning of this paper), the pedagogues in this music practice express great confidence in the children, and therefore yield and entrust much of their command as adult leaders to them. All conceptions largely converge in the approval of the child as bodily active in its participation in events, and, regardless of whether the function is seen as *expression, exploration, communication, or learning*, the child has the right to decide over its own body. One exception to this is *the child in need of*

support, who occasionally needs to be assisted towards concentration, by having its body disciplined, which slightly restricts bodily expression and delimits the subject of music from other actions and languages. Still, improvisational music-making can be performed, but with less bodily freedom. Further, like the *child in need of support*, the *muse-ical child* does not require to be physically in charge about what to do and where to be in the rooms, because it can have its needs (and rights) for expression through the musical language fulfilled without it. The *muse-ical child* is not in urgent need of being participatory and autonomous to the same extent as for example the *child unscripted in culture*, as long as it has the expression of music within reach; it may be directed in music activities as long as they are joyful and emotionally worthwhile. Thus, in some of the repertoires, children seem to have a more powerful right to their own body. To be able to position themselves as autonomously driven *constantly learning children* or as *children unscripted in culture*, one precondition is to have the right to bodily freedom.

Music as a trans-disciplinary subject with different origins

What emerges in the material is an exceedingly trans-disciplinary conception of music that is open towards other languages or modalities, wherein the *ontological* traits in the different discourses of the child pull in a mutual direction. It appears like the pedagogues are not confined to established concepts of music that foreclose new understandings of what music can be in this particular preschool. Their didactic approach entails a permissive attitude in which bodily expressions are allowed and encouraged to enable the incorporation of elements from diverse languages. For example, to become a more complete human being, the holistic *muse-ical child* needs to have multiple ways of expression at its disposal, although these are inter-disciplinary rather than trans-disciplinary (Nielsen, 2010), though in practice the difference might be small. The *function* of music related to the different conceptions of the child is thus dissimilar, and the origins and reasons for this trans-disciplinary approach diverge. However, the *child in need of support* is an exception to this trans-disciplinary approach, since this conception of the child instead may lead to a restriction of bodily mobility in the spatial environment, and is therefore directed towards a more demarcated music ontology than the other repertoires.

Conclusion

The music activities discussed in the interview with the pedagogues concern very young human beings, positioned by society as children in preschool. I reconnect to the beginning of this article with a reminder from Alanen (2001: 21), who states that it is of utmost importance to secure children's agency, defined as opportunities "to influence, organize, coordinate and control events taking place in their everyday worlds" and that one way to do this through research is to explore possibilities and limitations of action related to the social and institutional structures and orders operating wherein those positioned as children live their daily lives. In this study I have shown that different conceptions of the child interrelate with certain ontological and functional conceptions of music, which could give diverse opportunities for children's (bodily) agency. This also demonstrates that music practices in preschool are not neutral, natural or essential phenomena, but are highly dependent on culturally and socially developed assumptions about the child, music, and knowledge (among other things). This points to the importance of studying music practices as intertwined cultural processes, and not separated from other systems of meaning making (Dyndahl & Ellefsen, 2009). Consequences from this should also be drawn with how the subject of music is presented in teacher education and in-service training, wherein both mono-disciplinary *and* trans-disciplinary perspectives could be adapted. Implications first and foremost concern the role of the pedagogue; because when the pedagogue diminishes her/his exercise of control by allowing the child to decide over its own body, the role of the pedagogue may change towards other functions than as a central figure at circle time. I would emphasize the need for pedagogues to become attentive to how certain conceptions of the child form the practice of limiting, or increasing, children's participatory opportunities in their daily life, such as music activities in preschool. A view of the young child as, for example, epistemologically more equal to the adult (Murriss, 2013), in extension requires improvisational and trans-disciplinary conceptions of music.

However, the ways in which pedagogues and children make music together in preschools are complex networks consisting of a multitude of discourses, interrelating and impacting on each other and thus, research about other parts in this network is needed. The reciprocal influences between conceptions of the child, conceptions of music and didactic practice, open up a range of new questions for educators and researchers to take into consideration. Could music in preschool be something else? Could *the child* be (re)considered to be someone else? How does this influence the conceptions of *preschool* and *pedagogue*? These are vital questions for music education,

as well as for Early Childhood Education, which need to be treated thoroughly by pedagogues as well as teacher education.

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“It’s you—not the music”: musical skills in group interventions in multicultural kindergartens

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ABSTRACT

This article presents findings from a self-study inquiry conducted in multicultural kindergartens during music group interventions (MGI). The inquiry is based on theories within musicking and communicative musicality. It addresses the claim: “It’s you—not the music” in search for whether this statement might be true or not. My purpose is also to question what is ‘me’ and what is ‘the music’ in this statement. MGIs were conducted for 19 weeks in three different multicultural kindergartens with children aged 3–5 (n=30). All were videotaped. Findings are based on the video material, qualitative interviews, informal talks, and critical friends, and this research material points towards the necessity of musical confidence to be able to make use of musical skills. Keywords: teacher competence, didactical conditions, musical skills, musicking, communicative musicality, multicultural kindergarten, self-study

Introduction

This article presents findings from a qualitative research inquiry within *self-study* (Hamilton, 1998). The object of the inquiry was me and my practice as a music teacher in kindergartens with a high level of linguistic minority children, and the motive was to find out “what I do and why I do it” (Hamilton & Pinnegar, 2009: 3). The reason for this is based on discussions about the findings in my previous study on singing and second language acquisition (Kulset, 2015a) with schoolteachers, kindergarten teachers, and caretakers who work with linguistic minority children (and adults). These discussions have brought forward a need to have a closer look on the didactics in the music group interventions (MGI). Even though my prior study has awakened interest and enthusiasm among teachers and caretakers, the very same group of people nevertheless express a lack of faith in their own musical abilities. They claim they either know too little of music or that they are too shy to conduct such a musical language trajectory, and watching me they simply state: “It’s you—not the music.” They express a view and an attitude towards my ability to conduct ‘successful’ MGIs in socially challenging groups (as is often the case with multicultural groups due to the lack of a common language) as if it was a part of an innate musical genius that is unattainable to most people. I have of course argued against this view.

However, as an experienced music teacher who has been working on a daily basis with kindergarten children and staff for more than 20 years, I started to ponder: Could they be right? Is it I who make this happen, not the music? And in that case, is it my personality? My musical skills? During the interview for my PhD application, I was asked a similar question: “How can you know that what happens is on account of the music and not you?” I realised that I needed to look for answers to these questions before I could move on with my research on singing and second language acquisition. Is it ‘me’ or the music—or both?

I put the word *me* in the section above in quotation marks because this ‘me’ might contain a whole lot more than the immediate superficial meaning when people point at me and say: “It’s you—not the music.” This ‘me’ and what lies in it is in fact the very subject for the present study. What is ‘me’ and what is ‘the music’? And what elements of my ‘personality’ could also be considered musical skills I have acquired through many years as a music teacher? The expression *musical skills* in this article refers to teacher competences, or the Norwegian expression *lærerferdigheter*. I use *musical skills* because this implies that to make music is a part of the teacher competence here mentioned. The expression *lærerferdigheter* brings us to the didactic relation model as originally presented by Bjørndal and Lieberg (1978) which I will elaborate later in this article. I also use the term *musical* and not *music* as I am not talking about skills

in music per se. ‘Musical skills’ in this article refers to expressions like *communicative musicality* (Malloch & Trevarthen, 2009) and *musicking* (Small, 1998) which I will come back to, while ‘skills in music’ might be (but not only) limited to be perceived as skills in playing an instrument, to know a lot of songs, or to sing with a trained voice.

The inquiry presented in this article is a part of my PhD study on singing and second language acquisition in multicultural kindergartens. A number of studies have pointed out the connection in the brain between music and language (see, e.g., Arbib, 2013), and also particularly singing and second language acquisition (see, e.g., Schön et al., 2008). This was also the topic in my previous study. A finding of interest was how singing facilitated relationships across language barriers, and how this speeded the linguistic minority children into playtime with the majority lingual children (Kulset, 2015a). In the present inquiry, I have put this topic aside to investigate the importance of the music teacher in this connection. If the music teacher, her personality and musical skills are as important (and seemingly unattainable) as many teachers and caretakers seem to believe, I need to find out what these skills are, and also address whether they really are unattainable to others or not. By analysing my conduct, what it is I am doing during the MGIs, and framing this in a didactical perspective, I might also hopefully be able to facilitate ongoing teacher development.

The role of the teacher

In her study on MGI’s influence on phonemic awareness in young children, Gromko (2005: 206) noticed how great an impact the teacher’s enthusiasm had on the children’s motivation and reasoned that this might have contributed to a more positive outcome of the music-activities than the music-activities alone. She even proposed future designs that offer children in control groups the same attention of an enthusiastic teacher as those in the treatment group. Gromko might have been correct when she argued that the teacher and the way he or she conducts the music activity, are just as important as the music itself. Also Patel (2011, 2012) emphasizes in his OPERA hypothesis how important positive emotions and unforced attention are for music-driven neural plasticity to occur. As Patel formulates: “Imagine a child who is given weekly music lessons but who dislikes the music he or she is taught” (Patel, 2011: 9), implying that the music and the music teacher must awaken enthusiasm, positive emotions, and attention in the child for the music to result in enhanced neural encoding of speech.

The fact that music awakens positive emotions and so may function as an empathy promoter among children (Kirschner & Tomasello, 2010; Rabinowitch et al. 2013) and adults (Anshel & Kipper 1988; Wiltermuth et al. 2009) is by now rather obvious. There

are several explanations on why music promotes empathy and pro-social behaviour. Grape et al. (2003) reported a significant increase in the oxytocin level in adults after a choir rehearsal. Oxytocin is known to promote empathy (Zak et al., 2007). According to Trehub et al. (2015), music promotes social and pro-social behaviour through a variety of mechanisms such as jointly experienced arousal and synchronous action across cultures. Cross et al. (2012: 337–353) have developed a theoretical model to elaborate and explain these circumstances, the theory of empathy promoting musical components (EPMC). The main concept of EPMC is that the flexibility in interpretation of music makes it easier to reach a state of shared intentionality and intersubjectivity. Cross et al. (2012) call this *floating intentionality*, and this floating intentionality in the music might be one of the reasons to an increased feeling of empathy between the participants. All these studies mention methodological elements like movement, imitation, entrainment, and joint rhythmic beat. Yet, none of them address the issue of the teacher and the role this person plays in mediating these musical components, and moreover, what kind of musical skills the teacher needs to carry out such MGIs.

Hence, to fill this gap of knowledge, a more precisely defined research question for this article is: what musical skills are needed to conduct music group interventions in multicultural kindergartens?

The didactical perspective on musical skills

“It’s you—not the music. “What is ‘me’ in this statement, and how is this ‘me’ divided from ‘the music’? Is it simply a question of my musical skills as an experienced music teacher? As previously mentioned I choose to use the expression *musical skills* as synonymous to the teacher competence, in Norwegian known as *lærerferdigheter*. Bjørndal and Lieberg (1978) were the first to propose the didactical relation model. In their original model we find *lærerferdigheter* localized under *didaktiske forutsetninger*, in English ‘didactical conditions’, alongside two other categories: ‘student competence’ and ‘physical, biological, social and cultural competences’. In this article I will focus on the teacher competence.

The purpose of creating the didactical relation model was, according to Bjørndal and Lieberg, to give teachers a system of concepts that shows the relations between different factors that needs to be analysed when plans for teaching are made (Bjørndal & Lieberg, 1978: 135). More recent versions of the didactical relation model have used different terms than this original model, many of them leaving teacher competence out. Instead, it is replaced by expressions such as ‘frames’ and ‘working method’ (Lyngsnes & Rismark, 2007: 80).

To avoid confusion or a possible mix-up I need to emphasise, particularly in consideration to Norwegian readers, the difference of *læreforutsetninger* or *læreferdigheter* (learning conditions) and *lærerferdigheter* (teacher competence). Several later versions of the didactical relation model includes the category *læreforutsetninger* or *læreferdigheter* (see e.g., Hiim & Hippe 2006; Lyngsnes & Rismark 2007) while *lærerferdigheter* is left out. It is of my opinion that the category *lærerferdigheter*, teacher competence, clarifies and underlines that the skills the teacher brings into the situation will colour how he or she relates to the teaching situation per se—to all the different aspects demonstrated in the didactical relational model. This knowledge, the teacher competence, is often tacit knowledge (Polanyi, 2009). I believe that using categories like teacher competence in the didactical relation model will contribute to shed light on our tacit knowledge. Hence I will use the original term teacher competence, or *musical skills* in this article.

The musical perspective on musical skills

Many scholars still embrace a perspective on music as an almost exclusive domain of professional musicians (or extremely talented laymen) who have perfected their skills with years of practice (Blacking, 1973: 4; Honing et al., 2015). Although one might think this is not a widespread attitude among educators of teachers and kindergarten teachers, surely it is the view of a substantial amount of the common man, and thereby also the students we educate. This view will affect their ability, or at least their belief in their ability, to make music (Ehrlin & Wallerstedt, 2014; Ericsson & Lindgren, 2011; Lamont 2011).

Small’s concept of *musicking* takes on a very different view on both music and the ability to make music, namely that music first and foremost is an activity, an act of togetherness—hence the verb *musicking*. According to Small, it is a figment to talk about music as if it was a thing. To music is to take part in “the gestural language of biological communication” (Small, 1998: 58), in the continuous passing of information that goes on in each individual living creature. This information, according to Small, always concerns relationships. Friend or foe, offspring or potential mate? Fight or flight, feed or breed? He argues that the verbal languages have limits compared to the gestural language of biological communication, a view shared by Cross (2005: 30, 35) who emphasises music’s ambiguity and *floating intentionality* as a positive factor in group cohesion. Both Small and Cross state that verbal language has proved to be less adequate in articulating and dealing with our complex relationships with one another and with the rest of the world (Cross, 2005: 36; Small, 1998: 38).

The gestural language of biological communication, in which Small places music activities, can on the other hand give us the chance to articulate and explore relationships, to “try them on to see how they fit” (Small, 1998: 63). This is highly relevant in multicultural kindergartens where the children need to be given what Cross (2003: 26–27) calls a “consequence-free means of exploring and achieving competence in social interaction.” He also supports the notion of musicking (Cross et al., 2012: 346) and argues that musical activities (in the concept of musicking) are specifically suited to the exploration of social interaction because of their nonefficaciousness and their multiple potential meaning (Cross, 2003, 2005).

Rituals are given a vital position in the theory of musicking. Small defines rituals as organized behaviour based on gestural language, or paralanguage, that leads us to affirm, explore and celebrate our ideas and conceptions of our relationship to cosmos, the world, our society, and each other (Small, 1998: 95). A ritual might be a family dinner, a large state celebration, a romantic movie date—or the MGI in kindergarten. They all have in common that they contribute in articulating people’s concepts of how the relationships of their world are structured, and thus how humans ought to relate to one another. This is what defines a community, and therefore rituals are used to say ‘this is who we are’ (affirmation), ‘this is whom I might be’ (exploration) and ‘we are happy to share this identity’ (celebration). Thus the ritual is a cornerstone in human life, and Small simply states: “ritual is the mother of all the arts” (Small, 1998: 105).

Also the literature on *communicative musicality* (Malloch & Trevarthen, 2009) speaks of the importance of the ritual in music making. Communicative musicality’s starting point is the studies on the rhythmic turn-taking vocalisation and facial expressions in the communication between the newborn infant and the mother. Furthermore it is a view on musicality as a psychobiological capacity that first and foremost facilitates group cohesion and coordination and is thereby essential to human cooperation (Dissanayake, 2009: 26). According to the concept of communicative musicality, music making is an innate ability connected to human relationships. As with language (another innate human skill), musical skills are learned and socially determined through the rituals in shared performance (Bannan & Woodward 2009: 467). The MGI in the kindergarten is an example of such a shared performance, a ritual where social skills are tested and acquired through the floating intentionality of musicking.

The study

The MGI programme consisted of weekly MGIs in three different kindergarten¹ groups over a period of 19 weeks. I conducted all the MGIs. The MGIs were designed as natural minimalistic interventions leaving out all extra instruments only a trained musician (or a music loving teacher) can make use of. As in the previous study, I decided to concentrate on 3–4-year old children. They already have an established language, and the linguistic minority children in the group might still have had little exposure to Norwegian language. Moreover, they are not yet part of the kindergarten’s preparations for getting ready for school and are free to play and establish connections across the group in terms of age. Every MGI was filmed and analysed with an explicit focus on the music teacher (myself) and what I did:

- 1) In what way I used the music,
- 2) How I behaved towards the children, and
- 3) How this affected the group.

I discussed incidents that happened during the MGIs with the kindergarten teachers immediately after every MGI. Most of these talks took place in an informal manner while the kindergarten teacher was tidying or waiting for children to get dressed for outdoor play. I also discussed cuts from the films with the kindergarten teachers, the head of the kindergartens and some of my colleagues as we went along (all with written permission from parents). I also conducted interviews with two of the kindergarten teachers at the end of my project period. The aim was to analyse myself and answer the following question: what musical skills are needed to conduct music group interventions in multicultural kindergartens? This leads to questions such as:

- 1) What am I doing during the MGIs?
- 2) How am I doing it?
- 3) How is the relationship between ‘the music’ (the content and the activities) and the ‘me’ (the teacher competence)? Are they intertwined and interdependent or is there such a thing as ‘me’ with tacit knowledge to an extent that makes the situation difficult to analyse?

1 In Norway, we use the term ‘kindergarten’ on all pre-schools, crèches, or playgroup activities led by educated kindergarten teachers alongside other care givers. Children start school at the age of 6.

Method

Design

The inquiry that this article builds upon was designed as a case study, also known as self-study research. The case was my own praxis as a music teacher in multicultural kindergartens where approximately 50% of the children spoke little or no Norwegian. One of the reasons to do self-study research is to find out “what I do and why I do it” (Hamilton & Pinnegar 2009: 3). One of the key arguments of self-study is that those engaged in the practice of a particular profession are particularly well qualified to investigate that practice (Schön, 1995; Zeichner, 1999). Munby and Russell (1993) argue that research on practice conducted within the practice from the perspective of the person who holds responsibility for the practice, gains authority based on the experience of the researcher (‘authority of experience’). Essential to the quality of a self-study is that the data is derived from multiple and varied sources and perspectives so that you can analyse your research questions from more than one data source or perspective. Having multiple data sources increases the validity (Samaras, 2011: 213), and “critical friends” is one such data source (ibid.: 214). Critical friends are colleagues who serve as validators who provide feedback while you are shaping your research. They also serve as your validation team to provide feedback on the quality and legitimacy of your claims (McNiff & Whitehead, 2005: 11). My critical friends were the teachers and heads of the kindergartens and colleagues within music teaching and education.

Participants

Children (3–4 years) from two kindergartens in Norway participated in weekly MGIs conducted by me. In one of the kindergartens I had two different groups of children, making it three groups of children in all. There were 10 children in each group (n = 30) where approximately 50% spoke little or no Norwegian and thus were in the category ‘linguistic minority children’. Kindergarten sections like these are typically socially challenged due to different language, cultural behaviour, family background, and so on (see Kulset, 2015b for a broader discussion on the subject). One or two kindergarten teachers always joined the MGIs, preferably the same teachers every week.

Data generating

The data in this inquiry is based on two qualitative interviews, 23 informal talks, feedback from critical friends, and 23 video recordings during MGI in three different groups of children. Videos were recorded on a video camera placed on a tripod in the corner of the room, pointing towards me, the teacher. The camera was a combined photo/video camera looking like the ordinary photo camera used in both kindergartens to document an activity or a special occasion. In this way, the children did not notice or comment on the camera in the corner as they were used to seeing a similar device. The video data were structured by CAQDAS (Computer Assisted Quality Data Analyses System). The qualitative interviews were performed at the end of my project period and included the two kindergarten teachers 'Ingrid' and 'Mona' who both had participated on a regular basis throughout the project period. They worked in different kindergartens, and I interviewed them individually. The interviews were planned as semi-structured but both ended up classified as open. Both teachers had a great amount of topics and subjects based on their experiences during the project period that they wanted to discuss with me. This fitted well into my self-study research, as my reason for wanting to conduct these interviews was to cross-check what kind of topics and issues the kindergarten teachers had discovered as important during the project compared to my own findings. The themes brought up by the interview subjects extracted the same issues that I had found. The interviews were recorded with my phone, and the sound was of very good quality. The informal talks happened right after each MGI and were not recorded. These talks involved different members of the staff, including those without an education as a kindergarten teacher. In Norwegian they are titled 'assistants'. After each informal talk I immediately wrote down all I could remember as it was being said. The duration of these talks would be anything from 5 to 30 minutes. In the analysis presentation I have left out quotations of the informal talks in respect for the informants, as I could not be sure that all of them fully understood that their spontaneous utterances and sharing of partly big emotions would end up not only in my research log, but also in print.

The MGI programme

A specific music intervention programme was designed to meet the following criteria:

- No instruments
- Includes songs, rhymes and dance
- Repetition of the same songs, rhymes and dance for the whole period.

I set the criteria as for any kindergarten teacher to be able to conduct the same MGI.²

I chose five songs (including rhymes), which I thought would encourage participation on the grounds of certain attributes:

- Movement and gestures
- Promote varied use of voice
- Both with and without melody
- Rhymes both with and without steady beat
- Both sitting down and standing up dancing/moving around
- Apt songs or rhymes to cue start and end of session.

Furthermore I set a rather loose didactic framework that would correspond with the already set criteria:

- Songs in same order every time
- I would not do a lot of talking in between songs to tell what song comes next or to ask the children whether they want to sing the song one more time
- Never count to three before starting
- Repeat songs at least three times
- Vary songs using easily accessible musical parameters (high and low volume, high pitch and low pitch voice and so on)
- Not asking the children what they want to sing.

Each MGI had a typical duration of 15 minutes.

The design is based on my teacher experiences from conducting MGIs during 20 years. The criteria also corresponds well with the concept of *ritual* (Malloch & Trevarthen, 2009; Small, 1998), with the notion on *communicative musicality* and its wordless yet meaningful ways of communicating through *musicking*, and with Cross et al. (2012) theory of Empathy Promoting Musical Components (EPMC), where elements such as imitation, entrainment, flexibility, and floating intentionality are cornerstones.

The analysis

I applied a stepwise-deductive inductive (SDI) approach by which empirical data are thematically categorized (by induction) followed by a verification of these thematically

² In Norway all kindergarten teachers have been trained in music during education and are expected to be able to make use of music in their profession. However, many are shy to musick, ashamed of their own voice (Schei, 2011) or caught up in a negative self image (Ehrlin & Wallerstedt, 2014; Ericsson & Lindgren, 2011; Kulset, 2015a; Lamont, 2011). Also the number of music lessons they have been offered varies, both between institutions and caused by the students' own choice. Hence their musical skills and ability may vary at large. Due to the limits of the article formats this is not the place to further elaborate these issues.

outcomes in the empirical data (by deduction) (Tjora, 2012: 175–176). The intention in SDI is to develop concepts that capture central characteristics that also have relevance to other cases than the one being studied. It is closely related to Grounded Theory (Glaser & Strauss, 1967) but a more suitable method for this project, as it might be conducted within a shorter time lapse than does Grounded Theory (Tjora, 2012: 176). In the first step of the analysis the video data were coded empiric-close into nodes or themes. This led the themes to reflect the actual content of each MGI video and not my main research questions or what I initially (thought I) was looking for. I found this particularly important as I was studying myself and in this way lowering the risk for a biased point of view. “The aim of self-study research is to provoke, challenge, and illuminate rather than confirm and settle” (Bullough & Pinnegar, 2001: 20). Out of 56 different themes, all with the explicit focus on the music teacher, four main categories were created and used as a basis for the further analysis and concept development. The development of these categories were also a result of feed back from my critical friends, my informal talks with the staff and the qualitative interviews.

Results and discussion

The inquiry presented in this article was set off by such comments as: “It’s you—not the music”, consequently I needed to find out whether or not this could be right. Hence the research question: what musical skills are needed to conduct music group interventions in multicultural kindergartens?

In the analysis, four different but closely related findings appeared as particularly interesting:

- (1) Intentionally overlooking chaotic episodes/conflicts.
- (2) Deliberate use of voice and gestures.
- (3) Structure.
- (4) The physical surroundings.

I will in the further text concentrate on the analysis of the two first of these four categories, namely those most closely related to ‘me’: (1) Intentionally overlooking chaotic episodes/conflicts, and (2) Deliberate use of voice and gestures. I do not consider the data material to be exhausted, and additional categories might be discovered in future phases of analyses. I will present the results as narratives from the videos and

the interviews with the kindergarten teachers, which then will be discussed in the light of relevant theory. All names in the narratives are anonymized.

After the first preliminary analysis, my response to the statement: “It’s you—not the music”, pointed towards “they have been right, it *is* me.” Watching the video material made me realise to what extent the many years of professional music teaching had shaped me and how much tacit knowledge I possessed. Would it at all be possible to verbalise this behaviour and transform it into didactical descriptions? I carried out several rounds of analyses (including informal talks and discussions with critical friends) to reveal new layers of this “me”. This brought me to investigate in depth the two categories: (1) Intentionally overlooking chaotic episodes/conflicts, and (2) Deliberate use of voice and gestures.

Intentionally overlooking chaotic episodes/conflicts

I will start this analysis section with an excerpt from the video material that after several rounds of analyses made me realise it is not me neither the music. There is something more. This video clip gives an example on a situation where the kindergarten teachers afterwards typically would state “It’s you”. At first it is tempting to agree. I am not doing much to solve the situation; there is just ‘something’ in my behaviour that silences the conflict.

The Music Box—2015-06-02

Khaalid starts to cry outside the picture at the same time as I start to play on the music box (which is part of our opening procedure). He cries really loud and I stop playing and direct my focus towards him. He runs and sits down on Mona’s lap and Mona asks with a loud and strict voice to the other two boys outside the circle: “What happened?” I put the music box back into my pocket and Annam asks me if we may continue. Mona asks again in a loud voice: “What happened?” I tell Annam that we have to wait a bit because Mahmoud is really sad. “His name is not Mahmoud, it is Khaalid”, Toni tells me. I look at him with deliberate exaggerated astonishment, and then I look at Mona. She smiles at me. “You are so *glemsom* [forgetting]”, Toni says (using that specific term). I touch his shoulder and say: “Yes, I was a bit forgetting.” Then I turn to Khaalid who sits on Mona’s lap across the circle. He still cries a lot. I lean towards him while I say in a quiet low voice: “Hey, Khaalid?” I wave him nearer with my finger. Mona points at me. “Come

and see this", I address him and start to play the music box, still leaning towards him. He stops crying immediately. In the background Johan shouts out "Hey! Hey!" I look at him and make a quiet and slow "ssshhhh"-sound while I continue to play on the music box. Jonah returns to the circle and sits down on a pillow, tip-toeing as to not disturb. I smile at him. Khaalid leaves Mona's lap and sneaks closer to find a pillow to sit on. Peace is restored and we continue the MGI.

What happens here? There are considerable conflicts going on, several children have already left the room crying prior to this excerpt. Nothing particular has happened to make them cry, it was just one of those days where one child had the wrong jam on her bread for lunch, another child the wrong pair of trousers and so on. While we are busy trying to solve the matter on jam and trousers, something else happens outside our scope: three (or two, we do not know) boys have been fighting and now one of them is crying. We do not know whether the crying boy is the one to blame or if he is the one to comfort. The kindergarten teacher Mona takes on the responsible role and tries to figure out who did what. "What happened?" she keeps asking the boys who are not crying while she comforts the crying boy Khaalid. She gets no reply, but she keeps asking. What else can she do? She needs to sort this out, she is a trained teacher and she must make sure everyone understands it is not OK to fight. So she turns to verbal language: "let us sort this out." The problem is we do not know what has happened.

Another problem is that Khaalid speaks almost no Norwegian. As both Cross and Small state, verbal language may be unproductive in situations with complex relationships and social uncertainty because of its unambiguously meaning (Cross, 2005: 35; Small, 1998: 38). In any communication the capacities of the sender and receiver must be similar enough for the receiver to be capable of all the processes that are necessary to decode the message, and Cross (2005, 2012), Small (1998), and Malloch and Trevarthen (2009) highlight musical communication and musicking as an alternative (and in some circumstances, as in situations of social complexity, even better) common language of communication. As Small points out, the gestural language of biological communication, in which he places music activities, can give us the chance to articulate and explore relationships, to "try them on to see how they fit" (Small, 1998: 63). Hence, when I turn toward Khaalid and use my whole repertoire of gestural language while I completely overlook the chaos and conflicts that are going on, I manage to shift the group's focus from the conflicts toward the ritual of the MGI. I address Khaalid, and thereby the whole group, using my musical language instead of my verbal language.

By doing this I do not solve the problem of who did what in the conflict between the boys, but I bring back the group's attention to the music making. Using a form of communication the receivers are capable of decoding, enabling them to understand the message. This communication form is the musicking, or the communicative musicality, materialised in my gestural language and focus on the ritual (which the music box is an important part of), not the chaos. One of my critical friends responded as follows to this clip: "You demonstrate to the point the notion on teacher competence in this clip. A full attentiveness toward the child AND the group at the same time. And that the musical elements that you use with your body and your voice, and even the music box, have the exact capacities that communicates to children."

Tolerating chaos

On the whole, I as the music teacher appear to be very calm during the MGIs no matter what happens. I engage in both the children and the music but still seem cool-headed. Whenever chaotic situations arise (for instance small conflicts between the children or children running back and forth) I keep on making music in such a way that conflicts seems to solve by themselves without need for extra regulations by the grown-ups.

However this is not synonymous with merely calm and peaceful MGIs. The consequence of overlooking the chaos is also to *tolerate* the chaos, which at times is a lot, resulting in MGIs that not at all appear as very successful. Still, the joint focus and the children's desire to participate in the MGI, comes clearly forward in between the chaos. The fact that I stay focused on the MGI activity and not on the chaos seems to contribute at large to also facilitate the same MGI focus in the children.

The Hairdressing—2015-04-21

Aisha gets up and stands behind me, playing with my ponytail. I continue to sing with the rest of the children. Aisha pulls out my elastic and starts styling my hair. I continue singing and the other children do not seem to take notice of Aisha dressing my hair. When we reach the end of the stanza, Nia gets up and says: "I want, too" and joins Aisha. I pause the song, which is now in between stanzas, and say: "You know what girls, you will have to do my hair another time because it's a bit uncomfortable to get your hair done while you are singing, OK?" The girls both say "yes" and sit back down. While I am fixing my ponytail, Amir grabs Annam's fairy wings, which lie on the floor beside her. She grabs them too and shouts "No, Amir!" They keep pulling

from both sides and Annam screams: “It’s girl’s stuff, no Amir!” I make no comment on their conflict and continue the song where we stopped as soon as my hair is fixed. This takes about five seconds. Amir lets go of the wings as soon as I start singing and both he and Annam join in.

In the interview afterwards, Ingrid claims:

I have been thinking a lot about how wise it seems not to do a lot of talking, the fact that you did not interrupt or set a lot of boundaries within the activity. We have used a lot of time on “Hush, be quiet” and “Sit down” and things like that which I now have observed that when you *don’t* do it, then everything just solves by itself.

My tacit knowledge on how music will catch the children’s attention—how music making as an alternative way of communicating (than verbal language) will affect them (Cross, 2005: 35; Small, 1998: 38)—contributes to my calmness despite the chaotic episodes. As Cross puts it:

Music’s power of entrainment, together with its ambiguity, may allow each participant child to explore forms of interaction with others while minimizing the risk that such exploration might give rise to conflict, effectively underlying the gestation of a social flexibility (...) One only has to envisage a group of children interacting verbally and unambiguously rather than musically to see (and hear) how quickly conflict is likely to emerge in linguistic rather than musical interaction! (Cross, 2005: 36).

I know that the chaos is an expression for many things that has nothing to do with me: that what I do is boring, that the children do not like what I do, that I need to find something else new and exciting to sing and so on. However, to many kindergarten teachers perceptions like these are typical reasons for feeling unsuccessful in the music making (Kulset, 2015a: 34–38). My musical skills prevent me from becoming too self-conscious in a way that makes me assess the rising chaos as something that has to do with me. I am confident in my music making, which I find is a crucial quality.

While noticing the chaos, I know that the children are still new to the situation, they do not know how things are done, how our *ritual* (Small, 1998) takes form, and above all: they are young children and do not necessarily enjoy the MGI the best by sitting quietly on the floor in a perfect circle. I also know that if I just continue and enjoy myself while singing, and if I repeat the same things and hold on to my original

plans (not be tempted to find ‘new and exciting’ songs and activities as if I was an entertainer), the chaos will disappear, and the ritual will take form.

All this tacit knowledge is a result of many years of practice experience that has shaped me. Although these skills might be difficult to put into words, the kindergarten teachers discovered little by little what this calmness through chaos brought forward. This can be seen in the next example where Mona reflects on the consequence of not interfering even when the conflict involves two boys, David and Amir, who often end up fighting.

Chaos anxiety

“The Slippers”—2015-06-23

David runs away with Amir’s slippers and shouts out: “Amir!” in a teasing manner. Mona shakes her head towards David and says in a low tone: “David, don’t do it.” Mona and I exchange looks, but I keep on singing. David returns to the circle. He holds Amir’s slippers up in the air and shouts “Amir!” in the same teasing way. “David”, Mona whispers and she scratches her cheek and seems uncomfortable. He returns a third time, and now he gently hits Amir in the head with one of the slippers, still calling out: “Amir!” At this point David is standing close to me and I manage to grab one of the slippers. I put it next to Amir. This makes David let go of the other slipper too, and Amir puts them both close to his side. All this time we have been singing continuously, and Amir has been participating with great enthusiasm. No conflict emerged.

Mona reflects upon this particular episode in the interview:

I have been thinking about those shoes. When David tried to take Amir’s slippers. That was also one of those times when...it didn’t work out [for the ‘trouble maker’]. So then I realized: “Aha, he is lost in the song, he is lost in the circle time. He actually doesn’t bother to care about David running around with his slippers.” He really didn’t care about those shoes, although the other one made a big effort. That was so fascinating to see. He was a part of the relationship created by the singing, and he didn’t want to leave that feeling. And if you had interrupted and made a stop, started to talk about those shoes...it is so easy to do that. I was all: “no, no, don’t do it”, right? Because you know how easily Amir [she slaps her hand in the air

as if to remind me that he hits other children a lot]. But luckily, I didn’t say anything. (...) I mentioned this incident at the staff meeting and we had a good talk about it. This was such an important revelation to me, because I was all: “m-m-m!” [she presses her lips together, looking very strict and shaking her head] but then nothing happened. I think the reason is that we had this sense of community due to the singing.

In these two previous interview quotes both Ingrid and Mona question their own problem-solving as it has taken form up till now, by hushing, continuously organizing the children telling them to sit down, and interrupting oneself all the time to solve conflicts between the children. They state that when you *don’t* do this, the atmosphere is actually more peaceful. How and why am I able to overlook the chaos, to tolerate the chaos?

