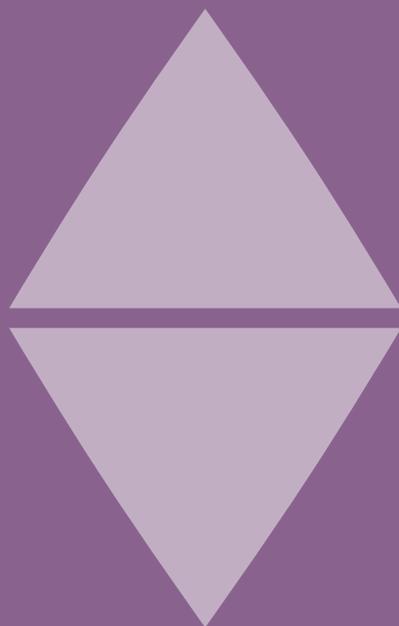


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## Nordisk musikkpedagogisk forskning

### Årbok 16

*Nordic Research in Music Education  
Yearbook Vol. 16*



Norges  
musikkhøgskole  
Norwegian Academy  
of Music

NMH-publikasjoner  
2015:8

# **Nordisk musikkpedagogisk forskning Årbok 16**

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Norges musikkhøgskole

NMH-publikasjoner 2015:8  
© Norges musikkhøgskole og forfatterne  
ISSN 1504-5021  
ISBN 978-82-7853-208-9  
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Sats og trykk: 07 Media, Oslo, 2015

# Contents

Introduction	5
Musical Knowledge and Musical Bildung – Some Reflections on a Difficult Relation <i>Jürgen Vogt</i>	9
On Heidegger’s relevance for a phenomenologically oriented music Didaktik: the unheard <i>Frederik Pio</i>	23
Challenges to music education research. Reflections from a Swedish perspective <i>Cecilia K. Hultberg</i>	53
Gender Performativity through Musicking: Examples from a Norwegian Classroom Study <i>Silje Valde Onsrud</i>	69
Keeping it real: addressing authenticity in classroom popular music pedagogy <i>Aleksi Ojala &amp; Lauri Väkevä</i>	87
“You MAY take the note home an’... well practise just that” – Children’s interaction in contextualizing music teaching <i>Tina Kullenberg &amp; Monica Lindgren</i>	101
Young Instrumentalists’ Music Literacy Acquisition <i>Hilde Synnøve Blix</i>	121
Multicultural music education from the perspective of Swedish-speaking teachers and state authorities in Finland <i>Marja Heimonen &amp; Maria Westvall</i>	139
Music teaching as a profession On professionalism and securing the quality of music teaching in Norwegian municipal schools of music and performing arts <i>Anne Jordhus-Lier</i>	163

Informella stämledare Körledares erfarenheter av samarbete mellan sångarna i körstämman <i>Sverker Zadig &amp; Göran Folkestad</i>	183
'Musical dialoguing': A perspective of Bakhtin's Dialogue on musical improvisation in asymmetric relations <i>Karette Stensæth</i>	209
Composition in Music Education: A Literature Review of 10 Years of Research Articles Published in Music Education Journals <i>Tine Grieg Viig</i>	227
Arts-based research in music education – general concepts and potential cases <i>Torill Vist</i>	259
Skolekonsertene og skolekonteksten: Mellom verkorientering og kunstdidaktikk <i>Kari Holdhus</i>	293
Music-related aesthetic argumentation: Confronting a theoretical model with empirical data <i>Christian Rolle, Lisa Knörzer &amp; Robin Stark</i>	315
Lullaby singing and its human Bildung potential <i>Lisa Bonnár</i>	327
Dissertations 2014–2015	379
Editor group	383
Review panel	384

## Introduction

Volume 16 of *Nordic Research in Music Education Yearbook* includes 16 articles. The themes of the contributions represent a wide variety of interests within the Nordic music education community, including philosophy of music education, classroom teaching, students' perspectives, teachers' perspectives, music education as profession, choir singing, improvisation, composition, school concerts, and lullaby singing.

The first three articles of this volume are based on keynote presentations read at NNMPF conference organized at Royal College of Music, Stockholm, April 23–25, 2014. In the opening article, Jürgen Vogt explores the relation of musical knowledge and musical *Bildung*. While musical *Bildung* traditionally implies the formation of the inner self, it is also embedded in a social context. In line with Foucault, Vogt argues that, musical *Bildung* can be considered as a mainly aesthetic kind of self-transformation within the medium of music, rather than a passive formation of the self by and through music.

In the succeeding article, Frederik Pio discusses Martin Heidegger's relevance for a phenomenologically oriented music *Didaktik*. To do this, he considers Heidegger's ontological approach in terms of its partial difference from the Husserlian approach to music *Didaktik* as presented by late professor Frede V. Nielsen. Pio demonstrates how a Heideggerian approach of music pedagogy comes into contact with existing paradigms and yet also uncovers a potentially forgotten space of significance. Heidegger's ontological approach is in this article incorporated into a music pedagogical setting by means of a fourfold systematic approach, which is elaborated to capture four different levels of musical experience (designated as "the audible quadruple").

In the third article of the keynote section, Cecilia Hultberg discusses music education research from a Swedish standpoint. Hultberg argues that the complexity of this research field calls for a reconsideration of the topics investigated. She suggests that the maturity of music education research necessitates acknowledging the changing conditions for music learning and teaching and recognizing the fields of interests that may be left outside the scope of other academic domains.

The next four contributions address students' perspectives in a variety of settings. In her article, Silje Valde Onsrud reports the findings of her doctoral thesis, exploring how pupils stage and construct gender through musical performance in the Norwegian lower-secondary school music education. The study reveals that pupils relate to

the gender constructions that often figurate in popular music as almost predefined packages in relation to forms and genre definitions.

In their article, Aleksi Ojala and Lauri Väkevä discuss implications of authenticity in music pedagogy. Is there a gap between the “real-world” and classroom teaching with respect to the authenticity of popular music or should they rather be discussed in terms of different places for cultural production? The authors suggest that authenticity can be seen as a function of musical productivity that is meaningful both from the standpoint of the culture and from the standpoint of the individual learner.

Tina Kullberg and Monica Lindgren report an investigation of four children’s instructional interaction in a teaching activity in order to understand their communication and musical sense making. The children’s communication was not only merely interpersonal in nature as it clearly referred to an embedded cultural context that existed beyond the local interactional context.

The second section ends with Hilde Blix’s article about Young Instrumentalists’ Music Literacy Acquisition. Observations and interviews were used to collect data about students’ learning strategies and music literacy development. The findings revealed a variety of strategies, which are discussed and, finally, recommendations for instruction and future studies are presented.

The following three contributions focus on teachers’ perspectives. In their article, Marja Heimonen and Maria Westvall discuss minority rights and educational aims in relation to the Nordic welfare state model through the lens of musical diversity in Finland. Connected to a research project “The Minorities in the Minority”, the article asks whether teachers in the Swedish-speaking schools in Finland perceive that school music can provide a basis for the development of multicultural skills.

In the subsequent article, Anne Jordhus-Lier reflects on whether and how music teaching can be understood as a profession, by looking into general traits of professions and seeing how they relate to music teaching. The discussion is centred on music teachers in the Norwegian municipal school of music and performing arts (MSMPA). Jordhus-Lier also discusses how we can understand different forms of knowledge and knowledge bases in relation to professions and music teaching. The relevance of discussing music teaching as a profession is debated, and seen in relation to the ongoing public debate in Norway involving teachers’ working conditions.

In their contribution, Sverker Zadig and Göran Folkestad identify two different kinds of informal leaders among choir singers: one with a focus on leading the musical line and another with a focus on the choral blend. In order to develop choirs to sound more even, synchronised, and in blend, the authors suggest that choir leaders consider where to place a musical leader in the choral voice, and also to what degree this consideration should be made explicit and discussed with the members of the choir.

The following four texts focus on musical creativity. Karette Stensæth discusses Mikhail Bakhtin's concept of dialogue in settings of improvisation and free playing by asking what implications it could have on our understanding of musical improvisation in asymmetric relations (e.g. teacher/therapist—pupil/client). What is labelled musical dialoguing, remains influenceable and unfinished, and contains not just consensus and harmony but also dissonances and misunderstandings. In the discussion practical settings from music pedagogy and music therapy are referred to.

Next Tine Grieg Viig provides a useful review of 89 articles published over ten years in music education journals. The articles she examines cover a wide scope of areas in both formal and informal learning contexts, including issues such as music technology, collaboration, challenges to teaching composition, and assessment, from different perspectives.

Torill Vist discusses potential arts-based research processes in the different phases of a research project, including the question development, the data collection and the result development phase. Apparently, though, there are strikingly few examples of arts-based research in music education. In the concluding section, Vist discusses certain qualities as well as some epistemological questions of arts-based research.

Kari Holdhus ends this section discussing if and how heteronomic aesthetic practices, aesthetic learning practices and relational pedagogy can form a new rationale for visiting concerts in Norwegian schools. While visiting school concerts in Norway tend to promote a work-oriented approach, pupils and teachers seem to need the concerts to be more contextually interwoven in everyday school life in order to create meaning.

In their philosophical paper, Christian Rolle, Lisa Knörzer and Robin Stark present a competence model which links argumentation theory to aesthetics and the philosophy of art. This model of music-related argumentative competence provides a theoretical framework describing how people justify their aesthetic judgments about music. The model builds a heuristic base, which is suitable for analysing differences in argumentation qualities.

In the concluding article of the present volume, Lisa Bonnár discusses the human *Bildung* potential of parents' lullaby singing to their children at bedtime. Bonnár argues that the lullaby singing becomes an important part of the forming and exploring of the intimate and social parent-child relationship through a musical journey that facilitates the creation and sharing of a personal family signature and convivial atmosphere. This can be linked to a broader way of understanding the concept of *Bildung* as lullaby-singing touches upon human aspects of interconnectedness, spirituality and solidarity, but also a view of it as an end-in-itself.

Biographical information about contributors to this volume is given at the ends of each article. The last section of the Yearbook provides an updated list of doctoral dissertations from 2014 in music education, music therapy 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 financial basis for the Yearbook. Further information about the Nordic Network for Research in Music Education is available on [www.nnmpf.org](http://www.nnmpf.org). The editor group also wants to thank Anders Eggen and the Norwegian Academy of Music for generously offering assistance in editing and finalizing the layout.

## Musical Knowledge and Musical Bildung – Some Reflections on a Difficult Relation

Jürgen Vogt

### ABSTRACT

*The purpose of this article is to explore the relation of musical knowledge and musical Bildung. It's main theses are (a) that musical Bildung manifests itself as a combination of various kinds of knowledge from its historical beginning and that (b) a certain kind of "transformational knowledge" can be considered as its main characteristic today. First, the identity of musical knowledge and musical Bildung has to be rejected, because the idea of Bildung implies that knowledge is in some way important and relevant for the educated person. As the "neo-Aristotelian" philosophers of music education have pointed out, musical knowing-that and musical knowing-how have to be embedded in a social context, in order to become relevant for any given person. Musical Bildung, however, differs from this "praxial" approach, too. Traditionally, it implies the formation of the inner-self, mainly based on the aesthetics of emotions and the aesthetics of the sublime, embodied in the great musical work of art. During the 19th century, musical Bildung as cultural capital became a class marker, too, but it has always been an individual style of living as well. After the decline of the traditional idea of Bildung, some elements of this style of living have survived and have changed. In addition to musical knowing-that, technical knowing-how and situational knowing-when etc., post-modern Bildung requires a reflective knowledge and, most of all, a transformational knowledge at that. Following the last texts of Michel Foucault, musical Bildung could be considered as a mainly aesthetic kind of self-transformation within the medium of music, rather than a passive formation of the self by and through music. Keywords: musical Bildung, musical knowledge, transformation, Foucault.*

*"I don't feel that it is necessary to know exactly what I am. The main interest in life and work is to become someone else that you were not in the beginning"*  
(Michel Foucault, in: Martin et al. 1988: 9)

The purpose of the following essay is to discuss the relation between the German concept of musical Bildung<sup>1</sup> and musical knowledge. Although it seems to be obvious that both, Bildung and knowledge belong together in some way or another, it is notoriously difficult to define in which way they actually do.

In this article, I will try to develop the following theses: Musical Bildung has always consisted and still consists of a complex combination of different kinds or forms of musical knowledge. In the course of history, however, this combination has changed significantly; it is not a static one. I will try to make plausible, that this change can be described as a shift from the "formation of the self" by and through music in modern (traditional) concepts of musical Bildung to post-modern or present ideas of "self-transformation" within the medium of music. The article will have the following outline: I will start with some very basic considerations concerning musical knowledge and education. I will very shortly mention some well-known north-American colleagues at this point, because there is a certain convergence between some parts of the north-American Philosophy of Music Education and the "continental" concept of Bildung, which should not be ignored. After that, I will discuss the modern 19th century-concept of musical Bildung and its relation to musical knowledge. I would like to demonstrate the dialectics of this concept, which is, on the one hand, a historical expression of certain class-interests – which may be described with the help of Bourdieu and others -, but on the other hand still remains the basis for every post-modern or contemporary concept of musical Bildung. Finally, I intend to indicate, why and how musical Bildung today may be considered as a complex combination of different kinds of musical knowledge, with a characteristic emphasis on what I call "transformational knowledge".

## **Bildung as Knowledge**

I will start with a rather simplistic assumption, which, however, may be useful in order to introduce some basic ideas and terms of this article. According to this assumption, Bildung is the same as knowledge, and the more knowledge someone acquires about

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1 For a general introduction to the concept of (musical) Bildung, especially for an international readership, see Varkøy, 2010.

music, the more educated he, or she is musically. This approach could be called the *encyclopedic* concept of Bildung and its ideal is the winner of game shows like “Who wants to be a millionaire?”. Game shows like that, however, illustrate the absurdity of this approach: According to the encyclopedic understanding of Bildung, it does not matter at all what you know, as long as you know enough about anything to win the game.

In some way, the encyclopedic knowledge is not even knowledge at all, but mere “information”. In contrast, knowledge can be defined as “information plus meaning” (see Liessmann, 2008: 27f.). I may know that Mozart was born in 1756 and that he was born in Salzburg, but without any kind of understanding why this might be important to know, this fact remains just a piece of information, which I most likely will forget at once. As Wolfgang Klafki, Germany’s most prominent theorist of Didactics and Bildung, has pointed out several decades ago, the equation of Bildung and knowledge ignores, among other things, the specific questions, which children and pupils have, as well as the specific view, which they have on the world. In contexts of Bildung, knowledge is not simply knowledge of something, but it always has to be meaningful and relevant for the person who acquires this knowledge (Klafki, 1975: 28ff.). Of course, this ought to be a pedagogical commonplace, but it could be considered as a reminder that not every kind of knowledge is worth having, simply because it exists.

Seen from this perspective, even the so-called “praxial” philosophy of music education, as it has been prominently exposed in David Elliott’s *Music Matters* from 1995, suffers from this encyclopedic shortcoming. Elliott takes great pains in demonstrating that Bennett Reimer’s “aesthetic” approach to Music Education is insufficient and misleading, and one of his main arguments is that making music, or “musicing”, is not just doing something, but doing it “thoughtfully and knowingly” (Elliott, 1995: 55). Therefore, musicing requires different forms of knowledge, and, if we follow Elliott here, the so-called “formal knowledge”, the “knowing that (something is the case)”, is even the least important of them (ibid.: 62).

In contrast, the different forms of musical “knowing how” are considered as the primary goals of Music Education: it is necessary to acquire what Elliott calls “informal knowledge”, “impressionistic knowledge” and “supervisory knowledge” in order to reach the highest level of musicianship (ibid. 54). Without going into any details here<sup>2</sup>, I actually do think that Elliott has made an important point, advocating the various forms of “knowing how” as real musical knowledge. On the other hand, the “praxial” approach has, as it were, an “encyclopedic” problem as well: Given, that all kinds of

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2 There are a number of problems which could be discussed in this context, but which lie outside the scope of this article, e.g. if the different kinds of knowledge should be added (like Gardner’s theory of multiple intelligences suggests) or if they could be reduced to one basic kind of knowledge (knowing-that to knowing-how or vice versa).

procedural musical knowledge exist – which kinds of them should be acquired and how many of them? What makes them meaningful and important for children or pupils? Obviously, the pure addition of musical knowledge does not automatically lead to something like musical Bildung, even in the vaguest sense of the word, as long as there is a normative gap between the What and the Why of acquiring musical knowledge in all its forms.

Other authors like Regelski (e.g. Regelski, 1998) and Bowman (e.g. Bowman, 2002) have seen this problem somewhat clearer than Elliott did himself (see Elliott, 1995: 269ff.)<sup>3</sup>. In order to solve it (and to fill this normative gap), they have suggested to remember a traditional distinction, which was introduced by Greek philosopher Aristotle. In their, as it were, “neo-Aristotelian” approach they have insisted on one important difference within the field of practical knowledge itself, and this is the distinction between “techne” (*téchne*) and “phronesis” (*phronēsis*). “Techne” could be translated as “skill” or “technical knowledge”, whereas “phronesis” means something like “practical knowledge”, which is mainly a social ability. Seen from this Aristotelian perspective, most of the things Elliott describes as musical “knowing-how” can be characterized as mere “techne” or musical skill, quite necessary and important of course, but normatively indifferent – you may, for example, acquire these skills in any imaginable society, democratic or not.

Contrary to this, the practical knowledge, which Aristotle calls “phronesis”, refers to life in a given community and includes an ethical dimension as well. Therefore, if practical musical knowledge is more than just technical knowledge in the Aristotelian sense of the word, it should be better called “music-related knowledge”, because then, music is always more than just music as a sound-object or a sound-event. Music-related knowledge takes into account that music is always the practice of individuals and of social groups and does not exist without considering the normative standards of these individuals and groups. Or, as Wayne Bowman has recently put it, “the ethically oriented domain of [music, JV] education (...) extends well beyond technical concerns, implicating questions like when-to, whether-to, to-whom-to, or to-what-extent-to. If music is to be a required feature in everyone’s education, its contribution to non-technical abilities like these should be the basis for its claim” (Bowman, 2012: 33).

This is, as far as I can see, the closest convergence of recent north-American discussions of the “goods” of Music Education and the concept of musical Bildung. Musical knowing-that, the technical knowing-how and the practical knowing-when etc. are indispensable for any concept of musical Bildung, too, but it is quite impossible to

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3 In the new edition of *Music Matters* from 2014 Elliott has reacted to this problem and has included e.g. a kind of „ethical knowledge“ (see Elliott & Silverman 2014, 195ff.).

describe musical Bildung merely in terms of the praxial or neo-Aristotelian approach. For the better or the worse, the philosophical ancestor of Bildung is not Aristotle but Plato, the roots of Bildung are religious and not political (see e.g. Meyer-Drawe 1999), and the concept of Bildung is strongly connected with a special social class at a certain historical moment. Therefore, we will have to look somewhat closer at the rise of the idea of Bildung in 18th and 19th century Germany.

## **The modern idea of musical Bildung as formation of the self**

The modern theory of Bildung – which, in contrast to its post-modern successor, can be called the traditional theory as well – had a clear and rather simple answer to the question of what you need to know in order to be musically educated: Someone is musically educated if he or she knows important musical works of art. For numerous reasons, however, this answer has lost its plausibility during the recent decades. There are several rather well known causes for this decline of this concept of Bildung, but I will concentrate here on some reasons why and how this idea was originally established and what “to know musical works of art” really means in this context<sup>4</sup>.

A glance at the history of musical Bildung shows that from its beginning, musical Bildung is closely linked to the aesthetics of emotion and remains to be so during the whole 19th and large parts of the 20th century<sup>5</sup>. The first modern theorists of musical Bildung are to be found within the context of pedagogical philanthropy in the age of enlightenment. Regardless of all individual differences, the philanthropists generally insisted on the idea that music has an immediate effect on people who listen to it, especially young children, and this effect is mainly emotional. Within the first theories of musical Bildung, Bildung is more or less a passive event. Here we find the original meaning of Bildung as formation, which is platonic in its origins: Music forms human beings, and this is only possible because there is a certain congruence of musical and human qualities, especially in terms of emotion.

In the beginning, this platonic idea of formation by and through music had nothing to do with ambitious musical works of art. Songs were preferred to instrumental music, because instrumental music was considered an inferior mode of music due to its semantic ambiguity. Especially for pedagogical intentions, the mixture of music and text appeared to be much more useful, because it combined the emotional effect

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4 This historical complex has been thoroughly analyzed. I refer especially to Bollenbeck, 1996 and Reckwitz 2006, without documenting this in detail here.

5 For a more detailed account see Vogt, 2012, 2012a, 2013

of the music with the content of the text. It goes without saying that not every kind of music and definitely not every kind of song was considered as appropriate and suitable for the formation of human beings (especially for the common people). The music had to be simple and positive, the words pious or at least honorable. We can see here the early intimate connection between Bildung and morals. Bildung is the project of the new German middle classes – the “Bürgertum” – , who insist on the essential difference between them and the old aristocracy. The aristocracy is considered as being superficial, lazy, and morally deficient, whereas the new middle classes define themselves as just the contrary: deep and earnest, hardworking and useful, pious and honorable, honest and truly emotional. That is why Bildung is, above all, the formation of the inner self and not of outward behavior or manners<sup>6</sup>.

The formation of the inner self by listening to music, however, does not require any specific knowledge at all. You need not to know anything about music (knowing-that) in order to be emotionally moved. It is not necessary either to have any kind of practical knowledge (knowing-how) like playing an instrument, although especially singing as some kind of immediate expression of emotions (or the inner self) was pedagogically preferred for children until the middle of the 20th century.

During the first decades of the 19th century, this philanthropic concept of musical Bildung changes significantly. The aesthetics of emotions remains important, even if some authors like Eduard Hanslick detested it, but in the course of time, it was eclipsed by the aesthetics of the sublime. For romantic theorists, music turns into the paradigm for the aesthetics of the sublime, because it could be considered as a manifestation of something, which cannot be expressed with words, because it is more than just words. Music without text, which used to be a deficient aesthetic mode before, now becomes the synonym for music itself, but only great and ambitious compositions, like for example Beethoven’s 5th symphony, prove to be really sublime and truer than truth<sup>7</sup>.

According to the late German musicologist Carl Dahlhaus, this should have been the historical moment for musical knowledge as musical Bildung, because these sublime compositions and musical works of art require theoretical and analytical musical knowledge in order to understand them properly (Dahlhaus, 1990). To Dahlhaus’ disappointment, however, this was obviously not the case. The musically educated person has never been somebody with expert or near-expert knowledge about music<sup>8</sup>, and music did not enter the German curricula as a real school-subject until the late 20th century. Still, this is not hard to explain. If people are formed by and through

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6 For the intimate connection between Bildung and Protestantism see Timm, 1990

7 Still important, although certainly much too one-sided: Dahlhaus, 1989 (1979)

8 For the difference between the musical expert (musicologist) and the musical nonprofessional, see Hentschel, 2006.

listening to music, there is not an essential difference between listening to the simple philanthropic songs and listening to great musical works of art. However, there is one important difference and this is the missing of the moral aspect, which was crucial for the philanthropic idea of musical Bildung. Listening to Beethoven does not make you a morally better person, although some people might claim this until today. Nevertheless, perhaps, you will not be the same person after listening to Beethoven, which is much more likely, but not guaranteed. The very purposeful moral formation of the self, which can be organized and planned by educators, gradually changes to a transformation of the self, which becomes a risky enterprise, because you can never know, if and in which way this transformation actually happens.

Apart from this shift within the concept itself, musical Bildung remains nevertheless in its core a formation of the inner self. This restriction causes quite a few problems, if you want to communicate Bildung within a social context: you certainly need a proof or at least a hint that someone is musically educated at all – how do you ever know? With the rise and the establishment of the German middle classes during the 19th century the importance of this demand grew steadily, because “Bildung” became perhaps the most important mark of a certain class membership. The rather strange German word “Bildungsbürger” belongs in this context, and there we have another compound which can hardly be translated (see Engelhardt 1986). The inseparable connection of “Bildung” and “Bürger” (citizen) suggests that “Bildung” is not only a certain qualification or a certain amount of knowledge. Moreover, “Bildung” characterizes a certain way of life or a style of living (see Lepsius 1992): You should actually be able to see that someone belongs to the middle classes, because he is educated, and vice versa.

There are some hints, which everybody should keep in mind, in order to identify the Bildung of the “Bildungsbürger”. It is characteristic for the traditional idea of Bildung, that it is focused on the knowledge of the arts, combined perhaps with the knowledge of Latin, Greek or History. As an educated citizen you will have to know something about art (including music), but this knowledge is certainly not the knowledge of the expert. The educated citizen and the educated expert know different things about art. The expert usually is a professional in his field, but you do not make your living with Bildung; Bildung is by definition useless for professional or other purposes.

Therefore, the knowledge of the educated citizen is a fragile construction: You have to know something about music, for example, but you are not allowed to know as much or the same things as the musicologist. If “Bildung” is a mark for social class affiliation in the first place, you will need to have a kind of knowledge, which enables other people to recognize you as educated. It is the obvious thing to do to describe this kind of knowledge with Pierre Bourdieu as a kind of cultural (and/or social) capital: A certain kind of knowledge, mainly about art, helps to distinguish the Middle Classes

from the Lower Classes, and it also helps to distinguish the Upper Middle Classes from the Lower Middle Classes. This is the point, when the so-called “Halbbildung” enters the stage (see Adorno, 1959). The “semi-educated” person does not simply know 50% of the real-educated one. Instead, he or she merely appears to be educated by showing a superficial acquaintance with the objects of Bildung. Bildung, then, degenerates to a mere marker of social class affiliation (cf. Schwanitz, 1999).

## Bildung transformed

It does not follow, however, that this social function is the only function of Bildung – a mistake, which Bourdieu and others have made and make until today (see e.g. Shusterman, 2002). I would like to call this the “sociological fallacy”, because Bildung has always been more and always been different from its mere social use<sup>9</sup>. I would like to bring to mind again the most important characteristics of musical Bildung, as it has developed during the 19th century.

First, musical Bildung was closely linked to musical works of art. Of course, this had to do with the representational function of the great concert or the great opera. However, the musical works of art offered certain aesthetic qualities, which enabled a new way of listening. The self-referential musical work of art (“absolute music”) requires and enables an equally self-referential reception (listening for listening’s sake), which has nothing to do with those religious or moral functions, which music had before as a part of philanthropic Bildung. Listening to music in this way establishes musical Bildung as a counterpart to all practical requirements of daily life. Especially musical Bildung exemplifies the “uselessness” of Bildung as a whole, which, by the way, makes it suspicious for all utilitarian school curriculums of all kinds (see e.g. Varkøy, 2010).

Second, the musical works of art are still received emotionally. At least within the field of art people are allowed to be emotional and aesthetically sensitive.

Third, the aesthetics of the sublime implies that the musical object as the “content” of Bildung is something, which is beyond the normal cognitive understanding, which

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9 In the words of German historian Reinhart Koselleck: „Kein bestimmtes Wissen und keine einzelne Wissenschaft, keine politische Haltung oder soziale Vorgabe, kein konfessionelles Bekenntnis und keine religiöse Bindung, keine weltanschauliche Option oder philosophische Präferenz, auch keine spezifische ästhetische Neigung in Kunst und Literatur reichen hin, um ‚Bildung‘ zu kennzeichnen. Bildung ist im Hinblick auf alle konkreten Bestimmungen in der Lebenswelt ein Metabegriff, der die empirischen Bedingungen seiner eigenen Ermöglichung ständig in sich einholt. Bildung läßt sich nicht über bestimmte Bildungsgüter oder konkretes Bildungswissen hinreichend definieren. Wenn es gleichwohl gemeinsame, idealtypische Grundzüge gibt, so sind sie in jener Lebensführung enthalten, die immer auf dem Weg ist auf dem Weg der Selbstfindung“ (Koselleck, 1990: 23–24).

is bigger than you are and which has an overwhelming effect. If you expose yourself to the experience of the sublime, you will never be the same person as you used to be before.

Fourth, the experience you make while listening to a sublime musical work of art, is fundamentally a passive one, although the act of listening has active elements as well. Experience may be something you make, but at the same time, it is made with you. This is why, this kind of Bildung is unpredictable in its results; you never know what this piece of music will make with you – perhaps nothing, perhaps a lot.