As I mentioned on the previous page, it is my teacher competence and the confidence this gives me that leads me to be able to behave in this way. Instead of being caught up in a (potential) fear for chaos; I am able to keep the didactical perspective. Hence whenever the children are restless in some manner, I do not assess the situation as problematic. I evaluate the situation from the full range of the didactical conditions where also the student competence and the physical, biological, social, and cultural competences are important factors (Bjørndal & Lieberg, 1978). The children might be restless for a number of reasons, for instance because they are not used to the concept of circle time (which was the case in two out of three groups in this project), they do not understand what is going on because they do not understand the language, they are not used to doing things together because they do not speak the same language, they do not trust each other because of a typical high conflict level, or they do not yet know the routine of the *ritual* and so they are still testing the boundaries (“What happens if I run out of the door? Will I be stopped?”) My competence as a teacher includes being able to unveil these components in the relations that constitutes the MGI.

By reflecting didactically on the situation in this manner, it is easy for me to overlook the chaotic episodes and conflicts and keep the focus on the MGI activity because I can see that the chaos is not necessarily a direct evaluation of me and how I perform or the content of the MGI. By maintaining the focus on what is the most important activity, the music, not the conflicts, I also achieve to create a positive atmosphere. Instead of hushing and using my strict voice while trying to solve conflicts, I am free to appear as a smiling and calm adult and make use of all the group singing driven oxytocin release that promotes empathy and cooperation (Grape et al., 2003; Kirschner & Tomasello, 2010; Rabinowitch et al., 2013).

The positive atmosphere that joint music making creates within a group might easily be destroyed by adults continuously interrupting the music making to be ‘peacemakers’ in conflicts between the children, or to make sure that the children are in place and pay enough attention. The attitude found in the video material reveals that I, both despite and because of all the chaos I tolerate, create a situation that is calm and coherent instead of being chopped into pieces in-between every time the teacher finds it necessary to interrupt the music to sort out situations that emerge. I secure the attention of the children by not claiming the attention by force (Patel, 2011, 2012), but instead letting the music solve the potential problem through its floating intentionality and flexibility, as explained in the theory of EPMC by Cross et al. (2012).

Deliberate use of voice and gestures

Facial and bodily expression (what Small calls the gestural language of our biological communication) is a common theme in the video material, as demonstrated in the narrative *The Music Box*. Two stories that are completely different from *The Music Box* give another angle to the same category:

The Thumb—2015-04-21

I show my thumb to David and Aisha who both have left the circle, and ask them if they remember the mouse. (The thumb represents the mouse in a rhyme they already know.) I keep sitting with the thumb up waiting for them to join us, smiling but with no more words. The other children are sitting quietly with their thumbs up, too. Aisha runs quickly towards us, while David considers the situation for two more seconds. Then he makes a grand gesture throwing his hand thumb up in the air and hurries to sit down in the circle.

The prolonged M—2015-06-16

I am about to start the rhyme “Musepakk” (“Mouse rabble”) when Mona suddenly turns towards two children outside the circle saying very loud: “Careful with that cupboard!” All the other children immediately focus their attention towards the two children who have left the circle. I continue the rhyme—I had but started the first sound: “m.” I keep holding that “m” and make it rise

in volume while I do the corresponding hand gesture really slowly. At once the children turn their heads back to me and join me in the rhyme.

These examples bring forward the concept of *communicative musicality* as interpreted by Erickson (2009), and how much one can communicate through body language. I deliberately use my voice and my body to invite the children and to have them focus on the MGI. As Erickson (2009: 451) puts it: I “summon the students’ collective attention” by using my communicative musicality. Attention has its natural ebb and flow—we cannot pay attention continuously, he states. To make deliberate use of musicality when you address the children, might contribute to increasing their attention ability (Erickson, 2009: 450).

The video demonstrates that I vary my voice in volume and timbre both in songs and rhymes, and I use my body language (including facial expressions) when I address the children or want to catch their attention, thus drawing on principles of communicative musicality (Erickson, 2009). With my voice and body I indicate the beginning of a song or a rhyme, whether it is to do it over again or in transition to a new song. This conduct both leads the children to focus their attention on what I am doing and also for everyone to understand what is going on. This further supports the idea of music making as an alternative way of communicating (cf. Cross, 2005: 35; Small, 1998: 38). I use my body language to invite children outside the circle to join, or to motivate the group to keep repeating the same songs and rhymes.

Discovering the impact of body language

This category appeared to be the most difficult for the kindergarten teachers to point out by themselves, as they did not talk of it until I brought it up. The peers watching the videos however, easily marked this as one of the main issues. My deliberate use of face and body gestures marked in fact a contrast in style to most of the other adults. They would have the same voice quality regardless of the situation (authoritarian as in giving instructions) sitting rather immobile on the floor, seemingly unaware of how much ‘watch guard’ and maladjustment they communicate to the children by their behaviour (this topic will be brought up later in the article). One wonderful deviation from this is the following example where the staff member Bjorn is delayed and enters the MGI after we have started:

The Panther—2015-06-11

The children and I are sitting very close together in a small circle and the atmosphere is peaceful and calm. Today the staff member Bjorn is delayed, and I have decided to start without him. The finger cymbals and the music box routine are done, and we are about to begin our welcoming rhyme that involves an almost soundless finger tapping on the floor. Suddenly I hear a sound, and I make a small shrinking movement as if to hide, put a hushing finger on my mouth and whisper to the children in a playful manner: “Oh, that’s Bjorn coming! Let’s pretend we’re not here!” All the children immediately look towards the door and then back at me. They smile and look excited. They keep sitting quiet as mice, some of them with the finger on the mouth mimicking “hush”, and they crawl even closer together. Bjorn enters the room and whispers “hey!” while he without a sound sneaks into the circle like a panther. Amelia leans towards him as he sits down, he smiles at her but keeps his full focus on me and immediately picks up where we are in our MGI ritual. I proceed with the finger tapping, and the children keep their peaceful and calm spirits.

When I showed this video clip in a meeting with the staff in both kindergartens, they applauded, notably after I had presented to them the category *deliberate use of voice and gestures*. Watching ‘one of their own’ being able to behave like this and the impact it had on the situation (imagining he had entered in the more typical adult way, talking loud and doing a bit of organizing of the children before sitting down), made them realize how easy it might be if only one possesses the knowledge of another way of doing it. What seemed to them as unachievable ‘magic’ skills only for the talented elite within music, proved to be attainable components of knowledge that might be acquired by anyone.

Mona puts this realisation into words in the following way:

It is all those little things you do. For instance instead of yelling: “Circle-time!” while clapping your hands, you bring out those...[she makes a movement with her hands as if she holds a pair of chiming finger cymbals]...to indicate that circle-time has begun. It is very fascinating.

What Mona really says here is that instead of using the verbal language, combined with a body language that states “I am the boss, you better listen to me, now!” I made use of the gestural language to communicate in a more musical way—that everyone could understand—without having to give strict orders. Thus I could also keep my body language positive and inviting.

Talking about body language

As I have mentioned, this category appeared to be the most difficult for the kindergarten teachers to point out. Nevertheless as I started talking about it, they would bring forward a great number of reflections and notions on the very same category. This tells me that as much as they indeed noticed this, they were not able to tear it apart from the ‘me’ and thus not regard it as a property or skill also they could attain. I had to prepare the ground for them to reflect upon the issue so they could be made aware of its simple existence.

Ingrid brings the topic forward in the following way:

They went totally blissful each time you chimed those finger cymbals. Time after time. A clear beginning and a clear end. You never had to ask them to sit down or hush on them. (...) It is like you created a magic space between those tinkles in the beginning and in the end.

“You never had to ask them to sit down or to hush them”, she says, “it’s like you created a magic space between those tinkles in the beginning and in the end.” This “magic space” was not created by *me* as in the statement: “It’s you—not the music.” It was created by the ‘me’ knowing what effect a pair of finger cymbals as a repetitive musical signal for the start and the end would have on the children. I never had to ask them to sit down or to hush them because my gestural language told them alongside my musical messenger the finger cymbals. My behaviour as an adult signals what kind of relations exists in this group. Are we friendly to each other? Are we to have a good time? Are we to feel empowered because we know what is going on and can participate on our own premises? Or are we to feel uneasy because the adult seems constrained and struggles with the fear of chaos, or even worse, her or his own ability to make music? (Ehrlin & Wallerstedt, 2014; Ericsson & Lindgren, 2012; Kulset, 2015a; Lamont, 2011). I do what Small (1998: 53–57) calls to pass on information about the outside entity that is being perceived. These signals on what kind of relations that are supposed to happen here are communicated through my gestural language, the tone of my voice, the way I conduct, the expression on my face—also defined as communicative musicality.

The language of bodily posture, movement and gesture, of facial expressions and of vocal intonation continue to perform functions in human life that words cannot, and where they function most specifically is in the articulation and exploration of relationships (Small, 1998: 61).

Ingrid contemplates on the impact of a deliberate use of voice in an everyday situation like the line-up for the slide:

Me: You mentioned the line-up to slide down that tiny in-door slide [which had turned out to be a part of the MGI] and the conflicts that arose among the children...those conflicts were all very easily sorted out.

Ingrid: Yes, I was astonished how you made those typical arguments vanish in thin air.

Me: How do you think that would have been different if I would use my strict adult voice and start solving those issues as if we were outdoor on a communal playground and the children behaved really bad?

Ingrid: Well, wow, I think you would actually have made it worse because you would have broken the magic. (She thinks.) That is pretty interesting, I haven't thought about that. Actually it's quite logical once you think about it. In all that magic feel-good, and then suddenly you are tugged back to reality by a shouting adult (she laughs, then silences and thinks).

Again, the word "magic." "In all the magic feel-good" she states, making the MGI sound like an out of this world experience, one that almost nobody can conduct. However, this "magic" comes down to be derived from, in this particular example, my deliberate use of voice. There is nothing "magic" in that. Ingrid even points it out herself, stating that my use of voice prevents the "magic to be broken." With my musical skills I actually makes things easier for myself because I secure that we stay in the "magic" (cf. Erickson, 2009: 450), aided by a deliberate use of voice and gestures as formulated in the concepts of communicative musicality and musicking.

The Finger Cymbals—2015-06-09

Also Mona noticed how my body language affected the situation:

The video camera is switched on and we can see children playing in the room made ready for the MGI. Annam and Nia are dancing a waltz as a pair and the others are running around with the pillows. Mona says loudly but in a cheerful tone: "Come, Annam and Nia, come and sit down!" They do not respond. Then she tells Amir to sit down. While I turn up into the picture

from behind the camera, Amir says, "I want to sit with Lars" and pushes his pillow away from Mona. Mona says: "Amir and Lars, do you both want to come and sit next to me?" Nothing happens, and everyone keeps wandering around. I take the cymbals out of my pockets and make them sound while I smile at everyone in the room. I leave the cymbals to chime with my arms stretched above my head. Annam screeches and smiles at me, and everyone immediately sit down with no fuzz.

When watching this video clip afterwards, Mona sighed: "And all my effort, such a waste, there you come along and just fix it like The Pied Piper of Hamelin!" I had to make her watch it again and tell me *why* I was "The Pied Piper of Hamelin", and she immediately noticed the finger cymbals. Then she also added: "and the fact that you don't tell them to sit down, you don't organize them, you just enter and sit down and do your 'pling'". Again, what is noticed in the first place are the finger cymbals. However it is just as much the fact that I do not give instructions, I just sit down, smile and do what Mona calls "my pling." The sound of the "pling" and my body language cooperate in the musical communication with the children.

The watchmen

An important element in this category is the positiveness in the body language, including facial expressions. One of the first things I discovered as I watched the videos was the fact that I was smiling a lot. It even appeared to be a clear pattern that the mood of the children and thereby the positive sense of group cohesion, was influenced by how much also the other adult was smiling. This is of course not possible to verify as I had no control group or an experimental design set up to test this. It was nevertheless a tendency of a decline in yelling and conflicts when the adults smiled a lot. This requires that the adult is aware of one's body language and facial expressions. As this was the most difficult category for the adults to point out, as I have previously mentioned, this might indicate a considerable lack of awareness and understanding of the importance of body language and facial expressions. Also the interviewees brought up the role of the adult as mainly a strict guard when we talked about body language and voice.

Mona: I mean, not everyone is like this [she makes funny faces], right? But the thing is, you don't have to be like that. At all. I have seen it with you. The calmer you are, the easier you create this sense of fellowship, this group cohesion.

Me: You are right. Remember when we talked about the smiling the other day? That I watched you start to smile on the videos and how much this affected the children? You don't have to be a clown to do music in a way that makes children join us, we just need to sing and enjoy ourselves.

Mona: Yes, exactly, we're just sitting there singing together, looking at each other, smiling. What the children want is to be acknowledged. They find it amazingly fun to sing together like this.

Me: And that we don't have to use our energy looking after them.

Mona: Well, the usual thing is that one adult is in charge of the circle-time and the other adult is present merely to be some sort of watchdog. That is actually not very nice.

Ingrid: Most of the time I feel it is much more enjoyable to do circle-time on my own than with another adult present, just because then the other person becomes this guard. (...)

Me: It appears to me as a very difficult way to interact with each other if one person leads and the other one just chops up into pieces what the first one had planned to do. Destroying the atmosphere and the dynamics.

Ingrid: Yes, just sitting there and interrupting all the time! So true. It's classic.

What both Mona and Ingrid points towards in these quotes, is a lack of awareness in how one's gestural language influences the situation. It seems that the adults' fear of chaos or conflicts colours the MGI to such a degree that it becomes the main issue. As I have pointed out, a tolerance for chaos might bring the chaos to silence. A focus on the didactical relation model as originally presented by Bjørndal and Lieberg (1978) might clarify what this chaos is really about, and to feel confident in one's musical skills might prevent the chaos anxiety to take control of one's assessments and conduct. This brings us back to category one, intentionally overlooking chaotic episodes/conflicts, and the circle is full—for now.

Concluding remarks

Musical skills

I have questioned the statement "it's you—not the music", and I have done this by examining my own practice. The answer indicates that it is not 'me', but my musical skills as an experienced music teacher. These skills can be divided into smaller components and looked closer upon by using elements from the didactical perspective and a musicology theoretical perspective. Moreover, when divided into these smaller components, it seems like these musical skills that constitutes the 'me' are skills that are attainable to everyone, once exposed.

However, to musick is a skill—like language—that is learned and cultivated in social rituals (Bannan & Woodward, 2009: 467; Small, 1998: 207). As I have pointed out, my musical confidence constitutes a large part of my ability to make use of my musical skills. I have learned how to musick through my education as a music teacher and also throughout many years of rituals and shared performances with children and adults in kindergartens. Thus, I am confident in my skills. I am tempted to suggest that this confidence is a crucial part of my musical skills per se. Without it, I might not have been able to raise my eyes above the chaos and analyse the situation in a didactical perspective. Therefore, when I say that present suggested musical skills that constitutes the 'me' is attainable to everyone once exposed, there is an aspect to this that can not be left out: the learning and cultivation of the musicking. Confidence derives from a feeling to master the skill in an appropriate way. Hence, to know *what kind* of musical skills are needed to conduct music group interventions in multicultural kindergartens might function as a guide in acquiring or teaching the appropriate subjects for attaining these skills. Fields of subjects may include body language awareness, the chaos anxiety-discourse, didactical reflections and musicality as a psychobiological capacity.

Hence this "something more" that I mentioned on page 148 is not 'me' neither 'the music'. It is both, intertwined into my musical skills, my teacher competence. The music and its communicative language that enhances group cohesion and cooperation works alongside my ability to facilitate and make use of the different components that lies within the musicking:

Music's inexplicitness, its ambiguity, or floating intentionality may thus be regarded as highly advantageous characteristics of its function for groups: music, then, might serve as a medium for the maintenance of human social flexibility (Cross, 2005: 36).

To chaos or not to chaos

Ultimately I find that the two categories here presented points towards an important factor: a kindergarten discourse that centres around chaos/non-chaos. As a consequence the kindergarten staff are seemingly unable to trust the musical forms of communication and prefer to take on the role as adults in charge, always on the alert and ready to step in if there is any sign of commotion. From this follows questions about how to best communicate the appropriate or preferred behaviour to the children to obtain a 'successful' MGI.³ What is a 'successful' MGI? It seems, based on the behaviour and feed back from the kindergarten teachers in this inquiry and also my previous study (Kulset, 2015a), that a 'successful' MGI is one where the children are paying attention continuously (which according to Erickson (2009) is impossible) and that there is no chaos and no conflicts.

In contrast, what I think constitutes a 'successful' MGI is one where we all enjoy ourselves on our own premisses and the musicking during the MGI will contribute positively to the relations and group cohesion in the kindergarten. Maybe a part of the problem is that what constitutes a 'successful' MGI, or at least the steps to obtain such an MGI, is somewhat unclear to many kindergarten teachers (and assistants). Is it this simple that the reason for the statement "It's you—not the music" is guided by this fact; that the underlying reasons for what one might describe as a 'successful MGI' differs largely? If some kindergarten staff see a 'successful' MGI as in the notion of 'magic' ("it's you"), while I see a 'successful' MGI as in the notion of "chaos allowed because I know it will calm down", what consequences will this bring? What do we need to alter in our way of teaching music making to kindergarten staff and kindergarten students to make them see the MGI as a *ritual* as it is presented in the theory of musicking (Small, 1998) filled with alternative ways of communicating found in both communicative musicality (Malloch & Trevarthen, 2009) and the theory of Empathy Promoting Musical Components (Cross, 2003, 2005; Cross et al., 2012)?

To unify the components in my findings, I will suggest a *theory of musickhood*. This expression, which I elaborate in a coming article, seeks to capture *a condition of state*, rather than a verb or a noun, and is linked to the necessary required skills needed to conduct music group interventions in multicultural kindergartens.

The Norwegian Centre for Research Data (NSD) has approved this inquiry.

³ I use quotation marks on the word 'successful' to indicate the impossibility in stating what is a successful MGI per se.

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Kroppsliga representationer för musikaliskt meningsskapande i sångundervisning

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ABSTRACT

Bodily representations of musical meaning making in singing lessons

This article concerns singing education in folk music, Western classical tradition, and improvised music in a music teacher education programme in Sweden. The study investigates how conditions for bodily learning and interpretation are semiotically designed and carried out by vocal teachers in one-to-one singing lessons. Video documentations of singing lessons with three vocal teachers and three students are transcribed and analysed with focus on how musical knowledge and practices of knowledge are bodily represented, designed and expressed, and how students respond to the teachers' affordances. The theoretical point of view is based on a multimodal and social semiotic perspective. The result shows that all students have the possibility to learn the studied music through bodily understanding, expressions, associations, contextualisation, and interaction, yet the function and the meaning of these bodily learning aspects are varied in the studied lessons. The views of what is counted as musical knowledge, which norms and values are focused on, and which attitudes and methods the teachers work with thus vary depending on context and genre. New knowledge about bodily learning processes and bodily musical meaning making is contributed by the study.

Keywords: music teacher education, singing lessons, bodily learning and expression, multimodality, social semiotic

Inledning

Hur förutsättningar skapas för kroppsligt musikaliskt lärande i musikundervisnings-sammanhang, det vill säga hur kroppen med alla dess resurser i form av gester, blickar och andra kroppsliga rörelser kan representera, gestalta och forma musikalisk mening, är i fokus i föreliggande artikel. Kroppen har i olika tidsskeden och kulturer involverats i det musikaliska meningsskapandet och därmed haft en stor betydelse för musicerandet. Exempelvis ses en dansande kropp i afrikansk kultur som bärare av sociala och kulturella mönster (Mans, 2004), dans och rörelse är förbundna med europeiska folkliga arbetslåtar, dansvisor och instrumentala danslåtar, exempelvis halling, valser, mazurkor och polskor (Ling, 1989), och i den västerländska konstmusikens menuetter, valser och gavotter sågs dans och musik som integrerade (Ling, 1983). Kroppsliga rörelser i musicerandet anses förkroppsliga självet och konsten, som i det japanbaserade trumspelet Taiko (Powell, 2004). Kroppen kan även, enligt Leman (2010), ses som förmedlare mellan musikens själ (eng. *musical mind*) och den fysiska omgivningen. Musik framförs och uppfattas genom gester, ”music is gestures” (Leman, 2010:147). En musiker kan på så sätt förstå och känna musiken genom sina fingrar, armar och hela sin kropp (Dufrenne, 1973), men också förstå och känna musikinstrumentet genom att integrera det med kroppen (Merleau-Ponty, 1997). Förutom att kroppen har som funktion att uttrycka musikaliska intentioner och strukturer samt aktörens karaktärer och känslor kan den, enligt Davidson (2005), genom olika kommunikativa koder även berätta vad som är etablerat, görligt och accepterat inom en viss genre eller ensembleform. Därigenom är kroppens medverkan avgörande i musikaliska framföranden, liksom den borde ha avgörande betydelse när musikstuderande lär sig gestalta den musik som studeras.

Kroppsliga uttryck i musicerande och lärande kontexter

Hur *musiker* och *musikerstuderande* använder kroppsliga rörelser och gester för att kommunicera, åskådliggöra och förtydliga musikaliska intentioner och idéer har studerats inom flera musiktraditioner. Bland annat har framkommit att instrumentalmusiker kommunicerar med varandra med hjälp av leenden, ögonbryn och nickningar, medan orkestermusiker gestaltar och styr den musikaliska kommunikationen i en viss riktning med huvud- eller andra kroppsrörelser (Williamon & Davidson, 2002). Andra studier visar att musikerstudenter lever med i musiken med hjälp av rörelser i händer, huvud och kropp (Holgersson, 2011), att solopianister åskådliggör musikaliska

idéer med huvud och övre delen av kroppen (Davidson, 1994, 2007) och att musiker kan påverka varandras interpretation och kroppsliga rörelsemönster i ensemblespel (Davidson, 2012). Ansiktsuttryck har visat sig harmoniera med kroppsliga rörelser (Davidson, 2012), liksom att musiker kan kommunicera känslomässiga intentioner såsom glädje, sorgsenhet och ilska med gester (Dahl & Friberg, 2007). I Davidsons (2005) studie av en jazzmusiker framkom att denne, förutom med huvudnickningar, ögonkontakt och armrörelser även illustrerade och förtydligade olika musikaliska idéer med fingerknäppningar och dansliknande rörelser. I en studie av Kurosawa och Davidson (2005) användes illustrerande, förevisande och justerande gester, positioneringar, blickar och ansiktsuttryck på skilda sätt av kvinnliga popartister, beroende på instrument och artistens roll i bandet. Gester kan även, när de samordnas med text och melodiska fraser, uttrycka en artists personlighet och ett personligt själv i en sångtext (Davidson, 2001).

Flera studier har visat att gester används i *undervisningssammanhang* både för att gestalta musikaliska intentioner och uttryck samt för att underlätta lärandet. Simones, Rodger och Schroeder (2015) ser gester som nödvändiga både för att förvärva motoriska färdigheter vid spel på instrument, tolka och gestalta musik samt för att lära sig kommunicera musik. Detta kan exemplifieras med Nafisis (2010, 2013) studier, där sånglärare illustrerade, visualiserade och förenklade komplexa musikrelaterade fenomen samt förstärkte förklaringar och demonstrationer med gester samt Hultbergs (2009) studie där instrumentallärare förebildade musikaliska uttryck med gester och kroppshållning samt dansanta och andra visuella rörelser för att underlätta elevers fysiska uttryck. Vidare har visats hur körledare representerar och kommunicerar musikens form och uttryck med gester i kombination med blickar och andra kroppsrörelser (Bygdéus, 2015; Risberg, 2014; Sandberg-Jurström, 2009, 2011), kommunicerar intensitet, känslöstämningar, uppmuntran, glädje och återkopplingar med gester (Poggi, 2011) samt belyser och förtydligar önskade gestaltningar med kroppsligt uttryckta metaforer (Sandberg-Jurström, 2009, 2011). Dock kan, enligt Rostvall och West (2001, 2008), lärares kroppar, förutom att de kan uttrycka välvillighet till elevers spel, också visa motstridiga budskap, motsägelsefull kommunikation, ogillande eller likgiltighet.

Gester anses även kunna uttrycka det som är svårt att sätta ord på, gynna det musikaliska minnet och underlätta elevers lärande (Liao & Davidson, 2007) samt vara mer snabbtolkade än muntliga instruktioner (Rostvall & West, 2008). Barn som tränades i att använda symboliska gester och rörelser i kombination med sångövningar visade sig kunna förbättra sin intonation (Liao, 2008; Liao & Davidson, 2016) och sin sångteknik samt korrigerade sångliga brister (Liao & Davidson, 2007). Sångstudenter har uppmuntrats till att själva använda gester för att därigenom stärka sitt lärande (Nafisi, 2013) och sångstudenter som utvidgade sitt kroppsspråk med hjälp av gester

kunde medvetandegöra negativa vanor och lära sig använda kroppen på nya sätt (Kochman, Moelants & Leman, 2012). Den kommunikativa effektiviteten i sånglektionerna i Kochmans et al. studie visade sig även stärkas om gesterna representerade studenternas upplevelser, om de användes i ett jämnt flöde och om de besvarades.

Att den *sociala och kulturella kontexten* inverkar på valet av kroppsliga resurser, hur de används och hur de ska förstås, kan exemplifieras med hur gester, kroppshållning och dansrörelser kopplas till de konventioner som inramar den studerade musiken (Hultberg, 2009) och hur körledares kroppsliga och verbala musikspråk är situerat och beroende av den specifika körens intressen och val av musikstil (Sandberg-Jurström, 2009, 2011). Likaså påpekas att elever måste vara förtrogna med lärares konventionellt underförstådda gester och kroppsliga antydningar för att kunna förstå dem (Rostvall & West, 2008), att olika artister har sin egen uttryckande stil och att kroppsrörelser är en produkt av den kulturella praktik som omringar ett framförande (Davidson, 2001). Det finns därmed, enligt Davidson (2005), olika krav på en sångares kroppsliga kommunikation beroende på vilken musikstil eller ensembleform som gäller.

Trots att kroppen ses som viktig i det musikaliska gestaltandet och lärandet är studier inom området snarare riktade mot hur musiker och artister använder gester och andra kroppsrörelser i sitt musicerande och hur lärare använder gester som resurs för att stärka musikstuderandes lärande än hur lärare skapar förutsättningar för musikstuderande att själva lära sig uttrycka musikalisk mening med och i kroppen. Studier om hur kunskaper och kunskapspraktiker i musik kroppsligen representeras, gestaltas och designas i lärande och gestaltande syfte är sålunda ej särskilt utforskat, framförallt inte i de kontexter föreliggande artikel fokuserar på, nämligen enskild sångundervisning i folkmusik, västerländsk konstmusik och improviserad musik på ett musiklejarprogram. Syftet med artikeln är att utifrån ett socialsemiotiskt och multimodalt perspektiv belysa hur förutsättningar för kroppsligt lärande och gestaltande designas och realiseras av sånglärare i enskild sångundervisning. De forskningsfrågor som är knutna till syftet berör vilka kroppsliga kunskapsformer som erbjuds och används, hur studenter responderar på lärarnas handlingar och vilken betydelse den kontextuella inramningen har för det kroppsliga lärandet. Kunskap om dessa processer kan förhoppningsvis bidra till nya förståelser för kroppens betydelse i musikaliska lärande- och gestaltningsprocesser.

Ett multimodalt och socialsemiotiskt perspektiv som utgångspunkt

Ett multimodalt och socialsemiotiskt perspektiv i enlighet med Kress och van Leeuwens (2001), van Leeuwens (2005) och Kress (2010) synsätt ger möjlighet att, genom detaljerade studier av hur språkliga, kroppsliga och materiella teckensystem används, uppmärksamma hur kunskap väljs, representeras, medieras och omformas i olika undervisningssituationer. Med hänvisning till Kress utgår perspektivet ifrån hur individer använder olika *teckensystem*, eller semiotiska resurser, för att kommunicera med, lära sig, förstå och förhålla sig till den värld som omger dem. I detta meningsskapande ses de valda resurserna som *representationer* för olika företeelser, normer och föreställningar om världen. Meningskapande ses också som en *motiverad* aktivitet som är beroende av individens intresse och hur denne i en viss social och kulturell kontext väljer bland tillgängliga teckensystem och därmed också till situationen anpassade representationer för upplevelser, idéer och förhållningssätt. I en musikundervisningssituation kan det innebära att musklärare och studenter använder instrument, tal, blickar, gester, andra kroppsliga uttryck och olika musikrelaterade beståndsdelar för att representera tolkningar av och konventioner kring den musik som studeras, val av fokus och arbetssätt, vad som spelas eller pratas om samt vilka kunskaper i musik som uppmärksammas. Vidare ses, enligt Kress, de valda resurserna som ingående i ett konstant *transformativt samspel* med varandra, vilket indikerar att individer alltid använder sig av en variation av flera samverkande resurser i kommunikationen med sin omgivning. Dessa resurser, och den information som resurserna representerar, bearbetas och omgestaltas ständigt till nya representationer genom såväl *transformationer* som *transduktioner*. En transformation sker när information inom ett visst teckensystem bearbetas och omgestaltas till en ny innebörd med *samma* teckensystem som det ursprungliga, medan en transduktion sker när information inom ett teckensystem bearbetas och omgestaltas till en ny innebörd i *andra* teckensystem. Med översättning till ett musikaliskt sammanhang kan det transformativa samspelet beskrivas som att instrument, noter, blickar, gester och andra kroppsliga uttryck samverkar för att skapa musikalisk mening. Transformation kan då innebära att en lärares meningsskapande gest omgestaltas till ny förståelse i en students gest, medan en transduktion sker om lärarens gest istället omgestaltas till ny förståelse i exempelvis en students instrumentalspel eller sång. En lärare *designar*, enligt Selander och Kress (2010), sin undervisning utifrån de teckensystem denne använder, samtidigt som studenten designar sin egen väg för lärande, det vill säga bearbetar och omgestaltar informationen, antingen genom transformation eller transduktion, i en så kallad re-design.

Hur meningsskapande formas är i det multimodala och socialsemiotiska perspektivet bundet av de *sociala och kulturella sammanhang* individen befinner sig i, de innebär de socialt och historiskt formade resurserna representerar samt hur individer utifrån intresse och motiv väljer och använder olika resurser. Beroende på vilka val som sker utifrån den mängd av potentialer, såväl begränsningar som möjligheter, resurserna erbjuder, kan således varierande vägar för mening skapas (Kress, 2010; van Leeuwen, 2005). Enligt Selander och Kress (2010) får olika semiotiska resurser sina innebörder i ett visst socialt samspel, och de är både styrande för och styrda av den kultur som inramar exempelvis en utbildning eller annan verksamhet. En specifik resurs kan visserligen inbjuda till flera olika aktiviteter, men samtidigt är den "impregnerad med normer och innebörder" (Selander & Kress, 2010: 51) som styr aktiviteten, dock förändringsbara över tid.

De val av gestaltningar som görs samt hur, på vilka sätt och med vilka resurser ett visst innehåll ges form i relation till den sociala inramningen, blir därmed avgörande för vilka *förutsättningar för lärande* som skapas i den miljö där de agerande befinner sig (Selander & Rostvall, 2008). Selander (2010) ser det som en utmaning för skolor att reflektera över vilken typ av kunskap som ska räknas som central och hur dessa "kunskaper kan ges form, det vill säga hur kunskaper kan representeras, gestaltas och designas" (Selander, 2010: 219). Kunskap ses i detta perspektiv som en aktivitet och en praktik som framträder när företeelser i världen representeras (a.a.). Kunskapsrepresentationer är då de symboliska system som representerar vissa aspekter av ett fenomen eller komplexa processer i form av reducerade modeller (Kempe & West, 2008). Exempelvis kan notskriften ses som en kunskapsrepresentation av den musik som är avsedd att klinga. En kunskapsyn som framhäver förmågan att använda, bearbeta och utveckla kunskap i olika sammanhang inbegriper också förmågan att på kreativa sätt använda teckensystem för att skapa nya gestaltningar som visar ens förståelse av något i världen (Selander, 2010). En *lärares design* av en undervisningssituation, både med tanke på hur lärmiljöer formas samt hur kroppsliga, lingvistiska och andra materiella resurser används, erbjuds och förändras, formar sålunda, enligt Selander och Kress (2010), elevers och studenters förutsättningar för att lära sig det som avses att lära. De normer som gäller i den sociala inramningen, vilket syfte undervisningen har, hur olika aktiviteter iscensätts samt vilka kunskapsformer som används är betydelsefullt och kan antingen bidra till, försvåra eller hindra lärandet. Med koppling till Hultbergs (2000, 2008, 2009) studier om musikernas tolknings- och lärandeprocesser och Rostvall och Wests (2001, 2008) studier om instrumentalundervisning kan konstateras att val av förhållningssätt till kunskap, exempelvis reproduktion eller utforskning av befintligt notmaterial, val av resurser, exempelvis notation, gehörsbaserad förmedling eller skriftliga instruktioner, och hur de används

får *konsekvenser* för individens musikaliska kunskapsutveckling. Instrument, notation och annat musikmaterial, musikaliska, kulturella och institutionella konventioner om hur musik kan uttryckas och läras samt musklärares och musikers musicerande är, med hänvisning till Hultbergs (2009) kulturpsykologiska modell av musikaliskt lärande genom musicerande, bärare av musikalisk mening, då de är starkt kopplade till den musikkulturella kontext en musiker, lärare eller student befinner sig i. De kan skapa en ömsesidig interaktion mellan den lärande och den musik som studeras och på så sätt påverka vilka kunskaper den studerande tillägnar sig och blir förtrogen med. Vilka förutsättningar som skapas för möjligheten att lära sig något om musik är sålunda beroende av de sociala och kulturella konventioner som inramar musikkontexten, vad som uppmärksammas i en undervisningssituation, vilka semiotiska resurser som används, hur de används, förstås och förändras samt hur kunskap ges form.

Studiens design

Videodokumentation som undersökningsmetod

För att undersöka hur förutsättningar för kroppsligt lärande och gestaltande semiotiskt designas och realiserats i sångundervisning har videodokumentation använts som forskningsmetod. Videodokumentationer gör det möjligt att titta på olika händelser åtskilliga gånger och i långsamt tempo för att därmed kunna synliggöra komplexiteten hos deltagares handlingar i de praktiker som studeras (Goldman & McDermott, 2007; Lemke, 2007; Rönholt, Holgersen, Fink-Jensen & Nielsen, 2004). Videodata möjliggör även detaljerade transkriptioner av förekommande representativa teckensystem, hur de används och hur de samverkar för att skapa mening (Jewitt, 2006; Kress 2010). Transkriptioner kan också ses som representationer för hur relationer skapas mellan teckenskapare, mottagare och det objekt som representeras (Baldry & Thibault, 2006; Kress, 2010). Utifrån dessa premisser har det varit möjligt att studera hur ett valt musikaliskt innehåll i en undervisningssituation representeras, gestaltas och designas för att skapa förutsättningar för kroppsligt lärande.