Fifth, the reception of musical works of art is a highly individualistic enterprise. The listening subject establishes a relation to him- or herself, which cannot be realized within work, communication or other social activities.

Finally, Bildung in general has been established not as a mere accumulation of knowledge or as a certain certificate or qualification. “Bildungswissen”, as the German philosopher Max Scheler called it, is a knowledge, which helps you to establish a style of living or even, emphatically speaking, a way of being in the world (Scheler, 1976/1925).

Perhaps to the disappointment of musicologists, the role of theoretical knowledge about music (knowing-that) is rather small within this concept. Nevertheless, the listening, individualistic, emotionally sensitive, and self-styled subject indeed has to know quite a lot about music. However, this knowledge is a practical knowledge, a knowing-how, in the first place – a practical knowledge, which has nothing to do with the musician’s technical knowing-how. People have to be able to choose and find music (or musics), persons, places, situations or occasions which provide the opportunity to make those musical (emotional, sublime, and sensitive) experiences he or she is looking for. In order to do so, however, you need another kind of knowing-that, a “self-related” or “reflective knowledge”, because at least an implicit knowledge of yourself, of your desires, your needs, your wants, is essential in order to find those opportunities for musical experience. Moreover, the musically educated person needs some kind of “transformational knowledge”, which is necessary, if all these musical experiences shall contribute to a change of the way somebody sees or better: hears the world.

Overall, even the traditional notion of musical Bildung contains rather different kinds of knowledge, which I will try to summarize.

First of all, there is the musical *knowing-that*, which may be also called material knowledge or propositional knowledge.

Second, there is the *technical knowing-how* (musical knowing-how no.1). Both propositional and technical knowledge, like playing an instrument, singing or dancing, play a surprisingly minor role in the traditional idea of musical Bildung, mainly because its connection with the aesthetic paradigms of emotion, listening and the sublime.

Third, there is the *situational knowledge* (musical knowing-how no.2). Here we find not only the technical how-to, but also, in Wayne Bowman's words, the when-to, whether-to, to-whom-to or to-what-extent-to (with-whom-to). It is the Aristotelian idea of "phronesis", the practical knowledge, which tells us if our actions are adequate within a certain context, at a given time in a given situation together with other persons.

Fourth, we need some kind of *reflective musical knowledge*. In a way, this is a kind of knowing-that, but this knowledge may well remain unconscious. I may know, for example, that I have heard a certain kind of music before and that I liked it a lot. However, I have to know, too, if I really want to hear it again or if I would like another kind of music better.

Fifth, and last, there is the *transformational musical knowledge*. The transformational knowledge is a kind of knowing-how: I have to know how to find music(s), musical practices, other people, situations, or occasions, which may be important for a possible change in my style of life. There is no guarantee for that, of course, but I may be increasing my chances to become a different person than I have been before<sup>10</sup>.

As we can see, even the traditional idea of Bildung implies a rather complex combination of different forms of musical or music-related knowledge<sup>11</sup>. Yet, the traditional musical Bildung does not exist any more as it existed until, roughly speaking, the 1920ies, or 1930ies. Its components, however, have not disappeared completely but have undergone a complex change and shift of emphasize<sup>12</sup>. Two changes seem to be most important in this context: First, traditional musical Bildung always had a moral frame and a moral aim, although the Romantic Movement untied this connection between art and morals significantly. Post-modern musical Bildung still is mainly an enterprise of the inner self, but the inner self is not formed any more within a moral framework; it is formed, if one can say so, within a general aesthetic framework.

Second, in post-modern musical Bildung the active component has gained more importance than before: Listening for listening's sake is still important, but other, active, and experimental uses of music, combined with bodily experiences and the use of technical media have expanded the field of relevant musical experiences significantly.

To put it in a single and rather over-simplified formula, the post-modern idea of musical Bildung can be understood as an (primarily active) act of aesthetic self-styling

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10 The transformational aspect of Bildung in general has been developed especially by Koller, 2012

11 There is a certain parallel between this list and Hermann J. Kaiser's analysis of musical experience (Kaiser, 1992). According to Kaiser, you need to have knowledge about music, about the relation between you and the music, and about the social situations, in which musical experiences are made or will be made (ibid.: 171). The transformational knowledge is missing, probably because Kaiser's concept of experience implies a rational control about personal experiences, which has no or little room for unexpected or experimental experiences. Experience is not the same as Bildung.

12 I follow Reckwitz 2006 in this respect (especially chapter 4.2.3.), who himself relates to authors like Foucault, Taylor, Bourdieu and others.

within the medium of music or better: within the context of diverse musical practices. This act requires different forms of musical knowledge: material, technical, situational, reflective, and transformational. It can be considered as typical for post-modern musical Bildung, that these forms of knowledge are controlled neither by moral standards nor by the tradition of the great musical works of art. The only standard or criterion is the one which is defined by individual personal transformation and not, for example, by social norms of respectability.

If this is true, however, it is even more difficult to combine musical Bildung with music education in schools, than it has ever been before. It is possible, of course, to teach the knowing-that of material knowledge. It is possible as well, to teach the technical knowledge you might need for playing an instrument or for singing or working with the computer. It is much more difficult, however, to teach practical musical knowledge. You have to practice this kind of knowledge within a social context, in order to find out, how to act musically in an adequate and acceptable way. Even more difficult than that is the teaching of reflective musical knowledge. Reflective knowledge may be a kind of knowing-that, but if anybody knows about the intimate relation between a person and various kinds of music, it is certainly not the teacher, but only the pupil him- or herself. The only thing the teacher can do is to help to make this relation more conscious than it was before, but he cannot actually teach how to do this. At last, transformational knowledge cannot be taught at all, because even the pupil himself does not know, what and when he or she may require in order to be transformed by musical experience. However, transformational knowledge is certainly a kind of knowing-how, and therefore it requires a certain amount of practice, but a practice of what?

In his last writings, French philosopher Michel Foucault has developed the provoking idea, that transformational knowledge as a knowing-how could even be considered as a technical knowledge, a “technology of the self” (see Martin et al. 1988; Foucault 2005). Foucault, as many others before, got this idea from studying ancient authors, but he re-discovered mainly the roman stoics and not Plato or Aristotle. Whether Foucault’s interpretation of those authors has been correct or one-sided is not particularly important here and now. The interesting philosophical point which Foucault makes here, is that the self should not be considered as a pre-formed entity, which simply needs to be discovered or to be developed, which the traditional concept of Bildung has always presupposed. In this view, the self simply does not exist, as long as it does not perform certain acts, by which it is constituted. If this is true, then self-formation and self-transformation are performative acts, which have a close resemblance to creative acts. This is why Foucault’s speaks about an “aesthetics of existence”, which requires certain more or less “aesthetic” techniques of the self.

If we consider this “performative” idea for a very short moment, it could be possible that each musical practice could be a potentially transforming activity, depending on the style, or the manner, or the spirit in which you perform it (see Menke, 2003). If you practice a scale on an instrument, for example, it may be a mere technical drill, which simply enlarges your technical musical knowledge, with a certain aim and the possibility to test, whether you have succeeded or not. This is, of course, not a bad thing to do in itself. Still, you may practice the same scale without a given aim, as an experimental exploration of sound, not knowing, which results may emerge from this. In both cases, the actual result may even be the same, but in the second case, the practice of a scale may become an aesthetic practice of life, a practice to become somebody different<sup>13</sup>. If this is true, then every kind or form of musical knowledge may contribute to musical Bildung, as long as it is part of an experimental, transformational way to become somebody different. Therefore, musical Bildung requires many, and many different forms of musical knowledge, but it is the style or the attitude, in which these forms of knowledge contribute to musical action, which decides, whether musical knowledge belongs to Bildung, or whether it does not<sup>14</sup>.

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13 In a very general sense, without referring to Foucault, U. Mählert (2006) discusses the possibility of practice-as-Bildung.

14 It is understood, that there many basic problems arising from this idea: If nobody is able to judge the difference between drill and aesthetic practice from the outside – does the individual really know the difference him- or herself? This problem cannot be discussed here; see e.g. Mayer & Thompson, 2013.

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# On Heidegger's relevance for a phenomenologically oriented music Didaktik: the unheard

Frederik Pio

## ABSTRACT

*This article investigates Heidegger's relevance for a phenomenologically oriented music Didaktik. To do this, it considers Heidegger's ontological approach in terms of its partial difference from the Husserlian approach to music Didaktik as presented by Professor Frede V. Nielsen. It then incorporates Heidegger's ontological approach into a music pedagogical setting by means of a fourfold systematic approach, which is elaborated to capture four different levels of musical experience (designated as 'the audible quadruple'). This systematic approach is further generalised to indicate a structure of four distinct approaches, in which the music subject can be encountered as such. Thus, the above-mentioned 'audible quadruple' is developed into a didactical grid of orientation. Since this grid contains four different Bildung positions in connection with four different fundamental views on music as a subject, it is, in general, designated as a 'process model of Musicality-Bildung'. This model is developed as an analytical way to concretise Heidegger's ontological turn within music education, as an approach distinct from – and yet familiar with – a number of other well-known music pedagogical conceptions. Thus, the article demonstrates how a Heideggerian approach of music pedagogy comes into contact with existing paradigms and yet also uncovers a potentially forgotten space of significance. This analysis expounds Heidegger partly in contra-distinction to Nielsen's Husserlian approach. But still, the article draws heavily on Nielsen's clarification of a number of didactical paradigms. In this way, the article's reading of the 'audible quadruple' provides an interpretation of the musical process of experience buttressing Nielsen's music pedagogical philosophy and his didactical position. This interpretation points beyond Nielsen's own position whilst confirming Nielsen's phenomenological readings and central interpretive categories (cf. Pio, 2014).*

*Keywords: Phenomenology, Frede V. Nielsen, Bildung, The unheard.*

## Introduction

I wish to thank the Nordic Network for this invitation to keynote on knowledge formation in music. And I would also like to extend my gratitude to the Royal College of Music here in Stockholm for their hospitality and for hosting this wonderful 19th annual conference.

The title of the conference, *Knowledge Formation in Music*, contains a challenge to think *from* music – not *on* music, where we approach music from the outside. Knowledge formation “in music” seems to imply an inside. I will take my point of departure in phenomenology in order to present some ideas for how this type of knowledge formation could be developed.

I would first like to clarify some key concepts from phenomenology.

## Ontology

### I. The tree

For Heidegger, phenomenology is radicalised as ‘ontology’. To clarify what ontology is, Heidegger distinguishes between ‘the ontic’ and ‘ontology’.

Ontology is about what the world is *as such*, before our specific (ontic) ways of knowing it take effect. The ontological world is given in a fundamental and basic sense, before our cognitive apparatus begins to arrange and organise categorial perspectives on the world.

The ontic, on the other hand, marks the epistemological approach. We call forth the ontic when we apply intellectual theories and construct specific perspectives on the world.

To clarify this concept of ontology, Heidegger uses the example of a tree:

“In the relation to one another – before each other (*voreinander gestellt*) ... we find the tree and us. But this notion (*Vorstellen*) ... is not about a ‘presentation’ (*Vorstellung*) deposited in our brain ... / Because we have leaped ... and to where have we leaped? ... to the earth on which we live and die ...” (Heidegger, 1954: 16–17).

This citation is an attempt to present an ontological alternative that can serve as a theoretical supplement to widespread epistemological approaches. In the epistemological approach, the ‘reality’ of the tree is a result of a consciousness that creates

a mental picture in the brain that re-presents the tree. As a mental representation, the impression of the tree is an *ontic* feature. Its cognitive reality is constructed in the brain and it is thus segregated from the ontological world.

However, according to Heidegger, such an approach should be differentiated from the ontological dimension. The inherent solidarity between a human being and the world (as a being-in-the-world) cannot manifest itself within an approach employing inner, mental representations (subject) of an outer world (object) (Heidegger, 1957: 20).<sup>1</sup>

Instead, Heidegger investigates a different way to recognise the world and ourselves in it. We have to engage in what Heidegger calls a disclosure (*Entbergung*) of the phenomenon in its un-hidden presence (*Unverborgenheit*). This is the ontological emulation of what Husserl originally called 'reduction' (Heidegger 1967: 190). For Heidegger, phenomenology is about ontology; namely, about uncovering the beingness (*das Seiende*) of the phenomenon in its being (*Sein*). Thus Heidegger frames the question of being as a phenomenological enterprise (cf. Heidegger, 1927: § 7c). We have to recover the phenomenon by encountering it – in the fullest sense of the word – in the world. (This is where hermeneutics flow together with phenomenology in section 31–33 in *Being and Time*.)

An ontological way to be in the world is not primarily the result of a cognitive, intellectual performance. The point of departure here is rather a pre-reflexive, dwelling presence in the world (Heidegger 1957: 208). Before any mental picture can be developed, we are always-already in the world. And this being in the world is the point of departure for any thought.

In this way, the phenomenon is not only given in our mental consciousness as an inner conceptualised picture; it is given in the world in an ontological way. Frede V. Nielsens thus writes:

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1 Our technical-scientific world picture as it comes forward as, for instance, cognitivism, cybernetics and system-theory (which, for Heidegger, is the current expression of metaphysics) claims that the world is primarily brought about through the way our brain processes sensual stimulation: "According to the teachings (*Lehre*) of metaphysics ... the human being is the representing (*vorstellende*) animal ..." (Heidegger, 1954: 27–28). With this, the world is potentially reduced to a derived effect of how science currently assumes the brain is functioning. Heidegger returns here to the example of the tree: "... suddenly everything is abandoned as soon as the science of physics, physiology and psychology ... summoning all its evidence and proof, explains that we are actually not seeing a tree. In reality we see an emptiness, in which electrical chargings are scattered, whistling around with great velocity" (op. cit. 27–28). Here the tree as ontological phenomenon in the world is dissolved into a neurophysiological survey of electrical charging's in the brain. For Heidegger, this is a symptom of the amnesia of science. The horizon of research here obliterates the fact that it is always-already rooted into a world as a point of departure that cannot be objectivised. Science cannot objectivise the background understanding of the world (being), which makes it possible for science to constitute its field of objects (Heidegger, 1967: 305). Thus it falls to philosophy to disclose the phenomena of the world.

” ... there is a world of reality (*virkelighedsverden*) to recognize which is exterior to the recognition itself ... “ (Nielsen, 2012b: 25–26).

In several places, Frede V. Nielsen discusses our human *Befindlichkeit* as attuned to the musical work as a multi-dimensional universe of meaning (Nielsen, 2012). *Befindlichkeit* is precisely Heidegger’s notion for the attuned way in which human beings inhabit their world.

So, with this ontological turn, it becomes evident that the (above mentioned) tree is there in front of me, that the tree is in the field, that the field spreads over the earth, and that the earth is covered by the meadow. And all of this is there in a totality really close and present. The banality of this is indeed frightening.<sup>2</sup> But the wisdom of phenomenology lies in the claim that the world is awake in us before we initiate any intellectual attempt to arrange it into a specific order. Heidegger asks:

“Does the tree stand in the ‘consciousness’, or does it stand on the meadow? Does the experienced meadow lie in the soul or does it lie stretched out on the earth? Is the earth in our brain? Or are we standing on the earth?” (Heidegger, 1954: 17).

## II. La Mer

But where in the literature of music philosophy do we encounter this movement from representational thinking (cognitivism) towards an ontological disclosure (phenomenology)? One example is Mikel Dufrenne’s analysis of aesthetic experience. In the passage below Dufrenne speaks about the orchestral piece *La Mer* by Claude Debussy. Dufrenne’s reading of this piece is an attempt to uncover this music as an experience of truth:

... when I listen to Debussy’s *La Mer*, the simple word itself ... is ... poetically charged. It orients me toward a certain affective quality. But I do not have to develop the images of glaucous water, waves, foam on the reefs, or noon at sea with its diamantine reflections. It is a symphony I hear, and not a real landscape which I contemplate ... *Something like the essence of the sea is*

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<sup>2</sup> But still the risk endures that the phenomenon of the tree is reduced to an object in a scientific survey (for instance, as brain activity represented graphically as colour codes on a screen) where a measurable, evident correctness is produced (Heidegger, 1954: 17). Thus in a technical-scientific procedure (of biochemistry and neurophysiology), the phenomenological essence of the tree is dissolved (op. cit. 18).

*revealed to me, with respect to which every image is gross and vain. We are concerned with what I experience when I am before the sea, of what there is the truly 'marine' in it – with its affective essence, which is more certain and more communicable than all empirical signals. It is the sea-as-world, just as the fugue by Bach was joy-as-world (Dufrenne, 1973: 520, cursive fp).*

In its sensual substance, *La Mer* communicates itself directly as the sea. It is not constructed in a brain (as a cognitive representation) but is rather “revealed” in its essence. Thus, there is no correct correspondence between the musical work and the listener. The musical work is disclosed as world. Here we are beyond the metaphysical (dualist) idea of the musical work as a representation (of a certain reality in the real world, for instance).

Instead something else happens in Dufrenne's disclosure of it: This artwork (*La Mer*) draws us into a sensitivity towards the question of what we are. According to Heidegger, we have no essence. Instead we are existence. We are constituted through an existential openness to the world. This concerns our very intimate familiarity with the world and the basic structures of our being in it. The poetical intensity of music has the potential to address our deepest structures of experience. In other words:

What is it in this piece of music (*La Mer*) by Debussy that calls forth the being of the sea? What kind of horizon allows waves to be just waves? What is it that allows the ever-changing tide of ebb and flow to have its cycle? What is it that allows the surf to wash over the seashore?

This music is not a representation. It is rather a poetical vortex (in German, *ein Wirbel*). The listener is pulled into an openness, which Heidegger describes:

... as the artwork itself is pulled into an openness opened by the work itself, at the same time we are simply pulled into this openness, and that means out of the ordinary. To follow this jerk (*Verrückung*) means: to transform our routine relations to world and earth ... with a view to dwell in the occurring truth of the work (Heidegger, 1950: 54).

This leaves us with a primary experience that the being of music is involved in our own being, which gives rise to the following questions:

- (i) *If Heidegger's ontological analysis of such un-hiddenness (Unverborgenheit) in relation to art has any merit; how can one understand the phenomenon of music in a such disclosure? And*
- (ii) *what consequences could be drawn from this in relation to music teaching?*

### III. World / Earth

To answer these two questions, we have to start by clarifying the music-directed consequences we need to draw from the distinction between ontology and the ontic (cf. above). To do this I have selected two conceptual pairs – ‘World / Earth’ and ‘Reticence / Conquest’ –, which I will now outline briefly.

Heidegger’s ontology is played out in his description of the artwork. When the artwork works, it is constituted by two dimensions called *world* and *earth* (mentioned in the previous citation).

‘World’ is the technical-material-textual surface of the artwork, and ‘earth’ is the inner dimension characterised by a potential withdrawal, where the world of the work withholds itself. It is in the tension between the world and earth of the artwork that its being is manifested:

“Truth puts itself into work. Truth occurs only as the strife between the clearing and the hiddenness in the reciprocal conflictuality between world and earth. Truth is brought about in the artwork as this strife between world and earth” (Heidegger, 1950: 50).

This distinction between world and earth is decisive for Heidegger’s critique of the aesthetic appreciation of art. It is therefore only in a derived sense that the artwork can be described as an aesthetical object (of beauty). In a deeper sense, the value of art is tied to the event of its realisation as truth. This implies that music can be encountered in its world-dimension (for example, as an aesthetic object) but that it can also be disclosed in its earth-dimension, as an ontologically rooted phenomenon.

### IV. Reticence – Conquest

I will now consider the relation between conquest and reticence as two modes common to all mankind. A being-in-the world can be marked by (i) a dwelling, restrained reticence or (ii) by a controlling mode of conquest.

**Reticence:** This relates to the idea that it is unnecessary to understand and order all music into familiar categories. Non-understanding and even estrangement are potentially legitimate forms of *Bildung* experience. In this way, strange or new music calls us into a mode of reticence. In our inherent will to order, we are sent back to the start. There is an elementary pedagogical value at stake here. We have to set aside our ego and make way for a musical phenomenon we do not yet fully understand. Our reticence here marks the earth dimension of the artwork. Here music is encountered as a *Bildung* subject.

**Conquest:** In contrast to 'reticence', we also have to face 'conquest' (cf. Løgstrup, 1984: 48f). Reticence and conquest belong together in the most intimate way as dichotomised differences.

Conquest is about experiencing music in a way in which it can be rationally determined and defined. The conquest marks the presence of the subject in its domesticating, dominating and knowing way of inhabiting its world. Here we encounter music as a knowledge subject or as a "method"-subject (of practical skills).

Reticence differs from conquest. Reticence is about upholding a certain powerlessness that, in its own dwelling way, still remains forceful. In her analysis of Heidegger, Hanna Arendt describes this as a 'non-wiling will' (Arendt, 1971: 172ff.). This relates to a dwelling presence in the world. There is a part of the German *Bildung* tradition that has developed this (Th. Ballauf). However, as modern human subjects, we tend to become meaningful to ourselves as we enter into a mode of control by dominating the surrounding world (as object).

In our sheer sensation of the musical phenomenon, we are, however, brought into reticence. Our will to be in control and install order is temporarily suspended for a while. This experience is valuable. In our reticence, we are reminded about of the world as the source into which we are delivered.

I believe it is insightful to appeal to the concepts of conquest and reticence here because, (a) in Heidegger's Hölderlin-reading, we find the conceptual pair *Herrschaft* (*Herausforderung*) / *Zurückhaltung* (Heidegger, 1944: 177–178). This distinction has an affinity with Heidegger's notions of world and earth as dimensions in the artwork. As such, music as a subject is caught in the tension between:

- (i) *EARTH: sensuality (reticence: non-discursive, imaginative dimension) => dwelling*
- (ii) *WORLD: understanding (conquest: intellectual dimension, explicated theory) => competence*

These opposites both repel each other and belong together. So a strife is maintained – what Heidegger calls a *Widerstreit* – between something joining and something dividing – a *Streitgesetz* (Heidegger, 1983: 26), a conflictual magnetism.<sup>3</sup>

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3 The Danish philosopher Knud Eiler Løgstrup – who wrote extensively on art – came into contact several times with Heidegger and the environment around him. Thus one finds a similarity between Løgstrup's concept of reticence (*tilbageholdenhed*) and Heidegger's notion of *die Verhaltenheit* (over against *Haltung*) which resembles reticence in connection with Heidegger's theme of *Gelassenheit* (Heidegger, 1983: 64). *So there seems to be a link here between Løgstrup and Heidegger – a link however that leads back to Hölderlin.* Heidegger's notion of a magnetic strife between world and earth draws heavily on Hölderlin (Heidegger 1944: 36, 46). In relation to Hölderlin's concept of *Innigkeit*, Løgstrup further seems to have been inspired

Let us now explore the ways in which we can utilise the distinctions world/earth and conquest/reticence.

## The 'audible quadruple'

In his work *General Music Didactics*, Frede V. Nielsen uses Husserl's transcendental phenomenology as a point of departure to describe music as a multidimensional universe of meaning. However, by appealing to Heidegger, it is possible to develop this theory in a way that modifies its original approach. This relates to the possibility of problematising musical experience in relation to the theme of phenomenological ontology developed above. To arrive at an interim conclusion, let us first frame our question using the figure 'the audible quadruple':

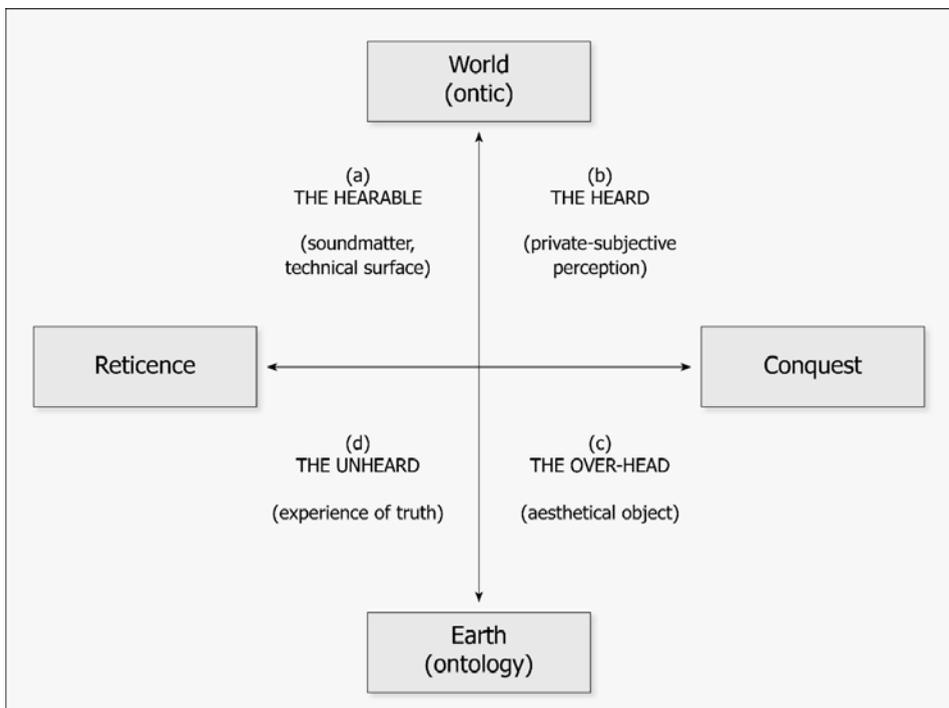


Fig. 1. The audible quadruple

by the concept of 'united opposites' (*forenende modsætninger*) (Løgstrup 1997: 183–188). These significant links here deserve elaboration in a separate analysis.

Note that 'world' and 'earth' occupy opposite ends of the vertical axis and that 'reticence' and 'conquest' occupy opposite ends of the horizontal axis.

## I. Why four different audibles?

This diagram shows four different audibles (in Danish, 'hørbarheder'): a, b, c and d.

In Heidegger's German, *Hören* is *Gehören*. This means that 'to listen' is about 'belonging' (somewhere). We are unable to listen away from the things. Our listening pulls us into the world. As sound pulls us into the world, music reminds us of the life-world in which we exist. We are fundamentally beings who listen. We are torn between the soundtracks of a lived world as we mirror ourselves in music. We are such listening beings because *Hören* is *Gehören*.<sup>4</sup>

Our hearing is therefore connected to the way in which we inhabit our world. Without our hearing, we cannot be in the world. If our ability to hear is lost or impaired, we lose not only our hearing ability but also an important part of our relation to things and human beings in our surrounding world. A loss of hearing also threatens the way in which we are generally attuned to our world.

In a musical context, this implies that our aural way of being present in the world (as hearing beings) is more fundamental than playing music. In relation to music, from early childhood and onwards, we begin as listeners (our natality is aural in nature). We are constituted into the world – in our *Befindlichkeit* – as listeners. These early, immediate experiences of music as listeners condition the possibility that, one day, we may pick up an instrument and start playing. The way we experience a sonorous world and filter all the sounds and harmony will ultimately influence a *subsequent* wish to play and practise music. For this reason, we refer to four 'audibles' (and not to four 'play-abilities').

So, ontologically, listening comes before playing. Especially when we are interested in general education and processes of musical formation and the *Bildung* of human beings, listening becomes an essential phenomenon. In a didactical sense, the fundamental importance of listening is obvious. In music teaching, listening can be described as a goal, as an instrument (to achieve a goal), as teaching content, or as a method. In this way, listening as a category is also linked to the theme of the justification of music as a subject in school. According to Kaiser & Nolte, listening is:

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<sup>4</sup> Heidegger himself differentiates what can be heard: "What if the hearable (*die Hörigkeit*) is neither the only nor the actual way of hearing ...?" (Heidegger, 1957: 203).

"Now we will heed the insight that we only indeed hear a claim (*Anspruch*) when we are consistent with (*entsprechen*) that which actually presents itself (*zuspricht*)" (op. cit. 203). It is this aspect of Heidegger which this article will attempt to elaborate.

” ... not an anonymous technique, but always an activity of a subject with a particular life-history. And this life-history comes into contact with the music in the process of its assimilation” (Kaiser & Nolte 1989: 59).

This theme becomes even more relevant because, in Scandinavia today, there are many initiatives and projects (including school concerts) to bring the art-musical field of musicians in contact with the world of schooling. This is accompanied by strong political support for precisely this kind of development. In fact, in Denmark, it is written directly into the Government Act on Elementary School (the *Folkeskoleloven*) from 2014 (Antorini, 2013: 8–9). Finn Holst from our Nordic Network has among others conducted interesting research on this in his doctoral dissertation (Holst 2013). The challenge is to continually remind ourselves of the importance of initiating and recreating a listening process of musical experience in the pupil. Such a *Bildung*-oriented cultivation of dimensions of listening will provide an important background to the instrumental practice of music.