Deltagare och kontextuella förutsättningar

En lärare och en sångstudent i folkmusik samt en lärare och en student i improviserad musik inom jazzgenren har videodokumenterats på tre sånglektioner vardera under första året på muskläraryrket utbildningen. En lärare och en student i västerländsk

konstmusik har videodokumenterats på tre sånglektioner under andra årets studier. Folkmusik- och improvisationslektionerna ingår i första årets instrumentkurs med målet att, utifrån grundläggande vokala färdigheter, kunna gestalta vald repertoar. Lektionerna i västerländsk konstmusik ingår i andra årets instrumentkurs med målet att tillämpa aktuell genres praxis vid gestaltning av vald repertoar. Valet av två årskurser grundade sig på tillgången till lärare och student vid studiens genomförande. Alla inspelade lektioner börjar med att studenten, under lärarens ledning och med pianot som stöd, mjukar upp sin röst med hjälp av olika röst- och sångövningar. Eftersom studien belyser sånglektioner ses sångrösten som ett instrument och tas därför inte upp på annat sätt än som ett sådant.

Folkmusiklektionerna hålls i en musiksäl med ett piano. Den studerade musiken utgörs framförallt av svenska valser och polskor avsedda att dansas till samt visor och koraler. Studenten lär sig flera nya låtar, alltid på gehör med läraren som försångare, men utvecklar även tolkningen och gestaltningen av sånger som denne redan kan, ofta med läraren, och ibland studenten själv, som medsångare i en befintlig eller påhittad stämma till melodin. Läraren spelar inte något instrument utan sjunger bara för och tillsammans med studenten. Studenten är en förstaårsstudent och väl förtrogen med att sjunga folklåtar, lära sig dem på gehör och att dansa olika folkliga danser. I musiksalen där de konstmusikaliska lektionerna tilldrar sig finns en flygel och ett digitalt piano. Studenten studerar in, interpreterar och gestaltar framförallt tensorsolopartierna i Samuel Barbers nio minuters enaktsopera *A Hand of Bridge* från 1959. Läraren är alltid med som ackompanjator och ledsagare vid flygeln eller det digitala pianot, men förebildar sällan med sin egen sångröst. Studenten är en andraårsstudent och väl förtrogen med att sjunga inom den konstmusikaliska genren. Improvisationslektionernas musiksäl är utrustad med både flygel, sånganläggning och förstärkare. Studenten lär sig att studera in, tolka, gestalta och improvisera över olika jazzstandardlåtar, exempelvis *Autumn leaves*. Huvudfokus på lektionerna är dock att träna på att improvisera fram nya melodier, rytmer och klanger utifrån givna musikaliska ramar bestående av utvalda skalor, rytmer, harmonier och ljud. Läraren ackompanjerar varje sångövning och sång på en halvakustisk gitarr. Läraren fungerar också som försångare, både genom att förebilda och att musicera tillsammans med studenten i 'call and respons'-liknande improvisationer. Både student och lärare sjunger alltid i mikrofon. Studenten är en förstaårsstudent med vana att sjunga jazzlåtar och att improvisera, dock inte utifrån givna skalor.

Genomförande, bearbetning och analysförfarande

Videodokumentationer gjordes av tre lektioner i följd för att därmed i viss mån kunna följa en process av olika händelser. Två videokameror ställdes upp på lektionerna, den ena riktad mot läraren och den andra mot studenten, för att i analysarbetet och med redigerade synkroniserade filmklipp möjliggöra granskningar av en så stor helhet som möjligt. De sammanlagt nio timmar videoinspelade lektionerna transkriberades först övergripande och sedan mer detaljerat i utvalda sekvenser med särskild koppling till forskningsfrågorna om vilka kroppsliga kunskapsformer som används, hur studenterna responderar på lärarnas handlingar och den kontextuella inramningens betydelse. Vid analyser av transkriberade videodata är uppgiften, enligt Norris (2004), att utforska vad olika aktörer uppmärksammar samt hur de med olika teckensystem uttrycker sig i en viss specifik interaktion. Med denna utgångspunkt analyserades de transkriberade videofilmerna med hjälp av Hallidays (1978/2004) språkliga metafunktioner, analytiska verktyg i vilka Kress och van Leeuwen (2001) har inkluderat även andra teckensystem. Med dessa metafunktioner avses hur olika teckenskapande resurser fungerar som ett system för kommunikation. Den i) ideationella metafunktionen berör hur olika handlingar, händelser och situationer representeras, medan den ii) interpersonella metafunktionen fokuserar på hur relationer samt, enligt Baldry och Thibault (2006), attityder och värderingar mellan deltagare och det objekt som representeras etableras, upprätthålls och specificeras. Den iii) textuella metafunktionen fokuserar på hur användningen av teckensystem organiseras i större sammanhållande och meningsbärande handlingar och budskap kopplade till och realiserade i sitt kontextuella sammanhang. Utifrån dessa metafunktioner analyserades i) hur ett valt kunskapsinnehåll i undervisningssituationerna representerades, gestaltades och designades för att skapa musikalisk mening, ii) lärares och studenters interaktion i relation till deras användning av olika teckensystem samt iii) hur lärares designer och realiseringar av dessa var förbundna med de genreanknutna kontexter lektionerna var en del av. Analysprocessen är på så sätt kopplad till de forskningsfrågor som berör kroppsliga kunskapsformer, interaktion och kontext.

De av Vetenskapsrådet (2011) utarbetade riktlinjerna för forskning har följts. Med tanke på trovärdighet och giltighet (Kvale & Brinkmann, 2014) har studien med stor noggrannhet undersökt det som är avsett att undersökas. Studien bör också läsas och förstås utifrån dess begränsade omfång vad gäller antalet respondenter och videodokumenterade lektioner. I utdragen från transkriptionerna markeras läraren med L och studenten med S. F står för folkmusik, K för konstmusik och I för improvisation. Siffran efter bokstäverna anger vilken lektion som avses och tidsangivelserna i de textbase-rade transkriptionerna anger när i de aktuella lektionerna händelserna tilldrog sig.

Kroppsliga representationer för musikaliskt meningsskapande

De kunskapsområden och -praktiker som i de observerade lektionerna står i fokus för vad studenterna skall lära sig inbegriper både röst- och sångteknik, interpretation samt stil-, praxis- och genrekunskap relaterat till de studerade sångerna och övnin-garna. Sångers gestaltning och deras koppling till dans, när så är möjligt, är i fokus i folkmusiklektionerna, medan tolkning av sångtexter är i fokus i de konstmusikaliska lektionerna. Improvisationer kopplat till gehörs- och musikleära har stor plats i impro-visationslektionerna. Alla lärare använder flera samverkande kroppsliga, språkliga, materiella och musikrelaterade semiotiska resurser för att representera sin förstå-else för samt tolkning och gestaltning av dessa kunskapsområden och -praktiker. Kunskapsrepresentationerna yttrar sig i att lärarna, med not- och/eller gehörsbaserat material som utgångspunkt, använder blickar, gestik, kroppsliga rörelser och kroppsliga positioneringar samt tal, sång, stämsång och instrumentalspel för att representera klang, text, rytmik, melodik och harmonik, karaktäristiska drag samt konventioner och kontexter den aktuella musikstilen är knuten till. Genom dessa representationer gestaltar och designar lärarna variationer av erbjudanden om hur studenterna ska kunna lära sig gestalta nämnda kunskapsområden och -praktiker och därmed också de mål som är uppställda för undervisningen. De kroppsliga kunskapsformer som är synliggjorda i lärarnas design beskrivs här som (i) kroppsliga gestaltningar (ii) kroppslig förståelse, (iii), kroppsliga associationer, (iv) kroppsliga kontextualiseringar och (v) kroppslig interaktion.

Kroppsliga gestaltningar av melodik, text och improvisation

Med en kroppsligt gestaltande kunskapsform avses möjligheten att med kroppsliga gestaltningar tolka, uttrycka och stärka olika musikaliska intentioner i de sånger och övningar som sjungs. Det kan handla om att, tillsammans med sångrösten, använda gester, blickar och ansiktsuttryck för att visa olika expressiva uttryck eller att med gester och kroppshållning forma en melodisk linje och illustrera ett textinnehåll. Kroppen blir på så sätt integrerad i de musikaliska gestaltningarna och därmed också starkt sammankopplad med den klingande gestaltningen.

På folkmusiklektionerna visar läraren med både sång, tal och kroppsliga rörelser hur en låt ska sjungas för att få den karaktär som eftersträvas. Det innebär att med fotstamp och olika gester såsom gung med händer och armar i luften framhäva tempot eller betoningar på olika danslåtar, exempelvis taktslag ett och tre i en vals eller beto-ning på taktindel två i en polska. Det innebär också att med samma kroppsliga resurser

uttrycka rytmiska effekter, lätthet och fart i exempelvis en springlek i tretakt. Visor och koraler illustreras på liknande sätt. Kroppsliga rörelser tycks på så sätt lyfta fram specifika kännetecken i låtarna, relaterat till deras ursprung, karaktär och funktion. Kroppsliga uttryck förstärker därmed inte bara det sångliga uttrycket, utan är även en viktig del av gestaltningarna och det musikaliska helhetsintrycket. Studenten svarar oftast med att på ett nytt och personligt format sätt transformera lärarens resurser till att, samtidigt som sången sjungs, stampa med foten, svänga med armen och gunga med kroppen för att kroppsligen gestalta både tempo, rytmik och uttryck i sången. Utdraget nedan visar ett samtal mellan lärare och student där läraren med olika gester visar karaktären i och gestaltningen av en polska efter Anders Lyckén från Hammerdal:

[00:25:45.00]L: Med själva, med tempot så är det ju inte, det är ju inte jättemycket snabbare, men det är lite känslan att (gungar med händerna i luften) att det blir lite mer skjuts.

[00:25:52.06]S: När du sa det med lättare, också, tror jag. L: Mm. S: nynnarna några toner, eeh L: nynnarna på sången (gungar upp och ner med böjda armar i låtens puls, kniper ihop munnen, ler lite och ser lite lurig ut). S: Det blir lite mer dantadadadida ... L: Lite mer stuns. S: Ja, precis. (ur transkription F1)

Studenten får här möjlighet att, med utgångspunkt i lärarens kroppsliga gestaltningar och instruerande tal, kroppsligen gestalta polskans karaktär, vilket också i videoinspelningen syns i studentens kroppsliga rörelser, där fotstamp sker på ett och tre i takten och där armrörelser och en gungande kropp följer med i pulsen.

Med en förebildande sångröst samt ett ackompanjerande spel på pianot förevisar läraren på de konstmusikaliska lektionerna hur olika partier i olika sånger kan gestaltas både med sångrösten och kroppen. Läraren pratar ofta om att uttrycka energi i röst och kropp, och förevisar detta med både tal, ansiktsuttryck och gester som illustrerar kraft, ursäkt, glädje, upprördhet eller sorgsenhet. Även med öppna och slutna blickar, vidgad överkropp samt med sångliga och verbala utrop förmedlas en uttrycksfull tolkning av det noterade text- och notmaterialet. Lärarens kroppsliga och verbala uttrycks sätt fungerar som förebilder för studenten och ger denne inspiration till att själv uttrycka sig både kroppsligt och med sångrösten. Följande utdrag visar hur studenten i senare delen av Barbers *A Hand of Bridge* har transformerat lärarens uttryck till egna kroppsliga gestaltningar:

If it on - ly were you I might take home with me at the
 S står upp, sjunger, tittar i noterna, håller i notbladet med bägge händerna, gungar
 lite med kroppen i sidled; L spelar piano, tittar i noterna, gungar lite med kroppen

end of each game and stran- gle in the dark

S håller i notbladet med bägge händerna, tittar upp på L, stannar upp i rörelsen på ordet game; L spelar piano, gungar lite med kropp och huvud, tittar i noterna

L tittar upp på S i pausen; S tittar i noterna, vänster hand släpper notbladet, handen markerad i en utåt- riktad gest i brösthöjd, tittar på L, vänder huvud något åt sidan, bestämd blick, stadig kropp; L tittar snabbt till på S

S vänder ansiktet något åt sidan, tittar snabbt på L, vänder tillbaka ansiktet åt sidan, visar mycket energi i rösten och kraft i handen, utspärrade fingrar, bestämd blick, stadig kropp; L tittar på S, ropar jaah, great, härligt, toppen efter sista tonen, klappar ihop knoge och handflata, ser glad ut

Figur 1. Kroppsliga gestaltningar av text och melodi (ur transkription K2)

Utdraget belyser hur studenten under de få takterna använder fler och fler kroppsliga gestaltningar för att till slut, med kraftfulla uttryck i både gester, kropp och ansikte, landa på den högsta tonens "dark". Läraren ger respons i form av glädje, vilket visar att denne genom sin användning av olika förebildande och instruerande resurser har lyckats skapa förutsättningar för studenten att förankra den musikaliska gestaltningen på ett tillfredsställande sätt i både kropp och röst.

Improvisationslektionernas växelverkande improvisationsövningar mellan lärare och student är alltid starkt sammankopplade med kroppsliga gestaltningar som på olika sätt lyfter fram karaktären i det som sjungs. Vid lärarens förebildande sångimprovisationer till eget gitarrackompanjemang över olika ackordsföljder följer dennes ansikte, blickar och kroppshållning med i och lyfter fram olika rytmiseringar, fraseringar, artikulationer, betoningar och melodiska linjer i improvisationerna. Detta sker genom accentueringar av den klingande musiken i form av hopskrynkade ansiktsuttryck, halvslutna blickar, ihopkrupen kropp och inåtvänd kroppshållning. Studenten svarar genom att i efterföljande sekvenser skapa sina egna melodier och, på liknande sätt som läraren, följa med i och lyfta fram karaktären i sin egen improvisation. Utdraget nedan visar ett exempel på sådana kroppsliga gestaltningar när lärare och student improviserar i lugnt swingtempo över en jonisk skala med jazzlåten *Autumn Leaves* ackordsföljd. Målet är att forma melodier byggda på stegvisa rörelser och sekvenser med trioler och åttodelar som grund:

Swing! ♩ = ♩[♩]

L.do do - do do - di - da wo-wo-wo-wo-wo- wow-wo-wo-wo pa - ba

L sitter på en stol mitt emot S, sjunger och spelar gitarr, rynkar ihop ansiktet, halvsluter ögonen, lutar kroppen lite framåt. S tittar i noterna, grimaserar lite

pa - ba - bo pa a - pa bo pa - a - pa - bo S: a va va - va - va - va - va va - va - va - va - va - va - va

L lutar kroppen snett bakåt efter färdigsjungen fras, grimaserar lite med munnen

S sjunger, rynkar ihop ansiktet, grimaserar lite med munnen, huvudet lite på sned, vickar lite med huvudet i takt med musiken. L spelar, kryper ihop lite, gungar lite med kroppen, sluter ögonen, skrynklar ihop ansiktet något

Figur 2. Kroppsliga gestaltningar vid improvisation (ur transkription I2)

De olika frasernas utformningar förstärks hos både lärare och student genom deras kroppsligt gestaltande och följsamma uttryck och rörelser, vilka bidrar till en kroppsligt uttryckt intensitet och känsla i de melodier som sjungs. I detta musicerande samspel skapas möjlighet för studenten att kroppsligen gestalta de melodier, rytmer och expressiva uttryck som formas i improvisationen.

Kroppslig förståelse av musikens beståndsdelar och karaktär

Med kroppslig förståelse avses här en kunskapsform där kunnandet och vetandet om hur en sångs eller sångövnings beståndsdelar, karaktär och möjliga gestaltningar kan införlivas och förankras i kroppsliga handlingar och uttryck. Det kan uttryckas som att musikaliska intentioner i form av klingande gestaltningar och kroppsliga visualiseringar också förankras i kroppen som en kroppslig förståelse av dessa uttryck. När lärare eller student utför en övertygande gestaltande gest eller annan kroppslig rörelse visar de med sin kropp vad gesten betyder och uttrycker, som om även kroppen förstår den musikaliska intentionen. Detta gör det möjligt att skapa en kroppsligt förankrad förståelse för hur exempelvis sångtekniska övningar, melodik, rytmik, harmonik och klang samt ett visst textinnehåll kan läras, tolkas och gestaltas.

Läraren på folkmusiklektionerna betonar vikten av ett samspel mellan kropp och röst på så sätt att en sångs tempo, fraseringar och betoningar bör förankras i kroppen med hjälp av böjda knän, armars rörelser och genom att kroppsligen rikta energin i sången mot ett specifikt håll. Med fotstamp på utvalda taktdelar i de polskor, springlekar, visor och koraler som studeras, genom armrörelser som följer dessa

taktbaserade betoningar, fingerknäpp som pekar ut början på en takt, slutet på en fras eller en takt del samt en gungande kropp som följer med i musikens rörelser förmedlar läraren även en kroppslig förankring av puls, rytm och musikens stil i dessa låtar. Samtidigt som studenten sjunger låten transformerar denne lärarens resurser genom att i sin tur stampa med foten, gunga med kroppen och svänga med armen på liknande sätt som läraren. Nedan visas ett utdrag från en sekvens när studenten lär sig valsen *Nära jul* av Hans Lisper:

L:dej da du a di da du a di dam da da S:dej

L sitter på en stol mitt emot S, sjunger ensam, gungar med kroppen i sidled omväxlande till höger och vänster på slag ett i varje takt, stampar med vänster fot på slag ett i varje takt, bägge händerna vilar i knät; S sitter mitt emot L, tittar på L, sitter still

da du a i da du a di dam da da

S härmar L:s sång. S och L gungar med kroppen i sidled, omväxlande till hö och till vän på slag ett i varje takt, stampar med två fot på slag ett i varje takt. S rör vänster arm i gungande rörelse i sidled, omväxlande till höger och till vänster i varje takt

Figur 3. Kroppslig förståelse av puls, takt och rytm (ur transkription F3)

De kroppsliga visualiseringarna skapar här förutsättningar för studenten att utveckla en kroppslig förståelse för hur olika rörelser kan förankras i och stärka musikens puls, rytmik och betoningar vid lärandet och framförandet av en sång.

Under de konstmusikaliska lektionerna ger läraren såväl verbal som instrumental och kroppsligt gestaltad information om den sång som studeras, om textens innehåll och karaktär samt hur olika beståndsdelar i sången kan tränas och utföras. Läraren förevisar även sångens karaktär, innebörden av texten och tänkbara musikaliska gestaltningar med uttrycksfull verbal och kroppslig dramatisering. Studenten transducerar lärarens verbala och instrumentala information samt transformerar dennes kroppsliga visualiseringar genom att nicka och visa ett igenkännande i sitt ansiktsuttryck eller genom att kroppsligen dramatisera vissa uttryck i den sång som sjungs. Dessa handlingar kan tydas som att studenten kroppsligen förstår och känner hur musiken kan gestaltas. I utdraget nedan dramatiserar läraren text och melodi i början på Barbers *A Hand of Bridge* med både tal, blickar, ansiktsuttryck, olika röstlägen och kroppsliga rörelser:

[00:14:27.00]L: För att det, hon fräser ju till här innan eller hur (tittar i noterna, bläddrar, småsjunger på en rytm). "From the table darling" (spelar melodin på pianot, sjunger frasen, vänder sig mot studenten, gör en framåtriktad gest med vänster arm), säger hon liksom. Kom igen nu (viftar med vänster arm), lägg av, ja (viftar igen för att visa att personen ifråga borde flytta på sig) och så ursäktar du dig då (sträcker ut bägge armarna framför sig som i en ursäktande gest). "I'm sorry dear" (talsjunger frasen, visar ursäktande uttryck i ansiktet, lägger armarna i kors framför kroppen). Ursäkta dig lite argt och förlåt jag gjorde fel eller (visar ursäktande uttryck i ansiktet, har armarna i kors framför kroppen, skakar lite på huvudet). (ur transkription K2)

Studenten transducerar därefter lärarens verbala instruktioner, talsång, spel på piano och dramatiserade gestik genom att sjunga "I'm sorry dear" och samtidigt visa ett bestämt och ursäktande uttryck i ansiktet. Studenten fortsätter att sjunga "I wonder what she meant by 'always being dummy'!", ser fundersam ut, vänder bort ansiktet och sätter handen halvt framför munnen. Lärarens handlingar skapar här förutsättningar för studenten att utveckla en kroppslig förståelse och känsla för vad texten uttrycker, hur textens innehåll kroppsligen kan förankras samt hur text och melodi kan gestaltas och förstås med gester, ansiktsuttryck, blickar och andra kroppsliga uttryck.

När läraren på improvisationslektionerna förebildar olika fraser i improvisationerna visar denne ofta både med sin slutna blick, den något inåtvända kroppshållningen och det lätt hopskrynkade ansiktet en intensitet i sin sång som om känslan i det sjungna måste förankras och uttryckas i kroppen. Lärarens kroppsliga uttryck transformeras ofta av studenten till liknande uttryck, framförallt gäller det den slutna blicken och det hopskrynkade ansiktet. Dock utgörs studentens kroppsliga uttryck även av transduceringar till andra kroppsliga rörelser såsom sväng med armar och nickningar med huvudet. I utdraget nedan improviserar lärare och student över en rundgång där ackordsföljden Cmaj7, Am7, Dm7 och G9 upprepas ett flertal gånger. Avsikten är att forma melodier där både fjärdedelar, trioler och åttondelar ska användas stegvis och i sekvenser:

Swing! $\text{♩} = \text{♩}^3$

L:stes stes stes stes stes de stes stes stes da du sta

L sitter på en stol, spelar en tacts intro på gitarr, ler lite, spelar gitarr och sjunger från takt två, blundar; S står upp mitt emot L, svänger armarna fram och tillbaka, blundar, svänger med huvudet, knäpper med båda händernas fingrar på taktslag ett och tre; L tittar upp mot S i slutet på takt fyra

5 S:dap di dap di da dap di da di wa wi do da da bi da bi da bi do ba do ba do ba do ba

S håller i mikrofonen med höger hand, blundar, rynkar pannan, nickar med huvudet i sidled, rör vänster hand i en liten böljande rörelse i axelhöjd, rör lite på fötterna; L spelar gitarr, böjer ned huvudet mot gitarren, svänger lite med huvudet

S håller i mikrofonen med höger hand, blundar, rynkar pannan något, nickar med huvudet till vänster vid varje taktslag, håller vänster hand stilla i axelhöjd, gungar lite med kroppen; L spelar gitarr, tittar på S, ler lite

Figur 4. Kroppslig förståelse av musikens karaktär (ur transkription 13)

Transkriptionen ger en inblick i hur studenten med fingerknäpp, svängningar och nickningar med huvudet, armsvängningar och rynkad panna accentuerar både tempo, taktslag, betoningar och melodiska rörelser i improvisationen. Med dessa personligt formade kroppsliga visualiseringar skapas förutsättningar för studenten att kroppsligen uttrycka en förståelse och känsla för hur tempo, rytmik och expressivitet kan gestaltas samt hur kropp och musik därmed kan integreras.

Kroppsliga associationer kopplade till musiken och musicerandet

Med kroppsliga associationer som kunskapsform menas de sätt varpå sånger och övningar förväntas läras och förstås med hjälp av mer vardagliga eller i andra situationer vanligt förekommande uttryck, företeelser och uttryck för känslor. Hur sångerna tolkas och gestaltas kopplas då samman med andra uttrycksformer än de musikaliskt tillgängliga begrepp, symboler och musikaliskt gestaltade visualiseringar som används i de andra presenterade kunskapsformerna. Detta tillvägagångssätt yttrar sig både i verbala bildliga uttryck och kroppsligt visualiserade metaforer och abstrakta framställningar.

Under de folkmusikaliskt inriktade lektionerna sker associationer nästan uteslutande i form av kopplingar till dans, en till synes självklar konstform nära förknippad med de sånger som sjungs. Lärandet av sånger utgår ifrån och relateras till, företrädesvis när det gäller polskor och andra dansformer, hur de skulle kunna framföras till

dans. Såväl hastigheten på sången, själva strukturen i melodin som var betoningarna i taktdelarna läggs avgör huruvida den passar till eller kan användas till en viss dans eller inte. Det kan gälla att, enligt läraren, få "lite mer skjuts framåt" eller att "man puffar till kanske tvåan lite" (ur transkription F1) i en polska. Det kan också handla om att tempot ska vara tillräckligt högt "med kort etta och skjuts på tvåan" (ur transkription F1) för att passa en springlek, annars kan det bli som att "dansa i sirap" (ur transkription F1). Här gäller det för både läraren och studenten att transformera de musikaliska resurserna utifrån vilken typ av dans som önskas. Genom lärarens förevisande danssteg och gestiska rörelser samt gung med kroppen och stamp med foten sker kroppsliga associationer till danstraditioner och till olika kontexter där dans förekommer. Studenten svarar genom att låta armrörelser och fotstamp på antingen takt del ett eller ett och tre följa med i sången. De kroppsliga associationerna till dans ger studenten förutsättningar att i sin sång uppmärksamma och lyfta fram specifika rytmer och betoningar som är specifika för en viss dans, och därmed även kroppsligen uttrycka det dansanta i sången.

På de konstmusikaliska lektionerna förmedlar lärarna olika intentioner och gestaltningar via metaforer i form av kroppsligt och verbalt uttryckta associationer till olika känslouttryck. Framförallt använder läraren blickar, ansiktsuttryck, kropp och tal för att förevisa hur en viss känsla, exempelvis glädje, sorg, upprördhet, sorgsenhet eller mjukhet, i en övning eller en sångs text och melodiska fraser kan uttryckas. Kroppsliga uttryck för koncentration och att vara fokuserad förekommer också. I nedanstående utdrag förmedlar läraren en önskvärd gestaltning i en nedåtgående treklang (med en kvart under grundton som upptakt) genom att prata om, uppmuntra till samt med förstorade ögon, andning med utvidgad övre kroppsdel, öppen mun, leenden och illustrerande händer förevisa uttryck såsom förvåning, andlöshet och en känsla av att visa något hemligt:

[00:05:44.20] L: Jaaaom (sjunger, sätter ihop händerna som för att illustrera en cirkel eller ett klot, tar sakta händerna ifrån varandra, spretar med fingrarna, vidgar ögonen) så andlöst som du gjorde nyss (sätter ihop händerna bredvid varandra med handflatorna utåt, letar med blicken, vidgar ögonen, ler). Omomom, omomom, omomom (sjunger, vidgar ögonen mer och mer, ler, spelar piano till). Det är som om du bär på en hemlighet (pratar gäspande, ler stort, vidgar ögonen). S: Mm

[00:05:55.26]S: Jaaaomomomom (L vidgar ögonen, andas in, öppnar munnen, myser).

[00:06:00.00]L: Jah (rop) en riktig hemlis (ler, myser och tittar på S snett underifrån). (ur transkription K2)

Situationen är här förankrad i något vardagligt bortanför själva den övning som ska sjungas. Studenten svarar med att transformera lärarens kroppsliga uttryck till egna liknande kroppsliga uttryck genom att le lite vid sångövningen samt genom att transducera lärarens tal om att förmedla en hemlighet till att uttrycka sorg i både ansikte och sångsätt, vilket visar att lärarnas metaforiska kroppsuttryck och associationer till olika känslor och upplevelser har möjliggjort för studenten att själv gestalta kroppsliga uttryck för liknande känslor och upplevelser knutna till den aktuella övningen.

Associationer används på improvisationslektionerna, framförallt i form av klingande och kroppsligt uttryckta kopplingar till andra instrument, vilket här innebär att härma och omgestalta sin egen sångröst till ett instrumentliknande ljud och spelsätt. Själva röstklängen och den tillhörande mimiken utgör den kroppsliga associationen. Läraren förevisar hur ett tänkt instrument skulle kunna låta och visuellt uttryckas genom att med spända läppar, något skrynklad ansikte och kroppsliga rörelser som accentuerar känslan av det tänkta instrumentet sjunga med ganska skarpt ljud på en hög tonhöjd:

[00:27:46.08]L: Bra, när du är där uppe på det allra högsta (viftar med hö hand i luften, ler mot S), testa att inte öppna tonen (rundar händerna som i en cirkel framför sig), utan mer sjung på ett www (knyter hö hand, sjunger i talläge med spända läppar)

[00:27:53.23]L: Www (pekar med hö hands pekfinger i luften, sjunger i högt läge med spända läppar) wwwdudududududu (markerar rytmiskt med hö hand i luften sjunger i högt läge på en ton, intensiv blick mot S)

[00:27:59.28]L: Så det blir ett stängt ljud, eh mm med lite instrumental-känsla på den (tittar på gitarren som finns i knät, sen mot S), vi testar (ur transkription I3)

Lärarens förebildande mimik och sång transformeras av studenten till liknande ljud och instrumentassocierade ansiktsuttryck samt till nya och personligt skapade melodier med det givna ljudet. Dessa uttryck ger studenten möjlighet att med röstens och kroppens hjälp associera till andra instrument än själva sångrösten och därmed också förändra den röstbaserade kroppsliga resursen.

Kroppsliga kontextualiseringar av den studerade musiken

I musicerandet och i samtalen om den musik som studeras förankras sångerna i de konventioner och kontexter de hör samman med. Lärarna och studenterna använder kulturellt passande semiotiska resurser i utövandet av de sånger som studeras och i de övningar som tränas. Undervisningssituationen är därmed anpassad till en viss kulturell situation, tradition, stil, genre och praxis och sålunda kulturellt situerad och konventionsförankrad. Studenterna kan med den kroppsligt kontextualiserade kunskapsformen relatera och använda sin kropp i relation till de sammanhang, musikstilar och konventioner som inramar de studerade sångerna. Kroppen blir på så sätt kontextualiserad och det är genom denna kroppsliga kontextualisering som en sång lärs och gestaltas.

Läraren i folkmusik betonar vikten av att studenten, när denne sjunger en dansrelaterad sång, måste känna i kroppen vad det är för dans som åsyftas, då det kroppsliga uttrycket och röstens behandling av melodik, rytmik och tempo kan avspegla vilken dans sången är kopplad till. Läraren illustrerar exempelvis en polskas rytm, tempo och betoningar genom att, förutom armrörelser och gung i kroppen, även visa danssteg på taktslag ett och tre. Vid samtal om olika polskors karaktärer och hur de ska anpassas till dans framhåller läraren vikten av det bör finnas luftpauser i sången, att tempot kan vara snabbt eller långsamt samt att betoningar kan göras på olika taktslag beroende på vilka konventioner dansen är kopplad till och vilken karaktär som önskas, exempelvis lika betoning på alla taktslag eller med antydning till kort etta och mer fokus på andra taktslaget. Utifrån studentens transformationer och transduktioner av lärarens kroppsliga rörelser och tal möjliggörs en samverkan mellan kropp, sång och dans, så att dessa blir integrerade till en helhet. Utifrån denna helhet sker sålunda en kroppslig kontextualisering.

Kroppslig kontextualisering av sångerna på de konstmusikaliska lektionerna sker genom att lärarens verbala och kroppsliga illustrationer och dramatiseringar av texters innehåll och sångers melodiska linjer anpassas till den aktuella sångens karaktär, stil, föredragsbeteckningar, textinnehåll och tänkta situation. Studenten svarar genom att transformera lärarens förevisade sångröst och kropp till egna sång- och kroppsuttryck. Lärarens talbaserade dramatiseringar av förekommande händelseförlopp, känslouttryck och situationer i sångernas texter transduceras av studenten till teatral och uttrycksfull sång, gestik, mimik och blickar. Studenten lär sig på så sätt olika, av det aktuella musikstyckets stil och konventioner, präglade och möjliga kroppsliga gestaltningar. Denna kontextualisering av en sångs innehåll och uttryck ger studenten möjlighet att med kroppen uttrycka sig enligt överenskommelser och normer som

gäller för den konstmusikaliska genren och den sång som studeras samtidigt som nya personligt formade kroppsliga uttryck uppmuntras.

Alla lektioner i improvisation är kontinuerligt formade och anpassade utifrån målet att lära sig improvisera över olika ackordsföljder både i specifika övningar och i befintliga sånger. Kontextualiseringen berör vilka harmonier och skalor som används och hur melodier och rytmiseringar kan tränas och improviseras fram utifrån dessa. Tillsammans resulterar dessa handlingar i ett situationsrelaterat lärande där kulturellt baserade teckensystem, såsom olika musikaliska beståndsdelar samt sång- och spelsätt, anger att en improvisationsinriktad stil och praxis är i fokus. De kroppsliga gestaltningar som görs förstärker till synes accepterade och möjliga uttryck i den praxis lärare och student befinner sig i. Lärarens resurser i form av sång och kroppsliga uttryck transformeras på nya sätt till studentens sång och kropp, medan lärarens tal och ackordsbaserade och rytmiska gitarrackompanjemang transduceras till nya representationer i form av rytmisk sång och kroppsligt intensiva uttryck, allt anpassat till den situation och konvention som gäller för improvisation i detta sammanhang.

Kroppslig interaktion i musicerandet

Musicerande samspel utgör en stor del av innehållet i alla de lektioner som studien innefattar. Samspelet yttrar sig i lärarens och studentens träning och gestaltning av olika moment, växelverkande samspelsträning av olika delar i de sånger som övas samt i musicerande samspel i form av folkmusiklektionernas stämsång, konstmusiklektionernas sång och piano samt improvisationslektionernas sång och gitarr. Kroppslig interaktion som kunskapsform innefattar lärande genom ett ömsesidigt utbyte av samspelande kroppsliga resurser bestående av både gester, blickar, kropps- och ansiktsuttryck som transformeras och transduceras från den ena till den andra i ständig samverkan.

I det musicerande samspelet på folkmusiklektionerna, när lärare och student sjunger tillsammans, unisont eller tvåstämmigt, sker ständigt ett kroppsligt samspel genom de kroppsliga resurser som används. Det är ett ömsesidigt utbyte där kroppsliga rörelser transformeras och transduceras i ett ständigt flöde mellan lärare och student och där kropp och dans samverkar. Även under de konstmusikaliska lektionerna sker ett musicerande samspel i stort sett hela tiden. Läraren ackompanjerar studenten både vid uppsjungsövningar, vid träningen på sångerna och vid framförandet av dem. Ibland sjunger läraren själv till eget ackompanjemang för att förebilda vissa sekvenser i sångerna. Här sker ett ständigt ömsesidigt utbyte av blickar, gester, ansiktsuttryck och kroppsliga positioner formade utifrån olika musikaliska tolkningar, framförallt sångernas texter. Det musicerande samspelet med lärarens sång och spel på gitarr, den

växelverkande improvisationen samt studentens transformering och transducering av lärarens improviserade sång, spel och kroppsliga uttryck under improvisationslektionerna utgör tillsammans en grund för ett ömsesidigt kroppsligt samspel och en möjlighet att skapa egna melodier, rytmer och klanger.

Gemensamt för alla lektioner är det praktiska utövandet där lärarna visar möjliga sätt att kroppsligen träna, tolka och gestalta sånger och övningar, där lärare och student gemensamt, och med en synbart gemensam förståelse för de kroppsliga uttryck som används, orienterar sig fram till möjliga gestaltningssätt, och där studenten får möjlighet att forma egna kroppsliga uttryck. I den musikaliska interaktionen skapas möjlighet för studenten att lära sig kommunicera med hela kroppen, kroppsligen samverka i samspelet, utveckla följksamhet, uttrycksförmåga och intonation samtidigt som det finns handlingsutrymme för egna kroppsliga gestaltningar och musikaliska uttryck.

Slutledningar och diskussion

De i föreliggande studie synliggjorda kroppsliga kunskapsformerna och hur dessa kunskapsformer används skapar tillsammans både likartade och varierade förutsättningar för studenter att kroppsligen lära sig gestalta den musik som är avsedd att läras. Lärarnas val av kroppsliga, språkliga och materiella representationer, gestaltade och designade i dessa kroppsliga kunskapsformer, bidrar även till att studenterna både kan efterlikna lärarnas gestaltningar, men också forma egna personligt färgade kroppsliga gestaltningar. Diskussionen nedan förs utifrån dessa aspekter och avslutas med en reflektion över lektionsdesignernas inverkan på studenternas musikaliska kunskapsutveckling.

Likartade förutsättningar för kroppsligt lärande och gestaltande

Studien har synliggjort hur lärare använder ensembler av semiotiska resurser som representationer för kunskaper och kunskapspraktiker kopplade till konventioner och de situationer de agerar i, faktorer som enligt Selander och Rostvall (2010) har avgörande konsekvenser för vilka förutsättningar som skapas för lärande. Utifrån hur dessa kunskapsrepresentationer designas och gestaltas har det visat sig att det för studiens tre studenter, oavsett genre, skapas likartade möjligheter till kroppsligt musikaliskt lärande och gestaltande. Såväl den kroppsligt förankrade förståelsen, de kroppsliga gestaltningarna, associationerna och kontextualiseringarna som den kroppsliga interaktionen är kunskapsformer som de deltagande lärarna på ett eller

annat sätt erbjuder studenterna. Genom dessa kunskapsformer skapas en variation av möjligheter för studenterna att med kroppen lära sig forma, förstärka och gestalta musikaliska intentioner i relation till den stil och de specifika karaktärsdrag som inramar både övningar och de sånger som studeras. Kroppen som musikalisk kunskapsrepresentant blir här en källa för musikaliskt lärande och utveckling, och kan ses i ljuset av det som Davidson (2005), Dufrenne (1973), Leman (2010), Liao och Davidson (2007), Merleau-Ponty (1997) och Simones et al. (2015) framhåller, nämligen att kroppen är en så central del av musicerandet att musik till och med kan läras och förstås utifrån hur den gestaltas genom gester och andra kroppsrörelser. Att kroppsliga uttryck även kan underlätta och stärka lärandet (Liao & Davidson, 2007; Nafisi, 2013), vara förebildande (Hultberg, 2009; Liao, 2001) samt gynna interaktionen mellan lärare och student (Kochman et al., 2012) är ytterligare faktorer som framkommer både i nämnda studier och i föreliggande studies resultat. De kroppsliga kunskapsformerna i de studerade undervisningssituationerna har likartade funktioner vare sig det är en folkmusikalisk, konstmusikalisk eller improvisationsbaserad kontext. I alla lektioner används kroppen som resurs för att gestalta och förstå den musik som studeras, som en viktig resurs i samspelet mellan lärare och student samt för att associera och koppla övandet och musicerandet till ett sammanhang och för musikstilen specifika konventioner. Likväl har det framkommit att innehållet i och funktionen hos de kroppsliga kunskapsformerna även skiljer sig åt.

Variationer av förutsättningar för kroppsligt lärande och gestaltande

Skillnaderna mellan de folkmusik-, konstmusik-, och improvisationsbaserade lektionerna består i variationer av hur och till vad de kroppsliga kunskapsformerna används, vilken funktion och innebörd de kroppsliga resurserna har i dessa kunskapsformer samt hur genrernas konventioner och normer styr såväl hur kunskapsformer som resurser används. Att de begränsningar och möjligheter (Kress, 2010) samt normer och innebörder (Selander & Kress, 2010) de socialt och historiskt formade resurserna erbjuder leder till variationer av vägar för hur mening kan skapas (Kress, 2010) är sålunda synbart i resultatet. Det innebär att det finns skillnader i vilka kunskaper lärarna erbjuder studenterna, vilket också leder till att premisserna för studenternas lärande blir varierade. Lärarnas design av undervisningen avgör följaktligen, i enlighet med det socialsemiotiska perspektivet (Kress, 2010), vilket kunnande och vetande som kan utvecklas. De kroppsliga resursernas varierande betydelser kan exemplifieras med att de i studien kopplas till olika kunskapsrepresentationer – företrädesvis folkliga danser, sångtexter eller improvisation – beroende på kontext och den genre som studeras. På så sätt används kunskapsformerna i huvudsak för att lyfta fram och

kroppsligen gestalta antingen det dansanta i olika folkliga sånger, texternas innehåll och betydelser i de konstmusikaliska sångerna eller rytmik, harmonik och melodik i improvisationerna, i enlighet med de konventioner som ramar in de respektive genrerna. Även den sociala inramningen av och institutionella mönster i en undervisningssituation inverkar, enligt Selander och Kress (2010), på vad som anses vara relevant kunskap eller inte. Designen av undervisningsrummet, val av tillhörande material samt normerna och konventionerna kring hur musik kan gestaltas och läras är faktorer som skapar de synliggjorda variationerna, vilket inte bara visar sig i variationer av förhållningssätt till lärande och gestaltning, utan även i de studerade lektionernas erbjudanden av tillgängliga och till olika konventioner kopplade instrument och annan utrustning. De givna materiella resurserna påverkar innehållet i lektionerna och kan därmed ses som en del av den institutionella inramningen, där avgränsningen av genrerna i undervisningssituationerna är påtaglig. Såväl improvisationslektionernas elektroniska utrustning och sparsamma användning av noter, folkmusiklektionernas sparsamma användning av både instrument och noter samt de konstmusikaliska lektionernas frekventa användning av flygel och noter är exempel på detta. Vad gäller resursernas kopplingar till olika konventioner påpekar Hultberg (2000, 2009) att även de påverkar perspektiven på hur musik kan läras och framföras. Det är i föreliggande studies resultat synliggjort att vad som räknas som musikalisk kunskap, vilka normer och värderingar som är i fokus samt vilka förhållnings- och arbetssätt som ges uttryck för varierar beroende på vilken kontext och genre lektionerna är kopplade till. Det innebär att det i folkmusiklektionerna, de konstmusikaliska lektionerna och i improvisationslektionerna förekommer olika perspektiv på vad som är möjligt att uppmärksamma, vad som anses viktigt att lyfta fram, vilka kunskaper som anses relevanta och på vilka sätt gestaltningar av den studerade musiken kan göras. Vad som lärs, hur det lärs och varför varierar därmed i de olika genrerna. Skillnaden mellan genrerna innebär framförallt att de kroppsliga gestaltningarna på folkmusiklektionerna baseras på gehörstradering och kroppsrörelser kopplade till melodik, rytmik och förekommande folkliga danser, att konstmusiklektionernas kroppsliga uttryck är starkt sammankopplade med notläsning, den befintliga textens innehåll och melodins uttryck samt att de kroppsliga uttrycken på improvisationslektionerna främst är sammankopplade med gehörslärande, improvisation och en kroppslig intensitet vid skapandet av melodier, rytmer och ljud. Dessa förhållningssätt visar på variationer av sätt att kroppsligen lära sig gestalta musik, och att kopplingen till de i studien visade konventionerna är stark.

Förutsättningar för att forma egna kroppsliga gestaltningar

Hur förutsättningar skapas för kroppsligt lärande och gestaltande visar sig även i hur studenterna responderar på lärarnas representationer, designar och gestaltningar, och hur de därmed designar sitt eget kroppsliga lärande och gestaltande. Att de val som görs utifrån lärarnas intresse och motiv (Kress, 2010) påverkar studenternas möjligheter att respondera på lärarnas erbjudanden (Selander & Kress, 2010) har synliggjorts utifrån de sätt studenterna bearbetar och omgestaltar det givna materialet. Förutsättningar ges, och det framstår under lektionerna även som viktigt, att skapa nya och personligt formade gestaltningar med befintliga resurser som grund, vilket i enlighet med det socialsemiotiska perspektivet alltid är en produkt av ett meningsskapande (ibid.). Lärarnas kroppsliga resurser transformeras av studenten till *samma* eller *liknande* kroppsliga resurser, medan lärares verbala och klingande resurser transduceras till *nya* resurser, i dessa fall kroppsliga, alla med delvis eller nya representativa innebörder. Dessa processer, som av Selander och Kress benämns som re-designer, kan även beskrivas som att studenters omgestaltningar, oavsett genre, sker genom att tillgängliga resurser mer eller mindre återskapas (ges nästan samma form), omskapas (förändras något) och/eller nyskapas (formas till helt nya gestaltningar). I resultatet framkommer att graden av omgestaltningar varierar. I improvisationsstudentens kroppsliga gestaltningar ges intryck av att de är explicita och till viss del omskapande, samtidigt som lärarens förebildande kroppsliga gestaltningar mer eller mindre återskapas, detta trots stort utrymme för nyskapande av melodier, rytmer och ljud. Detsamma gäller folkmusikstudentens kroppsliga gestaltningar, vilka dock mer överensstämmer med lektionernas fokus på såväl återskapande av melodier och rytmer, och visst nyskapande av stämmor. De kroppsliga uttrycken i konstmusiklektionerna förefaller, trots att de är implicita och sparsamt förekommande, vara tämligen nyskapande då de är formade på egen hand av studenten utan direkt förlaga från läraren. Detta sker i samklang med ett omskapande av texters uttryck, dock i kontrast till lektionernas fokus på återskapande av melodier och text. Dessa omgestaltningar kan jämföras med de i Hultbergs (2000) studie förekommande reproducerande och explorativa förhållningssätt samt även sättas i relation till resurserns betydelseskapande och normativa förändringsbarhet (Selander & Kress, 2010). I föreliggande studie varierar graden och mängden av nyskapande kroppsliga uttryck, vilket kan tydas som att utrymmet för vad som är möjligt att förändra när det gäller kroppsliga uttryck begränsas eller möjliggörs av normer och konventioner som gäller för den aktuella kontexten. Att lärares val av resurser formar förutsättningar för hur studenter re-designar dessa resurser och hur de därmed designar sitt eget lärande (ibid.) är här tydligt. Variationerna kan ha sin orsak i såväl den institutionella kontextens

och konventionernas inramningar som i både studenters och lärares förhållningssätt till att använda kroppen som resurs, likaväl som i studenternas förkunskaper och förtrogenhet med genren. Det kan också vara så att studenterna i det tidiga skedet av lärarutbildningen ännu inte har utvecklat en egen förmåga eller vana att uttrycka sig kroppsligt. Dock uppmuntras personligt formade kroppsliga gestaltningar i de konstmusikaliska lektionerna. Studenten visar under dessa lektioner en något större självständighet både i sin sång och i sina kroppsliga uttryck, trots en ganska avancerad sång, vilket kan vara ett resultat av att denne under sitt andra år som student har hunnit tillskansa sig större förtrogenhet och vana än förstaårsstudenterna.

Konsekvenser för studentens musikaliska kunskapsutveckling

Hultberg (2000, 2009) samt Rostvall och West (2001, 2008) påtalar att de förhållnings- och synsätt till musikaliskt lärande och meningsskapande som en undervisningsverksamhet utgår ifrån kan få konsekvenser för individens musikaliska kunskapsutveckling. Vissa förhållnings- och arbetssätt kan bidra, medan andra kan hindra att studenter utvecklar en förståelse för musikalisk mening. De studerade lärarna i föreliggande studie förhåller sig till de konventioner de med sitt val av genre och stil är knutna till på så sätt att de väljer och använder tillgängliga resurser som, med hänvisning till det socialsemiotiska perspektivet (Kress, 2010; Selander & Kress, 2010), är kulturellt och socialt skapade och därmed också står för vissa erbjudanden av normer och innebörder. Visserligen skapas förutsättningar för kroppsligt lärande med utgångspunkt i likartade kroppsliga kunskapsformer i alla lektioner, men de kroppsliga uttrycken inom dessa kunskapsformer varierar då de är knutna till de aktuella genrernas konventioner, normer och värderingar. Det innebär att studenterna i de analyserade lektionerna får möjlighet att fördjupa sig i en genres specifika sätt att kroppsligen gestalta, framföra och lära sig musik på, här antingen folkmusikens tradering med koppling till dansrörelser- och steg, konstmusikens kroppsliga tolkningar och associationer med utgångspunkt i noter och tillhörande texter eller jazzgenrens fokus på gehörsbaserad sång och improvisation över olika ackordsföljder. En genrespecifik utbildning kan bidra till fördjupade kunskaper om den valda genres konventioner, musikspråk och sätt att hantera kroppen på, vilket i förlängningen ger möjlighet att i den kommande yrkesgärningen förmedla fördjupade kunskaper till kommande elever. Dock får inte studenterna under de analyserade lektionerna lära sig utveckla och möta andra förhållnings- och arbetssätt kopplade till andra genrer än den de själva studerar. En avsaknad av alternativa sätt att hantera de olika kunskapsformerna på kan tänkas hindra en bredd i studenternas musikaliska utveckling. Om de kroppsliga kunskapsformer som inte erbjuds i de respektive lektionerna inte heller erbjuds i andra

undervisningssammanhang riskerar de sålunda att avsaknas i studenternas lärarutbildning. Att enbart studera sin egen genre får inte bara konsekvenser för studenternas eget kunnande, utan även för deras kommande yrkesverksamhet, åtminstone om en bredd av kunnande är eftersträvansvärd. Med tanke på att musikleärarstudenter i sitt kommande yrkesliv skall kunna hjälpa elever att utveckla färdigheter i att utöva och studera musik från olika kulturer, stilarter och tider (Skolverket, 2011a, 2011b) kan en prioritering av genrespecifik sångutbildning leda till svårigheter i att utöva ett mångfasetterat yrke där det ingår undervisning i gestaltande och kroppsliga uttryck baserade på såväl gehörstradering som notläsning och improvisation.

Slutord

Utifrån ovanstående beskrivningar samt även med tanke på samhällets mångskiftande och gränsöverskridande musikuttryck vore det angeläget att lärare inom olika genrer tar del av varandras förhållningssätt till hur kunskaper och kunskapspraktiker inom de respektive genreområdena representeras samt hur de gestaltas och designas i undervisningen. Därigenom skulle både lärare och studenter kunna ta intryck av andra konventioner, lära sig använda 'sin egen' konventions kunskapsformer på nya sätt och därmed även skapa nydanande gestaltningar av hur de förstår och tolkar musik. Studien kan sålunda bidra till ny kunskap om kroppsliga lärprocesser, kroppens betydelse för musikaliskt meningsskapande, kroppens varierande användningsområden inom olika genrer samt förhoppningsvis även till att lärare och studenter kan utnyttja olika kroppsliga resurser för att gestalta och förstå den musik som studeras. Undervisning där studenter med hemvist i en viss konvention tar del av kunskapsformer som baseras på andra konventioner än den de företrädesvis verkar inom skulle kunna bidra till en utveckling och förändring av både lärares, studenters och konventioners musikaliska meningsskapande.

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The birth of a Denkstil: Transformations of Swedish music teachers' conceptions of quality when assessing students' compositions against new grading criteria

Olle Zandén

ABSTRACT

The aim of this study is to investigate and describe how a new music curriculum with defined content and assessment criteria can influence music specialist teachers' style of thinking and conceptions of musical quality regarding lower secondary students' creative music making.

The research questions are:

- *How is composition defined in the teachers' dialogues?*
- *What conceptions of quality are expressed in the teachers' evaluations of the compositions?*
- *To what extent do the teachers' knowledge requirement-based assessments differ from their first, spontaneous appreciation of the pupils' creative music making?*

The findings indicate that creative music making is a poorly delimited concept that can be used both for a musical idea and for a whole performance. In the teachers' initial assessments of the students' compositions, they revealed a common style of thinking based on an artistic insider-understanding of musical qualities. However, when they started discussing the compositions from the standpoint of the new curriculum and its knowledge requirements, this style of thinking was largely abolished. It was replaced by a new style of thinking in which evaluative judgments were carefully avoided in favour of factual descriptions. These findings suggest that explicit criteria can have a strong impact on the conceptions of quality that are developed within a school culture. In the case of music education, this could result in a style of thinking and a teaching that differs dramatically from both lay and professional conceptions of musical quality.

Keywords: assessment criteria, composing, upper secondary school, music education, Denkstil.

Background and aim

Management by objectives and results was introduced in the Swedish national curricula in 1994. The curriculum for compulsory school provided both “goals to strive towards” and “goals to be attained” (Skolverket 1994: 8). The minimum level for a pass in music was for school year nine defined through four sentences, one of which was to participate actively in singing, playing, dance and movement (Regeringen, 1994). No criteria were ever provided for this lowest acceptable level but some years later, criteria were issued for both passed with distinction and passed with great distinction (Skolverket 2000). These criteria stated *what* to do, for example to play and develop musical ideas, but they lacked adverbs denoting *how* to perform these actions. The choice of teaching content was largely left to the teachers to decide together with their students, and the teachers were expected to clarify the national curriculum in local syllabi. Thus, the 1994 curricula left much room for the teachers’ professional judgment regarding both content and grading.

When Sweden’s ranking in international comparisons such as PISA was falling, it became politically important to address the alleged decline of the school system. Given the established belief in the benefits of management by goals and objectives, a government report titled *Clear goals and knowledge requirements* (Regeringen, 2007) proposed more well defined goals as a means to improve the quality of education, promote more just grading and provide a better ground for evaluations and accountability. Thus, in August 2011, a new Swedish national curriculum for the compulsory school was launched: “Lgr11” (Skolverket, 2011a&b). While having largely the same overarching goals as its predecessor, it differed substantially from it in three respects. 1) The number of pass-grades was raised from three to five (E, D, C, B and A) and grading was introduced from year six as compared to year eight. 2) The content to be taught and the criteria for different grades were defined in much more detail than before. 3) Each and every aspect detailed in the *knowledge requirements*, that is the criteria for the grades E, C, and A, had to be reached in order to acquire that grade, giving less room for teachers’ holistic judgement in the grading process. For school years six and nine, these requirements defined a number of aspects through a standardised vocabulary, which was common for all syllabi. As an example, a composition’s form should be assessed based on whether it “has a basically functional form” (E), “after further work has a functioning form”, (C) or “has a functional form” (A) (Skolverket, 2011a: 103).

While professing the centrality of subject specific knowledge and skills, this curriculum restricted the scope of teachers’ judgement. From the perspective of Hargreaves and Fullan (2012), this might be a problematic combination, since they regard the

professional judgement as a *sine qua non* for good teaching and learning. Judgments are based on more or less reflected conceptions of quality, and this study focuses on to what extent lower secondary music specialist teachers modify their conceptions of musical quality when using these new knowledge requirements to assess students' compositions. The music syllabus uses the words composition (*komposition*) and creative music making (*musikskapande*) as synonyms, but suggests a distinction between creative music making and playing and singing (*musicerande*) by putting an 'and' between these terms in one heading. In Swedish, as in English, the term 'composition' can be used both for the compositional process and for the ensuing product. Hence, a study of conceptions of quality regarding composing and compositions should include an inquiry into how the concepts creative music making and composition are understood and delineated by the informants.

The aim of this study is to investigate and describe how a new music curriculum with defined content and assessment criteria can influence music specialist teachers' style of thinking and conceptions of musical quality regarding lower secondary students' creative music making.

The research questions are:

- How is composition defined in the teachers' dialogues?
- What conceptions of quality are expressed in the teachers' evaluations of the compositions?
- To what extent do the teachers' knowledge requirement-based assessments differ from their first, spontaneous appreciation of the pupils' creative music making?

Key concept and theoretical perspective

One key concept in this study is *conceptions of quality* (Zandén, 2010: 197). The term *quality* can be used normatively, as in 'his last composition is of a much higher quality than his earlier work' and non-normatively as in 'the sound of a trumpet and of a violin are qualitatively different'. A non-normative use of the concept often seems relatively context independent and thus 'objective' (wood and iron *are* different qualities). The normative use can involve evaluations about *to what extent* context-dependent goals or norms are fulfilled or *how* something is performed. In my dissertation I made a tentative definition of *conceptions of quality* as "regulative expressions for a person's, group's or culture's conceptions of what is good, beautiful, true or necessary within a certain context" (Zandén, 2010: 27, my translation). While lived, enacted conceptions

of quality are expressed through a myriad of more or less deliberate choices, these may or may not be in accord with a person's espoused conceptions of quality. Seen from a dialogical perspective, musical conceptions of quality are constituted and reconstituted when people interact through playing, listening, and talking within situations and traditions. Conceptions of quality are personally held and enacted but to a large extent culturally, that is, inter-subjectively, negotiated, developed, and transmitted through actions and communicative projects. (The term communicative project is coined by Per Linell (1998) and denotes a purposeful situated interaction.)

The design of this study as well as the analysis is inspired by Ludwik Fleck's sociology of science, a theory about the development of research disciplines and scientific knowledge. The difference between objective scientific facts and subjective phenomena is challenged by Fleck in his magnum opus from 1935 *Die Entstehung und Entwicklung einer wissenschaftlichen Tatsache* (Genesis and Development of a Scientific Fact) (Fleck, 1980). Here he concludes that science does not 'dis-cover' hidden objective truths, but constructs facts within thinking collectives. He extends this idea of *Denkkollektiv* to all communicative encounters. Mutual sense making hinges on a common way of thinking and associating, on mutual experiences, and at least partially shared values, that is, on a common style of thinking, a *Denkstil*. According to Fleck, a *Denkstil* is characterised by a certain mood and a "readiness for directed attention" (Fleck, 1980: 188; my translation). This readiness for attention both delimits and facilitates perception, thinking, and action. We partake in a number of thinking collectives, for example a family, a work group, a musical genre that we love, or an instrumental tradition. In each context some things are taken as relevant and others are not, some are desirable and some are not. The *Denkstil* guides our attention and our feel for the important and appropriate. If we are well established within the *Denkkollektiv* this happens pre-reflectively and we *live* the culture rather than obey its rules.

For those who are deeply involved in the same style of thinking, communication is easy and misunderstandings are rare. Fleck uses the term *esoteric* to denote this insider position in contrast to the *exoteric* position of those who only partially or not at all share the *Denkstil*. I have elsewhere (Zandén, 2010, 2014) suggested that Fleck's distinction between the esoteric and the exoteric can be used as analytical tool for differentiating between professional and lay understanding within a subject or a profession. However, an esoteric position can also be an impediment to learning, since esoteric participants tend to regard their understanding as objectively true. A style of thinking directs attention and consequently it also creates blind spots. Fleck uses the term *harmony of illusions* for thinking collectives' tendency to disregard that, which can challenge their style of thinking.

Earlier research

Of relevance to this study is research on music teachers' professional language, on assessment of composing and composition in a school context, and on music teachers' conceptions of quality. There are a few Nordic studies on music teachers' professional language. In a study of eleven instrumental lessons, Tore West and Anna-Lena Rostvall (2003) identified over 7,000 utterances none of which had an expressive function. They characterised the teachers' verbal instructions as "fragmentary and incoherent" (ibid.: 23). Olle Zandén (2010) analysed four groups of upper secondary music specialist teachers' dialogues on pupils' ensemble playing and concluded that the sounding music hardly ever became the topic of dialogue during nearly six hours of collegiate discussions. Zandén suggests that "the scarcity of music-related contextual criteria" (ibid.: 218) may be indicative of a lack of professional cooperation both between music teachers and between teachers and researchers. In a study of 29 upper secondary students' conceptualisation of musical learning and musical knowledge none of them reported having had a dialogue on musical knowledge with their teachers (Nyberg, 2011: 114). From a Norwegian perspective, John Vinge (2014) reports that lower secondary music teachers have found it very difficult to assess, comment on, and describe qualities in their pupils' compositions. Altogether, these studies suggest a lack of a professional *Denkstil* when it comes to talking about musical matters in a school context.

Swedish children's and students' creative music making and composing has been studied in Kindergarten (Sundin, 1963), primary school (Nilsson, 2002; Lagergren, 2012), lower secondary school (Folkestad, 1996; Strandberg, 2007; Falthin, 2011a), and upper secondary school (Falthin, 2011b). Among these, only Tommy Strandberg addresses music teachers' conceptions of quality regarding students' compositions. The *teachers* in Strandberg's (2007) study give a wide definition of creative music making, from appropriating an already existing composition in an expressive performance through rearranging music to making an original composition. Key aspects in assessing both the extent and quality of composing are the degree of independence and freedom, personal expressivity, instrumental proficiency, and to what extent the students' musical expressions are deliberated. The *students*, however, consider creative music making as primarily the composing of own songs, and point out ambition, instrument skills, industry, engagement, and the sounding results on concerts as decisive for their grades.

As part of a British study of school years five to eight students' appraisal of their musical compositions, Liz Mellor (2000) had two groups of music teacher students assess pupils' compositions. Only one of the groups used the curriculum as guide for

their assessment, and it showed that this group “seemed to ‘close their ears’ to the music and used the levels as labels” (ibid.: 262) while the other group displayed fuller descriptions and a richer understanding of the music. Professional music teachers’ assessment of secondary students’ compositions has been studied by John Savage and Martin Fautley (2011) in a combined survey and interview design. They conclude that most of the teachers in the study were using the English GCSE examination board’s criteria and found these both appropriate and relatively easy to apply. However, the study showed discrepancy between the grades that were given by sticking to the criteria and the grades that the teachers considered fair for a composition as a whole. Furthermore, there was evidence of ‘teaching for the test’, as teachers described how they compelled students who had made very imaginative compositions to alter them in order to comply with the GCSE criteria and acquire higher points. While in these two studies, the criteria are set on a national level, in Strandberg’s (2007) Swedish study, the curriculum allowed the teachers to create their own criteria: even if these criteria addressed artistic musical expression, inventiveness and instrumental proficiency when playing the compositions, the teachers never the less considered grading as counterproductive to creative music making.

Pauline Beston (2004) concludes from a review of empirical studies about assessment criteria for compositions, that there seems to be little consensus both on how to define aspects of composing such as style and originality and on the choice of assessment criteria. Her statement that “each composition generates specific groups of criteria” (ibid.: 37) is in line with D. Royce Sadler’s (1989) idea of connoisseurship being the ability to choose contextually relevant criteria from a pool of ‘latent criteria’. Such abilities were evidenced in a study of 154 upper primary and lower secondary students’ appraisals of their own and their classmates’ compositions (Mellor, 2000). The rationales for their assessments showed a more fine-grained and differentiated understanding of the music than could be expected from reading the curriculum. This suggests that these young students were able to verbalise musical conceptions of quality grounded in an advanced musical understanding. Brazilian upper middle-class 11–13-year-old students’ musical understanding has been studied by Keith Swanwick and Cecilia Cavalieri Franca (1999). The students showed higher levels of musical understanding in their compositions than when performing rehearsed piano repertoire. Composing opened up wider spaces for musical decision-making than did performance and audience listening. Given these findings, Swedish teachers’ emphasis on performance in assessing creative music making (Strandberg, 2007) can be problematic. On the other hand, Andrew Fowler (2014:16) concludes from a quantitative study of English lower secondary students’ assessments of their peer’s compositions, that composing and performing are so strongly correlated that they

“may be related aspects of the same musical trait”. This echoes Strandberg’s (2007) findings that there is a ‘symbiotic’ relation between composition and performance.

Method

The data for this study was created as part of a project commissioned by the Swedish National Agency of Education in which an assessment support material on composition and ensemble playing was produced. A total of 22 lower secondary music specialist teachers were contacted and formed four reference groups. The groups were selected for geographical and professional diversity; the participants were experienced music teachers who worked in four cities in the north, west, east, and south of Sweden. They were educated in four different universities so as to accommodate possible differences in style of thinking between the groups. The teachers in each group came from the same town and knew each other at least by name, but they had never before cooperated in mutual assessment of pupils’ work. All of them were experienced in teaching and grading according to a curriculum that acknowledged the right and duty of teachers to use their professional judgment when choosing lesson content, interpreting national criteria and formulating own criteria for grading. However, half a year earlier, the school minister had repeatedly described the upcoming curriculum, and especially its knowledge requirements, as unambiguous and clear. This ‘clarity dogma’ (Zandén, 2014) was primarily motivated with arguments about fair and equal grading, and it is quite probable that this political marketing of the new curriculum influenced the teachers’ approach to the new knowledge requirements.

Each group met during three two hour-long sessions. On the first session they received a thorough introduction to the new curriculum, including the applicable parts of the knowledge requirements. The teachers were informed that the government’s purpose with producing an assessment support material was to further equal and just grading. They were also given a short lecture on some communicative pitfalls. One of the most emphasised points was that misunderstandings are more common than perfect mutual understanding and that it takes more dialogical work than one normally expects to assure a shared understanding. They also made some ‘études’ in which they took verbal judgements of pupils’ music making as starting points for dialogical explorations of the judgments’ evidence base and of their underlying conceptions of quality.

In the two ensuing meetings, the teachers listened to and discussed video-recordings of classroom ensembles and audio-recorded excerpts from students’

compositional processes. The present study focuses only on the latter. The teachers were not given any background information about these young composers except that they did not come from schools with an extended music curriculum, that is, they could be taken as 'normal' students. In order not to make any of the compositions an arbiter for the others, they were presented to the four groups in different order. Each teacher group was moderated by a research assistant who was also a music teacher, and these assistants were instructed to support dialogue within the group by urging the participants to probe into each other's descriptions and judgements. The teachers were first asked to comment quite freely on the compositions and then they started assessing them according to the national knowledge requirements. In order to simplify the task, the teachers were only presented with those aspects from the knowledge requirements that seemed to be most relevant to pupils' performed compositions, namely to what extent

- the pupils use own musical ideas,
- can create music by trying out and re-testing (*pröva och ompröva*) different combinations of musical building blocks, such as rhythm, harmony, timbre, pitch, tempo, periods, meters, verse, and chorus,
- the composition has a functioning form,
- the composition has a characteristic style,
- the composition has a personal musical expression,
- the music interplays with other forms of expression (*uttrycksformer*), such as lyrics.

To facilitate the assessment process, each participating teacher had a printed copy with the above aspects and some excerpts from the music curriculum's aims, for example that the students shall develop their ability to 'create music and communicate own musical thoughts and ideas'.

The discussions were recorded on audio and the teachers all agreed that the recordings could be used as research data given that their identities should not be revealed. Thus, six hours of recorded dialogues on pupils' compositions constitute the data for the present study.

The focus material

All compositions are available at the Swedish National Agency of Education's website (Skolverket, 2016). The compositions were made by students in school year eight and nine, and these had also given informed consent that their compositions be used in this research. Two of the compositions were the result of pupils' joint efforts. The

Grubbs consist of two girls and a boy who sing and accompany themselves on piano and acoustical guitar. Their text is about happy, lazy summer holidays but the melody is sung in a low register that gives the performance a somewhat gloomy atmosphere. Three Krills are three boys who use voice, guitar, and bass guitar. Their text is asking for forgiveness, displaying a boy overwhelmed by despair: "The shades and figures are attacking me". The melody is very monotonous: a low-pitched three-note motive repeated eight times. These repetitions are contrasted in the chorus where the melody onomatopoeically rises an octave on the word "shouting."

The other two compositions have single composers. Soad's composition is a love song begging the lover not to leave her, and the highest note of the melody is on the word *please* in "please don't leave me now." In addition to a version for voice and guitar, she has made a GarageBand version in which she uses electric guitar and adds strings, bass guitar, and percussion. Khaled has made a remix of the music to the Tetris-game. His compositional process is essentially one of timing, choosing, and cut and paste after having imported the Tetris melody and synched GarageBand's tempo settings to the imported music.

All composing processes lasted between three and four weeks, and the focus material consisted of three or four audio takes from consecutive stages of each compositional process. At least one of the takes displayed the whole composition. Thus, the material was well suited to assess the compositions as *products* while the possibilities to assess the *process* were restricted to identifying changes and progress between these snapshots.

Analysis

The teachers' dialogues were recorded on audio and analysed for focus, that is, aspects attended to, and judgments. The analytical process was aided by the software *Transana*, in which the recorded discussions were linked to transcriptions through 'clips' that were categorised in collections and assigned key words. Since the software allows sorting and playback according to both collections and keywords, it is possible to work analytically with the original recorded data rather than with the transcripts.

First, all descriptive and evaluative utterances were tagged with teacher group and composition and coded according to content. Then the discussions were scanned for communicative projects in which participants collaborated in describing or evaluating a specific aspect of the creative music making. This was in line with Fleck's hypothesis that a *Denkstil* is created and transformed through communicative work. These instances of mutual sense making were then compared to other communicative projects and single utterances that addressed the same or similar musical qualities.

In this process, a difference between assessments based on interpretations of the knowledge requirements and assessments based on general musical conceptions of quality emerged, which incited a categorisation of the material in two groups—evaluations with or without the knowledge requirements in focus.

What is creative music making?

Since three of the four compositions in the focus material were performed by their composers, the question was often raised, to what extent the quality of the performance should be included in the assessment of the creative music making. Here teachers held different positions. Soad's second version, in which she used the software GarageBand, was by one of the teacher groups characterised as 'an other song' as compared to the first version, which suggests a blurred line between composition and arrangement. In the following excerpt from group 2, a composition is in effect reduced to an idea. We enter the dialogue when the teachers compare two compositions that, according to the teachers' initial assessments, differ greatly in musical quality. In both compositions, an instrument is added in the bridge:¹

Y5: but then if we consider creating and that they have actually had the
same ideas
then they
I suppose they have reached the same quality

X4: to give something a lift

Y5: yes in that respect they have performed at the same level
in that very respect

Y3: so then we agree that
creative music making is
the intellectual ability to perform something independent of the
ability to do it with the body or

1 In the transcripts, a new line signifies a brief pause, whilst an extra indented new line signifies continuous talk. All transcripts are translated from Swedish. M stands for moderator, Y stands for male, and X for female teacher.

Y5: yes I feel that that is one part of creating
it is
step one

Earlier in the discussions, Y5 has suggested that the performance at least to some extent should be included in the composition, but here he maintains the supremacy of the musical idea. However, Y3 is not wholly convinced, and later, when he comments on the melodic lines in Soad's composition, he seems to treat her "playing with accents" as part of the melody. In fact, he implicitly includes several aspects of a performance in the concept 'song':

Y3: the relations between rhythm, timbre, dynamics, pitch, tempo, periods
and everything

In the following excerpt, X3 first includes choice of key in the composition, then excludes it and finally includes instrumentation:

X3: then the question is
their limitations if somebody else had sung it whose
voice wasn't breaking
and in a higher key
then I think it could have been a much better song
I mean would be considered a better song
although it was the same song

Y4: yes I agree

X3: the performance limits the composition
if there had been a pumping bass instead of an un-tuned guitar in the
verse

This conundrum is not solved in the group, but Y4 suggests that, at least when working with conventional forms, it might be necessary to include the performance as part of the composition. In group 1 the timing between Soad's guitar playing and her singing is appreciated, as is her way to "sneak in on certain tones." That particular line of thought is concluded by the utterance "a really fine song", suggesting that at that moment, the concept *song* denoted the totality of melody, lyrics, chords and performance.