## II. The four audibles (fig. 1):

### (a) *The hearable*

On the hearable level, we encounter the technical-material surface of the music, which pulls it towards a reservoir of factual knowledge. This is the level of raw matter. This is about a physiological excitation of the senses as a reaction to acoustic stimulation. It is an exchange of sensual reaction to a sonorous mathematics. At this level, the musical work is not present in an aesthetic sense. The material, acoustical base merely acts as a necessary foundation for the musical-aesthetic superstructure. It is only when the acoustic matter is overshadowed by a musical manifestation that the artistic work or the musical phenomenon emerges.<sup>5</sup>

### (b) *The heard*

The heard level concerns the transition from quantifiable acoustic stimulation to mental perception. On this level, music is an emotional medium; in other words, music is determined as an object which facilitates the experience of individual, psychological

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<sup>5</sup> Nicolai Hartmann originally introduced the three layers of the artwork (foreground, middle ground and background). This structure decides the aesthetic object by making a distinction between the ‘foreground’ of the work (the material support) on which the actual aesthetic shaping of the work (as superstructure) rests. Cf. Gadamer, 1983: 87 & Alt 1968: 86, 112–116.

emotions. Music is relevant and intense to the extent that it corresponds to our private, subjective feelings. This audible dimension is realised when we feel that we can project our emotions onto music, or when we feel that music is buttressing or supporting our internal feelings.

### (c) *The over-heard*

On the over-heard level, music is constituted as an aesthetic object; namely, an object that a subject can observe. At this stage, the technical-material dimension of the music we saw in dimension (a) is transformed into the manifestation of an aesthetic object. Thus a more complex, artistic significance starts to emerge as aesthetic intensities transgress the borders of language and discursive logic.

### (d) *The unheard*

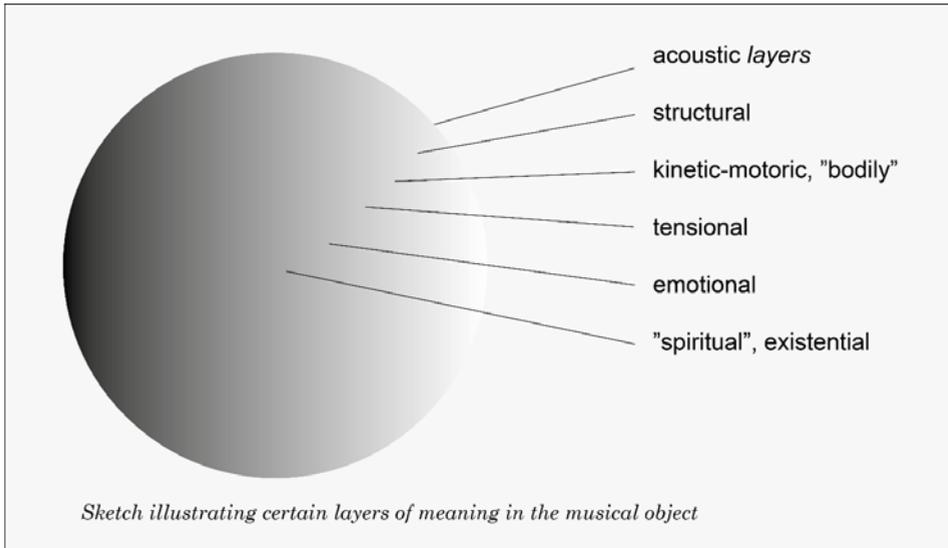
The level of the unheard is connected to the phenomenological notion of being-in-the-world (*Dasein*). Here music is detached from the different ways in which it is made into an object. At this point, we are reminded of Dufrenne's notion of music as a 'quasi-subject' (Vogt 2001).

For the scientific gaze (in fig. 1), there is a hearable object (a); for the psychological gaze, there is a heard object (b); and, for the aesthetic gaze, there is a beautiful, over-heard object (c). In each of these moments, there is an object. And these objects deposit a subject, so there can be a correspondence between subject and object. However, in such a duality, everything is there, and nothing is missing. Everything is either heard or hearable. There is no unheard – no crack anywhere in the fabric of the universe.

The notion of the unheard is an attempt to call forth the experience of music in an ontological sense; namely, as a sensual event in the world. Thus, figure 1 – 'the audible quadruple' – is an attempt to connect pedagogical thinking in music with the notion of truth developed by Heidegger's phenomenological ontology. In relation to art, this ontological notion of truth has been taken up and developed by Gadamer (Gadamer, 2006).

## III. Frede Nielsen's notion of music as a 'multifaceted universe of musical meaning'

The figure of 'the audible quadruple' is an attempt to develop and reflect on the well-known model that Frede V. Nielsen presents in his book *General Music Didactics* from 1994.



*Fig. 2. Music as a multifaceted universe of musical meaning (Nielsen, 1998: 136)*

As fig. 2 shows, Nielsen's theory of the multifaceted universe of meaning is ultimately an existential category. The *core level* of the artwork is existential.

The audible quadruple (fig. 1) is my attempt to reflect on Nielsen's theme using Heidegger's (and not Husserl's) phenomenology as a foundation. In my earlier work (Pio, 2013), I elaborated on the pedagogical consequences of such an approach. However, my ambition in this article is to develop 'the unheard' (cf. fig. 1) by investigating it as a subject-matter didactical and *Bildung*-theoretical category.

The dimension of the unheard – as I understand it – is implicitly present in the music philosophy developed by Nielsen. However, 'the unheard' also marks a phenomenological position that can be clarified and brought out by means of a critique of Nielsen's model of correspondence that supports his theory of the multispectral universe of meaning.

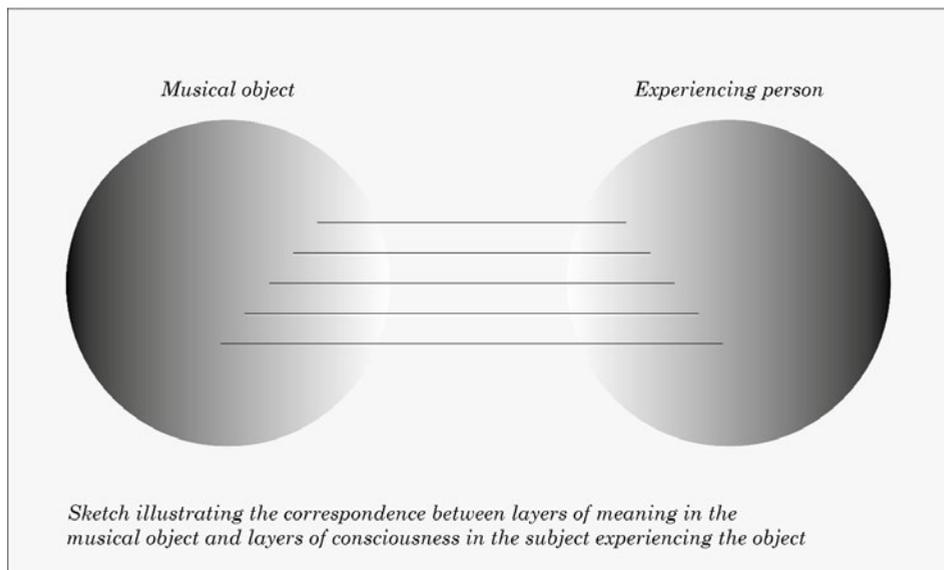


Fig. 3. Nielsen's notion of correspondence (Nielsen, 1998: 137)

Nielsen discusses the above model of correspondence in detail in chapter 4 of his book (Nielsen, 1998: 127–163). The central phenomenological point of interest is how the layers or dimensions in the music correspond to layers in the observing subject, so that these are attuned to one another. Nielsen's theory finds support in Dufrenne's phenomenology of musical experience.<sup>6</sup> Using the category of 'the unheard', I will attempt to develop the dimension that Nielsen designates the 'existential layer' of musical experience (Nielsen, 1998: 136).<sup>7</sup>

However, within this analytical frame, we have to modify two elements in Nielsen's above analysis. This regards 1) Nielsen's layers of consciousness in the perceiving subject and its theoretical correlate, 2) the Husserlian description of the mental attitude of the perceiving consciousness (the transcendental Ego). These two elements are replaced by Heidegger's phenomenological analysis of being-in-the-world. Therefore, Nielsen's Husserlian 'layers of consciousness' as a closed, mental position is replaced

<sup>6</sup> "The aesthetic object has depth because it is beyond measurement. If we want to grasp it truly, we must transform ourselves. The depth of the aesthetic object is measured by the depth of the existence to which it invites us. *Its depth is correlative with ours*" (Dufrenne, 1973: 398, my Italics).

<sup>7</sup> Cf. Pio & Varkøy, 2012. In this context, the music educator Christoph Schönherr has identified Heidegger as a theoretical figure in which the existential dimension is opened in the relation between music and world: "The existential character of music becomes obvious, when we encounter music ... as a specific way of understanding (the world); a type of understanding in the sense of existentiality (*Existenzials*) found in Heidegger" (Schönherr, 2001: 155).

by a situated lifeworld marked by Heidegger's *Dasein* analysis. The analytical point of departure is thus transferred from a Husserlian 'consciousness' to a Heideggerian ontological 'world'.

In terms of the quality of musical experience, this amounts to a theoretical displacement from 'the overheard' to 'the unheard'. 'The overheard' marks an aesthetic object perceived in the mind of an observing subject, whereas 'the unheard' marks the occurrence of a musical event in the world, experienced as meaningful to the extent that a notion of truth seems to justify the essence of what is occurring. In this way, one is not observing an aesthetic object, but we are drawn into the world in a different mode; a mode in which there are no meaningful theoretical boundaries to draw between self, music, sociality, body, world. Christopher Small illustrates this dimension (the unheard) during his description of how music works as a key element in the way different communities summarize a shared attunement that installs a specific order into the world for all involved parties to share:

In the little Catalan town where I live, the procession of the town's patron saint every August can move me to tears of joy ... because it affirms, explores and celebrates a centuries-old community's sense of itself and of its social order. It is not, however, a nostalgic celebration of a past order but a thoroughly contemporary affirmation of the community's present day relationships rooted in its sense of its own history (Small, 1998: 96).

As is well known, it is Husserl's phenomenological thinking that provides the theoretical background for Nielsen's notion of music as a 'multifaceted universe of meaning' (cf. Pio, 2014). Nielsen seems to adopt the paradigm of what we called the 'over-heard' as a mental correspondence with an aesthetic object. However, what is lacking here is a reflective move towards the paradigm of what we called 'the unheard' as an ontological disclosure of music as a phenomenon occurring in the openness of a lived world.

So, in which ways could Nielsen's theory be supplemented? I would point out that Nielsen's mode of reflection (cf. fig. 3) remains within the logic of correspondence with a potentially world-less aesthetic object. Because of this, Nielsen's model refrains from an ontological turn to music. As a result, Nielsen's notion of existentiality lacks a necessary depth, since the world itself is bracketed in this aesthetic perspective. *An ontological turn towards the world seems necessary in order to posit the concrete human being in an existentiality* (cf. Varkøy & Pio, 2014). As we disclose the unheard dimension of music, what do we discover? We discover the fragile human being posited in an open, existential experience of music in the world (cf. Pio, 2014). And, even though Nielsen developed the didactical paradigm of 'existence didactics' – which is

one of the four paradigms for the selection of teaching content (Nielsen, 2007) –, this ontological dimension is lacking in Nielsen's model.

Nielsen's model remains in an epistemological (Husserlian) subject-object duality and thus refrains from the disclosure of the musical phenomenon within an ontological notion of truth.<sup>8</sup>

Of course, the category of 'existence' is indicated in the model (of the multispectral universe of meaning in fig. 2); however, to provide this with an ontological quality, the dimension of 'existence' has to be removed from the subject category (on the right-hand side of fig. 3) and posited as an ontological background for the model in its totality.<sup>9</sup>

## The audible quadruple as didactical grid of orientation

I would now like to suggest that the audible quadruple (fig. 1) be developed in a subject matter-didactical direction, including a *Bildung*-theoretical direction. In this way, the audible quadruple can offer theoretical support for a teaching-directed analysis of music pedagogical courses in general.

Thus, each of the four audibles in the quadruple (fig. 1) can be used to open up a distinctly meaningful dimension of music as a taught subject. Around each field in the audible quadruple, a distinct dimension is opened up which relates to different *Bildung* positions and different ways to justify music teaching. This, in turn, affects the various ways in which goals, content and forms of activity are selected.

In current music didactical thinking, methods (in relation to effectivity and learning outcome) play a quite important role. I believe that, with this approach, there is a potential risk that pedagogy in general is drawn towards a more technical approach

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8 The consequence of this is that Nielsen (in a heideggerian sense) cuts himself off from entering into contact with a deeper concept of existence. Heidegger thus develops an ontological notion of truth through the critique of a dualist, epistemological notion of truth (correspondence): "A correct and valid proposition uttered by a human subject regarding an object is not a characteristic mark (*Merkmal*) of truth ... rather truth has to do with the disclosure (*Entbergung*) of that which is present (*das Seiende*) in a way such that an openness occurs through it. To this openness all human relations and composure are exposed (*ausgesetzt*). Therefore the human is a being in the way of ex-istence (*Ek-sistenz*)". (Heidegger, 1967: 190).

9 When Heidegger talks about 'existence', he speaks the language of 'ontology' not 'existentialism' (cf. Heidegger, 1944/46: 432f.; 437f. In his Magnum Opus *Being and Time*, Heidegger describes phenomenologically the structures of being (*Existenzialien*) which constitute the human being-in-the world. That which for Heidegger conditions the existence of the singular person is thus a number of ontological structures-of-being (*Existenzialien*, Heidegger, 1927: 44). Heidegger introduces these 'existentials' in § 9 of *Being and Time* and this theme takes up the entire first section up to § 45. He later continues to describe being as a fundamentally *temporal* occurrence, which shapes specific epochs of history in the way the world is called forth (*Seinsgeschichte*).

(Gundem, 1998). In my opinion, one of the distinctive and admirable features of Nielsen's book *General music didactics* is that, in its didactical thinking, it consistently emphasises the importance of remaining rooted into a *Bildung*-theoretical and philosophical foundation. The importance of this should not be underestimated. In this way, the concept of *Didaktik* is retained in a distinctly narrow shape, in which an appreciation of what is essential can hibernate and survive in our currently *highly* efficiency oriented epoch of schooling. Thus, Nielsen's work on music-*Didaktik* is the musicpedagogical theory closest to my attempt to address the ontology of the unheard in music. However, as shown above, I do not accept Nielsen's model in its entirety. To develop my perspective, I would like to suggest the following model:

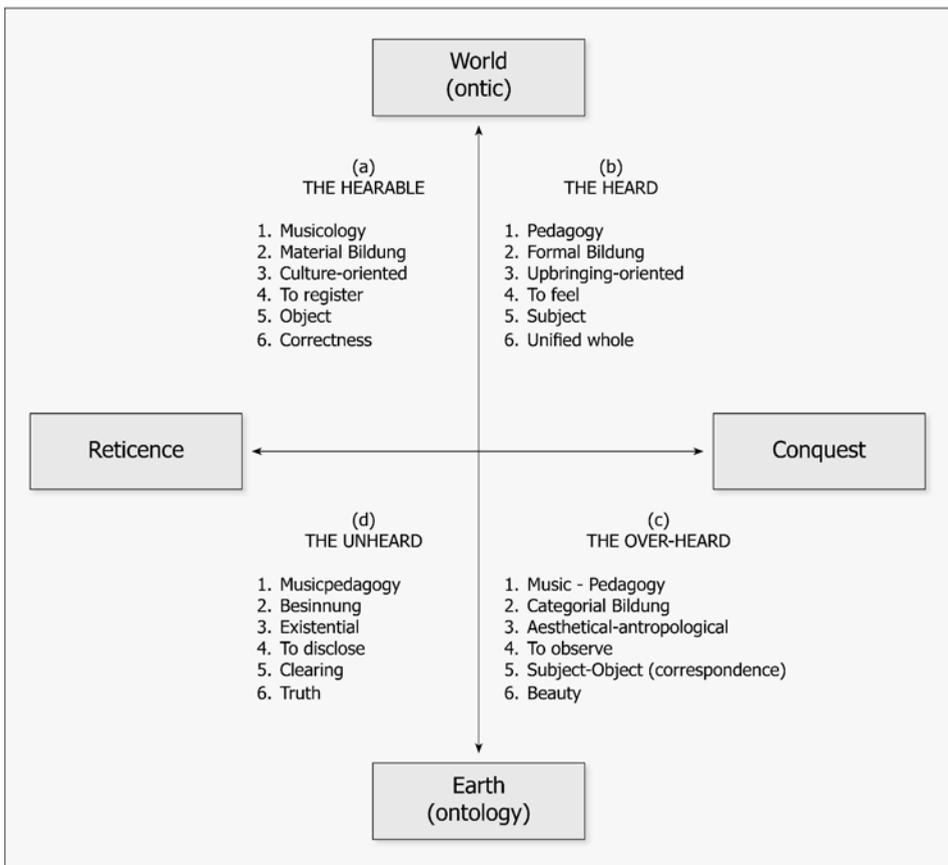


Fig. 4. Process model of musicality-Bildung

*Key (to the content of figure 4):*

1 = Core-subject / 2 = Bildung-concept / 3 = Paradigm of music-subject justification

4 = Ways of recognizing music / 5 = Theory of knowledge / 6 = Ideal

## I. The hearable (a) (det hørbare)

The hearable (a) concerns how teaching relates to a more technical outside of a given music, including an interest in acoustic and structural layers in music. In a wider sense, genre, composer, orchestration, form, context and other factual circumstances can also be involved. For instance, the upper secondary school teacher could choose to (i) work with *leit motifs* in a Wagner opera; (ii) explain the figuration of a four-part chorale; (iii) provide an introduction to functional harmonics, (iv) describe the reception history of Mozart's opera *Don Giovanni*. The 'folkeskole' teacher could introduce orchestral instruments and subsequently listen to these on recordings. Most often, the basic subject of music (often musicology) will dominate the teaching (a: 1). This means that an actual *pedagogical* adaption of the music teaching is predominantly absent. The science-subject of musicology constitutes in itself the guideline of the teaching. And, therefore, the factual, technical outside of the musical phenomenon becomes dominant (Nielsen, 1998: 55). There is a strong affinity here to an objectivist theory of material *Bildung* (a: 2).<sup>10</sup> In connection with this, 'the hearable' is connected to a culture-oriented justification (a: 3) of the music subject (cf. Nielsen, 2010: 54f.). A position of material *Bildung* prescribes that the objective content of a culture constitutes the content of teaching. Music is here an important part of the culture and thus music should be taught to recreate this part of the culture (Nolte & Kaiser, 1989: 35). However, when this teaching content has an objective character, it should be taught because 'it is there'. Thus, an underlying justification of didactical decisions is absent. And, as the culture of music becomes increasingly complex and cultural content multiplies, this position ultimately engages in technical-material extracts of different musical genres using an exterior approach (Nielsen 1998: 58). When such an underlying reflexivity is missing, it becomes difficult to see how a teacher can involve his/her own personality in teaching.

'The hearable' is thus connected to a technical-material surface of music. A mode of registering becomes dominant (a: 4) in connection with music being called forth in an objective character (a: 5) as basic features of a technical surface. The ideal of

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<sup>10</sup> Material *Bildung* is a basic pedagogical view of teaching that exercise a focus on the subject matter content and thus a material dimension of the teaching. *Bildung* is considered to be the assimilation of this content – a process of absorption independent of the individual subject.

knowledge becomes correctness (a: 6) in the way knowledge is expected to correspond with the object in a correct manner. Knowledge corresponds to facts.

## II. The heard (b) (det hørte)

Central themes within 'the heard' are subjective impressions and the importance of the pupil identifying him- or herself with the music. This is about the kind of emotions that are stirred by the music in question, which includes an interest in the pupil's bodily response to the music; for example, the first listening encounter with a given piece of music and the pupil's immediate response to it. The dimension of 'the heard' can be opened up by the teacher questioning how students experience a given piece of music. The approach is emotionally oriented in relation to the inner dimension of each pupil (b: 4). 'The heard' belongs to the sphere of the subject (b: 5) and its development as a human being.

'The heard' has a strong affinity with an upbringing-oriented (b: 3) justification of music teaching. Here there is a focus on the useful effects of music and how it can influence people in general. Thus music is conceived as a means to achieve various pedagogical (i.e. non-musical) goals in relation to a process of upbringing (for instance, to enhance social competencies) (cf. Varkøy, 2012). The professional core (*kernefaglighed*) here is that of pedagogy (b: 1). This is connected to a mode of psychologisation that also spills over into a position of formal *Bildung* (b: 2) in a functional mode (se Nielsen 1998: 65f). Formal *Bildung* is characterised by focusing on the development of the child / human being as a *unified whole* (b: 6). This is often achieved at the expense of the subject matter content, which is sometimes reduced in order to achieve various general human qualities (*Kräfte*). A current example of this is the much-discussed transfer theme (Nielsen, 2010: 56–57) prevalent among music educators and policy makers (i.e. the question of whether music teaching can support and buttress the attainment of non-musical objectives).<sup>11</sup>

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11 Rauscher & Shaw's transfer concept (cf. Nielsen, 2004) is a way of cognitive psychology to sharpen and tighten up a *scientifically* buttressed position under the auspices of the *philosophy* of formal *Bildung*. In this respect, it is important to note that transfer – as a scientific variant of formal *Bildung* – seems to let the pupil down in a more *future directed* sense. From the *Moonshine Sonata* of Beethoven onwards to the piano sonata of Boulez, there are hardly any transfer effects to deduce, since the historical differences in this musical material are too significant and unexpected. And this condition mirrors the human condition in general: life characterised by change. With this, it is indicated that the transfer theme is buttressed by a logic that belongs in the present tense in a *systematic* (i.e. non-temporal) dimension of natural science. It does not prepare the individual person to counter and handle changes in a near or distant *future* (cf. Nolte & Kaiser, 1989: 34). So this kind of scientific *Bildung* does not equip the pupil to deal with future situations of life. This severely diminishes the relevance of the transfer concept in relation to music (even though political edu-policy in Denmark currently exercises a significant pressure to turn the subject music into a "transfer"-subject).

This complex of ideas easily makes contact with the ideal of the individualised subject (b: 5) and the importance of formal *Bildung* with regards to how being human accompanies the natural right to develop and redeem all of one's inherent human potentials. The ideal is the *whole* human being (b: 6). Teaching is primarily directed towards shaping the innate qualitative capacities of each individual. A given piece of music as subject matter content is only a derived means for this ambition to shape and design an on-going life process.

'The heard' has close ties to an ethno-didactical context (b: 2; b: 3). Ethno-didactics is based on the intention to place the pupil's everyday experience at centre of the teacher's selection of content. This implies the prioritising of non-academic experiences.<sup>12</sup> Here the teacher ceases to dominate the selection of teaching content and thus no longer acts as the structural centre of the teaching. Rather than determining the content him- or herself, the teacher considers the pupils' wishes and inputs; for example, in the shape of projects as student-controlled workings processes. In line with this approach, the upper-secondary music teacher uses his/her pupils' suggestions to create easy-to-play ensemble arrangements of pieces in preparation for a spring concert. The ethno-didactical position also claims that the current culture of schooling focuses too heavily on a western, rationalist curriculum and that this excludes a multi-cultural, experiential world. Since many pupils currently inhabit multicultural environments, these children are, in a way, being forsaken by the school culture. The school must therefore respond to the musical experiences of subcultures as a reaction to the generally fragmented nature of current modern societies (in terms of values, lifestyle, musical genre, geography, etc.; cf. Nielsen, 1998: 38f).

### III. The over-heard (c) (det overhørte)

The 'overheard' (c) is characterised by a focus on the aesthetic quality of the music to which the pupil relates. This is about the musical unity that is manifested through the technical, material elements, and it concerns the development of the work, its musical tensions, the language of tone, decisive moments in the course of the work, its compositional construction, and artistic devices. The important question here is how the specifically *aesthetic* character of music influences us (c:3). In the unity manifesting itself as a distinctly aesthetic object, a clear distinction between the content of the music and the listener can no longer be drawn. Frede Nielsen claims:

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12 From this perspective, academic subjects are considered to be a representation of science-oriented curricula and thus an exaggerated worshipping of the syllabus.

The layers of meaning in the musical object ... corresponds ... to the emotional universe of the person ... and this person's entire consciousness and sensation (*fornemmelse*). A 'meeting' is brought about between the two parties. This encounter can become very intense, due to this basic correspondence between them (Nielsen, 1998: 138).

With this, an integrative professional core of a *music-pedagogical* kind (c: 1) comes to light, because the work with that which music is, at the same time involves a shaping work with what the child and the pupil is. The professional core of music pedagogy is constituted by this open field of relations between human beings and music, as it is opened and developed in dimensions of upbringing, *Bildung* and education.

The dimension of the 'overheard' can be brought out by the teacher by addressing questions such as:

- what kind of experiential quality corresponds to the aesthetic character of music (c: 3)?
- Which dimensions of this encounter can be incorporated into the discourse language and which dimensions of meaning escape the concept?
- What can the answers to these questions tell us about the value of music in human experience?

This level is connected to the categorical notion of *Bildung* (Nielsen, 1998: 78f). The two previous theories of *Bildung* regarding 'the hearable' (a) as well as 'the heard' (b) direct teaching towards the subject-side of the pupil (b: 'the heard') or towards the object-side of the musical material (a: 'the hearable') respectively. But how can we bring about a unity when both the subject-dimension and the object-dimension are taken into consideration?

"The categorial *Bildung* thinking conceives of *Bildung* as a unity and the process of *Bildung* is considered a helix of recognition (*erkendelsesspiral*) in hermeneutical meaning" (Varkøy, 2003: 114).

With the concept of *categorial Bildung* (c: 2), Klafki identifies the phenomenon of 'double-sided opening' (*doppelseitige Erschliessung*). This is a process in which a reality in the world (physical or spiritual) is opened for a person. However, during this process, the person in question is also opened. The observed phenomenon is opened at

a depth into which the observing person is also thrown.<sup>13</sup> The approach is to observe (c: 4) so that a correspondence is brought about (c: 5) between the observer and the observed (Nielsen, 1998: 136–138). It is not difficult to incorporate this hermeneutic line of thought (stemming from general didactics) into a music-directed universe:

(a) one enters into a relation with a phenomenon (a musical performance, work or a song);

(b) this phenomenon has the potential to exercise an influence;

(c) this way of being personally affected leads to a changed relation to the musical; phenomenon in question (there is a spectrum ranging from a non-existent or slight modification of one's outlook to a deep existential impact);

(d) with one's own point of departure potentially displaced (to a small or great extent), one's interpretation of a musical phenomenon calls forth new aspects of the music in question;

(e) and this potentially affects one to a greater or lesser degree.

Thus a hermeneutical 'helix of recognition' is set into motion between a distinct *part* (a musical phenomenon) and a *totality* (one's own presence in a specific horizon of meaning that conditions any understanding). This mode of recognition is given as a dualist correspondence between subject and object (c: 5) in an integrative connection. However, as a dualist correspondence, Klafki's categorical *Bildung* does not seem to redeem the full potential of the teaching of the double-sided opening (cf. Pio, 2013, section G).

'The overheard' belongs to an aesthetic-anthropologically based form of legitimisation (c: 3). This is about music's inherent possibility to allow the human being to cultivate an inner experienced intensity or experiences of life that are non-discursive or inexpressible. Thus, an intensity of experience can be objectivised through the creation of an artistic work. In this way, by encountering the artwork in which the experience has been objectivised, it is possible for everybody to experience this aspect of lived life. Through such an artistic activity, a reservoir of basic human recognition of life itself as it has been experienced is created. Through artistic cultivation, these insights into the human condition are made available to everybody. Thus the singular human being is offered the opportunity to grow and know more. But, in a broader perspective, human cultural development is also enhanced, deepened and enriched (Nielsen, 2010: 61f.). In this way, music as an aesthetic phenomenon finds itself deeply rooted in a basic conception of what it means to be human. Thus the aesthetic legitimisation of music also becomes an anthropological type of legitimisation (c: 3).