Y1 emphasises that a danger with digital tools such as GarageBand is that the software takes initiatives and gives suggestions while composition is about having own ideas and making own choices. This aspect is also touched upon when Y10 compares Khaled's remix with his own experiences of letting students work with sound module-based software. Some of these students "load in things and there is no structure in how they are doing it" while others use their musical judgment and "get some kind of intro, verse and chorus and a feeling of this is a song." In this kind of composing, a recognisable form is obviously an important feature, and when M1 (the moderator in group 1) uses the expression "from a purely compositional perspective", the ensuing discussion is limited to issues of musical form. However, in both groups 1 and 3, adding sound to a film or a data game is also said to be creative music making.

The first research question is about how composition is defined *in the dialogues*. The teachers were not asked to define the concept. Instead, its meaning was expected to be revealed by its use and through the explicit focus on creative music making. In summary, creative music making seems to be poorly delimited. The extremes are composition as idea versus as performance of own material, but on various occasions creative music making is also defined as structured form, as melody and text, as melody and chord, and as a whole instrumentation.

Conceptions of quality in the teachers' initial assessments of the compositions

In this section, the teachers' more or less spontaneous comments on the compositions will be presented. The conceptions of quality can be deduced both from what the teachers praise and from their criticism. To begin with their positively voiced critique, the composition that is most lauded in all the four teacher groups is Soad's singer-songwriter performance. It is characterised as a "fantastic song" and "so personal." The teachers are "touched" and Soad is said to be "a musical individual." In group 4, one of the teachers characterises Soad's song as "first rate" and the moderator asks:

M4: first rate in what respect?

Y9: the song forms a whole
the text was well timed with the melody

M4: you mean the content and the character of the song are corresponding?

Y10: melody and chord correspond excellently
nothing jars

Y9: and there were some nice leaps in the melody as well

M4: she had an incredibly fine expression
I was touched

X7: she has that little extra

M4: and what is that

X7: I think it's her voice
the way she masters it
no problems with pitching and has her own style her own expression

Y7: personal

X7: yes personal and it doesn't feel strained

Y8: she feels at ease

Following the first holistic "first rate", this communicative project displays five music teachers engaged in collaborative cognition, the purpose of which is to pinpoint 'first class' qualities. The first thing to be commented on is the musical form, followed by correspondences between text, melody, chords, content, and character. The teachers also appreciate Soad's technical mastery that results in an effortless performance. Soad's performance seems to harmonise with the teachers' shared personal musical conceptions of quality, that is, with their musical *Denkstil*.

Group 1 is also enthusiastic and starts, like group 4, with a holistic judgment:

X1: marvellous song
and I think it became a first-rate genre as well

M1: yeah heck

Y2: she has that which can't be put in words

Y1: ingredient X

Y2: yes

in her performance

the personal

the expressivity

and I cant' say whether it is

the husky voice or the timing and all

Y1: a qualified guess is that she believes in what she is doing

you can tell that

that it

that she has an authentic feeling

M1: it is genuine

Here again, composition, musical style, and performance seem to merge when genre, timing, vocal timbre, expressivity, truthfulness, and authenticity are brought to the fore. In group 3, the performance is characterised as “world class”, and group 2 states that the chorus was a good variation of the verse, that is, “it wasn't totally predictable.” This suggests that the quality they appreciate is to do with a balance between predictability and surprise, between unity and tension. The composer's cognitive control seems to be highly valued:

Y4: she is aware of the rhythms in her song

in relation to her accompaniment

she knows exactly what she is doing

X4: and very personal

X3: very personal expression in her voice

/.../

M2: personal in what respect?

X3: that she dares to stretch the melody and
phrasing and
emphasising as you said before

Y3: yes

The way the melodic line is constructed, articulated and phrased is focused. The wording “she dares” might suggest that the appreciated qualities are connected to breaking rules or conventions.

Group 2 appreciates that the musical form creates an emotional climax and presumes that this is the students’ intention:

X3: they think of it as a progression and try to make it more and more
exciting
some kind of climax

X4: so they have found a good form

When group 3 comments on Soad’s GarageBand version they also appreciate the climax that is created by adding drums, bass guitar and strings, and X5 contrasts this to the “monotony” in the singer songwriter version. The artistic expression in the latter is however lost:

Y7: she was very advanced rhythmically in the singing
but now she suffered from the restrained rhythms in GarageBand

X6: yes the drums somehow
took the sting out of it

Y6: but that doesn’t matter because it’s the composition that is most
important

Here both a dynamic and varied musical form and an expressive performance are highlighted. The critical comment that the drums “took the sting out of it” corresponds to a comment from X2 who was “panicking on the bass” in Soad’s second version since it allegedly destroyed a quality she appreciated in the singer songwriter version. X2

claims that the music becomes more rigid with the pumping bass and agrees with Y1 who suggests that the GarageBand version “hauled her into its form” and distances the listeners from “the performing human being.” Y1 also appreciates Soad’s way of accompanying herself on the guitar with a “nice flow” that “hasn’t got that straight dance-band timing” and X4 talks about Soad not being “fettered to the quavers” in her first version. Taken together, these quotes suggest a shared style of thinking that values balance between motoric precision and rhythmic freedom, between predictability and surprise.

Soad’s *GarageBand* version is considered more “mainstream” and therefore less authentic than her acoustical version. This leads us to the negative definitions of musical quality that appear in the dialogues. The lack of tension between chord progression and melody in Three Krills’ composition is deplored. Teacher X8 says that, instead of “harrowing in the notes of the chords, they should create melodies that are more rhythmically and melodically independent.” In the following excerpt, Group 1 is trying to come to terms with a different problem in the boys’ performance:

X1: he sang very
all the time very
plain

Y2: plain?

M1: was the melody

X1: yes level
very level

Y2: you mean monotonous

X1: I didn’t find any expression in the singing

Here a field of tension between monotonous and expressive is created through dialogical work. Later on, Y1 is describing balance between recognition (convention) and surprise as an important musical quality. Balance is also connected to simplicity and coherence: “To take two different things, combine them and then to repeat it, that’s what it’s all about” (Y3).

After having critiqued the lack of formal coherence in a composition, Y1 responds to himself:

Y1: why should I tell her to follow that form (X1: m)
it has no value in it self

He then argues for the composer's right to choose form, which the group agrees on in principle, but continues to discuss ways the composers could have varied the form, thus implicitly stating the importance of variation within a formal framework.

Instrument skills are mostly mentioned as restraints but are not explicitly described as decisive for creative music making. However, when X4 comments on *Khaled's* computer made composition, she starts from the standpoint that the student doesn't show any instrument skills:

X4: at first I don't appreciate it because he doesn't play anything himself

Y5: I think he plays a lot

X4: well yes one has to consider that he uses his gadgets in the right way

Y5: yes
that's what I feel too

In this short communicative project X4 and Y5 seem to agree on seeing the music software as an instrument, and later in the dialogue a well timed cut and paste is taken as proof of great musicality:

X4: it is so incredibly musical to be able to

X3: yes he is creating and

X4: put it in the right place

It might be that these words of praise are in some way connected to the teachers' feeling at a loss when facing a new genre and new technology, but the teachers also voice some severe criticism as to the composition's form and the rationale behind the student's musical choices:

Y4: if he adds a funny sound only because it is striking and because he can
do it
/.../

if he 'I add a funny sound and then it starts'
then it has no value

Y5: no

X3: then it is not deliberated

Given that Khaled's remix is made in a dance genre, the tempo is said to be too high and the odd musical periods are expected to interfere negatively with prospective dancers. Most of the teachers claim that they know very little about the technique and the genre in which Khaled is working, and they initially have very little to say about the musical qualities in his remix.

Summary of the music teachers' composition-related conceptions of quality

In the referred dialogues, the teachers are discussing musical qualities from normative standpoints, and they usually reach consensus, which indicates a common, esoteric artistic *Denkstil* with inter-subjectively shared musical conceptions of quality. These can be summarised in four words: form, expression, awareness, and balance. An overarching conception of quality is that a composition must have a perceivable musical form. Secondly, creative music making should engage emotionally, as evidenced from the often very emotional and nearly unanimously positive reception of Soad's song. M1 contrasts "musical joinery" with "to touch" and identifies this emotional aspect as "the musical dimension." Awareness is about reflection, intent and deliberated choices. Soad is said to "know exactly what she is doing" when her singing moves freely above the steady rhythm of her guitar, Khaled is described as having a "total musical awareness" when it comes to his genre, a musical form that has been assembled by chance has little value and a change in Three Krill's instrumentation is dismissed since the teachers agree that it is not deliberated. Thus, awareness can be seen as an overarching quality, as can the ideal of balance within a field of tension, which is mentioned both within aspects such as musical form, melodies, harmonisation and rhythms, and between these aspects. One obvious example of the latter is the teachers' appreciation of how Soad handles the tension between her steady guitar accompaniment and her rhythmically free singing. The teachers mention balance between recognition vs. surprise, unambiguousness vs. ambiguousness and adherence to rules vs. the breaking of rules.

Conceptions of quality expressed when the knowledge requirements are in focus

The knowledge requirements for year nine specify a score of aspects that shall be assessed in three different qualitative levels. When the teachers start relating the pupils' compositions to these written criteria, their assessments often change radically and compositions that earlier have been described as base are now sometimes judged as exceptionally good. One example is the reassessment of The Grubbs' bridge from "monotonous" to "genial", the genial quality being that it differs from the preceding part – not *how* it differs, but *that*. Y5 suggests that they should avoid evaluations, define what constitutes a composition and then simply check whether the students have done the job, "because otherwise we risk getting caught in whether I like the genre or not." In all groups, the reading of the knowledge requirements result in a shift from making holistic normative judgments to enumerating particulars:

M3: about the building blocks rhythm timbre and dynamics
they have got them all
the meter they have the periods
dynamics

X5: I think they had a slight crescendo at the end of the bridge
so they have made an attempt
/.../ and this little
little ritardando that one could say they are using

X6: that's really good and very thought out

Only the last three words remind of the artistic *Denkstil*. In the rest of the quotation, the teachers' attention is directed towards identifying expected constituents. In group 2, the general expectations on students regarding creative music making are low:

Y5: what is quality in compulsory school composition?
I think we agree that as long as they have produced a song
that is a quality (X: m)
as you've said (X: m)
many and most (Y: m) don't even get that far
so that is certainly a quality

The phrase “that is a quality” suggests a classifying, non-normative use of the term; the class of compositions is distinct from, for example, the class of string instruments, and a composition is a composition whatever its musical and artistic assets. Y5 has created a scenario in which most pupils are unable to accomplish what is expected of them. He then emphasises that teachers must not assess according to their musical preferences:

Y5: we can't assess according to genre because then it depends on which teacher you meet
I mean I prefer certain genres
I rather fancy the genre in the second composition so if I assess according to genre the first song is lousy
but
nevertheless they have achieved qualities and it is those qualities that we shall assess in my opinion

What could have been taken as a professional judgment based on conceptions of quality is here reduced to a matter of personal taste, and the term *qualities* seems again to be used in a descriptive, classificatory rather than in an evaluative sense.

After having read the six knowledge requirements, group 1 discuss what qualitative level shall be expected from the students, and the moderator asks to what extent the “musical dimension” should be assessed. The ensuing dialogue shows a radical change as compared to the esoteric artistic *Denkstil*:

Y2: if it is about grading
then you can't expect something that you yourself hardly can explain what it is (Y: no)
like having 'it' (y: no, no)

X1: something you don't have yourself

Y1: no, and that is impossible to acquire

Y2: so it will rather be like you have good timing check

X1: absolutely

Y2: and one has to take the checklist and go through what you expect
from them
if the pupil has 'it' or if he bellows and never the less creates
something

In this excerpt the three teachers seem to create a romantic abyss between artistic genius and the common person's potential. They profess neither to possess nor to be able to describe esoteric artistic musical capacities. By agreeing on leaving musical expressivity and music as art outside the grading, they renounce their right and competence to use their musical judgment as a basis for teaching and grading. Thus, they seem to expel their esoteric artistic style of thinking from use in the school context. They continue the dialogue by describing Three Krills' composition as a spot on example of criteria fulfilment, since the boys use building blocks such as rhythm, timbre and pitch, which are aspects mentioned in the curriculum. Interestingly, when the teachers heard Three Krills for the first time, the students' music making was mocked as being so bad that it was good. The teachers deplored the lack of coherence between verse and chorus, the lack of character in the melody, and lacking correspondence between text and melody. But now, when the assessments are related to grading according to the new national criteria, the composition is reassessed, and one teacher claims that in comparison with students that cannot identify a note in a chord "I would nevertheless feel that they have done a good job in putting it together." What was earlier criticized as a very weak melody is now lauded as proof of musical thinking:

X7: but on the other hand
I think it is musical
thinking that they hear a note and they can catch that note with their
voice
and that shows that they can find a melody to the chords

The focus is no longer on *how* the students use these parameters, but *if* they do it, and hence no or very little professional judgment is needed to assess the composition. A similar rapid change in *Denkstil* through transformation from normative *how* to non-normative *if* is illustrated when Y5 first claims that Three Krills did not have one single musical idea of their own and then immediately continues:

Y5: but heck only the fact that they combine must mean
that someone had an idea of his own

and
then that is a quality

Again, “quality” is used descriptively rather than normatively, and it is no longer a drawback if things have been combined by chance rather than through deliberate choices. The tendency to debase the expectations in face of the knowledge requirements is very strong. In a comment on Soad’s Garageband version, which earlier in the discussions had elicited several normatively based analytical assessments, Y4 states that “it is fantastic that she feels ‘now I will add strings and now the drum machine.’” In other words: the noteworthy thing is *that* she gets an impulse, not *what* impulse she gets or *how* she uses it.

Khaled’s house remix of the music from the Tetris game is unique in that only one or two of the teachers are familiar with the genre: One of the initiated teachers gives the composer credit

Y5: he has an excellent awareness of the genre
he use all the tricks he knows from the dance genre

The use of “excellent” is clearly normative while using “all the tricks” is more a quantitative matter of what than a qualitative matter of how. Ironically, Y5 then continues to give a precise normative description of how Khaled *fails* to use these tricks according to the genre. At the end of his utterance, however, he turns back to the initial judgment about awareness, and finishes with “so I think that is first rate.” Here something odd is happening. When the teachers were assessing the compositions without focus on the knowledge requirements, Soad was lauded for using the tricks of her trade in the right way, but now Khaled gets credit for using them whatever the musical result. Again: *if* or *that* before *how*.

In the material there are ample evidence of a tendency to find the lowest common denominator when it comes to interpretations of the knowledge requirements. It is stipulated that the pupils shall “try out and reconsider” (*pröva och ompröva*) how combinations of “musical building blocks” can create compositions with functioning form. In the following passage, Y5 reduces his musical judgment to “a matter of taste” and takes “change” as “the right thing” to do in order to fulfil the criteria:

Y5: in the third version she did some
she made some strange things in the bass which
which actually is a quality even if I don’t think it sounded good but
still it is a quality since she challenges

she
she changes it
then it is a matter of taste but
she changes it
she does
the right thing so to speak

Again, the musical effect of the changes is considered a subjective matter and thus irrelevant from the perspective of grading, perhaps also from the perspective of teaching. Even the earlier expressed demand for deliberative choices is now taken less seriously when X6 concludes that

X6: regardless if she has adapted to the computer or made
decisions beforehand it is clear that she has
tried out and reconsidered her idea

The Grubbs say that they wanted to compose something summer-like and happy, and when the teachers first hear the sombre and slightly depressing performance, it causes some humorous comments about the relation between content and form. When hearing *Three Krills* for the first time, there are also some initial ironical comments like “they are so bad that it becomes good.” However, when the teachers start assessing the compositions from this new standpoint, their conceptions of quality are quickly transformed: “It has verse, chorus, verse, chorus, bridge, chorus, and that is a quality” (Y5).

According to the knowledge requirements, the teachers shall also assess to what extent the students can combine music with other modes of expression. In the teachers’ first comments, there are some cursory reflections on how the expressive meaning of lyrics and music correlate. When the criteria are in focus, the perspective narrows. One teacher mentions that there is an equal number of syllables and notes so that the text fits the melody, and in group 1 it is all about form and nothing about content, meaning or expression:

Y1: they actually managed to make a song,
the text works, it has its’ rhymes just as expected
a school task
check (Y2: yes)
quite OK work nothing to complain about really
except for

as you were mentioning
a bit uninspired

It should be evident from this analysis, that the differences between the teachers' initial assessments and their curriculum-related assessments can be compared to a landslide, from esoteric musical highlands to base counting and box-ticking. While their holistic assessments were based on artistic musical norms that to a large extent were shared within their thinking collective, they have now started to build a *Denkstil* in which an overarching conception of quality seems to be that assessments must be based on non-normative criteria, preferably objective facts that can be identified without need for any professional judgment. Only at one instance in the group discussions did one participant take a critical stance towards this emerging proclivity for 'objectivity'. At the end of the session Y10 reasoned about what would happen if the students were to take the knowledge requirements *ad notam*:

Y10: but if we only pay attention to that which is written in the knowledge requirements it is clear that
if they have seen that it is about working from own ideas
then the more ideas they have the better the goal fulfilment /.../
and it is written to what extent they try and retry combinations of
musical building blocks
then of course they think it is better to use more and retry more /.../
so the way these knowledge requirements are written
in a way forces
if they are reading this
it enforces a way of working that in effect won't end up in a good
composition

Unfortunately, the group neither developed this idea nor used it to reflect on their own process.

If the esoteric, artistic *Denkstil* is taken as a thesis and the myopic descriptive interpretation of the knowledge requirements is an antithesis, it is possible that group 2, in their final comments on Three Krills, created the germ to a synthesis:

X3: they perform it fully aware that it is quite clumsy
this charm
the personal expression

eeh and communication
compared to just a surface

M2: this feels genuine

X4: like they have struggled

Y5: this might be sore good but then I don't know
then we are back to subjective opinions and fancies
and you have to leave that behind when assessing

M2: three boys making music with much heart

In this communicative project the teachers restore the qualities *expression* and *awareness* from the artistic *Denkstil* and sever them from traditional musical aspects. This is one of the very few instances when the process is getting more attention and credit than the product, and the process is seen from within the students. The performance is genuine and charming because the boys recognize their own incompetence, because they have struggled and because they do it with much heart. The subjectivity that the teachers have avoided in their own assessments has here become the quality that they assess in the Krill's performance.

Final discussion

Contrary to West & Rostvall's (2003) and Zandén's (2010) findings, these music teachers' initial dialogues reveal strong and articulated conceptions of musical quality, indicative of a common artistic *Denkstil*. Strandberg's (2007) findings about valuable qualities in composition are corroborated, with the exception that instrumental skills seem to have been more important for his respondents than for the four groups in the present study. Mellor (2000) and Savage and Fautley (2011) could detect a tendency that externally given criteria didn't fully comply with teachers' holistic assessments of the composition's quality. In the present study, the budding criteria driven *Denkstil* differs fundamentally from the teachers' artistic style of thinking, firstly, because it tries to do away with professional judgment, and secondly, because it focuses on quantitative rather than qualitative aspects; aspects that can be measured rather

than assessed. The government bill from 1992 that introduced the first goals and results based curriculum may unwittingly have epitomized the underlying problem:

In a school governed by goals and results, the precision in the knowledge goals to be reached by the pupils is crucial. There shall be no doubt what is meant. It shall not be possible to make different interpretations of the knowledge goals. (Regeringen, 1993, my translation)

Since it is probably impossible to construct non-trivial learning goals that are unequivocal, this statement can be taken as a strong case *against* goal-based education.

The 2011 curriculum was presented as clear and unambiguous by the government, so when the teachers were asked to assess according to the knowledge requirements, they might have expected this to be a simple and objective task. When this was not the case, they found themselves on virgin soil and had to elaborate and negotiate a new *Denkstil*, a new 'mood' from which to separate relevant from irrelevant, desirable from undesirable. In this process, some conceptions of musical quality had to be abandoned and some had to be created. The findings in this study suggest that these new styles of thinking, in their nascent stadium, had a strong tendency to relegate musical, artistic aspects to the blind spots and to focus on descriptive, 'objective' aspects that can be identified and documented without resorting to an allegedly subjective musical judgment. Andy Hargreaves and Michael Fullan (2012) claim, however, that professional judgment is a key ingredient in professional knowledge. I have warned that explicit standards and criteria can trivialize music education and suggested that music teachers must develop a professional collegiate discourse in which musical matters can be addressed in a musically meaningful way (Zandén, 2010). The findings in the present study suggest that detailed national criteria in combination with a focus on just and equal grading might impede such a development.

According to the pioneers in goal setting theory, Edwin Locke and Gary Latham (2002), goals must be clear and unambiguous in order to motivate and enhance performance and in order to be assessable. However, in the case of artistic work, clear and unambiguous goals might be counter productive, given that unpredictability and surprise is at the heart of artistic learning (cf. Eisner 2007). Given the findings in the present study, the warnings from Ordóñez et al. (2009: 7) that goal setting has unintended side effects such as degrading performance by "narrowing focus to neglect important but nonspecific goals" seem pertinent. They claim "goals cause the most harm in complex, natural settings when outcomes are interdependent" (ibid.: 13). In creative music making there is a complex interdependence between parts and whole. In the present study, the most prominent side effect of the externally specified goals

was that the four teacher groups independently developed a verbatim, additive approach to the curriculum, in which they deliberately abstained from using their esoteric insider-position to make professional interpretations of the knowledge requirements.

At the beginning of the millennium, Andy Hargreaves claimed that "schools and teachers have been squeezed into the tunnel vision of test scores, achievement targets, and league tables of accountability" and may turn into "the drones and clones of policy makers' anæmic ambitions" (Hargreaves, 2003: xvii). This study shows that it takes surprisingly little to create a context that brings new styles of thinking and new conceptions of quality into being. The interpretation of imposed and detailed written goals and criteria seems to be a nontrivial matter, since attempts to apply such criteria objectively can have a levelling effect on grading, teaching and learning. Such criteria, in this study in the form of knowledge requirements, provide a context that allows for the creation of new styles of thinking with conceptions of quality that can differ fundamentally from established qualitative norms within a field of knowledge. Thus, the rigour provided by set criteria might result in artistic as well as academic rigor mortis; impoverished and counterintuitive assessment cultures that disregard deeper subject specific qualities and understanding. Ultimately it could transform music into an 'anaesthetic' school subject that lacks connections both to professional and lay conceptions of musical quality and musical meaningfulness.

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Kulturskolelæreres kunnskapsgrunnlag, illustrert ved instrumentallærerne

Wenche Waagen

ABSTRACT

The different types of knowledge included in the professional practice of instrumental teachers in the School of arts

This essay will shed light on how different types of knowledge are included in the professional practice of teachers in a Norwegian school of arts. This basis of knowledge will be illuminated with support from selected theorists, who bring into perspective the multidimensionality of knowledge in this profession. The Aristotelian categories of episteme, techne and fronesis are central to this discussion. Considering the fact that the main part of pupils' training in the school of arts is within the music teaching area, the teacher in the text is represented and labeled as an instrumental teacher.

The empirical material is a result from close analysis of instrumental teachers in horn, violin, and clarinet in a community arts school in a Norwegian city. Eight categories that appear in the teachers practice form the basis for the observations. In sum they illustrate procedures and forms of action that are significant in the profession. It is my hope that they are included in future discussions of professionalism.

Keywords: practice of teaching, basis of knowledge, instrumental teachers

Instrumentallærernes faglige profesjonalitet

Instrumental-/vokalopplæring er et fag som er institusjonalisert i alle norske kommuner, ved de offentlige kulturskolene. 86,4 % av lærerne i kulturskolene har høyere kunstfaglig utdanning, de resterende har høy realkompetanse (Kulturskoleløftet, 2010). Instrumentallærernes virke hviler på en omfattende utdanning, som godt kan sies å starte når de selv, som 5–8-åringer, begynner i kulturskolen og får sitt første instrument. Der kan de fortsette opplæringen til de er 19 år, og følgelig blir kulturskolen et rekrutteringsgrunnlag til bachelor/master ved musikkonservatoriene. Derfra går veien til nasjonale og internasjonale karrierer. Per Mangset poengterer at den tidlige starten innen musikkutøving gjør at en kan betrakte senere utdanning og yrkesutøving som et identitetsarbeid som startet i barndommen (Mangset, 2004). Mange velger i tillegg en lærerutdanning som sammen med den musikkfaglige utdanningen, rustet dem til undervisningsarbeid bl.a. i de offentlige kulturskolene. Som ansatt i kulturskolen har de i oppgave fra staten å iverksette offentlig politikk, der instrumentalundervisning er kjerneoppgaven. De offentlige kulturskolene har altså et tydelig samfunnsoppdrag. Det ble i 1997 hjemlet i Opplæringslovens paragraf § 13-6:

Alle kommunar skal aleine eller i samarbeid med andre kommunar ha eit musikk- og kulturskuletilbod til barn og unge, organisert i tilknytning til skoleverket og kulturlivet elles.

Til sammen får 81.209 elever opplæring på et instrument hos disse pedagogene (GSI 2014–2015). Opplæringen er framfor alt synlig som *produkter* av undervisningen (spillende barn og unge på biblioteker, kreftavdelinger, i representasjonsoppdrag og på inntaksprøver til høyere utdanning). De sammensatte prosessene som ligger bak, derimot, er underkommunisert; veiledningen, læringsprosessene og den didaktiske kompetansen som fører til resultatene.

Mangedimensjonalitet i kunnskapsgrunnet

Dette essayet handler nettopp om å belyse den *mangedimensjonaliteten* som konstituerer instrumentallærerens kunnskapsgrunnlag, gjennom å utforske *undervisningen* til læreren. Hva er det lærerne gjør og sier? Er det mulig å beskrive de ulike elementene som inngår? Fagets handle- og tenkemåter, aktiviteter og prosedyrer. Hvordan gir læreradferden grunnlag for læring hos elevene? Er det mulig å synliggjøre et

kunnskapsgrunnlag, en fagkultur, gjennom observasjon og beskriving, og hva kan det tenkes å bestå av? *Mangedimensjonalitet* brukes her om et sammensatt kunnskapsgrunnlag, der mange elementer trer fram. Grimen (2008) bruker begrepet *praktiske synteser* om dette, i motsetning til teoretiske synteser. Det innebærer at det ikke ligger til grunn en helhetlig teori, men at mange meningsfylte deler spiller sammen i praksis. Hovedinstrumentundervisning er en type praksis man har begrenset forskningsbasert innsikt i (Nerland, 2003). Håpet er derfor å bidra til refleksjon og videreutvikling av instrumentalundervisning i kulturskolen.

Empirisk grunnlag

Som et empirisk grunnlag for framstillingen, legges observasjon av tre instrumentalpedagoger i en større, kommunal kulturskole til grunn, fire undervisningstimer hos hver. Disse utgjør et *strategisk* utvalg (Patton, 1990), basert på noen kriterier: Lærerne representerer til sammen instrumentene klarinett, fiolin og horn, instrumenter med lange opplæringstradisjoner innenfor klassisk musikk. Lærerne har høyere musikkutdanning, pedagogisk utdanning og fast tilhørighet til institusjonen i minimum 80 % stilling. Alle har utøvende musikkpraksis. De har omfattende erfaring fra undervisningsarbeid med elever på alle nivåer, individuelt, parvis og i trioer/kvartetter. De har alle et godt renommé som instrumentalpedagoger; elevene går lenge hos dem, deltar kontinuerlig i konsertaktiviteter og flere fortsetter på høyere musikkutdanning.

Observasjonene ble gjennomført i løpet av februar-mars måned 2016. Elevene var forberedt på dette av lærerne sine, og jeg fikk tid til å presentere meg for dem og si litt om hvorfor jeg var der. Ingen av dem syntes å være berørt av min tilstedeværelse i undervisningstimen. Dette kan ha sammenheng med at konsertdeltagelse og opptredener er en naturlig del av opplæringen fra første stund. Elevene er vant med andre elever til stede i ensemblene, og de eldste har erfaring med både eksamener og å spille for kommisjoner til Unge Musikere.

Kategorier i instrumentalpedagogens undervisningspraksis

Jeg har tatt utgangspunkt i 8 kategorier som opptrer i lærernes undervisningspraksis, disse utgjør basis for observasjonene. Kategoriene har jeg kommet fram til gjennom en

mangfoldig yrkespraksis: dels fra fagdidaktisk litteratur på feltet, dels fra samtaler med arbeidskolleger ved et musikkonservatorium og observasjon av disse i undervisning, samt årelangt samarbeid med kulturskolelærere. En del av inventaret i kategoriene har kommet til i løpet av observasjonene og i ettertid. Min førforståelse av fagfeltet, ut fra de ulike didaktiske kildene, har naturligvis skapt forventninger. De endelige kategoriene jeg til slutt valgte å bruke, ble en syntese av mine forventninger og det som faktisk ble observert. Empirien har hatt mulighet for å korrigere min førforståelse. Kategoriene er altså delvis kontekstavhengige. En kan ikke generalisere hele inventaret som allmenngyldig, en må gå inn og se nærmere på elevsammensetning, nivå, format og hvor i prosessen elevene befinner seg.

Kategoriseringer kan naturligvis oppleves som reduksjonistiske, da de kan komme til å forenkle nettopp det som er essayets fokusområde; mangedimensjonaliteten i undervisningen. Det som utspiller seg i en undervisningsøkt er dessuten unikt og uforutsigbart. Når Donald Schön hevder at den praktiske kunnskapen er mer komplisert enn den teoretiske (Schön, 1983) skyldes det at den er situasjonsbestemt, usikker, sammensatt og alltid i bevegelse. Jeg er klar over at andre kategorier kunne vært trukket fram. Og noen kategorier, som f.eks. *aktivitetsdesign*, impliserer noen av de andre kategoriene. Kategoriene opptrer ikke uavhengig av hverandre. Det er alltid et samspill mellom dem og ofte inntreffer flere til samme tid.

Kategorier

Demonstrasjon. Læreren er utøver og rollemodell som viser gjennom egen framføring. Denne modelleringen (Bandura, 1986) er gjerne relatert til sider ved musikken som ikke lett kan artikuleres; tacit knowledge (Polanyi, 2000) eller kunnskap i handlingen (Molander, 1996).

Samspill med elev. Læreren akkompagnerer eller spiller orkesterutdrag som støtte for eleven.

Veiledning. Dette kan være presis verbal instruksjon eller metaforisk instruksjon.

Fysisk hjelp til å mestre. Læreren gir direkte hjelp ved for eksempel å justere en elevs håndstilling eller kjenne på en støttemuskulatur.

Begrepsforklaring/teoriintegring. Læreren knytter teori til musikkutøvelsen, og anvender en rent epistemisk form for kunnskap (Gustavsson, 2000).

Lytting. Det henspiller til lærerens auditive evne eller lyttekompetanse. Her inngår både kritisk lytting til elevens musikkutførelse, og lytting i dialog med eleven.

Aktivitetsdesign. Dette viser til lærerens igangsetting av ulike elevaktiviteter for å styrke elevenes læring. Det kan også være bruk av hjelpemidler i undervisningen.

Fronesisk kunnskap. Dette viser til hvordan læreren viser gode handlemåter i spesifikke situasjoner, basert på skjønn og klokskap. Hun finner det for eksempel klokt å relatere innholdet til elevens livsverden, å bygge sosiale relasjoner, å gi elever medansvar, å dele fagkontroll med eleven eller å være medmenneske mer enn fagperson når situasjonen krever det.

Det aristoteliske kunnskapssynet og instrumentalloplæringen

Mye av instrumentallærernes kunnskapsgrunnlag kan forstås med referanse til Aristoteles' tre former for kunnskap; *episteme*, *techne* og *fronesis*. Episteme viser til den kunnskapen som er sann, underbygd, uforanderlig og kontekstuvhengig, den vitenskapelige kunnskapen. Techne viser til den kunnskapen som kommer til uttrykk som handling og skaping, praktiske ferdigheter og framstilling av produkter, "det som bringes til væren" (Vetlesen, 2007). Den er foranderlig og kontekstavhengig. Aristoteles mente at håndverkere og kunstnere hadde en slik kunnskap om hvordan ting framstilles og formes, og at lærlingen lærte ved å imitere en mesters perfekteuerte bevegelser. Kunnskapsformen er opphavet til begrepet *mesterlære* (Nielsen & Kvale, 1999). Fronesis viser til klokskap, det å gjøre gode og nyttige handlinger, basert på etiske vurderinger. Den har til forskjell fra de to andre en normativ og verdibasert forankring. Fronesis er ikke universell kunnskap, den er knyttet til praksis her og nå, basert på bedømming av hva som er rett å gjøre, rett å si i en bestemt situasjon. Episteme uten fronesis er vanskelig å tenke seg i dag. Totalhegemoniet til episteme har blitt utfordret sterkt etter 2. verdenskrig, da velutdannede leger, sykepleiere og ingeniører under nazismen sto for bestialiteter, basert på medisinsk og teknologisk utvikling, uten forankring i fronesisk skjønn.

Observasjon av instrumentalundervisning

Jeg vil nå beskrive noen av mine observasjoner av undervisning, på basis av kategoriene.

Demonstrasjon

De tre lærerne har alltid sitt eget instrument for hånden i undervisningstimen, det er deres viktigste verktøy i opplæringen. Hos lærer Ragna er Jorunn og Bente (11 år) en egen gruppe. De spiller valthorn, teknisk og musikalsk har de nådd mellomnivå. Begrepet mellomnivå innføres i ny Rammeplan for musikkopplæringen i den norske kulturskolen. Planen foreligger som høringsutkast i skrivende stund (*Mangfold og fordypning*, 2016). Lærer poengterer for meg før timens start, at det er viktigere at elevene kommer fra samme grunnskole/årsgruppe, enn at de har nådd det samme tekniske nivå på instrumentet.

Ragna starter timen med at elevene og hun skal 'gi toner til hverandre' som skal vurderes og godkjennes, på skift. Alle har ansvar for at tonen oppfattes riktig, med god intonasjon og klangkvalitet. Slik aktiviseres elevenes lytting og herming når Ragna 'gir tone'. Så gir elevene tone til Ragna på samme vis. De trener på dette en stund. Gi tone-leken er et eksempel blant mange på denne lærerens varierte aktivitetsdesign. Situasjonen er også et eksempel på hvordan ulike kategorier griper inn i hverandre; både demonstrasjonsundervisning, aktivitetsdesign og lytting er åpenbare, i tillegg kan det vurderes som godt skjønn å gi elevene medansvar som «ledere» i klangerbeidet.

Hos fiolinlærer Sverre kommer Kristoffer (16 år). Han er elev på fordypningsprogrammet, et talentutviklingstilbud som forbereder elever for høyere utdanning. De jobber med Wieniawski, fiolinkonsert i d-moll: Kristoffer spiller teknisk godt, rent og innlevende. Sverre bekrefter flere ganger underveis at dette er flott, altså tilbakemelding i prosessen for å oppmuntre eleven til å yte videre. Et stykke uti satsen slår han av, tar fiolinen sin og viser eleven staccato, spiccato og nyanser i buevinkelen for å få en enda friere klang. Staccato og spiccato er bueteknikker som illustrerer techne, eller *prosedural kunnskap* (knowing how), i motsetning til *deklarativ kunnskap* (knowing that). Kunnskapens viktigste kjennetegn er at den er *taus* eller implisitt, og læreren viser den gjennom praktisk handling (Ryle, 1949; Polanyi, 2000).

Sverre bruker iPad som hjelpemiddel i undervisningen. Elev og lærer lytter til Itzhak Perlman spille 1. sats av konserten. Slik fungerer også Perlman's briljante teknikk og interpretasjon som en forbilledlig demonstrasjon for eleven, og slik blir YouTube et hjelpemiddel for å styrke elevens læring.

Filosofen Kjell Johannessens begreper *ferdighetskunnskap* og *fortrolighetskunnskap* er gode begreper for å skjønne demonstrasjonsundervisningen. Ferdighetskunnskap kan man si bor i hendene og kroppen, det å kunne gjøre, og ligger nært opp til techne (Johannessen, 1984; Nordenstam, 1989; Molander, 1996). Begrepet er også i tråd med den franske filosofen Merleau-Pontys kunnskapsfilosofi om kroppens plass i verden. Han var kritisk til den forståelsen av kunnskap som Descartes representerte

gjennom sitt kjente motto: "Jeg tenker, altså er jeg til." Merleau-Ponty gjorde en liten endring med store konsekvenser: "Jeg kan, altså er jeg til." Å kunne innebærer hos han at kunnskapen fins i den fysiske aktiviteten og bevegelsene. Dermed gir han kroppen og læring gjennom kropp en plass i kunnskapssynet (Merleau-Ponty, 1998). Instrumentalopplæring handler i stor grad om kroppslighet: kroppsbruk, kroppslig bevissthet, kroppslig minne, rytmikk, fysiske håndtering av instrumentet, samt bruk av hele kroppens sanseapparat. Å utforske bevegelser, tyngdepunkt, balanse og styrke i kroppen står sentralt. Kroppen og bevisstheten står i en nær relasjon til hverandre, men først og fremst gjør vi våre valg på basis av en taus, kroppslig viten. Det er kroppen vi møter verden med. Vi sanser og opplever før vi forstår og analyserer. Når buen stryker over strengen, er selve persepsjonen primært kroppslig. Utallige repetisjoner gjør sitt til at bevegelsen automatiseres, at kroppen 'husker'.

Fortrolighetskunnskapen vokser ut av lang erfaring, når man intuitivt vet hva som er riktig å gjøre. I instrumentalopplæringen er fortrolighetskunnskap tett relatert til auditive prosesser, gehør og kroppens bevegelser, som når man gjenkjenner en bratsj på klangen, fordi man er fortrolig med denne etter lang tids lytting. Nyanser i uttrykk og tempo, et stykkes karakter, oppfatninger av *klangfarge*, *frasering* og *agogikk* er kunnskap som sjelden kan artikuleres fullt ut, men må erfares. Nortvedt og Grimen (2004) knytter fortrolighetskunnskap til etisk og moralsk kunnskap, og slik blir den relatert til fronesis. Kunnskapen er førstepersons og må erfares direkte.

Veiledning

Veiledning er ifølge Monica Nerland omdreiningspunktet i utdanning av musikere (Nerland, 2004). Mine observasjoner følger langt på veg dette. Veiledning er nerven i Mesterlæren (Nielsen & Kvale, 1999), og foregår gjerne i et bestemt mønster: læreren demonstrerer – eleven observerer og imiterer- læreren instruerer og korrigerer – eleven prøver på nytt, reflekterer og øver (Waagen, 2011). *Stillasbygging*, et begrep først brukt av Jerome Bruner (Wood, Bruner & Ross, 1976), er dekkende for interaksjonen mellom lærer og elev. Lærerassistansen kan for eksempel være instruksjon av grunnleggende teknikk, tips, påminnelser, eller å bryte innlæring av nytt stoff ned i små deler, helt til eleven behersker disse momentene på egen hånd.

Ragna instruerer Sara Beate (11 år) i *stille innstudering*: Hun ber henne lese notene, lytte med det indre øret, synge melodien inni seg og overføre den til klaffene på hornet med fingerbevegelser, uten å trykke ned. Slik internaliseres kunnskap gjennom tre sansemodaliteter, uten at en tone er spilt, ved hjelp av Ragnas veiledning.

Mari har oppvarmingssekvens med fire klarinettspillende jenter (9år). Veiledningen har som mål å få "en klar, homogen klang, med luft." Hun både verbaliserer og viser

dem hvordan. "Det er viktig å lytte til klangen", sier hun. Elevene spiller skalaer opp og ned med underdelinger. Mari veileder med stort engasjement, der hun tar i bruk mange kommunikasjonsformer i veiledningen; hun dirigerer, knipser, synger og teller. Samtidig gir hun stadig oppmuntrende tilbakemeldinger som "flott", "kjempebra."

Fire elever har kvartett-undervisning hos Sverre, en jente (15 år) og tre gutter (15,16,17 år). De er elever i kulturskolens fordypningsprogram. De stemmer instrumentene og går deretter løs på Carl Niensens Strykekvartett i F-dur, op.44, 2. sats. Sverre veileder flere ganger ved hjelp av metaforer. "Her må dere tenke katedralstemning og søyler i det musikalske bildet." Henvendt til bratsjisten: "Klangen skal være blodrød, karminrød. Skjønner du bildet?" "Her er det litt for mye vest-jysk pietisme i spillet. Hva med litt mer tempo?" Elevene ler, men tar poenget. Elevene jobber en stund med oktavspill. Sverre veileder: "Den nederste tonen i oktaven skal være den styrende, den øverste blir mer et orgelregister."

Så skal første satsen spilles. Nå viser Sverre til livet på det fynske bondelandet og lydmalende bilder han vil elevene skal la komme til uttrykk: "Tenk dere nå satsen fra en bondegård, her hører vi en bisverm i en blomstereng, her hører vi hønskakling, og i denne stemmen tenk deg stikkene fra en mygg." Neste gjennomspilling viser seg å få nytt liv og mere preg.

Vurdering for læring er et sentralt begrep som er introdusert med de senere års læreplanreformer i Norge (*Mangfold og Fordypning*, 2014). Det viser til underveisvurdering som har til formål å fremme elevens læring. I instrumentalundervisningen er dette en hyppig og vesentlig del av veiledningen og synliggjøres som tilbakemeldinger fra læreren, enten ved at hun korrigerer feil, oppfordrer til alternative interpretasjoner og dermed utvider elevens forståelse, bekrefter en handling slik at elevene kan internalisere kunnskapen, eller ved å gi oppmuntring og ros.

For eksempel: Lise (17 år) har hornstime med Ragna. Det er generalprøve før hennes tentamen i musikklinja hvor hun skal framføre Richard Strauss, Hornkonsert nr. 1, 1. sats. Ragna forbereder henne på at hun skal spille med akkompagnatør og derfor må være tydelig i innsatsen på første tone. Eleven kommer noe nølende inn. Ragna slår av umiddelbart og gir tilbakemelding på ansatsen: "Ikke kom etter hvert, men sørg for å ha en flott tone fra første stund, som en åpenbaring. Husk luftstrøm, så kommer den." Lise prøver på nytt. Ragna: "Det var mye bedre nå. Husk alltid høyeste kvalitet på tonen når du spiller, hjemme, på skolen, her. Ikke godta en slapp ansatstone. Den må ha superkvalitet, sånn at du vekker publikum. Enda en gang nå; sterkt, klart og bestemt." Lise prøver på nytt. "Nå høres det profesjonelt ut", sier Ragna.

Fysisk instruksjon

Observasjonene avdekket kun ett eksempel på denne kategorien, men eksemplet dokumenterer godt nødvendigheten av fysisk hjelp i gitte situasjoner.

Sverre underviser fortsatt Kristoffer i Wienawsky-konserten. Han er 100 % tilstede, både auditivt og visuelt, med kritisk lytting til elevens spill. Han kan selv musikken inn og ut, kjenner alle utfordringer i materialet og har høye standarder for kvalitet. Han skifter vinkel for å se bedre, reiser seg plutselig og utbryter: "Aha, nå ser jeg det, tommelen din faller for langt bak i den oppadgående skalabevegelsen. Dette er vanskelig posisjonsspill." Så går han bort og korrigerer elevens hand. Deretter tegner han med tusj en smiley på elevens tommel. "Han der skal du ha øyekontakt med hele veien." Eleven spiller på nytt, mens Sverre filmer den oppadgående skalaen. De ser på sekvensen sammen. "Perfekt", sier Sverre. "Fortsatt litt tendenser", sier Kristoffer. Elev og lærer diskuterer sammen. Så følger mange repetisjoner for å automatisere tommelstillingen, dels spiller de den sammen. Dette er synlig læring. (Hattie 2014).

Vi ser her en kombinasjon av fysisk instruksjon, verbal veiledning, lytting, tilbakemelding for å bekrefte riktig teknikk og fronesisk kunnskap ved å dele fagkontroll med eleven, gjennom å gjøre eleven til en dialogpartner.

Begrepsforklaring/teoriintegring

Sverre underviser strykekvartetten på fordypningsprogrammet, setter musikken inn i en større kontekst, ved å fortelle elevene om Carl Nielsens posisjon som komponist i Danmark. Han beskriver også hvordan romantikere skrev fraseringsbuer til forskjell fra Mozart. Han sjekker ut med jevne mellomrom elevenes kunnskap om begreper og musikalske parametre. På et sted spør han om de vet hvilket komposisjonsprinsipp som er brukt i fiolinkonserten? Da ingen svarer på det forklarer han *imitasjon* og *ekkovirkning* mellom stemmene. Han definerer staccato og spiccato, mens han demonstrerer teknikkene.

Ragna minner Lise på tempo- og toneartangivelser: Du husker hva allegretto betyr? Og poco? Så forklarer hun hva en modulasjon er, og hvor mange fortegn tonearten Db har. Sara Beate får i oppgave å lete i noten sin etter åttendedelsnoter og sekstendedelsnoter og prøve å identifisere dem. Ragna forklarer underdelinger og hvordan man teller dem. Toneartsforhold, kvinsirkel, harmonilære og noteverdier er kunnskap som ligger nærmest episteme. De formuleres her som faktakunnskap og uttrykkes gjennom definisjoner, riktige eller gale svar.

Samspill med elev

Situasjoner der læreren spiller en egen stemme/akkompagnerer elevene, er ikke framtreddende i de 9 observasjonene. Dette kan skyldes at flere av undervisningstimmene var kvartettoptøpling der samspillet, den harmoniske og melodisk helheten, ble ivaretatt av elevene selv. Allikevel er det grunn til å trekke fram en situasjon der lærerens samspill med eleven preger undervisningen: Sverre spiller det krevende orkesterutdraget fra fiolinkonserten til Wienawski sammen med Kristoffer, samtidig som han lytter fokusert til elevens utførelse og teller innimellom høyt i pausene. Akkompagnementet lettet utvilsomt Kristoffers framdrift og pulsfølelse.

Lytting

På samme måte som at instruksjon er omdreiningspunktet i utdanningen av musikere, kan en si at lytting er grunnmuren for instruksjonen og for alle de andre kategoriene. Faget musikk er et lydfag, det kommuniserer til øret som ingen andre fag. Å høre er en forutsetning for å lytte. Mens å høre er passivt, er lytting aktivt og komplekst. Det innebærer at man både mottar, deltar, husker og responderer. Sverre bruker f.eks. mye tid på stemming av instrumentene. Han lytter svært konsentrert selv, med høye krav til intonasjon. Samtidig deler han lytteansvaret med elevene ved å rette oppmerksomheten deres mot intonasjons- og klangarbeid, hos sidemannen og til gruppa som helhet. Eksempelvis: "Kan du finne en annen klangfarge? For eksempel med litt mer luft i klangen?" sier han til 2. fiolinisten. Her kombinerer han instruksjon med metaforer, lytting og deling av fagkontroll.

Aktivitetsdesign

Aktivitetsdesign er et vesentlig element i didaktikken til de tre lærerne. De har et bredt tilfang av metoder som skal styrke elevens læring; sanger og bevegelser, ulike lekbaserte tilnærminger til instrumentet, konkurranser, samspill- og lytteoppgaver, aktiviteter som gjerne integrerer teori og spill. Det kan se ut som at undervisningsplanlegging som tar utgangspunkt i aktivitet er vanligere i fagkulturen enn planlegging med utgangspunkt i læringsmål.

Fronesisk kunnskap

Undervisningen til de tre instrumentallærerne er en oppvisning i fronesisk kunnskap, synliggjort på mange ulike måter:

Hos Mari klarinettlærer, kommer det fram i måten hun organiserer gruppene på. Hun har de yngste elevene av de tre, 4 jenter (9 år) fra tre ulike grunnskoler. Hun bygger klart sosiale relasjoner, hun har plassert disse tre sammen fordi de er jevngamle, har felles fritidsinteresser og spiller i korps. I klarinettopplæringen har de blitt gode venner. Dette blir et viktig grunnlag for trygghet og samhørighet i Maris undervisning. Elevene spiller *Alley Cat*, og Mari tilkjenner flere ganger i løpet av timen at dette kommer til å bli så bra. Elevene skal spille på konsert og Mari minner dem om hva Pippi Langstrømpe sa: "Dette har jeg aldri gjort før, så det får jeg sikkert til!" Jentene ler og er enige. Så skal de spille Bursdagssangen, og når det blir åpenbart for alle at en av elevene strever mer enn de andre med å få den til, lar Mari denne eleven komme fram og dirigere den sammen med henne isteden. Eleven virker fornøyd; det blir mestringsopplevelse for alle fire. I alt Mari sier og gjør kan en lese en personlig ekspertise når det gjelder å ta elevenes perspektiv og skape trygghet.

I neste time har Mari en klarinettkvartett med 4 jenter (17–18 år) på viderekomment nivå. En spiller bassklarinet. Mari tydeliggjør målet for timen; å perfektionere teknikk og uttrykk til to konserter i nærmeste framtid. Den ene er en 70-årsdag, der hun har gitt en av jentene ansvar som kontaktperson for 70-årsjubilanten. Så spiller de en Kletzmer-suite, feiende flott sigøynermusikk med masse humor og stort tempo. Den andre forestående konserten er offentlig og har tema "Formidling." Mari har gitt elevene i oppgave å lage koreografi til musikken og finne kostymer, samtidig snakker alle fem om hvordan spillingen skal ha førsteprioritet. Å gi elevene ansvar på denne måten bidrar uten tvil til å styrke motivasjonen ytterligere.

Alle de tre lærerne eksemplifiserer klokskap i tilknytning til konsertframføring. Elevene trenger læreren sin både som omsorgsperson og fagperson i møtet med publikum og prestasjonsforberedelser.

Jorunn og Bente (11 år) har i løpet av horntimen med Ragna en sekvens med teorilæring. De spiller oktavintervaller, Ragna forklarer hva en oktav er og de lytter til oktavsprang.

Midt i sekvensen sier Jorunn, som har vært litt ukonsentrert en stund: "Jeg ramlet i trappa opp hit og har vondt i skuldra mi. Jeg klarer ikke å strekke arma." Hun er tydelig på gråtepunktet, så situasjonen har nok kommet etter henne. Ragna retter umiddelbart oppmerksomheten mot jenta, kjenner på skuldra og sier hun må kjenne etter hva hun klarer, men at det er kjempesvært om hun spiller litt videre i timen, da hennes stemme er kjempesvært viktig for helheten. De snakker litt løst og fast om uhellet, Bente inkluderes også i samtalen. Så spiller de videre og episoden ser tilsynelatende ut til å være glemt. Kunnskapsgrunnlaget i denne situasjonen er sammensatt, flere faktorer utfordrer lærerekspertisen; i det relasjonelle, i det improvisatoriske, i det emosjonelle. Intuisjon er en viktig del av lærerens kompetanse i denne situasjonen.

Epistemisk kunnskap kan ikke erstatte klokskapen. Det profesjonelle er nettopp lærerens evne til å glemme det eksplisitte og planlagte, og hente fram det intuitivt medmenneskelige.

Sverre underviser strykekvartetten (17–19 år). Fronesis komme her til uttrykk mer som deling av fagkontroll og ansvar med eleven, en demokratisk lederstil som er inkluderende og appellerer til elevenes selvstendighet. Elevenes tette dialog med læreren er påfallende; de kommer ofte med egne forslag til fingersetting, forslag til ny dynamikk og synspunkter på tempo og uttrykk i musikken.

Instrumentalundervisning som synliggjør en fagkultur

De tre lærerne dokumenterer en mangedimensjonalitet i sin undervisning, der flere av undervisningskategoriene opptrer samtidig i en integrert helhet. Dette henger sammen med de ulike håndverksmessige momentene som inngår i elevenes arbeid med å tilegne seg og uttrykke musikk: De leser til dels komplekse notebilder. De skal overføre notene til motorisk handling på instrumentet. De skal lytte i sanntid både til egen utførelse og til gruppa som helhet. Samtidig skal de frasere musikalske linjer, telle og utmeisle musikkens karakter. I denne situasjonen skal læreren lytte kritisk, veilede, demonstrere, forklare begreper og gi læringsstøttende tilbakemeldinger, og som en av lærerne demonstrerte; selv ha rollen som orkesterledsagelse. I tillegg ser vi lærere som takler skiftende elevforutsetninger, sosiale mekanismer og ulike rammefaktorer som virker inn. Det foregår altså en *samtidighet* i instrumentalundervisningen.

Selv om hver eneste observerte undervisningssituasjon er unik og dynamisk, og til dels farget av ulike læreres personlige stil, ser det ut til at de åtte kategoriene mer eller mindre kan betraktes som en rød tråd, som vesentlige handlemåter og prosedyrer i en fagkultur. Vektleggingen av de ulike kategoriernes plass i undervisningen derimot, er for eksempel avhengig av nivået til elevene og elevgruppas sammensetning. Bruk av fagbegreper/teoriforklaringer i undervisning av de unge elevene kan tyde på at læreren ser det som viktig å få etablert et fagspråk tidlig. Disse elevene trenger forklaringer, fagterminologi og mer fysisk hjelp til å finne klaffer og posisjoner enn de som står like foran en konsertframføring. Når elevene blir eldre og på viderekomment nivå, benytter læreren et mer metaforisk språk for å appellere til den fortrolighetskunnskapen disse elevene faktisk har. Når en elev har individualtime vil læreren som spillende medmusiker være viktigere enn når elevene spiller kvartett. Behovet for en lærer som viser med eget instrument, er til stede uansett hvilket nivå eleven befinner seg på. En kan også i løpet av observasjonene registrere handlinger som delvis faller utenfor kategoriene, som når fiolinlærer noterer buestrøk i elevens noter. Dette er primært instrumentspesifikke handlinger. Andre handlinger kan være

av mer personlig art; i hvilken grad læreren velger å dirigere, klappe, knipse og bruke gester for å lokke mer energi inn i elevenes musikalske uttrykk.

Episteme, techne og fronesis i profesjonsutøvelsen

Observasjonene gir grunnlag for å konkludere med at Aristoteles sin tredeling av kunnskap er tydelig i instrumentallærernes fagkultur. Techne, lærerens kunnen, er den mest synlige kunnskapen, manifestert som spilleferdighet, teknikk, musikalsk forming og skapende aktivitet. Den er utviklet gjennom årelang utdanning, egenøving og konsertering. Denne ferdighetskunnskapen skal elevene utvikle. Den konstrueres gjennom lærerens rene veiledning og modellering, men også i stor grad gjennom samhandling, interaksjon og tett dialog mellom lærer og medelever. Mengdetrening og repetisjon er vesentlige sider ved metodikken. Sentralt står artefaktene, instrumentene, som hele tiden er i interaksjon med de spillende.

Epistemisk kunnskap er en bærebjelke, men den kommer ofte til uttrykk som en støtte til elevens arbeid med techne, når de trenger definisjoner, innsikt i skalaoppbygging, kvintsirkel, eller kunnskap om instrumentet for å komme seg videre. Et viktig mål for læreren er å unngå belastningsskader hos eleven. Å ha innsikt i hvordan muskler og ledd arbeider i rygg, nakke og skuldre, pust og oksygentilførsel, er grunnleggende epistemisk kunnskap.

Instrumentallæreres undervisningssituasjon handler i vesentlig grad om å kunne fortolke; musikalske uttrykk, elever, situasjoner i klasserom og på scene. Situasjonene er foranderlige og flertydige. Stilt overfor unge mennesker reises spørsmålet om hva som vil være klokt å si eller gjøre nå? Fronesis kommer til uttrykk når det allmenne handlingsalternativet ikke gjelder, kun det partikulære i konteksten, når læreren bruker sin dømmekraft til å velge det beste for eleven. Her blir "det som virker" og "skjønn" viktige kriterier i lærerens profesjonelle arbeid.

Michael Eraut (1994) er inne på det samme når han skriver at bearbeiding av sans-einntrykk gir viktige innspill til profesjonell utøvelse. Han vier stor oppmerksomhet til 'process knowledge' og peker på at profesjonelle ferdigheter ofte involverer en mengde hurtige avgjørelser i prosessene, basert på fortolkning. Mens en nyutdannet og uerfaren lærer i stor grad bearbeider inntrykkene i ettertid, vil en rutinert lærer i større grad kunne gjøre raske underveis-tolkninger og øyeblikkstolkninger i komplekse undervisningssituasjoner. Eraut estimerer at en lærer gjør opp mot 1000 avgjørelser pr. dag. Disse involverer ikke planlegging og vurdering, men er interaktive avgjørelser gjort i "spur of a moment", som respons på hurtige tolkninger av situasjonen. Slike handlinger er i stor grad intuitive, der den involverte læreren vil finne det vanskelig å gi en god forklaring (ibid., 111).

Når erfarne instrumentallærere anvender intuisjon og profesjonell dømmekraft i møte med uforutsett elevadferd, er det en type fronesisk kunnskap som utvikles med tiden. Erfarne instrumentallærere fornemmer også endringer hos en elev over tid, som kan vise seg å være relatert til personlige problemer, dalende motivasjon eller private forhold i hjemmet osv. Dette er en kompetanse som i neste runde vil kunne føre til ny informasjon og en bedret læringsprosess.

Kloke lærere anvender dessuten en terminologi som eleven kan forstå. Denne type kunnskap er ifølge Eraut muligens mest utviklet hos lærere, da de trenger å forstå barns oppfatninger og tenkemåter. Han sammenlikner videre med medisinerer, hvor informasjonen i langt mindre grad relaterer til pasientens egne tanker og idéer. På grunn av mindre dialog og idéutveksling, vet de ikke på samme måte om informasjonen er forstått riktig (ibid.).

Konklusjon

I dette essayet har jeg forsøkt å belyse mangedimensjonaliteten i kunnskapsgrunnlaget til tre instrumentallærere i kulturskolen. Det er gjort med utgangspunkt i Aristoteles' tre kunnskapsformer; *techne*, *episteme* og *fronesis*, som alle er dokumenterte funn i lærernes yrkespraksis. Til grunn for profesjonaliteten ligger lærernes kunstfaglige og pedagogiske utdanning, utøvende virksomhet og lange erfaring som pedagoger. Jeg har definert 8 kategorier der deres kunnskapsgrunnlag synliggjøres. Mye tyder på at disse er vesentlige innslag i en kulturell undervisningspraksis hos yrkesgruppen. De 8 kategoriene kunne vært supplert med andre, men noen vil fort bli instrumentspesifikke, andre vil være relatert til lærerpersonlighet og individuelle didaktiske valg.

Observasjonene synliggjør at velfungerende instrumentallærere har både *deklarativ* og *prosedural* kunnskap. De veileder både gjennom forbilledlig demonstrasjon og gjennom språket, både via ren instruksjon, via gode metaforer og læringsfremmende tilbakemeldinger. Ofte anser de det som mest hensiktsmessig å bare demonstrere eller lytte sammen med eleven. Instrumentalpedagogene kan beskrives som aktivitetsdesignere, gjennom å ta i bruk et bredt spekter av aktiviteter tilpasset ulike aldersgrupper. Flere av disse aktivitetene integrerer teori i det utøvende arbeidet. De er gjerne gruppebaserte og inkluderende, med basis i et sosiokulturelt læringssyn, og ofte opptrer de samtidig.

Skjønn og *usikkerhet* er her sider ved yrket, som ved alle profesjoner som forholder seg til menneskelig adferd, ikke fordi kunnskapsgrunnlaget er usikkert, men fordi det er så mangefasettert. Til sammen mener jeg at det sammensatte kunnskapsgrunnlaget

legitimerer at instrumentallærere tas med i forhandlingene om hvordan lærerprofesjonalitet skal gis innhold og hvilket kunnskapsgrunnlag den skal bygge på.

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Facets of experience —Interviews on music and emotion in encounter with Frede Nielsen's theory on multifaceted meanings in music experience

Torill Vist

ABSTRACT

This article investigates music experience using interview data in an encounter with Frede V. Nielsen's model and theory on a multifaceted universe of musical meaning. Originally, the data was conducted to gather knowledge on music and emotion, but as it turned out, the 10 qualitative interviews also revealed interesting aspects about the many ways we experience music. Nielsen's model is used to analyse the empirical material further in relation to different layers or facets of experience, providing the research question(s): How can interview data on music and emotion contribute to our understanding of music experience, and how can Frede Nielsen's model on a multifaceted universe of musical meanings contribute in such knowledge development? The interviews, as well as Nielsen's model, was primarily defined within a hermeneutic and phenomenological frame. To some extent, the article is also inspired by postmodern (e.g. relational and interstitial) thinking and a scientific tradition encouraging subject–subject encounters. The results reveal that all the interview data on music and emotion can contribute to our understanding of music experience, and that all the layers of Nielsen's model are relevant. However, the model seems to lack an explicit relational or intersubjective layer of meaning, which clearly appears in the interviews.

Keywords: music experience, musical meaning, emotion, interview, Frede V. Nielsen

Introduction

This article investigates music experience as it appears in interview excerpts on music and emotion (Vist, 2009) in an encounter with Frede V. Nielsen's model and theory on a multifaceted universe of musical meanings (Nielsen, 1983, 1988, 1994, 2012). However, the data material involved has a longer story: In analysing interviews about music and emotion, or more specifically, music experience as a mediating tool for emotion knowledge (Vist, 2009), it became clear that the interviews contained descriptions that exceeded the topic of emotion knowledge. As a side aspect to the primary focus and research question, a short preliminary analysis on different perspectives of music experience was conducted. With no explicit theoretical foundation, but grounded in the verbal terms and metaphors used by the interviewees, the material was loosely divided into 19 'sub-categories' and further arranged into four primary perspectives. When investigated further, this quartered categorization did not seem sufficient, at least not in its categorical consistency. Hence, this article presents a second round of analysis on the material, with slightly changed research questions, and with Frede V. Nielsen's model and theory on a multifaceted universe of musical meanings (Nielsen, 1983, 1988, 1994, 2012) as the main theoretical perspective in the encounter with the interview data.

The aim of this article is primarily to contribute to new knowledge on music experience by presenting and inquiring about the mentioned interview excerpts. Nonetheless, the analysis had a tendency towards a 'Buberian' or phenomenological aim for subject–subject encounters, as well as postmodern 'interstitial' thinking (Bourriaud, 1998/2002; Irwin & Springgay, 2008), putting *the encounter* between data and theory at the forefront. As a result, the second aim is to unfold and discuss Nielsen's multifaceted theory. Within Nielsen's theory, it is the layered model that will be in focus, Nielsen's way of describing the "[c]orrespondence' between music and us" (Nielsen, 2012: 21) will only be briefly touched upon. If Nielsen's claim, that the layers "belong together because they are heard together" (2012: 21) is correct, all the layers could also be explicit in the interview data on music and emotion. Thus, the research question will be: *How can interview data on music and emotion contribute to our understanding of music experience, and how can Frede Nielsen's model on a multifaceted universe of musical meanings contribute in such knowledge development?*

Nielsen's model on a multifaceted universe of musical meanings

Although defining his theory as "phenomenologically oriented" in 2012 (Nielsen, 2012: 19), earlier versions claim it to be phenomenological *and* hermeneutic (1983, 1988, 1994). Nielsen (1983) also attempts to bridge gaps between different research

traditions, and in the introduction to their 1988 article, Nielsen and Vinther (1988) argue against loyalty to a single ideal or scientific method, advocating to keep the tension and integration of the two opposite components of autonomy and heteronomy in aesthetics. This also gives me the courage to see the relevance of a slightly more postmodern stance in this article, and not to include the *Bildung* perspective so often connected with his theory (e.g. Hanken & Johansen, 1998; Nielsen, 1994, 2012).

In Danish, Nielsen's theory was presented as a '*mangespektret meningsunivers*' (1988, 1994). In English, he uses the term *multi-dimensional*, in addition to the *multi-spectral* universe of meaning (Nielsen, 2012), while others have used the terms *multifarious* (Varkøy & Westby, 2014) and *multifaceted* (Pio, 2015). Despite the ball metaphor in what Nielsen (2012: 20) names "a stratified spherical model", Nielsen's model is to me quite two-dimensional, the line going from outer to inner "layers of meaning in the musical object" (ibid.). When I choose Pio's multifaceted metaphor in this article, it is because it better affords the possibility of three dimensions and hence more relations between the facets. Nevertheless, this is less faithful to the original theory, in which the layers gradually merge into each other like in the colour *spectrum*, and which emphasize surface, middle and core (or deep) layers.

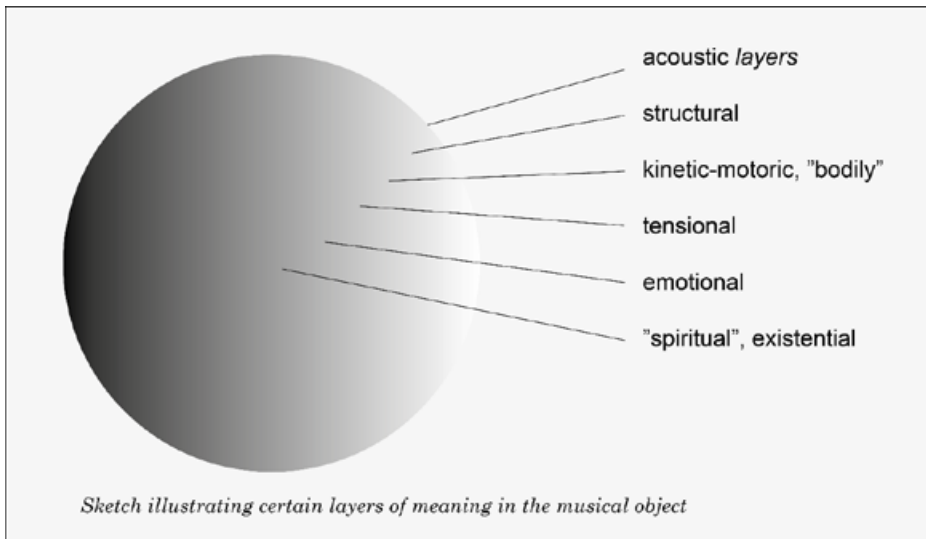


Figure 1: Music as a multifaceted universe of musical meaning (Nielsen, 1998: 136, English version from Pio, 2015: 34)

In the surface levels of this globular model, one first finds the acoustic layer, then the structural layer. Nielsen underscores that "the experiencing of music comprises much

more than the musical structural interplay”, and that it “involves ‘more deeply’ situated dimensions of meaning. For example, we directly experience processes of energy and tension” (Nielsen, 2012: 19). It is interesting that the tensional layer is placed in the middle region, which is therefore considered a deeper layer than the (often cognitive) experience in the structural layer. It is also interesting that the kinetic-motoric bodily layer is put next to it, still in the middle part of the model, and not in the deep core. After all, phenomenologically speaking, the body is claimed to be the fundament of any experience (Merleau-Ponty, 1945/2002). The second deepest layer, the emotional one, is important in Nielsen’s descriptions, as it is in the interviews. Nielsen (2012: 19) writes that “the idea that music is above all emotionally charged (‘attuned’), and that it communicates and also causes emotions is widespread”. Yet, an even ‘deeper’ layer—“that must be added in certain circumstances” (2012: 20)—is the one he calls spiritual and existential. Thus, what is deep or not, or if ‘deep’ is the best term for this, can be questioned, and not only in relation to the ‘body as fundament’ or ‘emotion above all’ as above. In taking the perspective of Lakoff and Johnson (1980/2003), and admitting that I also use ‘deep’ in relation to what I see as the core or essence in being, it is easier to recognize that ‘deep’ is a metaphor in this context, with connotations related to both culture and value. Furthermore, the layers themselves, defined by Nielsen as rather consistent in the Western classical discourse he addresses, could also be discussed (and will be below). According to Nielsen’s former colleague and student, Sven-Erik Holgersen,¹ and in line with the phenomenological tradition, Nielsen did not want us to consider his model as definitive or unchangeable. With the 21st century’s changing hegemony of musical genres, these layers may even have changed more rapidly than Nielsen anticipated, as is the case with the suggested relational layer mentioned below.

As is common in phenomenologically inspired thinking, “the aesthetic object and the aesthetically experiencing subject cannot be discussed adequately and understood in isolation from each other” (Nielsen, 1983: 315). Describing the two well-known basic positions of autonomy/absolutism vs. heteronomy/referential aesthetics, Nielsen mentions emotions as an example of something seen as external to the music in these positions.² Nielsen (2012: 21) advocates a third position attempting to exceed the line between subjective and objective, as well as form and content, thus also claiming that “[t]he outer structure leads into, and is reciprocally anchored in, other more deeply situated layers of meaning”. According to Nielsen (2012: 20), these layers are perceived as object qualities, and “must phenomenologically be viewed as qualities adhering to

1 Private conversation 9 March 2016.

2 However, Reimer (1989) gives emotions a more exclusive position within an absolute expressionism.

(and embodied in) the musical object itself". Letting such well-known phenomenological ideas encounter more postmodern thoughts, like a social-emotional approach to emotions (Denham et al., 2003) and Bourriaud's (1998/2002) relational aesthetics, interesting potential for experience appears: In Bourriaud's theory, artworks are judged on the basis of the inter-human relations, also viewing *the intersubjective relations* as 'qualities adhering to (and embodied in) the (musical) object itself'.

As one last element of Nielsen's model, the experiencing subject is considered an *integral* part of the process. Nielsen claims that

(...) there exists a potential and fundamental '*correspondence*' (...) between layers of meaning in the music and, on the other hand, layers of experience and consciousness in human beings. (...) by the fact that in the musical object a subjective structure is "embodied", and that through this embodiment the subject structure assumes an objective form (2012: 22).

Simply said, there is a connection between the experienced music and the one experiencing the music (Nielsen, 1988).