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13 However, categorical *Bildung* has been criticized as being too abstract, in the sense that the conception allows a space of significance to remain open that is too wide to work as an interpretive framework in teaching practice. Cf. Nolte & Kaiser, 1989: 38.

And, as such, the teaching of 'the overheard' contains a powerful argument as to why music should be taught as a significant and self-contained subject in school. The ideal is the beautiful (c: 6) as a significant aspect of human life.

At this point, mutual experiments between teacher and students will indicate:

- to which extent open, unpredictable and non-determined spaces can prevail and be called forth in the field of tension between (b) 'the heard' and (c) 'the overheard'.
- to which extent a common consensus will be able to close down the incessant flow of meaning inherent in the song or musical performance.

We therefore need to return to the conceptual pair of *conquest and reticence* (cf. the horizontal axis on fig. 4 above). Since the questions above resuscitates this conceptual pair. In other words:

- **Conquest:** to which extent will the music manifest itself in an unambiguously determined clearness in which a *conquest* can be brought about so that the music is called forth in a familiar confidence (*World*)?
- **Reticence:** to which extent will the music in question pull into an as yet undecided withdrawal (*Earth*) in which zones of openness will endure and thus throw the listener back into an attuned *reticence*?

Under the auspices of the quadruple concerning all four audibles (fig. 1 & 4), it becomes essential to express in language what it is that gathers teachers and students around the music in question. The challenge of the audible quadruple is to make narratives that survey and move across the multispectral qualities opening up in the field of tension between the four audibles (in an open-ended processes of musicality-Bildung). Such a process will also contribute to the clarification of how a teaching course is (or can be) legitimised in relation to the broader context of education of which it is a part.

#### IV. The unheard (d) (det uhørte)

In a didactical context, it is obvious to indicate the affinity to that part of existence-didactics that reaches into a life-world perspective (d: 3) (Nielsen, 1998: 44f; Ferm-Thorgersen, 2010). Selection of teaching content is oriented towards the theme of human existence. This implies a relation to the world (not understood as a sociological society). This position is guided by a concern for the risk that the individual of modernity turns into a more or less fragmented figure. The theme of existence concerns the invariable dimensions of human life (Vetlesen, 2004: 40f.). This raises a number of questions:

- To which extent can one reasonably point towards a common ground on which we can gather? Is this at all possible in the era of individualism? Or are there only confused differences left to uncover beneath us?
- Will we ultimately find ourselves standing divided in endless disruptions or is there still a shared, communal concern? If the latter, it will be our individual responsibility to reach out for it throughout the endless pluralisms of our time? (Nielsen, 2006a).
- In the field of tension between man and music, is it possible to account for an essential aspect of musical phenomena that offers meaning in relation to music-directed teaching and education?
- Or should we accept that any fundamental significance stirred by music in relation to the human condition is today dissolved into a confused mess of individualised constructions?
- Is music a supporting “transfer” subject legitimised primarily by developing the pupils’ motor functions as well as their social competencies, or is it possible to disclose an identity of this school subject on a deeper level, i.e. a level which leads us to address the core of the musical phenomenon as it is and how we find it to be.

An example of such a position (heeding the un-heard) could be the upper-secondary music teacher giving a presentation on strong and intense musical experiences (Gabrielsson, 2011). This acts as an introduction to the theme ‘what does music matter to us?’. The discussion could be concluded by asking the pupil to select and present a piece of music in which this theme comes alive and to accompany this piece with a short written reflection or motivation.

In the d: 5 category ‘clearing’ (cf. fig. 4), ‘the unheard’ signifies a suspension of the subject-object dichotomy. Thus, in d: 5, one sees a movement from a ‘subject-object’ mode (c: 5) in (c) ‘the over-heard’ towards the ‘disclosure’ (d: 4) of a ‘clearing’ (d: 5) in (d) ‘the unheard’. Thus, in general, the process model of musicality-Bildung (fig. 4) outlines a process that gradually elapses away from a dualist subject-object perspective. This relates to the different types of *Bildung* (a: 2; b: 2; c: 2; d: 2):

- (a) *‘The hearable’ (object-directed material Bildung)*
- (b) *‘The heard’ (subject-directed formal Bildung)*
- (c) *‘The over-heard’ (the softening of the duality in categorical Bildung<sup>14</sup>)*

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14 Cf. Klafki’s teaching of the ‘double sided opening’.

- (d) *'The unheard'* (ontological non-duality buttressed by phenomenological concepts of clearing<sup>15</sup> (d: 5) and *Besinnung*<sup>16</sup> (d: 2)).

As I have argued elsewhere,<sup>17</sup> Heidegger's *Besinnung* (Heidegger, 1956: 12) constitutes a thinking in which the double-sided opening of categorical *Bildung* is accomplished through a determination of *Besinnung* as the solidarity between human beings and being:

“ ... [we] compose ourselves (*besinnen uns*) as to a belonging that concerns man and being” (Heidegger, 1957b: 17).

In relation to teaching interaction, the unheard (d) encircles the potentiality of sudden, momentary jerks into non-rule-governed, open spaces – spaces in which pedagogy, music, together with interactions between students and teachers can flow together into shared, indistinguishable zones that cannot be broken down into separate elements. This is about the phenomenological concept of *Mitsein*, (being-together, being-with) which I have expounded elsewhere (Pio, 2013: 196ff).

The way of recognising the world (a: 4; b: 4; c: 4 d: 4) has been determined above in 'the audible quadruple' (fig. 4) respectively as:

- (a) *To register ('the hearable')*
- (b) *To feel ('the heard')*
- (c) *To observe ('the over-heard')*

Under the auspices of (d) 'the unheard', the mode in which the world is recognised reaches a non-dualist form of disclosure (d: 4):

- (d) *To disclose ('the unheard')*

- With this, the professional core (c: 1; d: 1) is modified in a way that displaces the positions of:
- 'Music-pedagogy' (rooted in aesthetics and *Bildung* theory); cf. (c) 'the overheard'.
- 'Musicpedagogy' (ontology of music); cf. (d) 'the unheard'.

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15 Jf. Pio, 2013: 201f.; 283f.

16 Op. cit. 294f.

17 Op. cit. 280f.

In Pio & Varkøy (2012), we reflected on the potentiality of disclosing (the un-heard dimension of) music as a prism that works to summarise an attuned presence in the world. This is an existential perspective that has received relatively little attention from music teachers (Varkøy, 2010: 25f).

## V. Musicality-Bildung

As previously mentioned, the above process model (fig. 4) of musicality-Bildung refers directly to a number of music-didactical categories described by Nielsen on a phenomenological level. However, this process model develops Nielsen's descriptive approach by presenting a normative, prescriptive position.

My discussion of the four audibilities is normative in the sense that it identifies a starting point: (a) 'the hearable'. And, from here, the process leads towards an increasingly deep way of disclosing the phenomenon of music, moving through (b), (c) and finally (d). When (d) connects to (a), an eternal circle is created. This is a hermeneutical process (Gadamer). Moving from (a) to (d) in an eternal circle is a process of musicality-Bildung. One may think that musicality-Bildung is a rather strange word (a combination of Anglo-Saxon and German), but I believe this word accurately describes the process' characteristics. Although originally developed within music pedagogical thinking, the fourfold concept structure of 'The audible quadruple' has recently been utilised by professor Finn Thorbjørn Hansen within the pedagogy of supervision (Hansen, 2010: 111).

The practice that wields the audible quadruple is called musicality-Bildung. But what exactly is this? In Heidegger's *Dasein* analysis, the self is not a psychological category and the world is not a sociological category. This implies that Musicality-Bildung is not a social-psychological category. We do not say musicality + *Bildung* in a vulgar sense. With Merleau-Ponty, we wish to point out a chiasmus. We wish to unfold the musicality of Bildung as well as a Bildung of musicality. This process of musicality-Bildung is described in fig. 4 with regard to these pedagogical categories:

- 1 = Core subject
- 2 = *Bildung* concept
- 3 = Paradigm of music-subject justification
- 4 = Ways of recognising music
- 5 = Theory of knowledge
- 6 = Ideal

Many of these categories have been described by Frede Nielsen (parameter 1–3, 5). However, my contribution and aim has been to disclose and clarify the entire fourth field (d). As I have tried to show, this field is often not explicitly present in musicpedagogical theory inspired by phenomenology. This is often (as was the case with Nielsen) due to a recourse to a specific *Husserlian* theoretical (epistemological) variant of phenomenology.<sup>18</sup>

Thus musicality-Bildung *is the music pedagogical process working in the field of possibility opened up in the relations between the four audibilities* from fig. 4. I think that this notion of musicality-Bildung can provide a phenomenological answer to the questions that *Bildung*-thinking is currently asking musicpedagogy today.<sup>19</sup>

In other classical texts of phenomenology, there is ample evidence to support the relevance of Heidegger's thinking in an arts education context. In accordance with such a perspective a broader composure (*Besinnung*; cf. d: 2) on the didactical parameters of (d) 'the unheard' (cf. fig 4) is yet to be unfolded. The starting point of such thinking could be practice-near narratives that chart concrete experiences of how the subject-object divide of musical experience arrives in indistinguishable grey zones of non-duality.<sup>20</sup> Most of us will be familiar with this quality of experience from numerous insignificant life situations involving music. But how can we uncover and recover this structural quality in a space of teaching and thus make sense of the world? This line of questioning is fuelled by Dufrenne as he describes how the artwork addresses:

" ... my body without eliciting, through some *representation*, an act of intelligence other than that of the body. It is thus that we are *in the world* – by forming a subject-object totality in which the subject and the object *are not yet distinguishable*" (Dufrenne, 1973: 339, cursive fp).

According to Merleau-Ponty (regarding visual art), an "incessant birth" is taking place:

What one calls inspiration, should be taken literally, because it is really a process of inhaling and exhaling (*inspiration et expiration*), of being taking place. In this respiration one finds an activity (conquest, fp) and passivity (reticence, fp) so inseparable, that one no longer knows who is seeing and

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18 I will address this in the special issue of PMER (edited by Estelle Jorgensson), which will be presented in Nielsen's honour in Autumn 2014 or Spring 2015.

19 Musicality-Bildung is not a position, but rather a movable conception. The accent of process is something that is unfolded in a field of possibilities. This makes the process of musicality-Bildung dependant on the concrete context in which it is applied.

20 In relation to the artwork Dufrenne discusses: " ... the danger posed to it *by representation*" (Dufrenne, 1973: 313, cursive fp).

who is seen, who is painting and who is being painted (Merleau-Ponty, 1961: 26).

We repeatedly discover that the world is awake in us and this recognition is stirred by our encounter with music and art. This is potentially an ontological experience – a clearing (fig. 4; d: 5). Through the movement of art, the world catches sight of itself. Who knows? Perhaps this is why Merleau-Ponty considered art as that which:

” ... contributes to encircle the path on which we reach into being” (Merleau-Ponty, 1961: 32)?<sup>21</sup>

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21 My above interpretation of ‘the audible quadruple’ has an affinity to Even Ruud who has differentiated between four levels of understanding in the relation between (wo)man and music. This concerns a movement from: ‘the materiality of sound’ (body) => ‘the structure of music’ (language) => ‘semantics of music’ (meaning) => ‘music as activity’ (sociality), (Ruud, 2001: 125–133). More specifically these four levels have been generalized and clarified by Lars Ole Bonde in his four part model (inspired by readings of Ruud as well as John Sloboda). Bonde suggests this reworking of Ruud: (i) *Physiological* (material sound matter), (ii) *Syntactical-aesthetic* (music as language and aesthetical medium, (iii) *Semantic* (the individually heard meaning and understanding of music), (iv) *Pragmatic* (the function of music in social contexts), cf. Bonde, 2009: 30. There is certainly a resemblance between the Bonde/Ruud model and my own ‘audible quadruple’ (fig. 1). But besides the difference in sequence from level (ii) => (iii) (in Bonde) compared to (c) => (d) (in Pio) the important difference however between the two models concerns *the determination of the fourth field* (‘the unheard’ (d) in Pio compared to (iv) ‘the Pragmatic’ in Bonde). Here Heidegger’s ontology is lost in the Bonde/Ruud model. Symptomatically there is also a tendency in the Bonde-reading of Ruud that the existential dimension becomes deposited within (iii) ‘the semantic’ dimension of mental language-meaning (and not in the hermeneutical-phenomenological interpretation of the world), cf. Bonde, 2009: 127, 149, 163, 177. Ultimately the world is thus (pragmatically) reduced to a social construction. So, the two models (Bonde/Ruud compared to Pio) still end up in two quite different views. To clarify this difference I will make two claims (within the ontological logic of ‘the audible quadruple’).

*Claim I):* The organizing of sound and the phenomenon of meaning are to sides of the same coin. Music as intentionally structured sound is always (in the audible quadruple) *heard*. I.e. in the musical experience structured musical syntax is always-already pregnant with meaning (semantic).

*Claim II):* Structured sound is a necessary – but not sufficient – condition for the constitution of an aesthetic phenomenon (because not all music can have aesthetic quality!). This suggests that the aesthetical dimension should be derived *from* the semantic dimension as something that *succeeds* the semantic into a potential artistic superstructure. Accordingly the aesthetical dimension should not (in my view) be stated *previous to* the semantic dimension as in Bonde’s model. These two claims (I and II) lead to the following suggestion to how the Bonde/Ruud model could be reworked in an ontological illumination:

(i) *Physiological* (the hearable), (ii) *Syntactical-semantic* (the heard), (iii) *Aesthetical* (the over-heard), (iv) *Ontological* (the unheard of).

But the mainstay in the ‘the audible quadruple’ (fig. 1) is Ruud and Bonde’s important insight into how musical experience emerge in the complex interplay (of musicality-Bildung) between bodily aspects, musical meaning-structure, aesthetical-artistic intensities, and world.

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## **Challenges to music education research. Reflections from a Swedish perspective**

*Cecilia K. Hultberg*

### **ABSTRACT**

*This article is based on selected themes in my keynote at the 20th conference of The Nordic Network of Music Education Research (NNMPF) held at The Royal College of Music in Stockholm, 23 April 2014. Starting from the development of music education as an academic area in Sweden this article discusses challenges to music education research (henceforth referred to as MER) viewed through Swedish glasses. The complexity of MER, still a rather young but by now a well-established multi-disciplinary research area and academic subject/profile, respectively, calls for reconsideration of topics of interest. The maturity of MER also calls for careful navigation in a landscape with changing conditions for music learning and teaching. Challenges, strengths and dilemmas common to MER and to educational science in general are discussed as well as challenges concerning learning and teaching in music, topics that may remain little or differently explored in other academic domains.*

*Keywords: Music education, knowledge formation, learning, teaching, educational sciences*

## **A Swedish background: development towards Music education research**

Recognition of the need for academic, critical reflection in music teacher education and higher music performance education gave rise to the initial development of MER. In Sweden the first steps in this direction were taken after the Higher education reform, 1977, a consequence of which was that almost all post upper secondary school education, for example teacher education and artistic higher education, was brought together under the collective concept “högskola” representing college as well as university (Högskoleverket, 2006). Conservatories and schools of music became part of a national area with established requirements on critical reflection based on research and proven experience, a challenge but also an invitation to participate in development of higher education. To meet these requirements, different initial pathways were outlined in the 1980:s, the first steps taken by the three Swedish schools of music hosting programmes for both music teacher education and music performance: academic programmes in music education were established and partly linked to music therapy (The Royal College of Music in Stockholm, oral information by Ralf Sandberg 2013), optional courses in musicology with an artistic profile and pedagogy were offered (Academy of Music, Gothenburg university, oral information by Bengt Olsson 2013), cross-disciplinary seminars on addressing research relevant to music education and artistic performance were organized (Malmö Academy of Music, Lund university, oral information by Sverker Svensson 2013). During the following decades graduate, postgraduate (all of the six schools of music in Sweden) and PhD programmes (five schools of music) in the area of Music education were established; in most of these music education is an academic subject but in the School of Music, Örebro, it is a profile of Musicology.

During the initial phases of music education as an academic subject in Sweden different ways of navigating in the area of academy were used in order to enhance critical reflection in the area of interest to MER, on the one hand externally, towards disciplines partly overlapping this area, especially pedagogy and musicology but also towards a variety of further disciplines, and on the other hand internally, towards a dimension representing especially learning and teaching related to music. In order to establish a solid ground for MER, as regards questions of ontology, epistemology and methodology/method, well-reputed researchers from neighbour disciplines were in different ways linked to the development of academic programs in Music education.

Although this brief description of complex orientation, which aims to reflect the development of MER, relates to the situation in Sweden, it is also relevant on a more general level, as regards Nordic countries. This may be exemplified by Frede V. Nielsen's

(1997) model of MER, the complexity of which has increased over the years he continued to work on it. The model that also includes an illustration of relations between MER and other disciplines has been referred to in research studies from all Nordic countries. Accordingly, exchange of knowledge with representatives of established neighbour disciplines was of great importance to MER during the phases of establishing it as an academic subject/area, not least because of the overlaps in research areas and approaches relevant for exploring these.

However, being a small, new academic subject, exchange within the area of music as well as in the subject-specific research area of music education was of interest. Expertise in music education practice, music teacher education and artistic practice has been important for maintaining connections between these areas and MER. During the phases of development this implied in-house exchange of valuable experience, sometimes a delicate challenge because it implicitly also brought to the fore questions of status and legitimation in schools of music. By tradition in higher music education, artistic programs have been assigned higher status than music teacher education but now the development of academic programs, especially PhD-programs in music education, opened up for reconsidering the status of these and new programs a couple of years ahead. However, the consequences of the academisation of higher music education also brought about a need for developing artistic programs in all cycles and, hence, an interest in the development of artistic PhD programs. This implied similar conditions for developing courses and programs in order to form bases for both MER and artistic research in music. Besides subject-specific developmental work, shared courses and discussion fora addressing all interested teachers in schools of music contributed a fruitful climate for in-house exchange of experiences.

As regards the subject-specific area of interest to MER international societies/associations, conferences and journals especially addressing music education and MER, respectively, contribute qualities that could not have been replaced by neighbour disciplines. During the entire phases of developing and establishing MER in Nordic countries, the NNMPF has been of special importance as a platform for shedding light on issues from a Nordic view. Established in 1992 in a meeting with representatives of Nordic institutions in Oslo, its annual conferences, yearbooks and courses provide meeting places and knowledge exchange in very constructive ways. Of special value is the crucial concern to support PhD students and their work on theses in progress.

## **Music education research today – a multidisciplinary area of knowledge rather than a discipline**

In Nordic countries MER is to a large extent situated in schools of music that constitute university departments or independent colleges/academies. Initially, Denmark formed an exception in that academic studies in music education as well as MER are included in the Department of education at Aarhus University (earlier: linked to the teacher education programme at The Danish Pedagogic University that is now part of Aarhus University). However, over time, different ways of organising MER in university departments, that are not specifically addressing only music education, have developed in further Nordic universities.

Already, the variety in organisation of MER underlines its character of being an area of knowledge rather than an academic discipline with a clear identity or delimitation, an understanding that is also represented in the program of the Swedish National research school in Music education for music teachers (2009–2011), in which all Swedish schools of music offering PhD studies participated. Here, the area of interest to MER is described as learning/development and teaching in contexts in which music is included, as well as conditions for and influences on this (Hultberg, 2007). An important consequence of this description is that MER addresses much more than contexts of teaching and questions directly related to these; it concerns formal, informal and non-formal settings on all levels and ages in physical as well as in virtual contexts. This understanding of the area of interest to MER is consistent with the area relevant to educational sciences, as described by The Swedish Research Council, namely that it concerns learning, knowledge formation, education and teaching as well as social, economic and political conditions on individual and collective levels (VR n.d.). Such a comprehensive outline of the research area calls for a variety of approaches, which, in turn, confirms the importance of taking into account knowledge/experience from other disciplines.

Today, MER does indeed represent a broad variety of approaches leaning on traditions in humanities and social sciences and the problem areas focussed on display a variety at least as broad. In both respects, this is reflected by the latest NNMPF yearbooks. The yearbook 14 (2013) for example starts out with two articles addressing philosophical issues followed by nine articles reporting results from practice-based studies and two articles addressing methodological issues.

The concept “aesthetic experience” is addressed in the first philosophical article that problematizes different ways of assigning implicit meaning to this concept. The authors bring to the fore problems that arise when cultural and geographical distances need to be bridged and when researchers launch new ideas of understanding

of “aesthetics” and “aesthetic experience” without clearly presenting their ways of relating to earlier philosophers’ contributions (Fossum & Varkøy, 2013: 19).

The second philosophical article addresses consequences of the situation that researchers representing a variety of neighbour disciplines explore topics relevant to MER. Emphasising that this calls for interdisciplinary collaboration, the authors also discuss advantages and disadvantages of organising discipline-specific and interdisciplinary research education in music, respectively (Bergesen Schei, Espeland & Stige, 2013).

The following articles reporting practice-based studies display a great variety of topics, approaches and methods. Conditions for learning and teaching, respectively on different levels in different music traditions are addressed in contexts representing formal/informal settings (historical as well as contemporary) and combinations of these. Some articles problematize influences on music education and teacher education. In most articles, pedagogical and social aspects of results are discussed. Few studies include data in terms of sounded music and report results about music-specific learning.

The two articles addressing research methods concern aspects of general relevance to research rather than specifically to MER; on a general level both of them address questions of researchers’ bias. Nicholas Ssempijja (2013) discusses researchers’ agency and objectivity in ethnographic studies, exemplifying this from an insider’s and an outsider’s perspective, respectively. Kirsten Fink Jensen, who pleads for a phenomenological method, recommends a wide outline of the research topic and openness as regards the research question. She maintains that space left for researchers’ astonishment facilitates for them to reveal unexpected aspects (2013: 261).

The variety displayed in one single volume of the NNMPF yearbook exemplifies the character of MER as a multidisciplinary area rather than an academic subject. This may be regarded a strength, if the lack of a clear disciplinary delimitation of MER means that freedom in research initiated by researchers is maintained and if researchers pursue their studies in theoretically-methodologically well-grounded ways without bias. However, this also implies challenges in terms of dilemmas to be concerned about and possibilities to recognise and take into account.

## **Music education research as an area of educational sciences**

As referred to earlier, the multifaceted variety that characterises MER does in some respect also represent educational sciences in general. Viewing MER as a part of these brings to the fore several interesting challenges, some of which are exemplified in this section. The areas and topics referred to here are also addressed as being of special concern to educational sciences in the recent national Swedish research overview commissioned by the Educational department (Vetenskapsrådet n.d.).

### **Challenging strengths and dilemmas**

The question of bias, for instance, concerns all researchers but it may cause special problems to researchers who have implicit agendas related to a selected research topic or the overall area of research. This may be the case in educational sciences in general and it is often so in MER; most researchers, including myself, are engaged in music practice and many of us have been or are professionally engaged in music performance and/or music teaching. Many of us share (partly?) an implicit agenda, a wish to contribute to a body of research-based knowledge by means of which better conditions can be achieved for people's personal development through music and people's access to music education to support this.

It could certainly be regarded a strength that skilled practitioners devoted to research investigate topics about which they are well informed, which is also underlined, for instance, by Kvale (1997) and Aspers (2011). Relevant pre-understanding may facilitate for researchers to achieve results that reveal an unspoken dimension of knowledge and understanding represented in the context they investigate. This is often crucial to learning and teaching in general, maybe even more so in situations including music due to its unspoken character and its emotional dimension. However, researchers' engagement in a topic could direct their attention towards aspects they have already reflected upon rather than towards other ones and, hence, make it difficult for them to reveal results related to aspects beyond their earlier reflections. Prerequisites of this kind call for carefulness as regards the problem area to be explored as well as the research questions. By means of leaving space for exploration of more than they have accounted for when preparing a study, researchers may facilitate revealing unexpected aspects of data and bringing important results to the fore (cf. reference above to Fink Jensen, 2013).

Even if researchers in music education, or in other domains of science, succeed in coping with their own biases in terms of reflecting analytically on these and taking

into account their pre-understanding as an implicit part of their theoretical point of departure, it remains a challenge to design studies in ways that allow trustworthy results that cannot be questioned, and to report findings in ways that make the quality and the relevance of a study come clearly to the fore. Readers may find it closer at hand to trust findings deriving from investigations conducted by researchers who do not – at least not seemingly – have any personal interest in conclusions drawn from the results, rather than from researchers who presumably may have such an interest.

Consequently, method development is of great concern in educational sciences including MER, which is also requested in the recent national Swedish research overview Vetenskapsrådet (n.d.). On the one hand, there is a need for developing approaches by means of which basic and applied research may be combined in fruitful ways, which presumes a combination of different expertise in research. On the other hand, there is a need for method development regarding practice-based studies in order to enhance school development based on research findings. This may challenge researchers to develop approaches in which participating practitioners are actively involved in collaborative analyses in different ways in order to reveal an unspoken dimension of their expertise.

Different ways of collaboration have also been advocated and taken on by researchers in music education in different ways (cf. reference above to Bergesen Schei et al., 2013), in studies involving researchers representing different parts of the area of interest to MER. Combination of different kinds of expertise related to a delimited topic implies that different kinds of biases may be at stake, as well. Taking this into account, collaboration between colleagues representing partly diverging pre-understandings of a topic may balance their implicit bias, mutually. Thus, by shedding light on a selected topic from different viewpoints, the results may be strengthened (Hultberg, 2013) and, in addition, the combination of competences may contribute new knowledge that would have been difficult to achieve otherwise. It needs to be emphasised, though, that besides the development of collaborative approaches and mixed methods, quality and relevance in individual research is not being questioned. In this article this is exemplified by some of the studies referred to.

## Changing conditions for learning and teaching challenging MER

Conditions for learning and teaching are of great concern to MER as well as to educational sciences in general and consequently, it is a challenge to explore changes in these. Here, this is exemplified by two areas addressed in the recent national Swedish research overview Vetenskapsrådet (n.d.): new technologies and reforms of educational systems.

New technologies are referred to as an area of great concern to a wide variety of educational disciplines because of the rapid technological development. The likewise rapidly increasing access to new devices and new ways of using these in daily life has profoundly influenced conditions for educational institutions and systems. According to the general expectation on research, to contribute to societal development, this intrigues subject-specific as well as multidisciplinary research.

New technologies challenge educational sciences because of the mostly unintended changes of conditions for learning and teaching they have caused and continue to cause. Accordingly, researchers need to recognise such unintended changes in order to make it possible to explore consequences of these as regards learning and teaching. Researchers in MER have done so, for instance in studies on primary school students' approaches to creating music with electronic equipment (i.e. Folkestad, 1996) and upper secondary school students' processes of concept development in composition learning, partly by means of applying composition algorithms (Falthin, 2011). Besides the results aimed at Falthin's study also showed the importance of re-listening and re-assessing, made possible by the technology, in the students' processes of concept development (cf. reference to Fink Jensen 2013 about the importance of leaving space for researcher's astonishment).

The approach, to investigate creative processes in making music by means of designing a semi-experimental context with electronic equipment, is a common denominator of the studies referred to; similar designs are employed in other educational sciences as well. In addition, studies on various aspects of learning and teaching may contribute results representing innovative ways of using every-day artefacts available in the context in question, even if this is not being primarily addressed. Thus, the very presence of technological devices in every-day life makes possible development of new ways of interacting with these (cf. affordances, Gibson, 1977). To researchers this implies a challenge to recognise unforeseen interaction and conceptualise it, in line with Fink Jensen's reasoning referred to above: to maintain attention beyond a delimited topic decided for a research study. For instance, in a study of music teachers' strategies, a secondary school student's use of his cell phone revealed an innovative way of using it as a supporting tool for learning how to play a piece for piano. Being uncertain of how to cope with the printed score he had created his own additional representation, pasted this on the keys of the piano at home and taken photographs of it with his cell phone camera, after which he used the pictures in combination with the score when practising at school during the music lesson (Backman Bister, 2014: 123f).

The studies referred to here exemplify how new technological equipment may open up for new pathways in knowledge formation. In the long-term, young generations growing up with the latest technology may develop subcultures representing

new conventionalised ways of interacting, with which they are familiar rather than older generations. Consequences of this have been addressed by Väkevä (2006) who maintains that cultures of learning that develop among young generations will challenge traditionally educated music teachers; being familiar with pop music will not be sufficient. In turn this also implies a challenge to MER, to explore this area and to draw consequences as regards implications to teaching.

Contrarily to new technologies, many of which bring about unintended changes of conditions for learning and teaching, reforms of educational systems as well as interventions in these challenge educational sciences because of the explicit intentions to bring about changes. Here, too, different levels are interrelated, for instance, school subjects, teacher education, organisation of schools, conditions for individual/societal development. Even if this may indicate cross-disciplinary approaches, mono-disciplinary studies remain important, especially when interrelated with results from further studies. This is exemplified by one of the articles reporting research projects in the NNMPF yearbook 14 (Lindgren & Ericsson 2013), addressing consequences of a curriculum reform that aimed to strengthen a scholarly ground of the Swedish generalist teacher education for preschool and primary school. Results from an investigation of discourse on music in a local teacher education showed that it focused on academic reflection on learning and teaching rather than on practical teaching methods. Given the little amount of time assigned to music practice in this program, the authors draw the conclusion that the academisation of it jeopardises the future existence of music education in Swedish preschool and primary school, in which generalist teachers often teach music.

Related to this, it is interesting to consider results from a study in the discipline Education (Jedemark, 2007) about what kind of professional knowledge teacher students are given opportunities to develop in teaching events. According to Jedemark, the professional knowledge made possible for students to achieve depends on what the *individual* (my italics) teacher educators consider to be the mission of the teacher education in question and what they are responsible for (ibid.). Taking into account the diversity caused by possible individual variety in teacher educators' considerations, further studies need to be carried through about consequences of the academisation of teacher education such as replicating studies with different teacher educators in a variety of regions and, to follow up these, studies of teaching in preschools and primary schools performed by teachers graduated from the program in question.

The discussion above makes obvious that a crucial question in educational sciences concerns what kinds of content is being constructed in teaching and learning. In turn, this implies a need for studies that contribute to national overviews of results about conditions for learning and teaching on different levels. In combination with national

databases these would facilitate for researchers to relate to earlier research, which would also bring about better conditions for international comparative research. This concerns MER as well as educational sciences in general, as do the themes addressed earlier in this section. So do further themes, but some of these are in different ways special to MER because of its main content of learning: music. This will be focused on in the following section.

## **Challenges specific to research in music education**

International exchange of research-based knowledge, as suggested in the former section, is requested in educational sciences in general. However, it may be of special importance to MER due to the multifaceted representations and functions of music and the diversity in approaches to music education. Because of this there is a need for research-based descriptions of different national areas of music education; these are prerequisites for making possible a mutual understanding on an international level. Otherwise, nationally diverging conditions implicitly taken for granted in different countries, respectively, may blur the understanding in international exchange of knowledge. This concerns the entire area of music teaching, compulsory and optional, in preschool, school, higher education and community music/cultural schools as well as other ways of organising learning and teaching during learners' leisure time. The latter is an area of special interest to MER in Nordic countries because of the different comprehensive teacher education programs for community music/cultural schools and shorter, post-graduate curricula in music education, respectively.

### **Learning content in music education – a wide area of exploration**

Given that a crucial question in educational sciences concerns what kinds of content are being constructed in teaching and learning, it is of great importance that MER contributes knowledge about what is being learned in situations that include music and how this is accomplished. Related to this, research-based knowledge about what is being taught and how this is accomplished is as important. Given that the content that is being constructed may depend on conditions on a collective as well as on an individual level (cf. ref. to Jedemark above), the area of interest to MER challenges by means of its wide expanse and its multifaceted character.

Several studies have contributed important knowledge about conditions for learning and teaching, as well as relations between, on the one hand, learning in situations

including music and, on the other hand, different social aspects. In the NNMPF yearbook 14 this may be exemplified by some of the reports of empirical studies. For instance, Knut Tønnsberg describes how the establishment and development of popular music performance programs in Norwegian higher music education caused a long-term increasing number of applications to these programs. In turn, this condition brought about a diminishing status of earlier established classical programs that continued to attract a stable but lower number of applicants, which led to a suggestion to close down some of these programs. Contrarily to this study, which exemplifies influences on conditions for learning in situations including music, the opposite is the case in Lorenz Edberg's study on a musical project organised collaboratively by a secondary school and a community leisure-time centre. Results show that the joint creative musical learning in this cross-border learning environment influenced students' self-confidence in supportive ways and opened up for renegotiating social roles and hierarchies.

Whilst learning representing different contextual aspects related to the learners' interaction with music has been investigated in several empirical studies in MER, knowledge formation in music and teaching related to this has been relatively little explored hitherto. The studies referred to earlier in this article on learning in interaction with new technological devices address topics of this area, though, and so do also a few articles in the NNMPF yearbook 14.

In a thematic narrative study of "a gamelan pedagogue's philosophy of work" (Angelo, 2013, p. 195) Elin Angelo provides insight into approaches to music and musicking in Balinese gamelan ensemble. Her description of teaching/learning as an aural collective activity also shows how the musical learning content is related to musical structure and the sociocultural/religious framing of the music tradition. Likewise, musical structure is central in the learning content in aural teaching of Swedish folk music (von Wachenfeldt, Brändström & Lilja, 2013) but in different ways compared to the former studies referred to according to the music tradition and the historical role of the instrument (violin and guitar, respectively) in this.

As exemplified, results regarding knowledge formation in music contribute knowledge both about the learning content, approaches to teaching and learning and about conditions for doing so. Thus, whilst it remains a challenge to continue exploration of different conditions for and influences on knowledge formation in music, it remains an even bigger challenge to explore further knowledge formation by means of interacting with music and teaching related to this.

## Knowledge formation in music – a central and challenging area to MER

Exploration of knowledge formation in music – ways of learning through music about music and about interaction with music, as well as teaching related to this – implies a huge challenge to MER for two main reasons:

Firstly, it concerns what kinds of musical content are being constructed in teaching and learning, i.e. the core of music education; if knowledge formation regarding the musical content at stake remains little explored it needs to be questioned in which ways knowledge about conditions for and influences on this bears relevance.

Secondly, it concerns to a large extent a non-verbalised dimension of knowledge/ know-how and knowledge formation, which makes it problematic to reveal and conceptualise.

Understood as described above, knowledge formation in music implies a focus on the music in question as an interactive object of learning – and often also a corresponding focus on the music tradition represented. Interaction with music may include listening to the music, imagining it and/or performing (practising, interpreting, improvising) it or composing (including improvising and/or imagining) new music. Understood in these terms, most of the aspects referred to may partly overlap each other; additionally, actual and/or inner listening is included in all aspects of interaction. A similar complexity may also characterise the physical, intellectual and/or emotional dimension of attention by means of which a focus on the music is maintained.

As regards interaction by means of listening and imagining, a solid body of research has been established in music psychology and music therapy (i.e. Gabrielsson, 2008; Juslin & Sloboda, 2001). On the one hand, findings from interdisciplinary research are important to MER but, on the other hand, this area also remains a challenge to MER to explore further, especially as regards knowledge formation related to listening to music.

Interaction with music, including a combination of both listening and at least one other way of interacting, represents more complexity not only because of the combination of approaches per se but also because of an implicit dimension of learning represented by artefacts produced during the interaction (performance: including practising, interpretation, improvisation and often imagination; composition: including improvisation and/or imagination). Depending on individuals' familiarity with the music tradition represented by the music they interact with, their learning may be more or less influenced by this; they interact not only with the music but also with the tradition, as understood by the learners (Hultberg, 2009). In parallel, individuals' experiences from traditions of music education may influence their learning and, in many cases, the societal function of the music, as well. This complexity may explain why this area has been relatively little explored; another reason may be found in the

unspoken character of knowledge formation in performance and composition (as referred to above). For both reasons this area is of special concern to MER.

The description above, about interaction including performance and/or composition, represents individual learning; consequently another set of corresponding layers needs to be taken into account for each further individual who is co-interacting with the music in question. Furthermore, the intersubjective interaction between the participating individuals brings into play a social dimension not represented in individual interaction with music only.

Many topics in these areas of music practice are of interest to MER, many of these to neighbour disciplines as well, which may challenge researchers with different areas of expertise to combine their competences in collaborative projects. Exploration of knowledge formation regarding the musical content in question requires observation data including interaction in terms of performing/composing music; in contexts with more than one participant intersubjective interaction, as well. Well-informed pre-understanding of such a complex topic may be a necessary prerequisite for achieving results that are relevant to music practice. As discussed earlier, researchers' backgrounds as musicians and/or music teachers may facilitate for them to recognise relevant aspects that have not been revealed before. However, since their pre-understanding may also direct their attention towards aspects with which they are already familiar, collaboration with colleagues representing a slightly diverging pre-understanding may enhance the quality of the results. It needs to be emphasised that a fruitful collaboration may include researchers as well as – in phases of analysis – music practitioners with relevant expertise in the music in question. On the one hand, this implies a challenge to develop methods of collaboration in different ways adapted to the character of the study and its topic. On the other hand, this implies a challenge to develop collaboration with colleagues representing different competences in the area of music (cf. reference to Bergesen Schei et al., 2013).

## **Concluding remarks**

Even if researchers from neighbour disciplines are interested in exploring interaction with music, including performance and/or composition, this area remains a special challenge to MER because it addresses learning musical content by means of interaction with it, as well as teaching related to this, that is, questions of great importance to music education in particular. As exemplified by the studies referred to earlier, results about knowledge formation in music may also inform about conditions for it. Furthermore,

enhanced research-based knowledge regarding ways of learning musical content in contexts with which we are familiar may contribute a better understanding of corresponding topics in other contexts. A wide diversity of topics is possible depending on what kind of context is being selected for exploration – music-culturally (style/tradition) framed contexts, pedagogically, geographically/nationally, culturally and/or religiously framed contexts, as well as relations between the layers of framings represented in the local context in question (cf. references to Angel, 2013 and Wachenfeldt et al., 2013 in the former section).

However, deeper understanding of inter-relations between different layers requires exploration from different points of departure, as also referred to regarding Lindgren and Ericsson's (2013) conclusion that the academisation of the Swedish generalist teacher education for preschool and primary school jeopardises future music education addressing pupils in these contexts. Learning content that is being constructed by teachers who graduated from this program in different college departments may be revealed in research studies exploring their music teaching and responses to this represented by their pupils' knowledge formation. Likewise, results about musical learning content and knowledge formation in any local context will contribute deeper understanding when related to findings representing conditions that are framing this context.

Yet, if investigation of learning musical content in interaction with the music is not initiated in Music education research, this topic area may to a large extent remain unrevealed. In combination with the areas earlier addressed this implies a collective challenge to MER as a mature and well-established academic subject – or profile in musicology, respectively – but a challenge that is rewarding.

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# Gender Performativity through Musicking: Examples from a Norwegian Classroom Study

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## ABSTRACT

*This article is based on findings from the doctoral thesis *Gender at Stake: A Study of Secondary School Pupils' Musicking*. The study explores how pupils stage and construct gender through the music they perform in the lower-secondary school music education in Norway. The observations and interviews of four music teaching practices in two urban lower-secondary schools that provided the qualitative data of the study are intended to highlight both the teachers' and the pupils' perspectives. Judith Butler's concept of gender performativity is combined with Christopher Small's concept of musicking to examine how gender is at stake in the music classroom. The study reveals that pupils relate to the gender constructions that often figure in popular music as almost predefined packages in relation to the forms and the genre definitions. This article therefore discusses how gender becomes interwoven into musical form and influences pupils' aesthetic formation. The study makes a contribution to music education research, adding new nuances to existing findings related to the gendered meanings music education practices can construct among pupils and teachers.*

*Keywords: Gender Performativity, Musicking, Aesthetic Formation, Informal Learning*

## Introduction

Norway ranks high on global measures of gender equality, and women's rights are safeguarded in relation to childbirth, and employment, as well as other legal issues. Compared with many other countries, women in Norway are as active as men in public life and employment, and the government is continuously striving to achieve gender balance in society. Given this ideal, it may seem surprising that the field of music still has an overrepresentation of male musicians, male conductors, male producers and male composers in all genres.<sup>1</sup> Several studies have been carried out to gain a deeper understanding of this situation (Björck, 2011; Lorentzen, 2009), and findings indicate that specific musical expressions are strongly connected to gender (Lorentzen & Kvalbein 2008). Similar distinctions have been found in systematic studies of children's preferred instruments (Harrison & O'Neill, 2000; Harrison & O'Neill, 2002), for example, statistics from the culture schools in Norway show that children's choice of instrument is clearly related to gender (Kjøk, 2008).

In the Norwegian school system, the curriculum could be said to reflect the politics of gender equality. In the 1970s and 1980s the curricula were quite radical, offering detailed descriptions of how the politics of gender equality should be implemented in particular subjects. In history, for instance, issues related to women and children's lives were to be added to political and territorial issues. Another example was literature, where texts of specific female authors were suggested. For no obvious reason, no such detailed description was provided for music. Since the 1990s the politics of gender equality has been less clearly articulated in the curriculum in favor of an increased focus on ethnic equality. Yet, music is not a gender neutral subject. This has been demonstrated in classroom studies at various school levels, and in studies of music programs and key stages both in Norway and several other countries (Abramo, 2009; Bergman, 2009; Borgström Källén, 2014; Borgström Källén, 2011; Green, 2010; Kamsvåg, 2011). The view that gender is always at stake in one way or another in situations where music is performed is the premise of the study on which this article is based. So, *how is gender an issue in pupils' actions and talk when they practice and perform music in the music classroom?* This is the main question raised in this article, which will be discussed in relation to situations taken from the classroom study that resulted in the doctoral thesis *Gender at Stake: A Study of Secondary School Pupils'*

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1 The following websites show some statistics: <http://jazzforum.jazzinorge.no/files/2011/03/Musikermedlemmer-per-190814.pdf> [http://www.gramart.no/assets/Dokumenter/Pressemeldinger/Gramarttrapport\\_Lorentzen%202011-2.PDF](http://www.gramart.no/assets/Dokumenter/Pressemeldinger/Gramarttrapport_Lorentzen%202011-2.PDF)

*Musicking* (Onsrud, 2013).<sup>2</sup> Pupils' actions and speech have been studied employing the theoretical concepts *musicking* and *gender performativity*. The theoretical approaches governing the analysis are presented in the first part of this article. This is followed by a brief description of the methodology employed in the study, before a presentation of some concrete situations taken from the data material. The interpretations of these situations show, in short, that pupils make musical choices which confirm traditional understandings of heterosexual femininity and masculinity. The article concludes with a discussion of these results in relation to pupils' aesthetic formation, a concept that will be explained and further developed in the course of the discussion. The effects of the informal learning strategies, which were evident to some extent in the study, will also be discussed in relation to gender.

## **Gender performativity as a theoretical approach to the study of pupils' *musicking***

Feminist theory can be broadly categorized into different theoretical waves extending from Simone de Beauvoir's understanding of gender through body-phenomenology (Beauvoir, 2000 [1949]), via the poststructuralists' understanding of gender through symbolic structures<sup>3</sup> (Irigaray, 1985 [1974]), and finally to Judith Butler's understanding of the gendered subject through verbal and bodily practice, which has had a hegemonic position in feminist research in recent decades. Informed by Lacan's psychoanalysis, Derrida's deconstruction, Foucault's discourse-analysis and Austin's linguistic theory, Butler has developed a theory based on the concept of performative gender (Butler, 1999 [1990]) which I argue can be fruitful in understanding school pupils' *musicking*.

Judith Butler claims that speech is not only language, but also bodily action. However, actions are not always conscious or necessarily understood as intended. Furthermore, action and speech do not always correspond, although they are interdependent. Following the philosophical tradition of Nietzsche, and later Foucault, Butler claims that the subject is formed through its actions.<sup>4</sup>

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2 This is a monograph written in Norwegian. The original title is *Kjønn på spill – kjønn i spill: En studie av ungdomsskoleelevers musisering*, defended at the University of Bergen in November 2013.

3 Here I am thinking about the French *difference*-feminist theorists Luce Irigaray, Hélène Cixous and Julia Kristeva. For an introduction, see for instance Chris Weedon's book *Feminist Practice and Poststructuralist Theory* (Weedon, [1987] 1997).

4 From Nietzsche she has taken the quite radical statement that the doer is variably constructed in and through the deed (Nietzsche, [1887] 2010), and Foucault writes in *The Archeology of Knowledge* that the

In addressing the issue of power and gender, Butler begins with a description of a traditional power ideological system which she calls *the heterosexual matrix*. According to this matrix, female and male identities, as social structure (gender), develop against the background of a supposed biological nature (sex), which results in harmonized heterosexual practice. This is a traditional way to explain heterosexuality as natural and normal, the so-called heteronormativity. Butler then turns this logic upside down. She claims that heterosexual practice is an ideologically conditional and enforced practice which has constructed binary gender ideologies. This in turn shapes the performance and the understanding of the body, the so called "nature." According to Butler, the power of gender leads people to imitate practices considered feminine or masculine, thereby being considered a reasonable gendered subject. The imitation of already existing practices is both verbal and bodily, and the actions contribute to the shaping of gender identity. In this sense, the actions can be considered performative, so gender is not something you are, but something you do. The body is involved in the verbal action. Gender performativity is not simple actions, but repetitions of a set of normative practices. The actions are not performed intentional and self-consciously, but are forced to the fore by the regulatory apparatus of heterosexuality (Butler, 1999 [1990]).

The power of gender which Butler describes is not fixed and without potential for change. She uses the parody and drag show as examples of a gender performativity which crosses the borders of normality (heterosexuality) and which diverge from the usual understanding of gender. The parody challenges our common understandings and therefore has subversive potential. However, this does not mean that all gender-crossing performances can be understood as drag, which is one of the critiques Butler's book, *Gender Trouble*, has received. She does not consider that drag is necessarily unproblematically subversive. Drag is just one example of imitation or repetition that is unfaithful to the gender norms which the heterosexual matrix helps to maintain. For example, the repetition that a speech act represents can turn out wrong, and, instead of confirming already existing gender, it can create a slide between interpellation<sup>5</sup> and resistance (Butler, 1997). Unintentional resistance like this is due to the fact that the norm does not exist as a fixed form or exact original which the individual's actions can be measured against. Not only the unconscious, unintentional and failed repetitions, but also the conscious and intentional parodies have the potential to break norms and produce change. They also have another

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discourses form the objects and subjects of which they speak (Foucault, 1972).

<sup>5</sup> Interpellation is a concept from Althusser: Through interpellation individuals are turned into subjects (which are always ideological). Already before it is born, the individual is given certain positions to think, speak and act from.

function: failed imitations help to reveal the phantasmatic or fictional character of gender, and thereby undermine the illusion of the ideal gender figuration. When the fantasy of unified gendering is disrupted, an opening is created for different ways of performing gender (Butler, 1999 [1990]).

In contrast to the more traditional second wave approaches to gender in the classroom which operates with the dichotomies girl-boy and femininity-masculinity, Butler's concept of gender performativity opens up for gender which crosses these traditional understandings. While feminist action research tries, for instance, to encourage more girls to play the guitar because it is traditionally viewed as a masculine activity, or while critical feminist studies focus on the dominance of boys and marginalization of girls, Butler's concept encourages descriptive studies of so called *queer* gender. *Queer* is originally slang for homosexuality or other sexualities that defy the heterosexual norms (Jagose, 1996). Since the early 1990s, queer theory has become associated with a certain form of analysis, often building on Butler's theory. According to Stephan Seidman, it is an analysis of the hetero/homosexual figure as a power/knowledge regime that shapes the ordering of desires, behaviors, social institutions, and social relations – in a word, the constitution of the self and society (Seidman, 1995: 128).

So, how can gender be performed through music? The publication of the book *Queering the pitch* (Brett, Thomas & Wood 1994), marked the introduction of *queer* analysis into the field of musicology. These effect analyses of musical performances have not been able to describe what happens among teenagers who are doing music activities together in school. In analyzing the data from the above mentioned study, it was necessary to employ a theoretical concept which was capable of grasping the social negotiations which were intertwined with the musical performances, and *musicking* fulfilled this requirement. *Musicking* has become a familiar concept to music researchers since its introduction by musicologist Christopher Small about twenty years ago. Small states that "Music is not a thing at all but an activity, something that people do" (Small, 1998: 2), and challenges positions that focus on music as solely an artistic object, disconnected from the social context. *Musicking* is a social negotiation either with other performers or with listeners. It is both practicing and performing in the form of playing, singing or dancing, in addition to composing and listening. The meaning in *musicking* is, according to Small, both social and individual, since it always takes place in a social context. Since individual identity is based on relations, all *musicking* will be a social enterprise in which identity is investigated and potentially changed (Small, 1994 [1987]). In my opinion, it would not be fair to the participants in the study, to analyze their musical performances employing the *queer* concept as gender performativity, without connecting it to the social environment and the negotiation processes taking place among the pupils. That is why the concept of

*musicking*, with its social focus is used to supplement the concept of *queer* in order to avoid a focus on the isolated musical performances of individuals. Since, in my view, gender performativity is one aspect of meaning constructed through *musicking*, these two concepts complement each other.

## Methodology

The design of the study is inspired by so called performance ethnography (Hamera, 2011). When using this method of inquiry, there is a focus on the denotative, sensory elements of the event: how it looks, sounds, smells and shifts over time, as well as on how emotions and behaviors intersect to produce meaning. Performance as an inquiry strategy also demands that the researcher locate the site of inquiry within larger sets of ongoing historical, political, intellectual, and aesthetic conversations (ibid.: 319). This method of inquiry is compatible with the theoretical approaches chosen for analyzing the musical performances in this study.

The research data were generated by visiting two urban Norwegian lower-secondary schools with pupils aged between 13 to 15 years old. Data were collected between the autumn of 2008 and the spring of 2010. The majority of the participants in the study were 13 years old, but some were 15. The pupils were selected from the music classes of 4 music teachers, 2 men and 2 women. Less than 10 % of the pupils at these two schools were from non-Norwegian ethnic backgrounds, which is the average for Norwegian schools although many in urban areas have a greater ethnic variety. The only selection criteria for choosing schools was that they should be average lower-secondary schools following the standard music program as described in the national curriculum.

Four blocks of teaching were observed during the data collection period, one for each teacher. Each block lasted for about 6 weeks with the exception of the two-week period when the pupils at one school were engaged in the production of a show; that was an intensive project. In the first block, pupils were preparing a concert that they would perform in small groups for each other. Each pupil had told the teacher which instrument they wanted to play in which genre. Based on this information, the teacher divided them into groups. In the second block, the pupils were learning the basics of playing the guitar, the piano and the drums. They were divided into three groups, one for each instrument, and after some time they switched groups, so that everyone would learn a little about each instrument. In the third block, the pupils were working with hip-hop, in order to learn about rhythm. They could choose between three activities:

1) making loops on instruments, 2) writing lyrics for a rap or 3) producing a dance to the loops and lyrics of a rap. The fourth block was the production and performance of a school show. The usual schedule was put aside for about two weeks, including all the key stages, and most of the pupils had tasks connected to the show. Both pupils and performances were chosen based on auditions, so not all the pupils performed on stage. In all of the three first blocks, the pupils were aged 13 years old, while the parts of the fourth block which I observed closely involved 15-year-olds.

In addition to the observations, individual interviews were arranged and recorded with the four teachers and with 14 pupils. Group interviews were also carried out with 32 pupils. All of the pupils interviewed were 13 years old. Written sources such as the curricula, textbooks and song repertoire were collected as supplementary data. The benefit of using so many different sources of data is that it allows for confirmation of observations. Sometimes the observer's descriptions and interpretations of a situation are similar to the participants' own descriptions, but descriptions of "the same" situation can also be different. As Emerson, Fretz & Shaw suggest, there is no "best description", only variations in perceptions (Emerson, Fretz & Shaw 1995: 5). This is, in itself, an interesting finding in an ethnographic study. The performance ethnography also considers the researcher as performer. The chosen way of performing the research is always just one of several possibilities (Hamera, 2011). It could just as well have been done in a different way. That is why transparency is so important.

In this article, three narratives based on situations selected from the observation protocol will be analyzed with supporting references to other data collected. The first narrative is from the dancing group in the third block of teaching where the pupils were working with hip-hop in order to learn about rhythm. The second narrative is from the rap group in the same block. The third narrative is from the fourth block of teaching which was the production and performance of a school show.

## **Dealing with heteronormativity: Three examples**

How can gender performativity be revealed in the singing, rapping, playing and dancing of 13-year-old pupils? Should the possible effects of pupils' musical performances be interpreted, or is it necessary to go 'behind the performances' and see how they were constructed? In the following analysis of three narratives constructed from observed situations in the study, gender performativity will be investigated; an effect analysis will be carried out *and* the social negotiations involved in constructing the pupils' *musicking* will be interpreted.

**1) A hip-hop dance confirming heteronormativity?**

*Five girls and four boys are dancing vis-a-vis each other to the sound of rap music. The girls' moves are recognizable from the way female R&B and hip-hop artists dance in contemporary music videos. Their chests are moving rapidly in and out and they make wave-movements with hips and breasts as they walk towards the boys. Some of the moves are technically advanced, as well as having erotic connotations. While the four boys are doing a simpler dance, it is more like a pantomime. They are walking towards the girls with severe expressions, beating with their hands and kicking with their feet like some kind of gangsta. The girls look excited at the same time as they giggle when the boys move towards them. Suddenly one of the girls spontaneously reacts to one of the boys' moves with hips and hands: "Hello, you can't do that! It's so feminine!"*

If one just watches the performance of this dance, it can easily be interpreted as actions confirming heterosexuality. The girls and the boys are appealing to each other to be attractive as heterosexual boys and girls. However, the picture may not be that simple. A closer examination of the performance reveals that the girls are very focused on the technically advanced movements of the dance, as if they want to impress the boys with their dancing skills. A statement from an individual interview with one of the girls confirms such an interpretation. She claims that the boys are dominant in her class, and the dance is an opportunity for the girls to position themselves. This "power-demonstration" culminates with one of the other girls' saying to one of the boys: "You can't do that! It's so feminine!" This is a familiar power technique; by more or less consciously humiliating others it is possible to strengthen your own position. Nevertheless, the girls' performance can still be understood as confirming heterosexual norms. Dancing is typically viewed as a feminine activity and art form, also in school (Lindqvist, 2010). Using Lucy Green's division of musical practices into categories affirming, interrupting and threatening femininity (Green, 2010), the girls' dancing in this example could definitely be considered a confirmation of femininity and heteronormativity. Their repetitive imitations of female R&B artists' performances, reproduces a certain configuration of femininity in the music classroom. This *musicking*-situation gives the girls an opportunity to perform gender in a way that differs from those usual in the classroom. This relates back to Butler's view of gender as not being fixed, but rather something that can be performed in diverse ways.

In contrast, the boys are confirming heterosexual masculinity through the way they choose to dance, by imitating *gangsta* from the hip-hop genre. This Afro-American male image has become an international symbol of a certain kind of masculinity

which many teenagers consider to have high status (Chang, 2005). From another perspective, the boys' dancing is disrupting heterosexual masculinity since dancing in many contexts is considered a feminine activity and art form. From this position, gender and sexuality are more critical issues in the boys' performance. They enter the dance floor knowing it is more the girls' territory than theirs. This in itself makes the boys' performance much more risky than the girls'. According to Michael Gard's study, dancing in school is a threatening activity for boys of this age (Gard, 2001). The statement in which the girl claims that one of the boys is acting too feminine probably does not make it any easier for the boys. The dance illustrates how heteronormativity is a power regime governing the pupils' action and speech. The girls in the example had chosen the dance activity, while the boys were asked to participate in order to obtain a balance of sexes in the group.