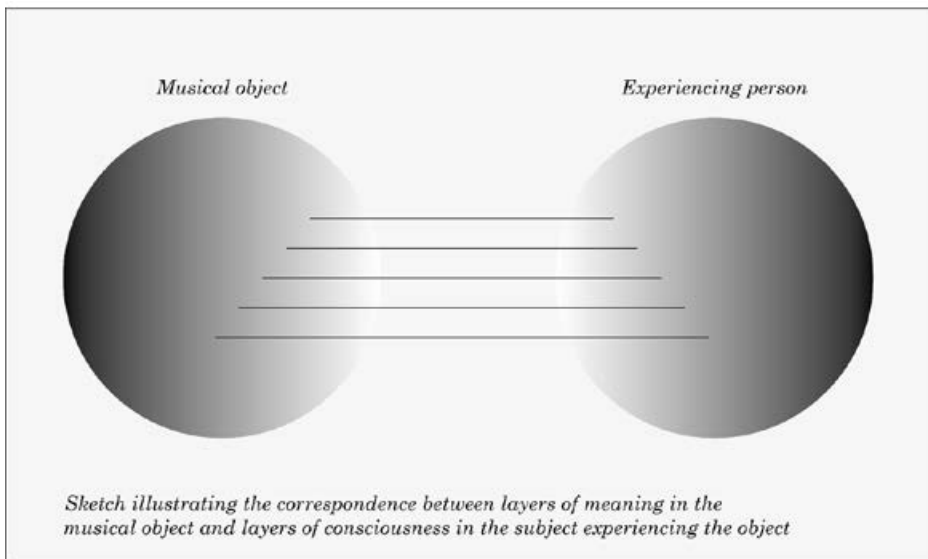


Figure 2: Nielsen's notion of correspondence (Nielsen, 1998: 137, English version from Pio, 2015: 35)

However, In Nielsen's theory, this seems literally to be the single *one* experiencing; the consciousness is clearly on an individual level, creating explicit aspects of the

person's self, identity, and existence. The person's intersubjective relations are hardly touched upon, far less an intersubjective consciousness, as described in Vist (2009). Even so, I do not find anything in the theory explicitly *against* the possibility of such intersubjective relations, particularly not in the spiritual and existential layer.

The interview data

As previously mentioned, the data was collected in relation to a PhD project on music experience as a mediating tool for emotion knowledge. The PhD project was conducted within a hermeneutic-phenomenological approach, although some discursive tendencies reveal a stance between prototypes, as argued in Vist (2009: 37f). The empirical material consists of excerpts from 10 interviews of Norwegian adults, including five women and five men; five were music professionals, and five were amateurs. The interviews began with a question asking whether they could describe a music experience, preferably a strong one, which was related to emotions. This descriptive part was followed by questions that encouraged the interviewees to interpret and reflect upon their experiences, thus taking the interviews in slightly more hermeneutic (Van Manen, 2001) and phenomenographic directions (Marton & Booth, 1997).

I transcribed all the interviews from the mini disc recording. It was done almost word-for-word, and at the expense of good written language. The English translation also stays close to the original; however, the metaphors in use have led to a translation in which understanding has been more in focus, sometimes at the expense of word-for-word similarity. In the excerpts, the following additional signs were used: "(...)" refers to parts of the interview left out, "..." refers to unfinished, uninterrupted sentences, "[" refers to interruption and "[]" refers to the two participants talking at the same time. Parentheses such as "(music piece)" indicate that words are changed to hide the identity of the interviewee and the persons described, or that a word is added to make the short excerpt meaningful and in relation to the rest of the text.

The music experiences were originally grouped into four perspectives. In *the structural perspective*, the subcategories included *manners of meeting*, *music elements*, and *genres*, thereby close to Nielsen's acoustic and structural layers. *The referential perspective* comprised the subcategories of *describe*, *remember*, *reverberation*, and *embodied*. It can be related to several of Nielsen's layers, such as the kinetic-motoric or 'bodily' layer and the emotional and tensional layers. However, the most striking parallel with Nielsen's theory is in the aspect of correspondence. *The relational perspective* divided the material into *alone*, *interaction*, *dialogue*, *meeting*, *care*, and *acknowledgement*. This perspective is more difficult to place in Nielsen's theory, as is *the affording perspective*, which includes the subcategories of *open*, *abandon*, *awake*,

strengthen, care, and change. Both perspectives point to rather heteronomous approaches to musical meaning and—again—to several of Nielsen’s layers.

Nielsen delimits his model to be concerned about “notered kunstmusik” (Nielsen & Vinther, 1988), or music from the Western classical discourse. In the interviews, music from different genres is discussed on an equal footing. Nevertheless, when it comes to the definition of music experience, there is more uniting than separating it from Nielsen: In the preliminary interview analysis, the *work* of music was not as dominant as the individual, social and contextual *experience* of music—and is still not. The musical object alone will not do, we need to include an experiencing (and acting) human being (Vist, 2008). As Nielsen (2012: 20) puts it, the qualities of music “only manifest themselves by dint of our perceiving, acting and comprehending musical experience and consciousness”.

In the introduction to their 1988 text, Nielsen and Vinther write that experience should be understood in its widest meaning, including perception, imagination, embodied action, emotions, and more. They argue that any artwork in its full value has so many aspects that any idea of a fulfilling analysis is not in accordance with the artwork’s idea.³ I agree. In the interview project, the music experience was also defined widely, including peak experiences (Gabrielsson, 2001; Maslow, 1987), aesthetic experiences (Dewey, 1934/1980; Reimer, 1989, 2005) and music experiences in everyday life (DeNora, 2001, 2002). It was not limited to any particular genre, activity or context, and supported Ruud’s (2010: 10) claim that the way we experience music, and the way it inflects us, depend on the context, our background, and the music chosen. I still agree with this, but be aware that in this article (probably also more than Nielsen) I accept that elements previously seen as context can be experienced as “qualities adhering to (and embodied in) the *music* itself”, to adopt Nielsen’s phrase again (see below).

The terms *emotion, feeling, mood, and affect* are often used interchangeably (Grelland, 2005; Nyeng, 2006; Sloboda & Juslin, 2001:75; Sundin, 1995:50f). In the English literature, the term *emotion* is the one most frequently in use today (see Juslin & Sloboda, 2010), as also in this article. Well in line with Nielsen’s *multifaceted* theory, this article follows Scherer and Zentner’s (2001: 373, my italics) claim in that “emotions need to be seen as *multicomponential* phenomena”. Moreover, it is important to see emotions as changing processes rather than (only) steady states (Vist, 2009), especially in musical encounters, thus also making it relevant to include Stern’s (1985/2000) theory on vitality affects and affect attunement. This is also in line with Nielsen, in

3 “[E]t kunstverk I sin fulde valeur er en så mangespektret størrelse, at tanken om at bestemme det endeligt og udtømme det analytisk, eller at give det den eneste riktige og endegyldige udførelse, er en utopi og reelt set kunstærkets væsen fremmed” (Nielsen & Vinther, 1988: 9).

particular in his thorough investigation of tension (Nielsen, 1983) and the support he finds in Langer's *Philosophy in a new key* (Langer, 1942/1979).

Results

This part presents excerpts from the interviews, categorized in accordance with Frede Nielsen's model on a multifaceted universe of musical meaning, and also further analysed and inspired by Nielsen. Unfortunately, all six layers in Nielsen's theory have not been equally comprehensively defined before, maybe because they (within a European classical discourse) have been seen as 'natural'. In his doctoral thesis, though, he investigates "The Experience of Musical Tension" (Nielsen, 1983: 315); hence, the tension layer is well explained, and since his discussion of tension is related to the structural (and acoustic) layers, these layers are somehow explained as well. Additionally, several researchers have contributed to an understanding of the 'spiritual', existential layer (Pio & Varkøy, 2012; Varkøy & Westby, 2014), and since the interviews originally emerge from a music and emotion perspective (Vist, 2009), they will colour the article's definition of the emotion layer. It is the kinetic-motoric 'bodily' layer that is least clearly defined; consequently, this layer may also be understood more closely in terms of Vist's (2009) use of embodied (music experience) than only in terms of Nielsen's ideas. As early as in his doctoral thesis, Nielsen (1983) presents all six layers of meaning, but without the illustrating model. He also makes a division in a surface, middle, and core level, putting two layers in each.

Acoustic and structural layers (surface level)

A single acoustic sound can be played in an endless amount of meaningful ways. It can strike us in our stomach or heart and arouse emotions, varying in accordance with tone, colour, and dynamics. This sound usually relates to other sounds—as in an interval, or yet another one, as in a chord or motive—or as in the entire phrase, movement or piece—the structural layer according to Nielsen. Hence, these layers obviously merge, as seen in a spectrum. Although his structural layer is put "deeper" than the acoustic one, they are both considered to be "in the surface region", and "relatively concrete and thus verbally relatively easily described qualities" (2012: 20).

Several interviewees describe chord progressions as a source of strong musical experiences and emotional reactions, and other musical elements have important roles in other person's experiences. Amateur Bjørn mentions "the immensely beautiful

horn solo" (M2), and points to a short melody with its particular dynamics and colour of sound. Musician Einar also describe these layers:

I often have passages that I think about in pieces of music. Like: those two minutes, for example, or maybe it is not even two minutes but 30 seconds, which are special climaxes that I react very emotionally to. (M12)

(...) that very well could have to do with interesting, nice harmonics, like chords which you'd never thought could be combined. (...) And then, it was like a little, sharp point pricking in those passages, just like a little needle, and it may hurt a little or feel a little good. (M29)

When Einar hears music, he is "very inside the music, goes very technically into it, referring to other pieces of music...and I see myself in it" (M14). Hence, he confirms Nielsen's claims of correspondence between layers in the music and in the person, as well as in the connection between the surface layers and the deeper ones: The bodily and tensional one, as in "sharp point pricking", and the emotional and existential ones, as in "and I see myself in it." However, this does not mean that acoustic and structural layers must be related to a traditional referential perspective on music experience. In a not yet published excerpt, musician Daniel also claims:

I've never been interested in that [referential approach]. I've never understood it either, people who read music that way (...) That Ligt's piano concert can be winds, cascades, waterfalls, and that stuff. And I cannot remember that I did when I was young either. (M35)

The amateurs also point to the structural layer. For amateur Frida, musical structures are intertwined with the emotional and existential layers:

I am very fond of being surprised. In relation to originality, in relation to the composition of things, in relation to sounds, as you say, in relation to ways of putting together music. For me, that is fantastic, to be surprised. That is the most important aspect with music. And then again, this gives a reverberation in me, making me surprised also about my own emotional life. (M47)

Consequently, both amateurs and professional musicians are conscious about, and experience meaning in, these surface layers of music. However, from the excerpts, I am not sure the acoustic layer needs to be separated from the structural one, because

there seems to be some kind of structural meanings (“putting together music”) in most acoustic experiences, and when one points to a single tone, the acoustic and the bodily meanings obviously merge, as will be made clearer below. Without concluding, I am tempted to ask: Is there a separate acoustic layer of *meaning* in music experience? We do sense the music acoustically, but could it be that the acoustic layer is more like a prerequisite for the structural and other layers of *meaning* in music experience? None of the other layers can stand alone either, one could answer. Still, I suggest further investigation into what constitutes Nielsen’s acoustic layer—when it is not also structural or embodied.

Kinetic-motoric, ‘bodily’ and tensional layers (middle level)

Tension units in music can also be short or long—an interval, a phrase or a full movement, and related to different musical elements. According to Nielsen (1983: 316), “‘tension’ is assumed to be placed in the middle region of the object, connecting structural characteristics of the surface level with more deeply located strata of emotion and other strata of meaning”. It refers to the waves of energy that rise and decline with the different expressions in and with the experience of music. Nielsen also describes two main aspects of tension: one related to intensity, importance, etc., the other he calls kinetic-dynamic (thus, almost fusing the layers in the middle region of his model), related to direction, activity, conflict, etc. (Nielsen, 1983).

In line with his (later more) phenomenological stance, tension is “not only object-characteristic, but also act-characteristic” (2012: 20), it is not only “embodied” in the musical object, but also embodied in, or corresponds to, tension in the listening subject. Today, such ideas are also well expressed in (and known from) Stern’s (1985/2000) theory, previously used in encounters in the interviews (Vist, 2009). Inspired by Langer, both Nielsen and Stern (1985/2000) developed their ideas on correspondence at the same time. Using terms such as affect attunement, vitality affects, and corresponding vitality contours in the brain, Stern also explains how “the person’s own emotional universe” can be perceived as similar and attuned to “the person’s sensing of acoustic data”, to use Nielsen’s terms (2012: 22).

Despite the placement away from the core layers, Nielsen (1983) claims tension to be a very common term in everyday descriptions of music experiences. However, searching all the interviews for the similar Norwegian term, *spenning*, reveals that the term is only in use in two (out of 10) interviews, and only in one meaning unit in each interview. Both incidents describe rather professional classical traditions—in music (Carl) and ballet (Hanne). Carl claims there are relations of tension in serial or 12-tone music as well, but that in the (tonal) melody, “there are definitely relations of

tension. It has to do with harmony and rhythm.” (M39). Hanne talks about her ballet teacher teaching his students to use their body in feeling. That also includes where to put one’s limbs, what kind of tension to use, etc.: “We know in a way, which strings to pull, how to use the muscles and tensions to express certain things” (M68). This excerpt is in line with Nielsen’s physical understanding of ‘bodily,’ as well as with his understanding of tension. It also confirms that these two layers are connected, and that they present very “core” elements of music experience, despite Nielsen’s placement.

When inquiring about emotions (Vist, 2009), the tension layer appeared in the interviews closely connected to Stern’s (1985/2000: 156) vitality affects or “explosions and fading (...) those dynamic kinetic qualities of feeling”. For this reason, the forms of emotions became important in relation to music, as Langer (1942/1979; 1970) has also claimed before. Einar describes this clearly after suggesting that happiness and sorrow in music can be interchangeable, as what is important is the energy and texture of the happiness. He claims that music is more about “affects related to how you behave physically, or feels sensuously” (M67). Hence, these two middle layers are intertwined in the interviews as well.

In the preliminary analysis, the explicit embodiment sub-category was placed in the referential perspective, out of an argumentation that the first re-flection, re-ference or re-presentation will be in our body. Nielsen’s kinetic-motoric ‘bodily’ layer seems to point toward a rather corporal or physical understanding of the body. According to Nielsen and Vinther (1988: 8), the music experience can happen through or by our senses, our imagination, and our bodied activities and sensing (motorical, kinaesthetic). To define it as equal with the preliminary sub-category ‘embodied’ will not be fully in accordance with Nielsen’s understanding, nor fair to the interviewees. Still, inspired by Johnson (1990), I stretch Nielsen’s layer to include a potential “deeper” or “core” understanding of the body, thereby also tangential to emotional and existential layers of meaning, but more importantly: towards the understanding of the body as involved in all our encounters with the world and in an extended definition of ‘deep’ or ‘core’. “We are never separated from our bodies and from forces and energies acting upon us to give rise to our understanding” (Johnson, 1990: 205). To know something also includes embodied structures of understanding. Such structures come from the way we are, with our bodies, in the world, “they are recurring patterns in our dynamic experience as we move about in our world” (Johnson, 1990: 206), once again fusing the two middle layers.

While the sub-category *remember* (from the referential perspective) refers to memories, *reverberation* more explicitly refers to sensations in the body, in its focus on the sensuous feeling from the sound, in addition to what on a ‘deeper’ level (in Nielsen’s terms) gives its meaning. Frida talks about “a reverberation in me, which

makes me surprised about my own emotional life” (M47). Einar is referring to the same embodied and existential duplicity related to his own compositions:

When I have been playing, for instance in pieces I have written myself, (...) where I have a feeling when playing that “now we reached our target” (...) Then you are at a point where you are in contact with what you meant when you started this work, and this might be half a year ago, you feel like the voice in you is singing, in a way. (M4)

Although related to the body, the most striking aspect of reverberation is this sensuous feeling’s connection to the deeper layers of emotion and the (more existential) voice in you that is singing. From the affording perspective of the interviews, the encounters between the music and the body have results that are more concrete. Einar uses the needle as a metaphor:

And then it was like a little tip that stuck in those passages, just like a small needle. And it may hurt a bit or feel a bit good, and it will definitely not say whether it is joy or bereavement, it’s beyond that. But it is emotions. It is emotionality in a way, you’ll be triggered or you’ll be moved, (...) and it can trigger *this* or it can trigger *that*, depending on what mood you are in, and what you are susceptible to. But something is put into motion. Something is stimulated. Because something is stabbed, with this needle. (M32)

Also when analysing emotional reflection and understanding (Vist, 2009), the body was seen as the very first mediational tool: Frida experienced the music strongly in her body. When she tells how the music opens up something “unthought” and nonverbal, I asked her if the music concretizes it in any way, and she confirms that it becomes “geographized”, and that she can feel it in her body. She continues with: “... feel it very much, (...) I haven’t thought about it before, but it is like saying “yes, that’s how it is” (M9). So again, some kind of existential understanding becomes the result, and bodily grounded. It makes her recognize something she knows but can hardly put into words. When Frida compares music and literature (fiction), she claims that music “goes right in” (M34), while literature goes more to the head. Carl explains that “the primary reference is on the primitive stuff, heartbeats and when things go faster, it means something, and when it goes slower, it means something”. He further says this is hard to express in other ways than with music, “...cause it is sound waves hitting you straight in the carcass, which not only goes through the intellect” (M16).

In other situations, this embodiment is clearly connected with emotions. In-between the embodied and the emotional layer are interview excerpts in which music is described as being open for devotion. Frida tells about herself and her grandchild, and that while listening to music, she is very careful; she does not dare to use many words towards her grandchild, thus allowing the child to devote himself to the music. Daniel describes how good musicians “just devote themselves to the material” (M22). This devotion is also related to music affording a sense of being held, to let go (of control) as well as to open, and therefore also needs to be investigated as a relational phenomenon. However, the body may also stand in the way of music experiences. The technical requirements of the music inhibit the experience of several interviewees. Amateur Frida considers her modest performance experience as solely technique and trying to hit the right tone (M45), Bjørn as coping with no emotions involved (M28). Hanne describes her body as her violin while dancing (M64), but does not have the same good experience while playing an instrument:

I have practiced a lot on (this piece). Now I am trying to learn (another piece), but I really haven't mastered it. I feel a lot, but it doesn't come out, I cannot at all communicate it to myself or others. My body, on the other hand, my body I can trust. (M69)

Because of this, the bodily and tension layers can facilitate and intensify the music experience to the extent that I suggest it can be seen as being in the “cores” of music experience and musical meaning. However, there are also tensions and bodies that might restrain the experience, and as music educators, both these perspectives are important to consider in our teaching.

Emotional and ‘spiritual’, existential layers (deep/core level)

Excerpts related to Nielsen’s emotional layers could be found everywhere in the interviews. This is not surprising, considering their emotional topic (Vist, 2009, 2011b; Vist & Bonde, 2013). As seen above (e.g. Einar M12 and M29), layers of tension and body are often intertwined with emotion in music experience. This also confirms the (above) definition of emotions (in music experience) as changing processes as much as steady states. Furthermore, many of these excerpts support Nielsen’s idea of correspondence: “There are emotions which correspond to that psalm”, Gunn claims (M2) at the beginning of her interview. Later, she also tells about a boy in early childhood day care who exclaimed when listening to music that “[i]t is crying in those

sounds” (M74). Turning it the other way around, Hanne also points to the preferred correspondence of the emotions in the music to the emotions or mood within herself:

To me, all music is connected to lots of emotions. When I put on some music, I always have to consider what emotion I have at the moment. Sometimes I know, right away, what I want to listen to. I am very much *there* and need exactly *that*. However, it also happens that I put on some music and then: No, I turn it off, 'this was wrong'. (M17)

Here, even recorded music can be a way to express oneself. Music professional Carl (M57) describes the more exclusive opportunities playing and performing gives in relation to emotional expressions. Amateur Ivar agrees, describing that you can direct the emotions in the music playing the organ, “it goes directly out (of your fingers) into the music” (M22).

Different interviewees find meaning in different genres, and this relates to both musical structures and emotions. Frida (M13–14) tells how classical music stimulates her before doing intellectual work, but that she listens to jazz when she is happy. On the other hand, Einar claims jazz to be less important when it comes to emotions (M41), although jazz improvisation has some social qualities that can become a picture of how we function socially, which classical music lacks (M42). Ivar explains that “[b]lues, it’s a bit blue, salsa is more happy. And classical, I will claim, you can cover your whole life with” (M47). Carl agrees:

T: Are there emotions that in your opinion have nothing to do with music?

No.

T: None?

No. (...) I still haven’t heard an expression in popular music that can represent jealousy, for example, or envy.

T: Can you mention music from another genre that could represent jealousy or envy?

Yes, it is a (classical) concert, for example. It is poison-green, which is oozing out everywhere. It is very interesting. (M41)

He claims the reason for this difference is that, “[i]t demands a complicated structuring of the musical (material) to make you able to express that” (M45), which he considers classical music to have. Daniel is of another opinion:

Genres in a way become like gastronomy. You live somewhere, you have different qualifications, different raw materials, you construct a gastronomical culture according to the place (...) or location or conditions. (...) But for me, it's always about the same, and that is the emotional space. (M27)

Whether this “emotional space” is happiness or sorrow, music also strengthens the feeling, and most often in a good way (Janne M37, Bjørn M20, Gunn M41). “One thing, for sure, is that the music reinforces the mood we are in”, Bjørn claims (M70), and Hanne argues that “[m]y energy level becomes completely different with music” (M14). Ivar even describes music as an emotion turbo:

The music is only a catalyst for what's going on, or a small turbo for what I am doing. If you are sad, you become sadder, if you want to work out, you will give more, and if you want to become more happy, it can make you more happy. Thus, the music is a turbo, an emotion turbo (M20).

Also due to the interview topic, many excerpts reveal aspects of change and learning related to this emotional layer, thereby also pointing towards Nielsen's ‘deepest’ layer, the spiritual and existential one. Pio and Varkøy explain this layer as being related to existential questions such as “the problem of suffering, hope, time, death, belonging and coherence—individual existential experiences that clear the ground for a renewed contact with our own being” (2012: 103–104). Similarly, Varkøy and Westby include “[e]xperiences and reflections about choice, suffering, hope, joy, time, death, happiness, belonging and connection” (2014: 174). Several excerpts above actually also illustrate the existential layer, but in her interview, Gunn gets right to the point: “[W]e might find something else in the tonal arrangement and harmonies and sounds and rhythms. It might be life itself that is explained” (M75). Creating something and improvising with other musicians apparently also provides an opportunity to develop reflection and understanding (Daniel M15) and to explore oneself, both emotionally and socially (Einar M45). Bjørn claims that (listening to) “music is the most important source for keeping those channels open, metaphorically speaking, to keep the tear ducts functioning” (M38). Frida agrees: “I believe (the music experience) has helped me to hold on to, and remember an emotional availability, which I have in relation to music and which opens other doors inside me than other things (M13).

One of the most frequent metaphors is *to open (up)*, which is closely connected to the emotion availability. It seems like the music affords an opportunity to open up both inwardly and outwardly. As a part of the music experience, to open up is described as being redemptive, liberating, groundbreaking, transcendental and clarifying. This

opening quality is also related to expressions such as when the heart grows, to see new rooms, to see more dimensions or to reveal. Thus, as described in Vist (2009), the existential layer reveals intellectual, emotional, and embodied 'learning processes', and foremost what characterizes the layer is that all three elements are working holistically together, enlarging and strengthening the experience (Anna M3, M13). Frida claims: "This is hard to put in words, but it is like something is opening up inside me, (...) like when you experience: "yeahhh, ohh, there is that good stuff again" (M35). It is primarily connected to well-being and positive emotions, but Frida (M73) does not see it (nor Bjørn, see M38, above) as negative when music also opens up for crying.

The sub-category *to condense* is tightly connected with this kind of strengthening and sense of depth. It has qualities far beyond increasing strength or intensity, particularly when it comes to knowledge and aesthetic understanding. This goes right to the core of this author's definition of aesthetic experience, in which meaning condensation and to 'see much in something little' (Vist, 2000) is central. Carl talks about music experience as a condensation of moods:

As a film manages to tell about a person's life, you can gain an understanding about what that life was about in one and a half hours, which is something about the same. You have a piece of music which is rather short, and then you understand the points of references rather immediately [snaps his fingers], and then the composer puts his finger down on one point or another, which in a way... where all these references are gathered towards something, and then you have a depth. (M15)

The spiritual is less explicit above. Daniel is the interviewee who most clearly confirms the spiritual as part of music experience:

A kind of tranquility, a kind of clarity, what they in religious terms call bliss. (...) And there is a kind of presence in it, really like close to life, but it is neither pleasure nor grief, if you know, it's just [long exhalation].

T: Contact?

Yes, (...) I have been doing yoga for all these years, and we do such stuff, we use three weeks to get where I very easily could come by doing a concert, for example. It's very strange to experience; it's the same processes as within spirituality and religiosity (...). I think I have to use religious metaphors, because that's how I've learned to look at it. And it is an existence where time stands still, you don't count time, and therefore an experience in which

one is neither young nor old, only; one lives right there and also forever, if you understand. (M20–21)

Daniel is not sure if he “is emotional” in this room, but he claims: “I think I am experienced as much more emotional because I am much more myself” (M10). His descriptions provide associations with the flow-concept of Csikszentmihalyi (2002), as well as to meditational techniques. When Varela, Thompson and Rosch (1991: 27) discuss what brings us “from an abstract, disembodied activity to an embodied (mindful), open-ended reflection”, they use music as an ideal of being mindful. Consequently, different discourses may describe this differently, but the existential and spiritual layer is confirmed as relevant. Nevertheless, what is less explicit with Nielsen, but well documented in the interviews, is what Varkøy and Westby above described as a belonging and connection within this existential layer. In the interviews, this is often related to intersubjectivity and relevant for many layers, but best encountered with Nielsen in this one.

Several interviewees pronounce that the strongest music experiences are always together with others. Carl (M8) claims that as a musician, situations with a large public, “when things work [‘funker’ in Norwegian],” cannot be compared with anything. Anna (M3) describes listening together as a transcendental experience, involving the whole person strongly, cognitively, emotionally and bodily. Bjørn connects this layer explicitly to intersubjectivity:

Once, when I was (in another country) at Easter, I went to (this) cathedral which for sure had room for 2,000 people (...) It becomes in itself an emotional experience, only in the loudness, the power.

T: The dynamics?

The dynamics more than the lyrics, it’s a beautiful text too, sung in their mother tongue (...). Then emotions came, from the dynamics and the power of community. Strangers... we are standing, singing something together (M35).

This is what Ruud (1998) describes as the transpersonal room. In Vist (2009), I claim these experiences to at least transcend the individual, thus also the dichotomy of intra/inter –subjective experiences. This will be further discussed below.

Final summary and discussion

As seen above, interview data on music and emotion can contribute to our understanding of music experience and, as in this case, afford descriptions of a vast variety of experiences, also with relevance to Nielsen's theory. There were no problem finding excerpts exemplifying the different layers in Nielsen's model; hence an acoustic, a structural, a kinetic-motoric, 'bodily', a tensional, an emotional and a 'spiritual', existential layer or facet of music experience seem to also have relevance in the 21st century, at least in a Norwegian context. Furthermore, there is no indication of these layers as only being relevant for classical Western music, although not "every genre" was represented in every layer.

Some empirical and theoretical elements of contribution and further inquiries

Frede Nielsen's model also contributed to the knowledge development, both in what the model did and did not elicit. With regard to what the model elicited *better* than the four perspectives in the preliminary analysis, the existential/spiritual layer is the one that most clearly comes forward. The encounter with Nielsen's layers underscores a spiritual layer of experience, also in this interview material. Moreover, the encounter with Nielsen's model highlights the need for a larger emphasized and *separate* embodied layer, as well as a tensional one. In the preliminary analysis, the body was apparent everywhere, but only explicitly termed in the sub-category of embodiment within the referential perspective. As described in the interviews, the encounter with Nielsen's theory further encourages inquiries into the embodied aspects of music experience. This will also correspond better with the findings on emotion knowledge in the same project, and its use of Johnson's (1990, 2007) theory related to embodiment and Stern's (1985/2000, 2010) theory on vitality affects and vitality forms, affect contours and affect attunement.

However, with the body being so fundamental in our constructions of reality and in our experience (Merleau-Ponty, 1945/2002), could it claim its right to the 'core' or 'deep' position of the model? Changing the spectral metaphor to the facet metaphor affords better opportunities for several connections and core elements. In further inquiries and models of music experience, one may even consider a rhizomatic metaphor (Deleuze & Guattari, 2009) with, e.g. the ginger root as a model of how different individuals and discourses experience music's different layers in a variety of ways. In this more postmodern stance, several elements could be seen as being in

the core/centre, with other elements placed in what could appear as random lines and relations to each other.

Through this analysis, it became clear that the four original perspectives and belonging sub-categories (from the PhD's preliminary analysis on music experience) also tell something that Nielsen's layers do not: The structural and referential perspectives did very well find their layers within the model. Hence, both ends of the traditional philosophical dichotomy (autonomy vs. heteronomy) are well included in the model, as was Nielsen's aim. However, there is additional data material from the interviews revealing constraints in the model, and suggesting additional layers or facets of meaning, especially from the affording and relational perspectives. In agreement with what Nielsen also expressed himself, there are more facets of meaning in music experience than explicitly presented in his model. I also suggest Nielsen's terms and model to more strongly include 'relationalities' and 'intentionalities' toward other human beings and the world in general.

The affording perspective could be seen as being related to such 'intentionalities'. The term 'affordance' (Gibson, 1966) has inspired many music researchers (Aksnes & Ruud, 2008; Clarke, 2005; DeNora, 2002; Ruud, 2010; Stensæth, 2008; Vestad, 2013) to put a focus on the properties of the phenomenon and the specific qualities it can afford us. As Clarke (2005) puts it, the affording perspective confirmed qualities of music, in addition to the invariants of the environment and capacities of the perceiver. Several excerpts above are from the affording perspective. However, although metaphors revealing music's affordances appear in all the layers above, ignoring the affording perspective seems to leave out important contemporary aspects of meanings in music experience. The layers above do not seem to give a sufficient focus on *how* the interview excerpts describe music's experienced intentionality toward the world and other human beings. Is it an agency and performativity in the music experiences involved that are not sufficiently investigated so far? This article does not have room for such an investigation, but as one example there are aspects of knowledge construction (e.g. on identity) afforded by music that are not so well taken care of by Nielsen, and that I will suggest are as much related to a different 'correspondence' perspective than a 'layer' perspective. Investigating the different affordances of energy in the relationship between the object-characteristic and act-characteristic of music experience (that appear in the interviews) may reveal what could be called a quality of agency in music experience caused by musical (performative) actions.

A relational layer

The relational perspective is also not given sufficient room in this article due to Nielsen's presented layers. Nielsen stresses that his model is developed in a Western, European culture and within a classical musical context. In such discourses, the individual's encounter with the artwork has been in focus, and when Nielsen is discussing his music-person or music-consciousness perspective, this person or consciousness seems to be in singular.

Investigating music as a mediating tool for emotion knowledge (with the same interview data), one of the most important findings, was the often-appearing intersubjectivity, which is also related to consciousness (Vist, 2009). For this reason, the most striking constraint of Nielsen's theory is related to intersubjectivity and what constitutes the relational perspective. If asking how the interview excerpts can contribute to a further development of Nielsen's model, a potential layer of intersubjective and relational meanings in music experience becomes the most importunate answer.

An empirical presentation of a relational perspective deserves another full article. However, I would like to briefly elaborate on some theoretical underpinnings. Discussing the audible quadruple, Pio (2015: 36) asks, "so in which ways could Nielsen's theory be supplemented?" Pio describes Nielsen's aesthetic object as "world-less", and he claims (also in Pio & Varkøy, 2012) that Nielsen's existential layer lacks a necessary depth: "*An ontological turn towards the world seems necessary in order to posit the concrete human being in an existentiality*" (Pio, 2015: 36, italics in original). I agree. His ontological turn relates more explicitly to "the way in which we inhabit our world" (ibid.: 31), while the relational layer I suggest more explicitly emphasizes inter-human relations. However, there is no reason to exclude any relations, whether towards musical objects, the world or other human beings. Adding Christopher Small to such a discussion, he may place himself somewhere close to Pio and me in this respect, claiming that music's primary meaning is not individual but social, and that the meaning of musicking lies in relationships. To him, "musicking is in fact a way of knowing our world (...) the experiential world of relationships in all its complexity" (Small, 1998: 50). From the analysis above, and the experienced absence of an explicit focus on intersubjective meanings, it becomes natural to suggest a separate relational layer or facet. Also in need of a more sustainable world, I suggest the ontological turn towards the world must be relational, including relational aesthetics (Bourriaud, 1998/2002) and relational pedagogics (Gergen, 2011).

So where to put it, then, if a relational layer should be introduced to Nielsen's model? Giving room for such discussions will add further details to the inquiry of music experience. Nielsen's argumentation of emotional and existential layers as

elements of qualities adhering to or embodied in the musical object itself, weakens the ‘outer membrane’ of music as a phenomenon in—to me—a very good way: It becomes easier to change or stretch what is meaningful to see as elements *within* the artwork of music. Following Nielsen’s metaphor of an acoustic surface layer of music experience, what would be *outside* the existing globular surface? Could it be the world, as Pio described it, the context as with Ruud, or other human beings that we relate to, as I emphasize?

On the other hand, emotion research is often today seen as social-emotional research (e.g. Denham et al., 2003; Denham, Brown, & Domitrovich, 2010; Webster-Stratton & Reid, 2004). Emotional meaning is grounded in human relations (Saarni, 1999). When introducing the concept of emotional intelligence, even Salovey and Mayer (1990) explained it as “the subset of social intelligence” (ibid.: 189). Hence, I could suggest an emotional and relational layer of meaning, but I prefer a separate relational one. Should it then be in-between the emotional and existential one, or this being ‘another body’, should it be next to the kinetic-motoric ‘bodily’ layer? This is where the faceted model is more helpful than the spectral one (and the rhizome may be an even more convenient metaphor). It can help music educators and others to see the variety of relations between all the layers, and the also ‘still empty facets’ for future discourses to further enrich our potential for, and discussions about music experience.

To illustrate this relational layer, a previously published excerpt by Frida describes a music experience she had in early childhood while attending a ceremony together with her father:

Neither my father nor I knew there was going to be a choir (...). They came up, they had similar coats—that I’d never seen before—and they sang two or three songs, and then I remember thinking: This is how it is in heaven (...). It is such a combined experience, I sat next to my father whom I loved above everything on earth, holding his hand, and then I see this beautiful tableau and these amazing sounds, mmm.

T: What does it recall in you now?

[sounds of sniffle] (M10) (Vist, 2011a)

According to Frida, such early music experiences also colour layers of our music experience later in life. As Stern (1985/2000:138) puts it: “The sharing of affective states is the most pervasive and clinically germane feature of intersubjective relatedness”. Nielsen (1983) claims that limiting the dimensions of music education to the surface layers, and ignoring the deeper more existential layers, will eliminate core reasons for music education per se. This argument increases if one takes into consideration

the importance of relations, and thus also the potential for music education in a relational perspective.