## **2) Are rapping girls necessarily challenging gender stereotypes in hip-hop?**

*A whole school class of 13-year-old pupils has filled the gym and turned it into a music stage. In the middle of the room, a huge band of 15 players on percussion and electric instruments are playing a loop over and over again. On the right side of the band, two girls are standing with microphones ready to rap. On the left, 9 dancers (from the previous example) are standing in freeze position facing each other ready to start the dance when the girls start rapping. With 15 instruments, the band makes a great deal of noise. To match the enormous number of percussionists, the volume on the electronic instruments has been turned on very high. All this noise is hard competition for the girls when they start rapping, even though they have microphones. For the dancers, it is important not only to follow the rhythm of the band, but also the lyrics of the rap which accompanies the patterns of the dance. This is difficult for the dancers when they can hardly hear the rap. "We can't hear you! You have to rap louder!" one of them shouts in frustration. No one questions the high volume of the band.*

This is an example of a gender performativity in which girls are rapping, something that most people would consider as a masculine activity since male MCs are much more common in hip-hop than female. The two rapping girls are performing lyrics with lines like "I'm the king of hip hop, I stay on top" and "I'm coming out strong like Muhammed Ali. You know that I'll be the world's greatest MC". The speaking subject in the lyrics is quite clearly male, while the voices of the two girls are light and fragile. This stands in contrast to the typically confident and smug male MC and the assertive

speaking subject in these lyrics. The girls' performance can be interpreted as a parody, like a *queering* of the stereotypical and assertive macho MC often accused of having misogynous, racist and sexist undertones (Ogbar, 2007). The effect of the girls' performance could possibly be to reveal the phantasmatic gender figuration many hip-hop artists construct through their performativity through their improper imitation. In this sense, the performance can challenge and destabilize the illusions of gender ideals in the hip-hop genre, and possibly contribute to opening a space in which alternative expressions of gender are possible when pupils are *musicking*.

Moving beyond the possible effects of the performance of the rapping girls for a moment, to consider the pupils' social negotiations before and after the performance, it may be possible to gain a slightly different picture of the gender performativity. This perspective adds some elements to the interpretation of the performance and enriches the analysis, making it more than a simple effect analysis.

As shown in the initial description, the girls were told to rap louder because no one could hear them. The girls themselves told me in an interview later: "Well, you know rapping is actually best suited for a male voice [...]. We would have preferred to change to the dancing group, but..." These statements imply that the girls didn't really want to break any rules or challenge any norms. However, they had clear opinions about this gender division. My interpretation is therefore that both the girls themselves and their classmates read the performance as "in-authentic"; it is not the way rap should be performed. The performance is happening at school, and the pupils are just completing a task the teacher has given them. Nevertheless, in my opinion the effect analysis is still relevant to some degree. The fact that girls are rapping lyrics with a male subject is in itself a gender performativity that challenges heteronormativity in hip-hop. The subversive potential rests on the repetition of such unfaithful imitations, so that it does not end with this specific event. According to Judith Butler, the potential for change lies in the repetitions of failed imitations.

### **3) How subversive is a parody of Spice Girls by school boys?**

*Four of the older boys (15 years old) at one of the lower secondary-schools in the study enter the stage wearing high heels, mini-skirts and short singlets to the soundtrack of "If You Wanna Be My Lover" by Spice Girls. Their exaggerated hip movements, waving arms and swiveling wrists, receive spontaneous applause from the audience. When they start singing, one can recognize their voices among the female voices on the track; some sing in a light register and others in a neutral pitch for a male voice. The choreography is not very well coordinated, but the response of the audience indicates that they appreciate the performance.*

This Spice Girls parody took place in the school show mentioned in relation to the fourth teaching block included in the study. As implied in the description above, two of the boys sang in falsetto, while the other two sang in a neutral pitch for a male voice. This mix of voices and pitches in this particular song *If You Wanna Be My Lover* has the effect of *queering* the Spice Girls' version. However, this *queering* lies not only in the boys' voices, but also in the visual performance; in the movements and appearance of the performers with their tight mini-skirts, makeup and glittering hair. The performance may be considered to challenge, or at least twist, to traditional understandings of femininity and masculinity. An effect analysis may view a performance like this as a destabilization of habitual gender categories inside the heteronormativity.

However, additional light can be cast on this performance by referring to other data collected, which opens up for further analysis that takes into consideration how this performance was realized, what position these boys had among their classmates and what it was that motivated this parody. The boys appeared to be popular and considered attractive by the girls at school. Their teacher told me in an interview that it was some of the girls who had encouraged them to do the parody. As an observer, I perceived this as a test on the girls' part to see whether the boys were confident enough in their heterosexual masculinity to dress and perform like girls. In an individual interview, one classmate talked about the Spice Girls parody: "Everybody at this school think it's funny if someone makes a fool of themselves on stage, for instance. You almost become more popular by doing something like that. It's just cool to do something "way out"". This statement is certainly debatable. It is not likely that just *anyone* could have carried off such a parody and aroused the same excitement and applause as these boys did. One factor is age; it is doubtful whether these boys would have dared to do such a parody one or two years earlier, at the same age as the pupils in the two previous examples. Another factor is the privileged position of the four boys; much more would have been at stake for less popular pupils if they had tried a parody, especially if they were low in the social hierarchy. Since the pupils know each other, it is unlikely that a parody like this will have the subversive effect that Judith Butler sees as the potential of parody. In this example, the parody serves rather to establish and strengthen the heteronormativity. The boys' performance can be understood as an ironic distancing from the femininity they perform, a concept Butler also uses. However, this is not to say that parodies in isolation cannot, like transgression or habitual gender categories, have a subversive effect.

## Gendered aspects of aesthetic formation and informal learning processes

From these three examples, it is evident that gender is at stake when pupils in Norwegian lower-secondary school are *musicking*. The ways in which gender is performed and articulated are quite complex and subtle. These examples were chosen in order to highlight features that counter the most traditional gender patterns in musical practices; but, as the analysis has shown, one may question how, or even whether, these examples actually challenge heteronormativity. One explanation for the gender-stereotyped patterns in the pupils' *musicking* can lie in the fact that they are allowed to choose activities, instruments and repertoire. A clear finding in the study is that the more freedom of choice the pupils have, the more gender stereotypical and heteronormative their *musicking* becomes. This serves as a starting point for many interesting discussions, two of which have been chosen for the last part of this article.

Bearing in mind the complexity in the pupils' performances, and at the risk of oversimplification, the following sections consider the implications these findings can have for our understanding of pupils' aesthetic formation; and what the findings may reveal about the effects of informal learning processes in the music classroom, especially in connection to gender patterns.

### 1) Aesthetic formation

As a school subject, music is an important forum in which pupils can gain a register of aesthetical forms. Aesthetical forms can serve as a tool for expressing meaning, emotions, creativity, knowledge, and so on. However, the very act of using these tools will also shape the user. By watching, listening to and using aesthetical forms, and by being exposed to this reservoir, pupils will undergo *aesthetic formation*.<sup>6</sup> This chiasmatic notion that formation is interwoven into action and speech is recognizable from Butler's theoretical landscape. As mentioned, Butler has been influenced by Nietzsche and Foucault in her claim that the subject is formed by its actions. By acting in certain ways, a person is constructing meaning; but at the same time the actions are forming the person, which means that there is an element of both consciousness and unconsciousness in the formation process.

As the empirical data in this study reveals, the ways in which gender is configured through performed music are closely connected to the musical form. It seems as if the

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<sup>6</sup> In Norwegian: *Estetisk danning*, developed as a theoretical term and analytical tool in the research program *Arts Didactics* at the Bergen University College. See for example the anthology *Teater som danning* (Heggstad, Eriksson & Rasmussen 2013) and *Ut frå det konkrete* (Nyrnes og Lehmann 2008).

pupils are trying to reproduce certain conventions and norms for what is feminine and masculine musical behavior. Popular music dominated in the observed music lessons, as it does in Norwegian music education at the lower-secondary level in general. With its extensive range of styles and genres, popular music offers various kinds of gendered figures for imitation. In the examples above, rap was defined as a masculine musical form, while dancing was considered a feminine musical form. Parts of the study material which have not been referred in this article, show other connections between gender and musical forms; for example, ballades, playing the piano and the acoustic guitar are considered feminine expressions, while electronic instruments, loud volume and high tempo are considered masculine expressions.

The pupils' narrow enactment and view of popular music may indicate an attempt to gain some kind of control and understanding of this multi-stranded genre and its diverse styles. The norms and perceptions of music and gender that can be derived from the pupils' talk and practice provide some insight into how aesthetic formation in school can be understood. The findings are probably not surprising and quite familiar to music teachers and researchers. They may be considered so natural and common that there seems little reason for analyzing them. However, if the analysis of the findings leads to a discussion of the lack of gender neutrality in aesthetic formation processes in school and the establishment of gender divisions, it may produce a more serious picture of this taken-for-granted situation. When the aesthetical forms are filled with gender metaphors, as the data in this study reveals, it is worth asking what kind of aesthetic education and formation the school contributes to. Are girls and boys given gender specific musical opportunities? If so, this would represent a failure to implement the politics of gender equality presented in the beginning of this article. I would also add that findings in this study indicate that gender practices are diverse and not necessarily about boys and girls or singular ideas about gender. Pupil's musicking can illustrate gender diversity rather than simply sexual inequality.

## 2) Informal learning strategies

As a result of the introduction of popular music and band instruments in school, the institutionalized and formalized learning strategies in music education have been challenged. The traditional teacher-controlled education has moved towards more pupil-controlled activities in which pupils have to carry out tasks on their own and supervise each other. Some researchers claim that today's music teaching, especially at lower-secondary level, produces both formal and informal learning situations and relies upon both kinds of learning strategies (Bergman, 2009). However, Lucy Green maintains that, despite the use of popular music and band instruments, the school is

still dominated by traditional, teacher-controlled learning strategies (Green, 2008).<sup>7</sup> Through action research, she introduced into school music education the informal learning strategies that she had identified in her previous study of popular musicians' practice (Green, 2002, 2008). Green found that the experiment was successful; the pupils in the study group learned more and gained a stronger sense of ownership of their newly acquired knowledge than pupils following the traditional music education. The study does not, however, evaluate the consequences these forms of learning have on gender patterns in the classroom, a topic that Green calls for further research on (Green, 2008).

Findings from the study upon which the present article is based, indicate that informal learning situations in which the pupils choose and control the activities help to reproduce stereotypical gender patterns. Similar results are to be found in Carina Borgström Källén's study of students on music programs in upper secondary level. Her findings suggest that teachers' intentions in regard to informal learning settings seem to gender the conditions for musical learning, especially in popular music practice (Borgström Källén, 2014). These findings, therefore, may be somewhat at odds with the positive attitude towards popular music and informal learning strategies that is elaborated in some music pedagogical research. Cecilia Björck expresses a similar concern regarding the consequences of informal learning strategies in the music classroom if the result is a redundant teacher who is unnecessary for the pupils' learning process. Her doctoral thesis focuses on *claiming space* as a musical performer in popular music genres. She maintains that if there is no teacher to supervise the pupils in claiming space in the music classroom, the forum is open to rule by the social hierarchies (Björck, 2011: 67).

In an article commenting upon Green's presentation of informal learning as a new classroom pedagogy, Carlos Xavier Rodriguez writes: "Teachers [...] must become experts in helping students make things happen for themselves" (Rodriguez, 2009: 39). Rodriguez problematizes the fact that in order to use informal learning in the classroom, the role of the teacher, who is actually absent in informal learning, has to be redefined. He calls for clearer guidelines regarding what function the teacher should have, and writes:

I believe teachers need more concise recommendations on how to provide freedom and direction while remaining compassionate and resourceful

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<sup>7</sup> Similar findings come forward in Ericson and Lindgren's study of music education in Swedish school (Ericsson & Lindgren, 2010).

leaders, even as longstanding rules for teaching are replaced with newer, mostly untested ones (Rodriguez, 2009: 44).

Without the key involvement of the teacher, informal learning in the popular music genre in school may have undesired affects, not only with regard to gender, but also related to stigmatizing social borders.

In *Future Prospects of Music Education: Corroborating Informal Learning Pedagogy* (2012), future research themes and theoretical perspectives are discussed, including informal learning strategies. The editors take the new learning strategies seriously, but at the same time critically question where their use will lead music education in the future. They emphasize the importance of:

[...] discussing the appropriate theoretical and philosophical underpinning of such research, not just in order to engage in the general growth of the field, but also because there is a need to elicit such frameworks' specific ethical, moral and political implications and consequences through scholarly conversations (Karlsen & Väkevä, 2012: xx).

It can be fruitful to consider informal learning strategies in relation to the pupils' participation and involvement. It is a paradox that pupils often use their right to participation and involvement to limit themselves. The ideal is to set pupils free to choose, but their choices are still governed by norms and rules, allowing only a limited space for action. From this perspective, music teachers have to be aware of the mechanisms that govern the pupils' musical choices, and to actively contribute to expanding the pupils' space for action, so that social borders will not inhibit their involvement and participation. The pupils need knowledge and empowerment in order to make choices. If they are granted this, important political guidelines for the education in the Norwegian school will be fulfilled. The teacher's role does not have to stand in opposition to the use of informal learning in music education. As Green points out, there are many positive features associated with this way of learning that are worth fostering in institutional music education. To make pupils more aware, it may be important to allow gender markers and gender performativity be expressed in school music education, in order to provide a starting point for discussions about "what are we doing now and why are we doing it this way?" The relation between pupils' inclusion and teachers' leadership and control does not have to be mutually exclusive, but can rather be complementary.

## Concluding remarks

The aim of this article has been to highlight the position of gender performativity as a key feature of pupils' musicking in school music education. I will conclude by quoting a statement made by a 13-year-old girl in a group interview:

It may be that people like what they are used to best. They don't like different kinds of rap to appear, for example with girls. They don't think it's normal, and therefore they think it's stupid, maybe without even having tried to listen to it (Onsrud, 2013: 183).

This statement was a response to what the other pupils in the group had been saying. The girl was commenting on, or summing up, the core of what the others had stated. In a broader sense, the girl's words can serve to sum up of what has been discussed in this article. When the familiar seems natural, it is hard to understand how things could appear different and why it perhaps should be different. The *queering* perspective discussed by Judith Butler serves as a way to think outside the box about issues related to normality and common sense. It is a tool for questioning everyday, common practices in order to reveal the unconscious power structures limiting our lives.

Awareness of how heteronormativity governs music education in school can raise the awareness of teachers and pupils about the importance of allowing space for a variety of gender performativity through musical practices, which, in turn, opens up for the strange, odd, experimental and playful, without being threatening. Thus, the combination of Butler's perspectives on gender performativity and Small's notion of musicking as social negotiation can make a contribution to the development of pedagogical practices for creating an inclusive social and learning environment for pupils.

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## Keeping it real: addressing authenticity in classroom popular music pedagogy

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### ABSTRACT

*This article provides theoretical understanding for a development project that is reported in a separately published item. We discuss the implications of authenticity in music pedagogy, especially as regards popular music in general music education. First we problematize authenticity in music classrooms through three themes: (1) how music sounds, (2) “glocal” music cultures, and (3) the role of mediation in framing the student’s freedom of choice. After that we argue that the authenticity gap between the classroom and the “real-world” can be narrowed if the classroom is understood as specific place for cultural production, in which the students can experiment on the use of technical tools guided by a variety of culturally specific psychological tools to construct their identity. Finally we vision what this could mean from the teacher’s perspective. Our article suggests that authenticity can be seen as a function of musical productivity that is meaningful both from the standpoint of the culture and from the standpoint of the individual learner.*

*Keywords: authenticity, informal learning, popular music pedagogy, general music education*

## Introduction

A growing body of research indicates that music educators are increasingly integrating their students' "own" music into the curriculum (Georgii-Hemming & Westvall, 2010; Green, 2008; Muukkonen, 2010; Väkevä, 2006; Westerlund, 2006). It has also been suggested that informal learning contributes to music education by helping teachers focus on how their students learn music outside school (Folkestad, 2005, 2006; Green, 2001, 2008; Karlsen & Väkevä, 2012). The rationale unifying these two premises appears to be that formal music instruction should focus on subject matter derived from a cultural domain that most of the students are familiar with, and on teaching such subject matter in ways that are intrinsically motivating (Crawford, 2014).

Lucy Green (2008) has argued that by focusing on musical learning as it takes place in the "real-world" outside of school, educators can bring a sense of authenticity to the music classroom. In the philosophy of music, the term "authenticity" has been used to signify qualities that make a performance true to the work, or to the conventions of a given stylistic-historical period (see e.g., Davies, 1991; Levinson, 1990; Young, 1988). In music education, authenticity has also been linked to membership, values, and identity (Kallio, Westerlund & Partti, 2013). On one hand, authenticity has been discussed as a function of culture that frames the meaning and value of musical experience in situations of musical learning (Dyndahl, 2014; Martin, 2012; Small, 1998). For instance, Martin (2012: 1) argues that because culture provides meaning through "negotiations among [its] present and past members ... learning activities should be contextualized by the authentic situations from which they are derived." This necessitates that the students are given "real-world models, resulting in a meaningful, engaging and potentially life-long learning experience" (ibid.). On the other hand, authenticity has also been discussed as a function of individual agency and ownership of learning. For instance, Karlsen (2010) suggests that music educators should create learning environments that fulfil their students' personal needs for authenticity. In other words, authenticity can be taken as a function of learning that is meaningful both from the standpoint of the culture as a whole and from the standpoint of the individual.

In the following, we will first problematize authenticity in relation to three themes: musical sound, the "brokering" pedagogies of "glocal" music cultures, and the influence of mediation in students' freedom of choice. We then argue that the "authenticity gap" between the classroom and the "real-world" can be narrowed if the classroom is understood as a specific place for glocal cultural production. In such a classroom, the students would be able to experiment with the use of technical tools, guided by a

variety of psychological tools, in order to construct their identities. Finally, we envision what this could mean from the teacher's perspective.

Obviously, we do not profess to exhaust the potential for discussion of these themes. However, we hope that we can shed light on the tangled theoretical issue of authenticity by addressing problems specific to classroom music pedagogy. While these themes are not genre-specific, we will discuss them in relation to popular music. The reason for this is simple: because popular music appears to represent real-world music to most (if not all) students, it seems to provide the most accessible platform for authentic learning within the classroom. As Lucy Green's work has been in the spotlight of the discussion of popular music pedagogy in recent years, we will use her texts as a point of departure and a reflecting surface.

## **Sonic authenticity**

According to Green (2006, 2008), it is in authentic (or natural, or real-world) situations that people become motivated to learn music. As far as most young people are concerned, such situations often relate to popular genres, which in turn means that such genres can provide authenticity to the music classroom by connecting the students to the real-world music outside school (Green, 2008). Thus, Green advises teachers to look at how popular musicians learn, as an indication of how to develop their pedagogies in ways that are inviting and intrinsically motivating. Furthermore, Green (2008: 83–84) argues that by building on the informal learning practices of popular music, a resourceful music teacher can raise her students' interests in other kinds of music and, in this way, help them to develop the critical musicality needed to judge authentic musical meanings in connection with a variety of cultural fields.

Hence, in its ubiquity, popular music appears to offer a fruitful point of departure for authentic musical learning. However, one may argue that, when taken into the classroom, it might lose part of its appeal, because it might not sound right. Indeed, several writers have pointed out that music education has a tendency to build its own musical practices, which may be sonically irrelevant to the students' lives outside school (Paynter, 1982; Regelski, 2004; Stålhammar, 1995; Swanwick, 1999; Tagg, 1982). An unwanted outcome of such practices may be the creation of a specific genre of "school music"—music that is alienated from its cultural origins to a certain degree, and which may not appear to the student as relevant at all (Georgii-Hemming & Westvall, 2010; Lindgren & Ericsson, 2010; Väkevä, 2010).

One way to rationalize the authenticity gap between classroom and real-world popular music might be that the students' "aural awareness" (Hugill, 2008; Partti, 2012) is pre-tuned to musical sounds in such a way that they do not accept what they hear in the classroom as authentic. Furthermore, the students might not be able to produce authentic sounds in the classroom because the classroom might not offer suitable conditions for authentic sound-making, due to availability of resources, time, or space. Also, the teacher's abilities to guide the student may be limited as a result of previous musical training and experience.

As an answer to such concerns, Green (2006: 114) maintains that it might be an error to expect that students are "that concerned about the authenticity of their musical products as adults expected them to be". Perhaps "the problem of authenticity in the classroom is an adult construction, caused by too much focus on the product" instead of the "process of music-making"? (ibid.) Green even posits that "no ordinary class of mixed-ability children is likely to be able to play any kind of music in a way that is musically authentic" (ibid.).

However, we believe that there may be possibilities to cater to both the authenticity of learning and sonic authenticity in classroom. This necessitates paying attention to at least four factors: the pedagogical implications of "glocal" music cultures, the role of mediation in determining what sounds authentic, the authentic use of tools in the classroom, and the role of the teacher in guiding such use.

## **The "brokering pedagogies" of the "glocal" music cultures**

It has been said that we live in an increasingly "glocal" culture that exist at the crossroads of global and local interests (Dyndahl, 2009; Folkestad, 2006; Söderman & Folkestad 2004). It might also be argued that each glocal music style introduces its own way of learning and, in this respect, its own pedagogy. Thus, today's popular music pedagogy might have an increasing need of "brokering" – transformative learning that helps the learners to travel fluently "between communities, transferring ideas, styles, and interests from one practice to another" (Partti, 2012: 154). Hence, while it is probable that many young people today identify with some kind of popular music, this does not suffice as reason to assume that all popular music should be taught in the same way (Allsup, 2008; Clements, 2012; Väkevä 2009, 2010). Instead of constituting a unitary musical field, in its glocal variety popular music present itself as a dynamic "mix" of creative influences that flow freely between musical styles (ibid.). This might

mean that perhaps there is no one authentic way of learning popular music, but rather different place-based varieties that imply a multiplicity of pedagogical possibilities.

Attempting to define a means to guide students in all global idioms would certainly be too overwhelming a task, even for teachers specialized in popular genres. Still, the teachers should have an understanding of the students' musical lives. However, recent research (Georgii-Hemming & Westvall 2010) claims that music educators who teach popular music in schools may make repertoire choices on the basis of their own preferences, rather than those of the students. In Nordic countries, this often means utilizing popular songs accompanied with guitars, basses, drums, percussion instruments, and keyboards, in order to obtain goals that are taken to be relevant to the aesthetics of mainstream pop and rock styles (Georgii-Hemming & Westvall 2010; Lindgren & Ericsson 2010; Muukkonen, 2010; Väkevä, 2006; Westerlund, 2006). This practice might lead to a new ethnocentrism, wherein some students might actually have their learning hindered (Dyndahl, 2014).

Furthermore, if we accept the Wengerian perspective that "building an identity consists of negotiating the meanings of our experience of membership in social communities" (Wenger, 1998: 145) it is essential that music educators offer their students possibilities for creative conjoint brokering. Instead of accepting that there is a natural way to learn popular music, we should embrace a variety of learning strategies as a point of departure for designing local curricula. If we further accept that music educators should be interested as much in the authenticity of musical sound as in the authenticity of musical learning, we might conclude that they should be able to cater to a variety of learning needs that derive from different musical-cultural contexts.

## **Freedom of choice and the role of mediation**

In the late modern culture, in which we allegedly live today (see e.g., Giddens, 1990; Beck, 1992; Fornäs, 1995; Bauman, 2000), popular music is globally mediated (Born, 2005). Indeed, one may ask whether it is possible to talk about authenticity in contemporary popular culture at all, given that the latter is largely dependent on mediation to get its message through, and that mediation influences the mediated content (Väkevä, 2009). Concerning the authenticity of learning, the question emerges whether our students are free to make informed choices, given that the production, distribution, and consumption of media content are to a large degree regulated by the marketing tactics of the entertainment conglomerates. Because of the dependence on the distribution of popular music in the global commercial market, some music education

scholars have insisted that popular genres should not be accepted as a part of music education (Bayles, 2004; Bloom, 1987; Handford & Watson 2003; Scruton, 1999; Walker, 2007). One way to justify such assertions is to claim that because authentic musical experience is not possible in conditions regulated by the cultural industry, music education should look elsewhere for lasting cultural (and thus educational) value.

While this is not the place to examine such arguments in detail, they are relevant here, as they suggest that one of the concerns of contemporary music educators dealing with glocal popular culture may be that “children are insufficiently equipped to defend against [the] market exploitation” that the music industry allegedly represents (Allsup, 2008: 6). Such concerns imply that music educators should be at least aware of the major influence that global marketing tactics have on the local cultural consumption and experiencing of music, and how this is reflected in the students’ choices.

If we accept that authenticity is at least partly linked to freedom of choice, as Taylor (1991: 67) suggests, we may ask how music education can provide room for manoeuvre between the students’ freedom to choose their “own” music and the conditioning factors of the media-dependent global cultural economy. Green (2008: 46) also acknowledges this: she argues that it is important to recognize that, even when we give the pupils free choice in terms of what music to study, there are in fact many restrictions on their choices. For instance, some students might feel pressure to conform to the mainstream definitions of popular music, which in turn might prevent the teachers from suggesting approaches that deviate from the norm. In such conditions, authenticity of learning may become restricted both by the commercial mediation of the signifiers of common taste and by the teacher’s personal aesthetic and didactic preferences. It is between these two coercive factors that the student must find her niche for an authentic learning experience.

Green (2008) argues that increasing the musical understanding of different music genres can lead to an awareness of how musical mediation and the music industry work, and encourage alternative ways of viewing music in society, thus teaching the student to examine musical cultures critically. Following this rationale, contemporary market-oriented popular music can be brought into the formal educational environment, but it should be accompanied by a critical attitude that helps students evaluate its cultural meanings. However, a critical consciousness of music’s cultural meanings best grows out of a productive hand-on music experience, shared in social space. Hands-on musical involvement provides a material basis for authentic learning, regardless of where this learning takes place. We will argue next that this necessitates the understanding of, and ability to use, the proper tools in relevant contexts.

## The use of authentic tools

Vygotsky (1978) famously argued that our living conditions affect the way we learn, and that learning can be improved through using different aspects of our environment as tools. There are two kinds of tools we use to expand our learning environment:

- *Technical tools* are used to control the environment. For instance, in the context of music education, technical tools can include any devices used to manipulate sound, such as acoustic, hardware, and software instruments.
- *Psychological tools* control thinking and help us to solve problems regarding the use of technical tools. In music education, psychological tools can include for instance, instrument playing skills, theoretical concepts, or the critical understanding of musical culture.

If “learning activities should be contextualized by the authentic situations from which they are derived” (Martin, 2012: 1), it logically follows that students should use tools derived from real-world musical situations. However, even more critical than their origin is how these tools are used in problem solving activities in the classroom reality. In other words, authentic learning requires more than emulating the use of the real-world tools: it also requires an understanding of the relevant use of these tools in the actual situations of problem solving. The relevant use of technical and psychological tools is determined partly by broader culture, and partly by the specific community of learners that negotiates the use and meaning of these tools in their individual learning situations. Wenger (1998: 46) also emphasizes the importance of tool selection, by pointing out that “having a tool to perform an activity changes the nature of that activity”. For instance, experimentation with contemporary digital tools can gradually transform teachers’ pedagogical approaches from teacher-directed towards student-centered, and in this way embrace new possibilities of learning (Wise, Greenwood & Davis, 2001).

## The teacher as a producer of authentic learning

As Green’s (2001, 2008) research suggests, outside the classroom much of musical learning takes place in voluntary conjoint activity, at least as it pertains to popular genres. However, this does not have to make the teacher obsolete in the classroom (Sexton, 2012). Rather, it shifts her role from being a provider of information to a facilitator, manager, or *producer* of learning. The teacher-as-producer analogue could be

remarkably useful, if a “producer of learning” would be understood as someone who works between the musical and pedagogical domains in a creative manner, recognizing her responsibility for the outcomes of the learning. In the same way that a music producer is expected to bring forth the capacities that potentially exist in unfinished musical ideas, and in the persons involved in the production process (Hepworth-Sawyer & Golding 2011), the music educator can produce learning by bringing forth the capacities that already potentially exist in her students, and in their constructive interactions (see also Jorgensen, 1997).

If we think of music education in terms of producing, we may argue that teachers are especially needed in the beginning of the learning process, as learners have to be supported and scaffolded (Elliott, 1995) sufficiently to find relevant goals and working methods – a procedure akin to that of a professional music producer, whose role is to encourage the musicians to partake in the creative process and to see that everything takes place fluently (Hepworth-Sawyer & Golding, 2011). If we accept that the music classroom is a complex learning environment that affords multiple trajectories of learning, it might be feasible to expect that the teacher has a say in how the students work towards an authentic goal without unequivocally dictating the procedures and outcomes. Thinking of herself as a producer of learning, the teacher may find a mediating role that contributes to the artistic outcomes of the students in ways that support authentic learning experiences. However, this necessitates that the teacher creates a stimulating learning environment for her students as well as builds technical, creative and social competencies that engender trust in the students – things that are also required for successful music producers (Hepworth-Sawyer & Golding, 2011; Ramone, 2007).