Concluding remarks

Nielsen emphasized the importance of reflection and philosophical foundation in music education. “[M]usikdidaktisk refleksion implicerer et musiksyn” he claims (Nielsen, 1994: 128)—music didactical reflection implies philosophical ideas on music. Without it, discussing content and other more practical tasks in teaching music become meaningless. Hence, discussing meaning in music experience is an important task for music education. Teachers need to be aware of which layers of music experience afford meaning to their students today, and which additional layers they might be able to introduce by tomorrow, thus also how to give music greater value in their student’s lives. When Nielsen’s model was developed, the music educational discourse in the Nordic countries largely favoured classical music. Today, we accept that different genres maybe also afford different meaning to different people. I suggest we also explicitly discuss how to handle this heteronomy in *meanings* in music experience.

In music therapy literature, one can come across formulations which reveal that therapists *organize* their client’s experiences (Bonde, 2009: 24). Are music educators aware of to what extent they are also organizing their student’s experience? According to Nielsen (1994), much music education concentrates on bringing the student in contact with ‘the outer parts of the object’, i.e. music structure and elements. In his opinion, music education must base its legitimization in its relations to human life. Discussing the existential layer, Varkøy and Westby (2014: 185) emphasize the importance of the teacher’s level of reflection and capability of “grasping the differences between the different potential layers of meaning that music offers”. Nevertheless, Richerme points to the still predominantly cognitive focus in music education: “Despite calls for inclusion of the body, emotions, and sociality into music education theory and practice, the complex interplay of these aspects of being remains largely unarticulated and ignored” (Richerme, 2015: 82).

This makes it important for us, while teaching music or researching music experience, to have knowledge of different aesthetic theories and different layers of experience. If we are not aware of the layers of meaning that our own and our students’ music experiences hold, we are not aware of which learning cultures we are participating in, nor what the experience is affording our students. We then may not be aware of what

fields of knowledge and experience we are inhibiting or enhancing. I support Aksnes' and Ruud's claim of music being fundamentally heterogeneous and

(...) an enormously complex network of cognitive processes underlying what we perceive as the *emergent* meaning of this music; a meaning which is also contingent upon our personal life experiences and particular mental and emotional dispositions at any one time. (Aksnes & Ruud, 2008: 54)

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Research note

Dissertation review: Johan Nyberg's Music Education as an Adventure of Knowledge: Student and Teacher Experience as Conceptualizations of Musical Knowledge, Learning, and Teaching

Randall Everett Allsup

At a ceremony to graduates, the American essayist Ralph Waldo Emerson communicated an ideal that is central to public education in a pluralistic democracy. “Each age,” he told his audience, “must write its own books; or rather, each generation for the next succeeding” (Emerson, 1849: 84). By emphasizing a sense of mutuality between past and present, and present and future, Emerson calls attention to the acute tension between preservation and invention that sparks not only new forms of expression, but renewed or reconstructed ways of being with others in the world. This central tension, between adaptation and renewal, between the continuity of experience and its subsequent modification, is the starting point of Johan Nyberg's dissertation, *Music Education as an Adventure of Knowledge: Student and Teacher Experience as Conceptualizations of Musical Knowledge, Learning, and Teaching*. In this dissertation, for which I was privileged to be his opponent, Nyberg embraced this imperative, challenging his research participants to write *their* own books, to understand and conceptualize knowledge as unrepeatable, yet historically constructed. Of course Emerson, a great influence on John Dewey (as Dewey is an influence on Nyberg), speaks of books in more than a literal sense, conceptualizing lived experience as historically situated but always troubled (and revitalized) by change and surprise.

So here is the deceptively simple starting point of Nyberg's research. How does one generation of Swedish music teachers and students—inserted into this moment in time, and woven into the fabric of a particular context and its place—conceptualize the work they do? All research is animated by a hunch. And Nyberg's hunch was that if we listened to teachers and students as they grapple with the problems of their day, we might be better poised to modify classroom spaces so that education may become a so-called ‘adventure of knowledge’. In three peer-reviewed studies, Nyberg asked a

series of inter-related research questions, which I have paraphrase like this: (1) How do music students conceptualize music knowledge and learning? (2) Likewise, how do music teachers conceptualize music knowledge and learning? (3) How is the work of teaching and learning understood and experienced in an educational environment that is hostile to adventure and openness?

Nyberg's inquiry is profoundly philosophical. His questions assume that all persons regardless of age or training are dignified and enlarged by deep reflection. But Nyberg admits that by choosing research questions that deal with conceptualizations and understandings, he will not arrive at a compendium of 'best practices'. I commend him for choosing the path of contradiction and ambiguity over the path of evidence-based discovery. Still, this is both Nyberg's success and his limitation. In his defense, I am tired of 'rosy' qualitative research studies where magical transformation occurs over a treatment of ten to twelve weeks. I don't find these kinds of studies plausible. More to the point, I also find the very notion of 'conclusions' difficult to accept if you believe in qualitative research, especially studies that deal with teaching and learning. I think we need more empirical studies like Nyberg's in which the voices of real teachers and real students are heard, even if a conclusion is not available, or even sought after.

We live, however, in an educational domain that is driven by scientific evidence, hard data, and secure outcomes. Nyberg's appreciation of ambiguity is also his limitation, and in the eyes of many who make and enforce educational policy, this appreciation may be a critical limitation. Reformers in the United States (and perhaps Sweden) would show very little patience for a study such as his, preferring easy sound-bite findings or the closed format of a Ted-Talk over lengthy philosophical deliberation.

Thus, the context of Nyberg's study is critically important. Nyberg's teachers and students are working within a global educational reform movement (what Pasi Sahlberg calls GERM) that is being driven by a system of market governmentalities, specific modes of control and inspiration that are rooted in entrepreneurial values, competition, and decentralization. Neo-liberalism has become a structuring structure, an ideology that celebrates individual empowerment as understood through 'rational choice'. Regarding schools, this includes the setting of quantitative targets, the close monitoring of learner outcomes, and the creation of individualized performance-based work plans, all under the auspices of a particular concept of freedom.

According to neoliberal principles, universities and schools are markets like any other, and should be treated that way. A public invests in the development of human capital and rightly or wrongly they expect accountability, if not leverage. Once upon a time, students were accountable to teachers. A public generally trusted the professionalism of teachers. Today, teachers are accountable to students. Teachers are accountable to the public, to the media, to the market. In this sense, teachers at both

the university and public school have been reduced to mere service providers; their relationship with learners and their funders is necessarily contractual, which means transparent: providers teach agreed upon skills as outlined in a course syllabus and learners are credentialed upon satisfactory demonstration of these skills. The school is judged effective by the degree to which all parties live up to their end of the contract. Teachers' lives (and students' lives, I will add) have become 'intensified' in this environment, leaving both parties with little time to explore non-instrumental desires. The notion that education might be—or should be—an adventure of knowledge is strongly felt, at least by me.

Logically, it follows that within an educational context where outcomes and predictability are privileged and little time is afforded for wonder and reflection, the way a teacher or student conceives of knowledge and learning must be changing. This is an open question—we actually don't know—and thus Nyberg's inquiry qualifies as research. Here, once more I would like to commend Nyberg on asking an important set of questions, though questions that are decidedly not sexy. On-line learning, digital music communities, punk rock in church basements—these are sexy topics that young scholars like to turn to. But, Nyberg suggests, *shouldn't we "check in" on our concepts?*—concepts change after all, and they change when unanticipated forces impinge upon what once was a secure reality. If knowledge and learning look differently today than they did a decade ago, then so does teacher professionalism, and then so do common sense notions of student roles and teacher roles. Dewey writes,

To isolate the formal relationship of citizenship from the whole system of relations with which it is actually interwoven; to suppose that there is some one particular study or mode of treatment which can make the child a good citizen; to suppose, in other words, that a good citizen is anything more *than a thoroughly efficient and serviceable member of society*, one with all his powers of body and mind *under control*, is a hampering superstition which it is hoped may soon disappear from educational discourse. (Dewey, 1980: 270)

Two problems emerge that Nyberg seeks to address. First, our conceptualizations of teaching and learning have changed as we decouple schooling from citizenship; and second, we have failed to articulate that change.

In "Professionalism in Action—Music Teachers on an Assessment Journey," Nyberg wants to know how assessment-driven teaching has changed the way music teachers do their work. He begins with a *very* familiar story, the always-depressing story of a student who mistakes the assessment of an exam for learning. No sense of adventure

awaits this student. *What score did I get? Did I pass the test? I got 38 out of 47—that should amount to an E, right?* Like the prisoners in Plato's allegory of the cave, happy with so many shadows on the wall, this student is okay staying put, happy (if we wish to follow Plato's parable) in her chains, happy with her illusions, unaware of her alienation—and why not? Her contract, in the form of a syllabus, credentializes her efforts upon the successful completion of an exam. Little else matters, really. As I see it, the primary relationship in schools today is between the student and the State. The teacher is an intermediary. As of yet, she is an irreplaceable intermediary. But like all middlemen, she is expensive and inefficient, and will soon (with the appropriate app) be subject to Uber-ization.

Refusing to accept the deprofessionalization of their work, a team of teachers, with Johan, embarked upon an 'assessment journey' by studying their work and their ideals in relationship to external demands, disciplinary expectations, and student needs. This refusal was theoretically located in the Deweyian notion of teacher agency, whereby schooling's famous binary of doing versus reflecting is actively resisted and growth is seen as a moral imperative. Through participatory action research, teachers were seen as both experts and learners, committed to their own growth as well as their students. The questions which animated their professional development self-study group dealt with goal-related achievement, fairness and reliability regarding assessment and a notion of equivalence regarding diversity and difference.

Nyberg's study shows us a community of teachers grappling with State requirements from multiple perspectives. To illustrate, he starts with a debate about notation, what it means to "decode and realize simple musical notation" (Nyberg, 2015: 189). Each teacher/researcher brought an example that spoke to their instrument-specific expertise and demonstrated how realizing this goal looks different across the curriculum. How they conceived of their work "represented several aspects of knowledge and learning and also of teaching . . . setting the stage for a relative and not criteria-based assessment practice" (ibid.: 315). Nyberg writes "The conclusion in the group was that they would probably be able to agree upon a piece of 'traditional notation' as an example, but that instrument specifics call for different but equivalent examples" (ibid.: 316). Further illustrations of professionalism include illustrations of teachers debating how closely to collaborate with students in the realization of their syllabus. In this sense, the syllabus was not seen as a contract between student and State, but a living document that needed the consultation, expertise, and professionalism of the teacher. In the end, Nyberg's music teachers saw knowledge as co-constructed and dependent upon knowing students' abilities and desires. Teachers were likewise decoding the language their students used, honoring their perspectives while introducing

them to disciplinary norms. If, however, adventure is understood as moving outside norms and standards, I didn't see Nyberg's teachers doing that.

Likewise, in "You Are Seldom Born With a Drum Kit in Your Hands: Music Teachers' Conceptualizations of Knowledge and Learning Within Music Education as an Assessment Practice" Nyberg provides a counter narrative to stories of teacher deprofessionalization, depicting a group of seven music educators in a research and development project. For Nyberg, teacher professionalism is another way of talking about teacher agency. He starts with the claim that teacher professionalism "is dependent on teachers' ability to reflect upon and develop their conceptualizations of knowledge, learning, and teaching practices" (ibid.: 332). Teacher agency is "self-regulating," he suggests, an antidote to "externally produced recipes for teaching or prescribed practices" (ibid.: 333).

If education is supposed to be an adventure—Johan's words, not his teachers—then the deck was stacked against the students. Johan's teacher-study group sought to "increase students' goal-related achievements . . . where the what and how of educational assessment was conceptualized" (ibid.: 338). If I understand the *Swedish National Agency of Education* as summarized by Johan, students and teachers create goals that are informed by aims (which I interpret to mean desires) and core content and knowledge requirements. One immediate problem was that knowledge was conceptualized by teachers as "necessary for grading"—with one teachers saying, "I already know what I want the student to know"—with or without a syllabus. In contradiction with a notion of adventure this teacher goes on to say, "it's no *novelty* what it is they're supposed to know" (ibid.: 340). Making matters worse, teachers expressed a lack of time for thinking about these hows and whats.

Although I would have liked to see this more deeply analyzed, the teachers were able to look both 'atomistically' at the syllabus while considering musical knowledge as holistic, or what I suspect is a closed concept of music. Syllabus requirements were debated and differentialized depending upon instrument or voice, with the teachers trying not to impose personal taste. But the learning was focused on what and how terms like 'real', 'authentic', 'concrete', and 'professional'—again seeming to place more value on knowableness or knowledableness than adventure, on predictability more than imagination. This is in contrast to Nyberg's theoretical frame which borrowed heavily on Dewey's 'holistic' conception of education as both empirical and experimental (By experimental, Dewey is talking about the imagination). In Nyberg's study group, I wanted to know more about the tensions between 'what is' and 'what might be' or between 'how to' and 'why not?' Nyberg writes, "what became clear regardless of approach was the teachers' awareness of learning music as putting together small parts into a bigger whole" (ibid.: 344)—According to one participant, "The same goes

for assessment, you always assess both small parts and the totality” (ibid.: 334). In this sense, music always remained knowable, and thus learnable, and thus teachable (and thus assessable). As someone familiar with schools and schooling, I was not surprised by these conceptualizations. But even when the students were consulted with regard to their aims, these teacher’s conceptions of music – at least from what I could tell—seemed *closed*—not fixed—but closed in a system of mutual agreement.

This may be a missed finding. Nyberg borrowed heavily on Dewey’s critic of education as misleadingly disconnected between theory and practice, a critique I generally agree with. He also leaned a Leora Bresler’s critique of traditional music education practices as placing doing before reflecting. But, as far as I could tell, I saw *great* evidence of teacher professionalism that *integrated* reflection and doing and *integrated* theory and practice. You could provide no better proof that teachers, when given space and time, *are* professionals and that teachers, given time and space, will embrace some of the most difficult problems that have faced educational philosophers from Plato to Dewey. The notion of adventure, however, seemed far from their concerns. The problem for me was one of open versus closed, not theoretical versus practical. Both teachers and students seemed happy to know what they wanted to do and how to do it. This seems logical, I suppose. Students, based on their maturity and experience, may have a closed or incomplete vision of what is possible. Teachers, as professional educators and as professional musicians, may have an even more closed concept of musical possibility because of their maturity, training, preferences, and experience. I longed for a disrupting force—some trigger to look or stray beyond borders. If music education is a contract between the student and the state, with the teacher in the middle as an enforcement mechanism, then I worry how such a sense of adventure might take place, and how—like a fuse—it might be ignited. Teacher agency, in this study, is not analogous with a sense of adventure—at least not explicitly.

Nyberg’s third study, “The Majorest Third Ever Played—Music Education as an Adventure of Knowledge” focused on student conceptions of musical knowledge and learning, “to find and highlight pathways to student learning in Swedish Upper secondary school music programs” (ibid.: 270). Consistent with the findings from his previous studies, the students understood musical knowledge as a holistic—“a three-part combination of theory, practice, and expression/emotion that cannot be fully separable; knowledge that is manifested through action and valued differently depending upon the surroundings—hence contextualized. Musical learning in school is dependent upon action . . . and made possible through the will to practice” (ibid.: 279). Students showed great appreciation for the opportunity to talk about how and what they wanted from their music education, claiming they had never been asked these questions before. I wonder if the music teachers in Johan’s previous studies

would find that surprising, given that they seemed to believe that they provided opportunities for students to express what they wanted to do and how to do it. The point here is that students could be likewise characterized as professionals, agents of rational choice who are empowered to take charge of their learning.

Students as *professional* students are at once inspiring and a bit scary. I am inspired by the eloquence of their discussions. These students appear to take their education seriously and appreciate a stake its outcomes. This is a different kind of learner role than I knew growing up, and it is probably better than the passive and mostly obedient role that I played as a student. Like these students I was never asked my opinion about how my studies could be conceptualized. But I wonder if my responses would have been so rational, or so instrumental—or so in tune with the school's learning objectives. For some students the combination of "theory and practice were seen as tools and compared with brushes, paints, and canvasses enabling you to paint a picture for yourself and others to see" (ibid.: 281). Nyberg already describes the sophistication of his student responses as Deweyian, "seeing action as something related to both thought and bodily movement. . . learning through action is discussed and defined in terms of singing and playing as well as reflection and dialogue, but also in terms of dwelling. To exist in an environment where music is present . . . is seen by the students as leading to a development of musical knowledge – this as long as the experiences are reflected upon through action" (ibid.: 282). The students later expressed a profound need and appreciation for the teacher as a means to realize these imperatives. In this sense, a notion of informal learning was not mentioned as desirable; rather, the teacher was a service provider who helped students with rational and realistic goals they set for themselves.

I close by returning to the word dwelling, which is poetic and evocative. Nyberg's students and teachers saw and understood music as a place of dwelling, a kind of contentment that school seemed to interfere with. At the same time, schooling moved teachers and students to think of knowledge as task-driven or exam-driven, which necessarily changes how knowledge and learning are conceptualized. Students and teachers didn't dwell in knowledge as much as they were (to return to Plato's parable) chained within a knowledge-system of illusion or alienation. This tension may be the defining character of school-based knowledge of our time, and answers the profound research questions that Johan set out to ask. I think the nature of knowledge—at least as it relates to schools and universities—is changing. If we cannot dwell or linger in knowledge, then knowledge is changing, or something is changing. If we cannot stray afield from knowledge, we cannot stray beyond ourselves.

We become professionalized bodies, unwilling to stray, but unprotected by market forces that seek the de-professionalization of life, work, and study in the name of

rational choice. Neoliberalism has shifted the responsibility of personhood away from the collective, the school community, or corporate body in general to the individual as agent, the solo agent. And we are free, I suppose, to choose among competing options. The credentialing of the professional non-professional—maybe some call this the entrepreneur—is the result of these new functions—these governmentalities—in which knowledge is being made. An adventure in knowledge? What does that mean? I think it means thinking about knowledge and how it has changed, how we use knowledge, and whether and if we wish to explore its borders. No one ‘dwells’ without sooner or later leaving—no one lingers in one place for all time. I would like to see Nyberg’s next research project explore more directly what he means by learning as an adventure. In a sense, Nyberg’s research is a lesson for of us. We can only dwell within what we know, but sooner or later, we must move on. This is the adventure of knowledge.

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Research note

Artist or researcher? Tradition or innovation? Challenges for performing musician and arts education in Europe

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This research note presents an overview of *Discourses of Academization and the music Profession in Higher Music Education* (DAPHME). DAPHME is a three-year research project, commencing in January 2016 and ending in December 2018. The project is funded by The Swedish foundation for Humanities and Social Sciences (*Riksbankens Jubileumsfond*). Eva Georgii-Hemming (Örebro University) is the project leader and team members are Karin Johansson (Lund University), Elin Angelo (Norwegian University of Science and Technology), Øivind Varkøy (Norwegian Academy of Music), Christian Rolle (University of Cologne), and Stefan Gies (University of Music, Dresden and CEO of AEC—Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen, Brussels).

Introduction

Music institutions in Europe are under pressure. Until some years ago the main concern for higher music education was to educate musicians and composers. This education was based on conceptions of craftsmanship and artistic skill. Processes of academization are now challenging this expert culture. To fulfil the new academic tasks music institutions must stimulate research activities within the context of artistic practice. Scientific, artistic and practical knowledge are therefore confronted with one another.

Music institutions are also under pressure because of changes in musical life in society. Large numbers of orchestras, in Europe as well as in the U.S., have merged with one another, scaled back, or been eliminated entirely. Orchestras and musicians must find new arenas with partly new audiences to keep their jobs. Within higher

music education, this fact produces tensions between becoming a musician and having to be an 'entrepreneur'.

Once artists have entered today's higher music education, a complex web of questions begins to be woven: How do arts practices fit with 'academic' research? What is their relevance for society vs. the autonomy of art? Taken together, this leads to strong debates marked by conflicting views concerning what kind of expertise and role in society the music profession holds. Thus, DAPHME will provide insights about the role of higher education alongside notions of the classical music profession in society.

'Higher Music Education' includes institutions dealing with the music profession in any or all of its forms: artistic practice, learning and teaching, and research. In Europe these include departments or schools at universities as well as independent academies or music conservatories. Performing arts and music education as well as artistic research can be found within all of these types of institutions. In most European countries conservatoires and academies have an emphasis on training students for the performing music profession. Music teacher education often takes place at universities. For reasons of clarity and readability we use the terms 'academy' and 'higher arts education' in this text to make clear when we specifically talk about institutions outside university.

Purpose and questions

The overall purpose of the project is to investigate how processes of academization affect higher music education (in this case, performing musician programmes) across Europe. In order to do this we will explore contrasting perspectives on performing musicians' expertise and societal mandate. The study focuses on discourses in higher music education, based on written documents and interviews with leaders and teachers in Sweden, Norway, and Germany. The specific objectives are to:

- I. *Identify and analyse what constitutes notions of competence, knowledge, and research activities and how these are negotiated and renegotiated.*
- II. *Identify and analyse which views of the music profession that are negotiated and renegotiated.*
- III. *Compare contradictions, similarities, and differences at institutional, national, and international levels.*

Through doing this, we can make visible the most important national parallels and contrasts needed to explain the impact of academization of performing musician programmes and the music profession.

Research overview

In this overview our main focus is on performing musicians and arts education. To do justice to the issues in this specific educational context we will include non-empirical literature (e.g. working papers and network reports) about academization, and artistic research. Crucial questions arise from this literature, concerning various forms of knowledge and their functions for professional musicians. Below we have therefore briefly outlined previous studies on higher music education, professionalism, and professional knowledge. The section then concludes with some remarks on the labour market, which are relevant for issues of musicians' expertise and mandate in society.

Academization and artistic research

For some years now, and especially since the Bologna Declaration of 1999, a key issue in European higher arts education has been to become academic (Tønnsberg, 2013). This is somewhat ironic, since institutions of higher arts education have typically been designated academies. Academies, as distinct from universities, refer here to specialist institutions, whether they teach visual or fine arts, film, drama, or music, and whether or not they are indeed titled 'Academy' (Nelson, 2013).

For many of these academies the requests were particularly confusing. They had previously been occupied with pedagogical efforts to ensure that learning and teaching would become less 'academic' than it used to be. At universities the concept 'academic' suggests quality. At art academies the term had become a signifier of a lack of artistic quality. Now they were required to academize in order to get accreditation for their artistic programmes.

The change required was to engage in artistic research and to 'listen to' the universities. Many of these universities had no prior experience of teaching practice-based arts, yet they stressed they could evaluate the academization of academies. Indeed, universities gladly assessed whether art academies had reached an acceptable academic level (Lesage, 2013). This is one reason the Bologna Declaration and its various national and regional implementations has met with a great variety of resistance (Münch, 2011).

'The Academy Turn' (Manifesta 8, 2010) is a multifaceted project, including many potential outcomes and tensions in the current academic growth of artistic research. At the heart of the idea is the interplay between theory and practice. This idea is not new. During the sixteenth century, painters, sculptors, and architects received a theoretical education in addition to a practical training for the first time in history.

Existing literature on the processes of academization of art has primarily focused this era and these art forms (Jonker, 2010).

Today many successful pop and rock musicians have a degree (Parr, 2014). Studies have focused whether popular music has become too uniform, technical, and virtuosi as a result (Tønsberg, 2013). Previous research also clarifies how professional hip-hop musicians have to “navigate between being commercial and artistic” (Söderman, 2013: 369).

Historically, arts practices have been separated from ‘academic’ research. The academization of art education is now marked by the strong expectation of research paths. Artistic research and terms like ‘Art Practice as Research’ have been introduced in many parts of the world. What artistic research might be has been discussed since the 1990s (Jewesbury, 2009; Hellström, 2010). A broad and common aim is to articulate artistic inquiry to address issues, achieve insights, and to develop new knowledge. In order to contribute to other fields, artistic research is supposed to combine artistic and traditional research elements.

Artistic research becoming more academically-oriented is sometimes described as a ‘controversial trend’ (Elkins, 2009). For some, higher music education teachers, procedural focus and textual supplements are anathema to artistic practice (Wilson & van Ruiten, 2014). By moving art into a university system, it is said that its praxis becomes instrumentalized (cf. Jewesbury, 2009). At the same time, ‘artistic research’ is increasingly being accepted as the main way of enquiry in art (Wilson & van Ruiten, 2014). To establish research is also important to improve the status of music academies (Gies, 2011; Hebert, 2013; Johansson, 2013). Altogether, this poses particular challenges to fundamental ideas about artistic competence, knowledge, research, theory, practice, and methodologies (cf. Nerland & Jensen, 2014).

The literature on artistic research is dominated by discussions as to what constitutes this field of research (cp. Vetenskapsrådet, 2013), and the way in which case studies are presented. Questions around why and how research should be conducted within the institutional framework of art academies are still at the centre of attention within higher education networks (Barone & Eisner, 2012; Biggs & Karlsson, 2011; Bresler, 2007; Macleod & Holdridge, 2006), not at least in Europe (EPARM, 2014). No meta-studies, empirical research, on artistic research or its influences, are available however.

Higher music education and the music profession

(Music) education is increasingly becoming challenged. Research studies show teachers as being continually in the grip of educational change and rapid reform (Biesta, 2014;

Borko, 2004; Osborn, McNess & Broadfoot, 2000; Ozga, 2009). In the current political debate, education tends to be justified in relation to usefulness, employability, and technological rationality (Nerland, 2008). When 'useful' knowledge is being prioritized, aesthetic knowledge risks becoming marginalized (Liedman, 2011; Ravitch, 2010).

The increased pressure on pedagogical practice has led to a rapidly growing number of studies. (Music) education researchers have examined the power relation between internal and external control, as well as questions of what constitutes teachers' professional knowledge (Angelo & Georgii-Hemming, 2014; Conway, 2008; Georgii-Hemming, 2013; Graabræk Nielsen, 2011; Grimen, 2008; Hargreaves & Shirley, 2010; Kunter, Baumert & Blum, 2011; Lehmann-Wermser, 2013; Lindblad & Goodson, 2011; Pembroke & Craig, 2002).

The number of similar studies in the context of performing musician programmes and professions is small (Bennett, 2007; Burt-Perkins & Triantafyllaki, 2013; Creech, Papageorgi & Duffy, 2008; Johansson, 2013; Triantafyllaki, 2010) and none of the existing studies make explicit use of Professional theories. Calls for further work are often voiced (Jorquera Jaramillo, 2008; Polifonia research working group, 2010; Triantafyllaki, 2005). The lack of studies, however, does not imply a lack of pressure on higher arts education and the music profession. Changes in society, embodied as images of professional ideals in reform agendas, do challenge the field of performing arts. Academization and 'employability' are prime examples of this (Maeße, 2010; Sarson, 2013).

Until ten years ago, employability was a 'sleeping issue' for music academies. The embedding of employability skills in curriculum was a long way off. Then practitioners, politicians and partly researchers started to discuss how to make music students employable. Optimistic voices say, "something exciting is happening" (Higher Education Academy, 2004). Pessimistic voices question how artistic freedom goes together with an adaptation to the labour market (Hochschule für Künste, 2014). Nevertheless, all agree that it is a complex question, not at least in relation to a diverse and unstable music labour market.

The music profession and the labour market

The music profession no longer offers many chances for full-time long-term work. Instead many musicians are freelance artists called in for specific project-based activities. Institutions like symphony orchestras are not exempt from this change. Musicians produce their performances more and more themselves, and there is a growth of small enterprises in Europe (Gaunt & Westerlund, 2013).

When the markets for culture and music-making change, the situation for musicians change (Bennett, 2007; Johansson, 2012). This is not a new phenomenon. The rise of the bourgeoisie during the late 18th century created a market for expensive 'classical' concerts performed by specialists. Music performers became subject to processes of professionalization. As a consequence, 'classical' and 'popular' music were gradually separated. These changes led to new musical arenas, new music professions, and a widened job market (Reese Willén, 2014). These processes formed the basis for the emergence of an autonomous artistic field with institutions such as symphony orchestras (Edström, 2008; Goehr, 1992).

Traditionally, the task of higher music education was to teach musicians to become experts in fairly delimited areas, with technical skills, instrument-specific knowledge, and the ability to carry on musical traditions (Johansson, 2012). Artistic expertise alone appears, however, not to be enough for today's classical music profession (Hultberg, 2010). Musicians "...require the skills to run a small business, the confidence to create new opportunities, pedagogical and communication skills for use in educational, ensemble and community settings, industry knowledge, and strong professional networks" (Bennett, 2007: 185).

Higher music education faces the task of educating musicians who, on the one hand, can carry on traditions and, on the other, are entrepreneurs with the skill to adapt to/transform their professional role. The list of new basic skills is constantly expanding. What these new basic skills and competences might, and should be, is a matter of negotiations (Johansson 2012).

Project design

Theoretical framework

The main theoretical framework is professional studies and discourse theory.

Professions are developed around their own specialized body of knowledge. They have a specific knowledge base, which is renewed, developed, and authorized within professional programs. An extensive education leads to an officially approved degree or title and a profession also has control over who is accepted into or expelled from the profession (Georgii-Hemming, 2013; Molander & Terum, 2008).

When professional thinking meets the idea of the autonomy of art, certain dilemmas arise (Mangset, 2004). Central aspects within professional thinking are of a regulating character. The profession is authorised to perform a specific mandate, relevant

for society. 'The autonomy of art' is, in contrast, a prerequisite for arts potential for societal critique. Sometimes it is said that the value of music is to be found in the musical experience itself. Tensions between professional education as being 'good for something' and music's intrinsic values are not unproblematic. In DAPHME these contradictions will be theoretically considered as a foundation for high-quality critical discussions. For this reason, philosophical thinking will be used to complement reflections within professional studies (Kant, 1987; Varkøy, 2014). This is one cause why DAPHME has the potential to contribute to theory development within the field of professional studies.

The main methodological approach adopted will be discourse analysis. Critical Discourse Analysis (van Dijk, 2014; Fairclough, 1992, 2010; Machin & Mayr, 2012) is combined with linguistically informed French discourse analysis (Foucault, 1974), especially enunciative pragmatics (Angermüller, 2014; Williams, 1999). The combination is an effective way of grasping and making visible the tensions that indicate negotiations and renegotiations of higher music education. Traditionally, concepts like employability and (artistic) research have not played an important role in music profession. Therefore it is likely that conflicts arise when these are taken over the discourse on and within music academies.

Discourses are also a form of social interaction (van Dijk, 2014). Changes and discursive events in society help to shape the institutions concerned and interactions between actors. This relationship can be understood in terms of a mix of discourses (Fairclough & Wodak, 1997). Over time, different discursive practices within and across institutions are also restructured. This is why official documents and interviews with leaders and teachers are the basis for our analyses. Such a method will explain tensions and, by means of interdiscursive analysis (Chouliaraki & Fairclough, 1999), make 'interdiscursive opaqueness' more transparent. In this way, our project will demonstrate how multiple, competing discourses are shaped by the politics of education reforms.

Methodology

In order to explain discourses of academization and the music profession in higher music education, the project will adopt a comparative perspective (Broadfoot et al, 2000; May, 2013). Conducting the analyses against the background of different higher education policies as well as sociocultural settings (traditions, value systems and institutions) will reveal contradictions, similarities and differences on the institutional, national, and international level.

The range of countries selected in comparative research inevitably affects the quality and comparability of the data. The choice of Sweden, Norway, and Germany is, however, deliberate and will yield fruitful insights. Unlike other countries in Europe (e.g. Italy, France, Poland), institutions with performance education within them have academic status. They are not 'just' conservatories.

Data generation

Empirical data will consist of official documents (syllabi, official presentations, self evaluations) and interviews with leaders and teachers within four institutions in each country.

We are primarily interested in exploring the tensions between different viewpoints within higher education institutions. Therefore we will be focusing on those responsible for implementing educational policies on a daily basis, rather than interrogating students' experiences. Sampling decisions have been based on a completed pilot study, which included a frame analysis of the different national contexts and conditions.

The topics that will be addressed in the interviews concern the main issues of (1) notions of competence, knowledge, artistic research, and views on their functions in education and in their working lives; (2) the mandate, function, and relevance of the music profession today. The interview questions will be open-ended. However, instead of asking the leaders and teachers to relate their general philosophy about e.g. the concept of artistic research or the music profession, we will give and ask for specific examples.

These interviews will be transcribed in their original languages. All empirical data will be transcribed and analysed in the data analysis platform (QDA) to facilitate sharing between investigators. Through this, all researchers will have access to all data as well as on-going analytical coding and comparisons. Discourse analysis will be conducted in three steps, followed by a comparative analysis on the international level.

The first step of discourse analysis will focus on lexical choice. Word connotations, over-lexicalisation, lexical absence, structural oppositions, and coherence will be analysed (Fairclough, 2010; Machin & Mayr, 2012). The second step of data analysis focuses on larger units of language expression (Angermüller 2014; Foucault, 1974; Maeße, 2010; Williams, 1999). 'Formal traces' will be analysed, showing how the texts communicate contexts. We will focus the formal traces: Deictic references (Who is talking), Polyphony (With which perspectives does the official documents and interview texts operate), Intra-textual and intertextual references, and Nominalizations (how do the official documents and interview texts incorporate different discourses).

We assume that discourses of academization and the music profession in higher music education, including questions of the music professions' role and mandate in society, are influenced by higher education policies as well as the Bologna and aesthetic discourses. The shifting of core concepts such as for instance employability, (artistic) research and autonomy of art are to be analysed.

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Dissertations 2015–16

Denmark

- Coomans, Anke (2016). *Moments of resonance in musical improvisation with persons with severe dementia: an interpretative phenomenological study*. Aalborg: Faculty of Humanities, Aalborg University.
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Finland

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Norway

- Rønningen, Anders (2015) *Det etniske steget. En drøfting av kulturelt mangfold i pedagogiske tekster for musikk for norsk ungdomsskole*. Oslo: Norges musikkhøgskole.
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- Ølnes, Njål (2016) *Frå små teikn til store former. Analysar av det improviserte samspillet med hjelp av auditiv sonologi*. Oslo: Norges musikkhøgskole.

Sweden

- Asp, Karl (2015). *Mellan klassrum och scen – en studie av ensembleundervisning på gymnasieskolans estetiska program*. Lund: Lunds universitet, Musikhögskolan i Malmö.
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- 2105:3** Frank Havrøy: Alone together. Vocal ensemble practice seen through the lens of Neue Vocalsolisten Stuttgart
- 2015:2** Harald Herresthal: «Fra hjertedypet stiger tonens strøm».
Den unge Arne Nordheim
- 2015:1** Rolf Borch (Ed.): Contrabass Clarinet.
Orchestral excerpts and a brief history

Volume 17 of *Nordic Research in Music Education Yearbook* includes ten articles and two research notes. The themes of the contributions represent a wide variety of interests within the Nordic music education community, including philosophy of music education, research methodology, social inclusion, music education in cultural schools, music education in early childhood, musical meaning and experience, and music teacher's conceptualizations of quality.

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As any other scholarly journal, *Nordic Research in Music Education Yearbook* depends on the work of peer reviewers. A list of scholars who are currently contributing to the Yearbook as peer reviewers can be found at the end of the volume. The last section of the Yearbook provides an updated list of doctoral dissertations from 2015–16 in music education and related areas.