## **Conclusion: education as an extension of the realm of authenticity**

We have argued in this article that it may be possible to cater to both the authenticity of learning and the authenticity of musical sound in the music classroom. However, this necessitates paying attention to at least four factors: the pedagogical implications of global music cultures, the role of mediation in what sounds authentic, the authentic use of tools in the classroom, and the role of the teacher in the classroom.

We suggested that the music classroom could be seen as a complex learning environment that affords multiple trajectories for authentic learning. In such conditions, the teacher can be seen as a producer of learning who helps her students to negotiate

their musical identities within the communities of practice that glocal music-related interactions make possible. This would fit with the notion that there may be no natural way of learning popular music. Instead, popular music pedagogy could adopt an open-ended and brokering approach, through which the teacher could address a variety of issues related to glocal and mediated music cultures without losing her focus on hands-on music making.

Through creative hands-on involvement, students can expand their musical understanding and incorporate new realms of cultural meanings (Green, 2008: 4). However, the students' room for authentic learning experiences may be narrowed by two coercing factors: the commercial mediation of the signifiers of common taste, and the teachers' personal preferences. Nevertheless, formal music education can reach out towards a more expansive understanding of how music is globally mediated: this, however, necessitates that music teachers are themselves aware of the complex dynamics of glocal music cultures, and have competencies to help their students to experiment with the use of different technical tools guided by a variety of psychological tools.

In light of what has been discussed above, taking Green's work into account, it seems that music classrooms can offer places for negotiating musical identities in ways that support authentic learning. The reality of the classroom does not have to hinder authentic learning: it can offer possibilities to extend the realm of authenticity from immediate contact with musical subject matter of the student's own choice to culturally relevant uses of a variety of musics. The individual situations of music classrooms should not be understood as distinct from real-world musical and music-related activities, but neither should music classrooms be understood as merely derivatives of natural learning environments. Music classrooms, in this sense, can be taken as specific places for glocal cultural production, where a teacher equipped with pedagogical tact can channel uses of the tools in ways conducive to both cultural and individual authenticity.

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# **“You MAY take the note home an’... well practise just that” – Children’s interaction in contextualizing music teaching**

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## **ABSTRACT**

*The article takes ‘music as symbol’ as its analytical point of departure, described by Jorgensen (2003). In doing so, we stress the role of symbolic functioning in music, focusing at how children understand and make sense of music in talk and practice. The aim of this text is to theoretically explore the nature of dialogical music education. In order to do so, we reuse empirical data from a previous study. These data contain four children’s instructional interaction in a teaching activity, that is, the task to teach each other singing songs. Further, we examine our data through the lenses of two theoretical concepts, based on communication theory: double dialogicality and communicative formality. Our interactional data point at the contextual nature of musical sense making. The children’s communication was not only merely interpersonal in nature. Rather, it also clearly referred to an embedded cultural context that existed beyond the local interactional context. This article illustrates how such kind of music-educational sense making is socially constructed in action.*

*Keywords: children, singing, context, teaching, interaction, music as symbol, double dialogicality*

## Introduction

In this article, our concern is chiefly theoretical but we will demonstrate with empirical examples from a previous study (see Kullenberg, 2014a, 2014b, 2014c, Kullenberg & Pramling, 2015), in order to contribute with a discussion about epistemological premises in children's musical peer learning. More precisely, the aim of this text is to theoretically explore and discuss how some children in music-pedagogical tasks co-construct joint meaning and musical knowledge, values and attitudes, without adults in the immediate vicinity. What ideas do they actually lean upon when engaging in the task of teaching each other songs, and how do they relate to the interdependence of contexts at stake, are here central questions to pursue in the next. The article is structured in the following way. In the following, we will set out this paper to briefly reflect on a particular approach to music: 'music as symbol' (Jorgensen, 2003). We use this approach as an overarching meta-perspective: an opening gateway into how to conceive musical learning and knowing analytically in the widest sense. In the following, we will clarify the theoretical concepts that we subsequently use in our analysis, that is, central concepts of the dialogue-theoretical perspective applied in this article. This perspective allows us to focus on the role of contexts and co-texts, in relation to the young participants' interactional peer work (i.e., in and through music and talk). Next, we report the empirical study in terms of research design, participants, transcription and method of analysis. Given this, we finally discuss the findings and their implications to music-educational research. Moreover, we here return to the notion of 'music as symbol' and what such a perspective on music means to the current study and, further, what it might imply for music-educational research in general.

As analysts in the field of music education, we adopt different perspectives to music, implicitly or explicitly. Jorgensen (2003) suggests five differing images of music, as presented in existing music research. One approach is to view *music as aesthetic object*, representing the classical Western philosophical approach to music, concerned with the inherent values of objectives in art forms. During the last decades, *music as practical activity*, has been a concept used in contexts where performing, listening, improvising and learning music is developed and, as such, it can be seen as a contrast to the idea of music as aesthetic object. Moreover, *music as experience* draws on Dewey and is also pertinent to phenomenological perspectives that address existential aspects of music. Music can further be referred to due to instrumental values, that is, the useful in music and musicality. Here the image *music as agency* is appropriate, for example, focusing on political or educational goals.

More recently, another image on music has turned up, often with a postmodern interest of deconstructing musical practices, pointing at dominant discourses with

help of critical theoretical perspectives: the image of *music as a symbol* (Jorgensen, 2003). In this image, the symbolic functions of music are taken as the centre of interest, focusing on how people understand music, and make sense of it in talk and practice. Through particular conceptual lenses as discourses or narratives that frame music, the specific meanings might be uncovered. The music-pedagogical task is here to critically explicate ideologically impregnated discourses or narratives, and to understand their wider significance in human life and culture (ibid.). Accordingly, it seeks to highlight taken for granted beliefs in music practices. In doing so, analyses of language use and influencing contexts are fruitful means for the analyst. With Jorgensen’s words, in its cultural and ideological focus it seeks to explicate grounding discourses by which society and music are to be understood. That is, how discourse frames perception and impact understanding.

Jorgensen (ibid.) points at several strengths in this particular image of music. It provides the field with a contextual perspective on music that is broader than the view of music as an aesthetic object; that music refers to aspects beyond itself. There is no ‘music alone’ but rather a relational complexity between music, the musicians, learners, instructors as well as the cultures, concepts and contexts. Moreover, when distinguishing music as a symbol in Jorgensen’s conceptualisation, there is an important potential to answer the question of the reasons for people’s musical preferences. Another strength mentioned is the relational notion of the interconnectedness of the various cultural elements, telling us something about how music functions in its situated whole. In a similar vein, we argue for awareness of the role of cultural values and contexts at stake, as they are manifested in learners’ and teachers’ verbal interactions. Given this, we see a need to probe deeper into our empirical data and discuss this issue theoretically, in order to contribute with more knowledge on this particular aspect of music education.

## **Double dialogicality – the notion of interrelated co(n)texts**

‘Double dialogicality’ is a theoretical concept within the epistemological (and ontological) framework of dialogism. It seems therefore reasonable to set out with a few words about the key implications of dialogism, as it is proposed in Linell’s (2009) comprehensive book on the issue. Linell outlines a philosophy in which individuals are seen as fundamentally interdependent of each other; they are in other words other-orientated human beings. This dialogical philosophy is in conjunction with Mikhail Bakhtin, Ivana Marková and other dialogical thinkers. Moreover, people do

not only orient to each other (i.e., interpersonally) but also to expectations due to their situations and, more precisely, how they actually *define* their situations: how they define the meaning of the encounters, as they are placed in activity-specific framings. According to Linell, local interpersonal contexts are always located in a wider, more societal context, that is, a culturally established one. Mostly, those cultural-historical contexts contain activity types, such as formal education. Another examples of activity types in society are sport events, trials and health care in hospitals.

Linell's point is further to acknowledge the variety of talk genres entailed to these different activity types – the wider context in which interpersonal sense making is constituted. With his words, individuals' communication styles follow the types of activity involved: the communicative activity types (cf. Linell, 2010, 2011). Hence, he recognizes dialogicality in its double sense: the interpersonal dialogue with each other as it unfolds in the local situation, and how it is paralleled by the more implicit dialogue with cultural and contextual framings. Conventionalized activities function as co-texts in addition to the overt manifested communication between the interlocutors involved. It is thus a reductionist take to only recognize the unfolding social interactions between people, he argues. Instead, we should also pay attention to the other existing dimension of human dialogues: the orientation to sociocultural activities, that is, contextual resources. His term for this double dimension in dialogical sense making is *double dialogicality*. Adopting this perspective also means focusing the *contexts* involved in teaching and learning, something that is less often addressed in educational contexts. Lindgren (2013) argues that the context is important to take into account when analysing teaching and learning, not least since the context seldom is taken for granted when it comes to education. Consequently, it is essential for us to conceive of learning contexts in its interlinked complexity. Before moving on to the empirical the study some notions that concern communicative practices in school have to be introduced. In order to understand the children's kind of attitudes to music and knowledge, we need to address how students are 'talked into being' (Heritage, 1984) in education contexts of our time. In the next, we point at educational research findings, which bring learning and communication together. But first we probe into the issue of formality and its relation to the evaluative rhetoric that typically permeates educational dialogues. We also consider the task-centred teaching tradition in school, and in school music as well.

## Communicative formality in the task culture of schooling

*Communicative formality* is a concept introduced by Linell (2011). He proposes a definition: “formality in a communicative activity is primarily that some distinct actions *have to* be accomplished, and in addition in a specific form, no matter if the particular case actually needs it or not” (Linell, 2011: 406). In contrast, communicative *informality* means to adjust the talk to the particular situational circumstance or to the addressee’s need. Formality and informality in this dialogical sense are hence not defined as a generally strict social situation, with strict clothing or solemn facial displays, for example. To us, the concept is of relevance due to learning premises and their relation to language use. Arguably, language use cannot be analytically separated to learning and teaching, and is therefore a pivotal concern to scrutinize. Formal talk is typically embedded in institutional interaction, that is, a routinized, agenda-bound and mostly goal-oriented way of doing talk exchanges (see Linell, 1998, 2009, 2010, 2011).

In formal schooling teachers further direct their communication to constant assessments and their pre-planned assignments. Moreover, to be in school, and learn in school, is to be socialized into the knowledge values according to the typical institutional setting. The students are talked into being, to put it with Heritage’s (1984) words. Children are trained to reason in certain ways in school, and to value their education (the teaching and the learning) according to these normative ideas of practising institutional knowledge development (cf. Bergqvist, 2001, 2010, 2012; Bergqvist & Säljö, 2004; Biesta, 2010).

This stands in stark contrast to everyday talk (Bernstein, 1990; Hodge, 1993; Matusov, 2009; Mehan, 1979). As Mehan recognized in his study of classroom interaction, various classroom arrangements impose constraints on interaction and on children, who have to operate within those constraints. Likewise, an informal talk style does not typically resonates well with the task culture at school that lends itself to a more formalized type of instruction, and general reasoning in the classrooms as well (Ericsson & Lindgren, 2010). However, this is not to state that formal instructional talk is qualitatively better than informal language, or the other way around. The point is rather to underline that learning is contingent on the type of learning activity and its contextual resources involved.

‘The task culture’ is a classroom-specific culture of standardized rules, orders, rigorous procedures and function regulative as discursive techniques for social control and student management, identified by Ericsson and Lindgren (2010). Here, the teacher-role function as the knowing expert who has to foster and teach the ones not knowing, that is, the students. The latter are then expected to be willing rule-followers. In the context of school music Ericsson and Lindgren (ibid.) discuss the counterproductive

effect when teacher-led attempts are made to generate creativity in the school-activity music making. Music making could be an appropriate task in which the students' preferences from everyday life can be realized. It was partly so, especially in the making of the lyrics: a given assignment without restrictions. However, coming to the issue of musical elements, the students were clearly restricted by procedural restrictions due to the regulated nature of the given assignments. For example, the authors illustrate how the students had to confine themselves and their musical creativity into a certain order of music making: to start with a cappella singing, even if they were used to, and motivated by, playing music instruments in this activity phase. If they tried to escape that conditional restriction, taking the chance to play on the keyboard, drums or the guitar, they were requested to "concentrate on the assignment instead", from the part of the teacher. Likewise, the students were requested to hand in assignments in a rigorous procedure, beyond negotiation. In an investigated school it was only one date that was appropriate to deliver the important assignments that constitute a basis for their evaluative mark in the final report card. If a student was sick that day s/he was told to deliver it anyway, by a classmate as suppliant or a taxi:

Frasse [the teacher] continues with a posed voice, meant to demonstrate a student's. "Then it's always some who says: but imagine if I break my leg precisely that day. But then you've to put your schoolwork in a taxi, and pump in everything. It has to be delivered that day" (Ericsson & Lindgren, 2010: 104, our translation).

Another manifestation of the task culture in school-specific discursive practises is a teaching that profoundly orients towards communication with *written language* (Säljö, 2000, 2013, 2015). School is characterized by the fact that it is a language-based activity form. Here the main activities are reading, writing and talking, according to Säljö (2000) and Bergqvist (2010). To succeed in school consequently means to succeed in learning to understand the procedures and the language used in this institutional world.

## The empirical study

In this section we will present the empirical study in terms of design, participants, setting and method of analysis.

Our body of data consists of transcribed video observations of children in dyads (two and two) teaching each other to sing a song, without the immediate presence of an adult. Four children, aged 9–10, and here named Amy, Diana, Paul and Michael, participated in this study. In focus was the aim to explore children's co-constituted

knowledge processes and their perspectives of learning and knowledge, as they are established in their dyadic dialogues. The participant’s pre-given task is to instruct each other to sing songs in pairs (two and two), without adults in their vicinity. We are interested in how they face this task collaboratively, and what musical meanings are negotiated, for example, what is in need of being addressed explicitly and verbally, and what remains implicit shared understandings in their joint task (i.e., to acknowledge which aspects of music and knowledge are taken for granted or not).

The young participants have been selected on the basis of their interest in participating in the study. We considered children of this age to be able to participate in the kind of task to be studied, on the basis on experience in music teaching. Therefore the school-music teacher who introduced the study to the children was asked if anyone was interested in participating, and handed on the information. The caregivers as well as the children signed an informed consent to participate and, following the ethical guidelines of the Swedish Research Council, all participation was voluntary and all participants and the school setting are given pseudonyms when reporting the study. The study was initially planned to take place in the music room at the school. However, the children’s wishes were to do their joint activities in the researcher’s home, and it was accepted. The children were informed of the possibility to use what they found in the room that housed a piano, a computer, a TV, pens and paper sheets, among other material objects to use educationally. The children were asked to teach each other a song of their own choosing. They were told to decide without me when they wanted to stop the video-documented task in the room. So, the children’s social roles in the social interactions were, to a large extent, pre-planned in accordance with the children’s choices in dialogue with one of the researchers.

Finally, the five song activities were video-documented, transcribed in detail (with talk and gestures) and analysed in depth with an activity analysis focusing on talk-in-interaction, drawing on Linell (1998, 2010, 2011; cf. Kullenberg, 2014a, 2014b, 2014c). This method of analysis implies a particular dialogue-theoretical framing and, consequently, resonates well with the theoretical reasoning in the following. It is accordingly ‘dialogism’ that here constitutes both our method and theory, assuming that being, thinking, talking, acting and learning, etcetera, are intrinsically conflated phenomena. Hence, it is the analyst’s task to find out the relations between context- and activity-specific human acts, a reasoning that we think is quite in conjunction with Jorgensen’s mentioned emphasis on interrelated contexts and language use in musical practices (when taking the approach ‘music as symbol’).

## Results

The following centres on the corpus of data and the empirical analysis. As stated earlier, individuals' situated sense making, and knowledge building, are related to how they define the whole encounter – the pre-given task. Due to its conditional nature, such an activity-based encounter sets the frame for meaning making and the forms of talk as well. The children in the study are doing music (singing) within a teaching context. Hence, learning to sing a song collaboratively is not about pure acts in a sequential organization in words and tunes on a moment-to-moment basis, stripped of culturally conventionalized knowledge and language ideals. Rather, we will demonstrate how the children's acts are based on shared ideas of how to teach with words and signs, and how to sing songs.

In a school practice the participants orient to specific habits, routines, norms, rules and particular ways to talk and act. The children examined invoked several expectations and rules in a typical schooling style when jointly solving the pre-given task and, hence, organised their social situation as a formal school-music lesson. How to perform in school lessons was to a large extent the guiding norm for the attitude to music and to each other in the roles of teacher (instructor) and pupil (apprentice) respectively. We will delineate some of them below. Especially the salient features of *communicative formality*, *the evaluative talk genre* and *the task culture* identified will be illustrated in the next.

### Formality

As mentioned earlier, formality has to do with both consistent and routinized, stable organizations of talk, interaction orders and other actions. Formality in this sense is a characterizing element of agenda-bound, institutional talk, implying specific patterns in verbalizing the task-oriented issues at stake (Linell, 1998, 2009, 2011). Further, agenda-bound talk means to participate in focal conversations, leaving less room for polytopical episodes with heterogeneous topic spaces on the floor. Instead, the conversational topics are somewhat homogenous, not allowing for topic initiations beyond the strict agenda to talk and sing the intended song in focus. The children in this study accepted the underlying idea of not indulging in other talk events than the goal-oriented ones. In that line they chose a task-oriented talk style that left no room (i.e., no topic-spaces) for personal discussions about things besides the music-pedagogical or practical problem solving, for example, conversations that concern their home lives, common friends or not even explicit remarks on their common school-life. That did not mean excluding open-ended situations, as dealing with democratic

negotiations or creative, tentative collaborative attempts to deal with upcoming pedagogical situations. Rather, they preferred to stay on tasks in structured ways due to the topic-flow; to carry out terminating activities according to the particular communicative project introduced on the scene.

The four children also maintained their pre-planned social roles consistently as teacher and pupil during the sessions with few exceptions. Although there are episodes in which they step out from the strict teacher-pupil order, as when they suddenly meet unexpected computer-problems to solve, the overall encounters are imbued in the asymmetries in traditional teacher-pupil interactions. Due to that interactional order – the schooling style of organization, the children who enacted the pupil role expected the ‘teachers’ to give orders, request actions, explain things, ask and make constant assessments. This asymmetrical order, the dominance pattern, was in most cases seen as unproblematic in the dialogues, from the perspective of the participants. One expression of that is how the one who was critically evaluated by the leader in the expert role accepted the criticism and used to make a big effort to please the teacher.

The participants’ way of posing question in question-answer patterns were also very typical in examined classroom interaction. They organized recurrent ‘known information questions’ (Mehan, 1979), that is, teacher questions directed to the student when the teacher already has the answer. For example, after the practise to memorize the song text, guided by Paul in the instructor role, Paul asked Michael (the apprentice) to answer him about the lyrical content in the song recently practised. This question was posed as a control-question, in order to request Paul’s display of this specific knowledge. IRE sequences, common in traditional teacher-led classroom interaction (Mehan, 1979; Lindblad & Sahlström, 1999: 85), were also common in the children’s pedagogical activities: teacher initiations (a known information question) followed by student reply, and pursued with a teacher evaluation as a response to the latter.

Some remarks on what Linell (2011) terms communicative formality now have to be reflected on. Drawing on the introduced definition above of institutional-like formality as something that has to be performed in the interactions, even if it does not seem to be necessary neither according to the situation, nor to the addressees as it happens, it can be concluded that the data corpus is permeated by such kind of data. There are several situations in which the children, due to the challenges evoked, demonstrate a rigid order, and a special language form rather than a more reflexive and flexible attitude. Instead, the utterances embody functional routines and tasks at stake. Below is one example. Amy here instructs Diana and wants her to continue with a particular practice although she cannot point to a concrete learning aspect to improve, and does not have Diana’s support in the need of it either:

AD:43–56 THERE WAS NOTHIN' HARD ABOUT THAT (Amy teaches Diana)

- 43 A: let's do it again one two three  
 ((stands up and takes her usual position in front of D.))
- 44 ["Come Julia we'll go with high heels on /.../ with nice shoes on."]
- 45 D: ["Come Julia we'll go with high heels on /.../ with nice shoes on."]  
 ((they are singing together)) ]
- 46 A: it's good you came... we'll carry on practising
- 47 but if there's somethin' you really think is hard,  
 ((sits down in the sofa beside D.))  
 I can make it a bit bigger
- 48 if there's somethin' you think's hard
- 49 D: no  
 ((shakes her head and looks at A.))
- 50 A: aa
- 51 D: it was easy ☺ well it was... there was nothing hard  
 about it ((looks at A.))
- 52 A: ((looks straight ahead)) then I'll write down some  
 things...some things...three things you need to think about
- 53 I did it with Paul so that you practise listening a bit to it
- 54 you'll be practising here
- 55 an' you can you MAY take the note home an'... well practise  
 just that
- 56 D: mm ((nod))

In line 45 we can see how Diana ends up her singing with a smile on her face. Responding to that, Amy uttered an approval ("it's good...", 46). As the participants usually structure their activity phases, here we have a typical time slot for talk and work that is critical, with corrections and improvements. It usually has a transitional pedagogical function that leads to the next practice of the song as musicians. But in this case, Diana tells her leader in several ways that she has mastered her task already, and Amy, the leader, does not come up with anything to correct. Instead she tries to find a pedagogical challenge (a learning problem) to probe deeper into. She does it conversationally together with Diana (47–51). Again, no musical problem to solve turns up here. Consequently, exactly here is a potential choice to continue flexibly with other possible tasks and topics. Amy's choice looks different as it turns out, according to the turn design in 52–55. She chooses to continue the dialogue with a *routine* in these situations (according to my analysis of the whole corpus of data). To

go on with written language-activities, or other penetrating problem-solving issues, after performing the song the first or second time within their overall communicative project is customary. Notice how Amy addresses this text issue to Diana in 52–55. In the other parts of the encounter, Amy usually looks at Diana when she instructs but this time, when she is not meeting Diana’s own expressed need / perspective, she does not look at her when she starts to talk. Further, when she qualifies her claim of urging Diana to read and think over “some things” (Sw. *lite saker*) (52) she refers to a routine she has followed with another learner (i.e., Paul). Still, she does not refer to the Diana’s earlier attempts at singing. What Amy demonstrates in this episode is an example of being influenced by the activity form, an ability to achieve activity-sustained coherence. The situation definition here with the rigid order as guidance and the focus on specific tools (written text) and particular terms like ‘practise’ (Sw. *öva*) whatever the partner expresses, might altogether be interpreted as a kind of formality in the sense mentioned above.

### The evaluative rhetoric

To continue with communicative teaching patterns, pedagogic rhetoric relies on rules of specialized communication that emphasize continuous evaluations in the pedagogic practice, as pointed at above. As the children under investigation also demonstrated, *evaluation* was one of the most recurrent sub-activities within the whole encounters, loaded with pedagogic meaning. Owing to this evaluative aspect, they organised their whole activity-structure in all sessions in a similar manner. That is, the core activity of performing a song as a ‘pupil’ in front of the ‘teacher’ was always followed up by an evaluation routine. The evaluation procedures were also very consistent regarding the type of critique and approval shown by the instructor. The ambition to work for improvement, enabling the pupils to improve the articulated musical problems, was thus a guiding principle in their joint tasks. The young instructors also displayed a systematic preference for a specific form of critical remark, using a rhetorical device in their critical utterances in which the problematic gist of their messages was prefaced by explicit approval. Their critique were thus embedded in a positively loaded message, mitigating the fact that the teacher was not pleased enough with the pupils’ efforts:

AP:102–105 IT'S REALLY EASY WITH YOU BUT (Amy is teaching Paul)

102 A: it's really easy with you

103 but IT'S just that you should get into the tune  
((gestures with both hands)) so it's not like  
"Come Julia come Julia with nice shoes on" like

104 P: mm

105 A: ☺ you see but it's really good otherwise you can do all of it  
off by heart (0.5) ((ruffles her hair)) YEA:H you can do it (.)  
all of it... so it just flows ☺

Amy, who instructs, begins her utterance by declaring that the pupil is really easy to work with, *but...* Here there are obviously still aspects of the pupil's song performance that the teacher seeks to come to grips with. This time she wants her pupil to attend to the melody in detail and initiates a topic glide (103) within the evaluative framing (to introduce a particular musical problem).

To sum up about evaluations in the children's music-pedagogical dialogues, two main variants of teacher evaluation with responsive features can be identified in the data. In the first of these sequentially organized turn-designs, the teacher takes the initiative to make a positive evaluation followed by confirmation or positive uptake from the pupil:

*Teacher: positive evaluation*

*Pupil: confirmation / positive uptake*

In the other interaction pattern, the teachers set out with a negative (critical) evaluation, with positive (non-critical) embedding. Sometimes the pupil inserts a very short response to this like "mm" or "yes" (*Sw. ja*). Latched to this assessment event is the teacher's unfolding correction or instruction directed to the child in the pupil-position. The fourth step is typically to proceed with a new song performance, either solo, as a pupil in front of the teacher, or together with the instructor in joint singing.

*Teacher: negative evaluation (with positive embedding)*

*(Pupil: minimal response)*

*Teacher: correction / instruction*

*Pupil: performs the song*

## The task culture in action

One frequent procedure in the participants' work with the songs was to work methodically with one learning aspect at a time, or one mode (tonal and not tonal work) instead of practising an admixture of all learning aspects in the process of mastering the songs. Stepwise, as the learning sessions unfold, the instructors put the learning aspects together in more complex entities. It was also customary to encourage the pupils to imitate the teacher's song performance or song text reading, phrase by phrase. When doing so they also narrowed down the musical items pedagogically, that is, splitting up the music into manageable units:

PM:123-139 ONE SENTENCE AT A TIME (Paul is teaching Michael)

*They take phrase by phrase in the same way throughout the whole song. M. imitates P. Not singing notes this time, but just with the words and the rhythm.*

126 P: shall we say this then, that we'll try to teach y- you one sentence  
at a time an' then add another one to it

127 M: yeah an' then we can go through it a few [times]

128 P: [yeah]

129 M: so I can learn it=

130 P: yeah

131 M: but then we have to go through the song a:n' the tune itself too

132 P: yeah later we can start with "I have" "I am a little  
gnat and Hubert is my name"

133 M: (xx) shall we sing it like thi:s now then with the tune (0.5)

134 P: mm

135 and then you must learn the tune too

136 M: "I am a little [gnat and Hubert is my name"]

137 P: [gnat and Hubert is my name"]

138 "I am a little gnat and Hubert is my name" ((now singing))

139 M: "I am a little gnat and Hubert is my name" ((now singing))

To take 'one sentence at a time' (Sw. *en mening först i taget*) was another way to provide scaffolding. This term does not traditionally refer to music but is adopted from the world of linguistic grammar. This term functioned conversationally (without a problematic interactional uptake) at the start, because the current teacher, Paul, built methodically on the sentences in the song, eliminating the focus on tonality at first.

But it turned out to be a non-specific term here that gave raise to a clarifying episode on this topic. Michael, the addressee, indicated that he expected them to work with the melody issue also. He then brought it up in the conversation.

The excerpts illustrate how focused the young interlocutors are, paying patient, consistent attention to the task in focus. They deal with it in a very systematic way, like building learning in blocks and steps methodically: lyrics without tonality at the one hand, tonality at the other. Similarly, small parts correctly first, followed by the consequent practise of bigger parts are the learning order not only in this sequence but also in the entire corpus of data. In addition, all children studied were very skilled in communicating about this particular learning process. Their method was scaffolding; to guide each other, helping the apprentice with supporting means along the way. To scaffold also means to regulate the intended learning with means as, for example, narrowing down in order to facilitate the learners' apprehension, or providing appropriate tools when it seems to be adequate.

To narrow down and decontextualize the music at stake is also deeply rooted in the school culture, as discussed earlier. It is in accord with Ericsson and Lindgren's (2010) findings, and with Rostvall and West's (2001) as well. Also, Mars (2012) found that her adolescent participants from Sweden, in contrast to the Gambian teachers and learners, use such pedagogical strategies when learning each other to sing and play songs. Notably, she also found that the Swedes differ in another salient point: in using written notations when trying to learn and teach music. The Swedes relied on the eyes (the visualizing way), accompanied by instructional talk, while the Gambians preferred to go by ear, without so much instructional talk. So, it is explainable why the children here displayed skills in both talking and writing in and through systematic tasks; transforming it into this totally new learning situation due to this explorative research project, left with each other in a room with a video-cam. Below we show an illustrative example of how the children deal with melodies and the written language as a teaching resource. Here Diana instructs Paul, arranging the scene like a school lesson centring on a literate convention:

- 62 D: good  
 63 but... you've some problems with it yeah  
 64 hm... I'll write the lyrics for you so you can grip it an' look  
 65 P: ((nods))  
 66 D: whilst [I sing ] ((takes a seat near an empty sheet))  
 67 P: [[[nods]] ] mm  
 68 D: okay

Now Diana took her time to patiently write down the lyrics with a pen in a verbatim fashion, with Paul sitting beside, waiting. To be more precise, she writes, erases, and rephrases within more than two minutes. Then she said:

71 D: SO so you can look there while I'm singin' okay?

((gives him the written paper))

72 P: an' I'll sing along?

73 D: yes one two three

And so they sing the song *Dagny* once again. But the text use did not work out as helpful as expected this time:

75 D: have I forgotten? eh "On [Café' Seven the whole day"]

76 P: (xx) ((read from the paper)) "biscuits the whole day"

77 "biscuits the whole day" it says ((look at D.))

78 D: ((grabs his sheet and read loud))

Now they read intensely together, eager to find out the original version. Suddenly Paul calls out:

82 P: "the whole day" it says J

At this point Diana quickly puts the paper on the table again, picks up the pen and starts to correct her written mistake, but she has hardly begun before Paul takes the initiative to learn in a different way:

84 P: I would say it's easier for me without the paper... to learn it

85 D: yeah ((with a very weak voice)) we do so

86 P: actually

87 D: ((stands up)) one two three ["We didn't know what love was..."]

88 P: ["We didn't know what love was..."]  
((they are singing together))

Here, the situation, as it unfolded, forced them to consider another learning strategy than centring on written lyrics.

## Conclusions

The study referred to in this text addresses how musical knowledge is socially constructed, that is, created in peer collaboration with pre-given epistemic positions as 'teacher' and 'pupil' (i.e., instructor and apprentice). Here Jorgensen's (2003) approach 'music as symbol' has been a point of departure, pointing at how the idea of music, and music education, is conceived of in and through children's discourses in interaction. Accordingly, the analytical interest in this article is oriented to the participants' musical ideas and how the music at stake – the songs in action – is understood and expressed within the situated interactions. Phrased differently, we take an interest in the young participants' sense making, in and through talk and practice. Moreover, the focus to analyse the extended contextual level, the one that goes beyond the local interactions, is an attempt to interrelate contexts and co-texts. That means to acknowledge cultural elements in its complexity – a relational account in the sense Jorgensen (ibid.) accounts for. The dimension behind the interactional contexts between the interlocutors is the culturally established conventions of schooling, serving as a sense making frame of shared knowledge for the children to use as a learning resource when being left alone with the complex task to organize musical teaching and learning dialogically. The children in this study hence clearly defined their learning situation as an institutional activity type; a social practice imbued with communicative principles for formalized education, with routinized procedures, rules, social orders, instructions and assessments that adhere to such social life. In doing so, they orient to *the double dialogicality* (Linell, 2009), that is, the orientations to both the social interaction in situ and to the cultural, and historical, dimension. In the study referred to, the culture-historical embedding is manifested in the institutional conventions of schooling; the conventions that were put to the fore when the participating children organized their musical learning tasks. The results demonstrate how social order is consistently produced in the children's talk and practice. The school-specific asymmetry in interaction orders, with questioning and evaluating teachers and rule-following students on the scene, was salient in this study, although there was sometimes a temporary room for more democratic dialogues as well.

The implications of the findings thus highlight the meaning of young people's tacit sense making in an interesting way, we think. When scrutinizing the children's interpersonal dialogues it is salient how underlying, unspoken cultural values and routines are at play as educational sense making – even when they are left alone without any guiding adult person from a school, and an institutional setting equipped with classroom-specific tools to work with. Still the interplay between contexts, and co-texts, are present. Significant cultural resources are obviously recruited for subtle

shared understanding; an underlying premise for their educational dialogues at stake. This finding points to the educational relevance of not underscoring framing aspects of pedagogical situations, even when they remain verbally implicit, as in the current study. Hence, activity types, contexts and cultural practices might not be taken for granted but rather taken into consideration when theorizing learning and knowing in educational research. As Lindgren (2013) suggests, the contexts might be seen as a meaning-making premise for learning.

Music and education are, as we have tried to show, culturally and contextually embedded. Therefore children’s formed musical perspectives need to be listened to and taken seriously. In music education, that implies being aware of the role of *framing* in schooling activities: to be aware of implicit, tacit knowledge resources that make sense for learners. However, we agree with Jorgensen (2003) pointing at the importance of also “breaking out of the little boxes of restrictive thought and practice” (p. 119) in order to challenge institutional knowledge ideals. Music education in the multicultural society of our time needs to incorporate a variety of ways of framing school activities.

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## Young Instrumentalists' Music Literacy Acquisition

Hilde Synnøve Blix

### ABSTRACT

*The aim of this article is to present and discuss the findings of a research project concerning music literacy acquisition among young beginners on music instruments. The reported project examines the learning strategies that young students use in order to make sense of notated music in the first year of training. Theories from the research field of language learning are applied to illuminate music literacy as a learning process. Observations and interviews were used to collect data about students' learning strategies and music literacy development. The findings show that the students have quite different approaches regarding the use of strategies, both when it comes to what strategies they employ, which new strategies they acquire, and how many strategies they use. Young instrumentalists display creativity in their attempts to make sense of the music notation, and the music studio setting itself, using the multimodal tools that appear available to them. It is important for teachers to know how their students' learn, and how they reason, in order to assist their learning processes. The findings of the study shed light on central issues regarding the awareness of learning strategies in instrumental teaching. Following a discussion of the research results, recommendations for instruction and future studies are presented.*

*Keywords: Music literacy, instrumental learning, ear training, music reading, instrumental teaching, learning strategies.*

## Introduction

Understanding how to read and write music is a part of the curriculum for most young music students learning to play an instrument in a music school. Some of these students give up playing without really having learned how to read music, and studies show that poor music literacy skills can be one of the reasons why young musicians stop playing (Mills & McPherson, 2006, Gudmundsdottir, 2010). Teaching methods in music literacy, and instruction books regarding music literacy, have been discussed and investigated through research in different ways (Blix, 2006, 2012; Colwell & Richardson 2002; Nielsen, 1997; Rostvall & West 2001), but *the ways* children acquire knowledge and skills in music literacy have not been examined to the same degree (Gudmundsdottir, 2010).

In the last decades there has been a considerable number of studies focussing on the ways students regulate their own learning processes through *learning strategies*. The research show that successful learners are more strategic, goal-oriented, and aware of their own *ways* of learning (Griffiths, 2004). In the field of music education the main focus has been on teaching strategies and methods for instruction, and there is a general call for more research-based knowledge on how children acquire appropriate strategies and how they use them (McPherson, 2005).

This article presents and discusses empirical findings that contribute to the knowledge about how young students acquire *music literacy*. The findings are based on a Ph.D. study that examines emergent music literacy acquisition in a music school context (Blix, 2012). The research question for the project was: *How do young beginners on a music instrument acquire music literacy*. The primary focus was the *identification and description* of the *learning strategies* children use in order to become literate in music.

The aim of this article is to discuss the findings of the project with an emphasis on learning strategies and the pedagogical implications of the findings. After a presentation of the key concepts *music literacy* and *learning strategies* and the findings of the research project, the article will discuss issues concerning strategy use, awareness of strategy use, and the pedagogical implications that follow this strand of findings. Finally, I will briefly address the impact of multimodality and meaning-making processes on learning at a young age. In addition, avenues for further research are suggested.

## Theoretical perspectives and key concepts

Blix (2012) defines music literacy as *the ability to identify, comprehend, reflect, interpret, create, and communicate music using printed and written musical material in different contexts* (ibid.: 48). Using the concept of *music literacy* (as opposed to concepts such as *music reading* or *sight reading*) signifies a view of music literacy acquisition as more than mere cognitive and music linguistic processes. Music literacy takes into account social and cultural factors that are integrated elements of the development of skills and knowledge related to music as a symbol system, and it is thus a holistic view of the factors that interrelate with the individual developmental processes.

Language researcher Richard Kern refers to literacy as *social practice* (Kern, 2000) and stresses the importance of the social and cultural aspects of literacy learning. This corresponds with research in music education that is moving towards a theoretical framework of cultural psychology (Barrett, 2011).

Recent research on learning processes (Alexander, 2005; Bandura, 1986; Barrett, 2005; Kern, 2000; Kress, 1997; Langer, 1986) discusses a possible synthesis of cognitive and socio-cultural theories. Ivar Bråten (2006) says:

Without doubt, cognitive and social perspectives on literacy learning, taken together, give a richer and more holistic picture of the increased understanding and action competence that learning to read and write may be said to involve than can be highlighted by only one of these perspectives (Bråten 2006: 25, my translation).

The knowledge that each individual brings to the learning situation changes and is negotiated as they comprehend the culture, goals, and the written music's decoding aspects (the musical 'linguistics'). The students' strategies, their insights into their own learning processes, their interest in learning, and their knowledge about the given subject, play important parts in this holistic picture (Alexander, 2005; Barrett, 2005; Gromko, 1994; Waller, 2010). Based on these assumptions, it becomes necessary to understand *literacy* acquisition as a more complex process than just decoding a symbol system. Kress (1997) also points out that we cannot really study children's learning without looking at the multimodal ways they make sense of things:

Unless we understand the principles of making meaning in *all* of the ways in which children do, we won't – so I argue – really understand the ways in which they try to make sense of print. In a time when the landscape of communication is changing so decisively, we cannot in any case continue to

ignore their making of *signs* and *messages* in such a vast variety of modes, in two or in three dimensions, spatially or temporally constructed (Kress 1997: xix).

A socio-cognitive view of literacy sees both learning and knowledge acquisition as active meaning-making processes, with the latter also being viewed as constructed. Thus, the acquisition of music literacy involves the learner comprehending and learning the culture, ways of expressing meaning, how to use the cultural tools, and the ways music is written and decoded. Musical sound and written music as means of communication are therefore conceptual prerequisites for the methodological considerations throughout the project. In the empirical study to which this article refers (Blix, 2012), music literacy acquisition is situated in the specific social and cultural contexts of a music studio setting with one teacher and one student present. For the individual student the situation is, among other things, about *meaning making* regarding a specific type of written signs, through the acquisition of *knowledge*, getting *interested*, and gaining a useful set of *learning strategies* (Alexander & Fox 2004; Kern, 2000; McPherson, 1997).

Learning is here regarded as an active meaning-making process, and this involves the learners engaging in their own learning procedures. The concept of *learning strategies* is theoretically linked to music literacy acquisition as a meaning-making activity, and is in the context of music literacy acquisition defined as *mental or physical operations used to comprehend, acquire, memorize, decode, interpret, and use music notation in the context of learning to play an instrument* (Blix, 2012: 14).

## Research method

The empirical material for the project *Emergent music literacy* derives from observations and interviews within an overarching case-study design. The choice of case design for the initial project was based on the desire to observe the phenomenon of *music literacy acquisition* in the context where it takes place, and when it happens (Kern, 2000). The *cases* comprise the individual students and the way they acquire music literacy.

The case design consists of participatory observations and qualitative interviews (Kvale, 1996). Four beginners (ages 8–9) were observed and interviewed during their first year of learning to play an instrument in a Norwegian music school.

Two flute students, two trombone students and their teachers agreed to participate in the study. Approximately eight lessons of each of the students were observed, and in addition, each of the students was interviewed twice during the year. The choice of four cases was due to an intention to study more than one type of instrumentalist (woodwind and brass), and the number of cases ensured that the project could continue even if one or two students should drop out during the period. The sample was based on criteria such as age, instrument, and that they had no previous knowledge of music reading. The two chosen teachers were asked to pick two students each that fulfilled these criteria. The teachers were selected by criteria related to instrument type, extensive experience with teaching and whether or not they had students that fitted the study.

Participatory observation as a data collection method gives the opportunity to gain inside information regarding the learning environment, the teaching methods, and an overview of the context of the observed learning strategies. The lessons were observed with an emphasis on dialogue, events, activities, and what the students were playing. The data contain transcribed dialogue and descriptions of behaviours of a non-verbal character (musical/sound, iconic, kinaesthetic). The students' meaning making is regarded as multimodal, because it not only appears through the spoken or written, but also through visual, kinaesthetic, and aural dimensions (Kress, 1997; Rostvall & West 2001). The project therefore also has an explicit focus on the aspects that lie in musical sound, gestures, glances (the students looking at the teachers' fingers' for instance), in addition to what is spoken and written.

	"Amund"	"Christer"	"Bente"	"Dina"
Week 39/08		Obs 1	Obs 1	Obs 1
Week 40/08	Obs 1		Obs 2	Obs 2
Week 41/08	Obs 2			
Week 42/08	Interview 1	Obs 2 + int		
Week 43/08			Interview 1	Interview 1
Week 46/08			Obs 3	
Week 47/08		Obs 3	Obs 4	Obs 3
Week 51/08				Obs 4
Week 3/09	Obs 3	Obs 4	Obs 5	Obs 5
Week 5/09	Obs 4	Obs 5	Obs 6	Obs 6
Week 19/09	Stopped taking lessons	Obs 6	Obs 7	Obs 7
Week 21/09		Obs 7	Obs 8	Obs 8
Week 21/09		Interview 2	Interview 2	Interview 2

Figure 1: Schematic overview of collected data. Each observed lesson lasted 25 minutes, and all were one-on-one lessons. The interviews lasted 20–40 minutes each.

The interviews function as a data collection method that gives the researcher the possibility to follow up observed behaviour, ask for explanations, and to get the informants' explicit view on their own strategies for learning (Dalen, 2004). The interviews focus on themes such as the students' musical background, what they learn and understand in the lessons, their interest in music literacy acquisition, their learning strategies, their explanations of *why* and *how* they plan to learn to become musically literate, and how they think when they are playing using written musical notes. They were asked to bring their instruments to the interview sessions in order to test how they sight-read, and as a tool for them to use when they answer the interview questions. Themes that emerged from the observations were also brought up in the interview sessions (Cohen et al., 2000).

During the interviews, three short music literacy tests were used to determine what the students knew about note symbols, if they could play using the written music, and if they knew how to write down a song they knew how to play on their instrument. The first task was a reading task, and they were asked to play a short piece of music. The second task was a test of reading comprehension, where the students were asked to fill in the *right* notes where the pauses were. This test is an equivalent to the language test called *cloze test*. A cloze test is an assessment that consists of a text where some words are removed, and the participant is asked to fill in the words that are missing, as a test of the participants reading comprehension. Additionally, the students were asked to write down a song they know by heart.

1. Reading test



2. Cloze test



3. Writing test



The student tries to write this rhythm:



Figure 2: Test sheet from the interview with the trombone student 'Amund'.

All the lessons and interviews were filmed with two DVD cameras in order to revisit the material, and to be able to capture gestures, facial expressions, finger pointing, the musical notes at hand, and bodily movements. Standard ethical procedures for research involving children were used (Cohen, et al. 2000).

The observations and interviews were transcribed in detail, also commenting on the participants' physical actions and musical behaviours (Nielsen, 1997; Rostvall & West, 2001). The level of detail in the transcriptions follows the research question's focus on music literacy acquisition and learning strategies, and episodes that are related to more technical issues such as instrument maintenance, are more sketchily described. The events that can be characterized as *literacy events* are transcribed in richer detail. In order to identify and describe the students' learning- and reading strategies in what was considered an extensive amount of transcribed material the

data program NVivo was used. This program is designed for coding qualitative data and was used to perform *content analyses* of episodes, events, comments, actions, and dialogue from the material in order to identify and categorize strategies and literacy events (Barton, 2007; Bazeley, 2007; Oxford, 1990; Strømsø, 2001).

The units of analysis in the case study are the individual students' learning strategies. The observations and interviews are analyzed in categories that emerged through a process where theoretical perspectives and empirical material interacted (Kvale, 1996). The main categories of strategies originate from research into second-language acquisition (Oxford, 1990; Strømsø, 2001), but are adapted to the specific context of the study, the subject, and the actual observations. In this regard, the empirical material guides the choice of which strategies are interesting (possible) to consider in this context, and additionally other types of strategies arose that are more specifically related to music learning, the types of tasks given, and to the age and maturity of the students. The learning strategies used and described by the students in the four cases emerge from the interviews and observations in the form of statements like: 'I usually look through the notes before I play,' or as observations of the students when they are guessing what notes to play, or asking the teacher to help decode the written music.

Each case also provides different data that contribute to the aim of *identifying* and *describing* learning strategies, and to describe how this interrelated with social and cultural elements in context.

## Findings

The project, to which this article refers, focuses primarily on the strategies that the students use in order to understand and use musical notes. This also includes strategies suggested by the teachers. The strategies recommended by the teachers are to a considerable degree cognitive and memory-related strategies, but the students' use of these strategies varies from case to case.

The development of a taxonomy of strategies has been a process where theoretical models from music and language strategy research are considered in a close interplay with data from the cases. Due to the age of the informants, and the tasks at hand, a taxonomy of principally cognitive strategies proved too limited. Categories from second-language learning studies that took into account a wider range of strategies were selected as a more productive taxonomy. In addition, strategies concerning listening and support were considered necessary in order to describe what actually

took place in the observed learning processes. As a result of this abductive (Alvesson & Sköldberg 2008: 55) process, the strategies identified in the material are:

*Social strategies:* Asking for help, asking questions, pretending to understand, taking initiative, admitting lack of knowledge, cooperating with others.

*Cognitive strategies:* Analysing, taking notes, detecting errors and correcting them, associating and comparing, looking through the music before they play, looking for information in the book, practising/repeating, singing the music before playing.

*Memory-related strategies:* Remembering fingerings/positions, remembering the music symbols, remembering musical sound.

*Support strategies:* Guessing, looking at the teacher's hands, imitating sound instead of reading, reading secondary notations.

*Listening-related strategies:* Listening to what the teacher plays/sings, hearing the written music inside your head, imitating sound, improvising.

The main categories are not mutually exclusive. The strategy of looking at the teacher's hands is, for instance, a preferred strategy during the first lessons when the students are supposed to learn fingerings/positions and note names, but when the aim later on is to read music, the same strategy is interpreted as a *support strategy* and a compensation for the lack of decoding knowledge.

The findings show some characteristic features that seem to be significant for the music literacy learning processes for young beginners. The preferred *types* of strategies that are used in the individual cases are quite consistent throughout the year, but the *ways they were used* changed. The student that used few social strategies in the beginning of the year is also the one that used few social strategies at the end of the year, and the student that uses mostly cognitive strategies in the beginning continued this strategic behaviour throughout the year. The quality and knowledge of the strategies, on the other hand, changes. The students' guessing strategies become more qualified, and error detection and correction become less unintentional and more self-directed.

The following example is a dialogue from the first interview with 'Amund'. He had only had three trombone lessons prior to this interview. The student has just invented a melody based on one pitch and a samba-like rhythm.

Example 1: From the interview with the informant 'Amund', eight years old:

Hilde (the researcher): *Do you think it is possible to write down what you just played?*

Amund: *Yes, but I don't know how you do it.*

H: *No, how do we do that? You played some different long and short notes. How do you write long and short notes?*

A: *I think one puts a long line and a short line... Yes, then it goes: donn, donn, donn, then there is many short ones. Yes, and then there is, for instance a long line* (Plays a long F on the trombone)

H: *Ok. How do you write it then?* (I give him a pencil) *Can you write it on this piece of paper?*

A: (Writes a long line (horizontal))

H: *Ok, and what about the short ones?*

A: (Write short lines)

H: *So if you are going to write for instance* (I sing the rhythm of 'Jingle Bells'), *what will that look like?*

A: (First, he writes the second last line on the test sheet (See figure 2), then he corrects himself and writes the last one, which made a correct representation of the short and long notes in the song)

H: *Very good. Now, can you tell me how to play these notes?* (The researcher points at the second melody in the test sheet. The student plays five equally long notes) *But there is a difference: Here there is a note that has no colour inside and the one that is black inside* (I point at a half note, and then a quarter note). *What is the difference between the two?*

A: *That one is two or four beats* (points at the half note), *and that one is one beat, and one beat is like this:* (He points at the quarter note, and then stamps at the floor with his foot).

H: *Ok. Is that one short or long then?* (The researcher points at the half note).

A: *Yes, that one is longer than that one* (means that the half note is longer than the quarter note)

H: *Exactly, the half note is longer than the quarter note.* (This is called a "fourth note" in Norwegian, and this confuses the student)

A: *No, no, the fourth note is longer than the half note, because the fourth note is four beats, and the half note is two beats.*

The example shows that the student knows too little about written music to be able to use it as a means to play songs. He realizes that the symbols represent what pitches to play and how long they are supposed to be, but he is not capable of using this knowledge to play the music, even if he has been told how to in his trombone lessons.

He is trying to construct some sort of meaning from the symbols, but when asked how one can notate a rhythm, he shows that he has not yet understood that the conventional note symbols represent sounding music. His understanding of the symbol-and-sound connection is not yet established (Adams, 2000).

In this case, the strategies the young student uses to solve the task are characterized by *guessing* based on some knowledge of trombone playing and musical symbols, and he is trying to use the spoken information he has been given by the researcher to negotiate the 'right' answers. It is a common misunderstanding among the informants that something called an eighth-note must be longer than a fourth-note. This is also in keeping with their age and knowledge of mathematics. However, when they see the notes without referring to the names, they often decode them correctly.

The example also illustrates what was classified as the strategy of *associating and comparing* when 'Amund' describes the difference between half notes and quarter notes. He *recalls* the musical symbol of a quarter note, and the sound/length of it, which he demonstrates by stamping his foot once. This student generally uses relatively few cognitive strategies, and his shortage of analytical approaches to the written notes probably prevents him from really learning to read music during the period of the project.

The way the students *use* the strategies varies to a significant degree, and, importantly, the data from the project show that the development of *new strategies* for music literacy acquisition is not as prominent as expected. Similar results can be seen in research into language literacy (Alexander et al., 1997; Strømsø, 2001: 276).

The students in the study use support strategies to a large extent during the first months of their lessons. For some, the use of these strategies decreases relatively early, while others use these types of 'emergency strategies' a long time after they are expected to know how to read the music. 'Amund' (see example 1) does not become a good music reader during the observed period, and he guesses more and more, which indicates that he gradually learns more about what the possible answers to the teacher's questions about note names and positions on the trombone may be.

'Bente', a more skilful reader, almost never guesses, but instead becomes quiet while waiting for the teacher to tell her the answer or explain what to play. She shows in the interviews that she has thought through what strategies she uses to acquire literacy in music, something that can also be seen in the observations through her use of relatively few support strategies, and more cognitive and memory-related strategies than the other informants. She explains for instance how she can find information in the book if she doesn't remember the name and fingering of a note. She also describes how she sings through the songs using note names while performing the fingering on her flute in order to avoid stopping or playing the wrong notes when she starts to play.

Some of the strategies the students use are related to the instrument itself. The flute students detect and correct errors more often than the trombone students do, and it seems to be related to the fact that it is easier to understand the connection between the note symbol, the fingering, and the musical sound on a flute than on a trombone. On the trombone, the logical connections seems harder for the students to grasp, and in addition, producing correct notes is more difficult on a trombone than on a flute.

One of the central findings of the project is that the students need more than just verbal instructions from their teachers on good strategies for learning. The young students learn better when they are aware of the strategy, and are asked to rehearse it several times. The flute students are instructed by the teacher to sing through the music by note names before they play, and they do this together with her in the lessons. This constitutes a strategy that they have internalized and also use when they are asked to read music in the interviews. This implies that an awareness of how the students learn is not sufficient; we also need to know more about how to teach preferred strategy use.

## **Discussion and implications**

Research shows that good learners take specific and more systematic actions than poor learners, and have a higher number of possible strategies available in order to perform a task. In addition good learners identify the goal of the task and are capable of adapting the most appropriate strategy in order to achieve that goal (Griffiths, 2004; Nielsen, 1998; Oxford, 1990).

Results from several studies, especially in second-language reading and writing (Oxford, 1990; Griffiths, 2004), show that the *types* of learning strategies that are used are vital for learning and knowledge development. For instance, cognitive strategies such as analysing text or looking up unfamiliar words are efficient strategies in order to become an independent reader. Compared to McPherson's (1997) studies of young music students' learning processes, the material in the presented project shows relatively few cognitive strategies such as the use of contour information, identification of key and time signature, and looking through the music before playing. This might be explained by the age of the students and their readiness for the music literacy tasks. Cognitive and memory-related strategies seem to be the most effective for learning to read music. The data from the project shows that the students instead use a great deal of support strategies that are mostly inefficient, and often escapes the teachers'

attention. This calls for attentive teaching methods in order for these strategies to be detected and changed.

In several studies it is reported that students tend to display relatively few changes in the type of strategies they use; even if they are not very effective, a student will often continue using the same strategies (Strømsø, 2001). Strategies suggested by the teachers are more likely to be internalized by the students if the teacher uses them frequently in the lessons. An important pedagogical consequence is that the desirable strategies must be made clear to the student, and then rehearsed (McPherson, 1997, 2005), together with an explicit comprehension of the task (Blix, 2012: 252).

In recent studies on music rehearsing strategies (Hallam, 1997; Jørgensen, 2004; Nielsen, 1998; Renwick, 2008), and general learning strategies in music learning (McPherson, 2005), the importance of the learners' *awareness* of strategy use is stressed. This helps the learners to choose from different strategies and enables them to consciously transfer the strategies to new contexts. Knowledge and awareness of students' ways of strategic learning is useful and necessary for the teachers who are expected to educate them in the very complex matter of playing an instrument and acquiring music literacy. Knowledge about learning strategies will make it possible for the teacher to pay attention to meaning-making processes and how music literacy acquisition develops for young musicians. Children's own descriptions of their strategies and understandings can provide important insights and didactic knowledge for the field of music education.

Understanding the task at hand is one of the factors that have impact on learning processes, and in the *Emergent music literacy* project one can see that the children's confusion regarding the task leads to a slower progress for some of them. *Task comprehension* is a multi-dimensional process because it is negotiated in relation to factors such as interest, knowledge, strategies, and available tools. Students may on many occasions use counterproductive strategies because they do not understand, or are not told, what the specific tasks are. One recurring example in the empirical findings is that the students in the beginning are told that they should look at the teacher's fingers to learn how to play, but when the task later on is reading music, the strategy of looking at the fingers is no longer appropriate. The student that understands the tasks the best is also the best reader at the end of the school year.

Knowledge of the subject at hand is an important factor for choice and use of strategies (Alexander, 2005). A student develops a better sense of what strategies are appropriate for the different tasks as a result of increased knowledge regarding music performance, the music notation system, the connection between the written music and the musical sounds, and the learning context itself.

The transition from not knowing what the tasks really comprise, what the aim of the lesson is, and what role the symbol system has, to remembering fingerings and note names, and comprehending the context and the demands, is interesting in several ways. First of all, students handle new settings in different ways, and this means that it is crucial for the acquisition processes that the student and the teacher establish a joint understanding of the learning situation. Second, the role of the written music can be vague for the student in the beginning, and the presented project shows how the students are socialized into different comprehensions of this. For instance, if the teachers always use musical notes in the lessons, the students tend to establish the misconception that it is not possible to learn to play an instrument without written notes.

The symbol-sound connection is a challenge for young music literacy learners, and misunderstandings in this regard affect how they choose to appropriate learning and reading strategies. This supports a stronger focus on teaching methods in music literacy teaching that takes into account strategies such as writing, composing, having fun with invented notation (Gromko, 1994), and singing the written music in order to achieve a holistic understanding of the purpose of notated music. There is also a need for differentiated learning strategies adapted to the technical and physical features of different instruments.

Children seem to be able to accept several phases of what can be interpreted as *temporary understandings*. Vygotsky (1978) and Bruner (1996) both refer to this as 'fumbling' attempts to create meaning. In the project under discussion here this is demonstrated through the students' willingness to leave behind previous knowledge and accept new explanations on the spot, even though this contradicts earlier understandings. This often takes the form of *negotiations*, either in the individual student's own mind, or with the teacher. A student's acceptance of *temporary understandings* is fascinating, as these can also function both as resources for the children in order to maintain the flow of the lessons, and as learning stages that help clear up misunderstandings along the way. Often students misunderstand without the teachers knowing, also because they tend to not ask questions or ask for help.

Young students use a multimodal approach in their meaning-making attempts and strategy use. The learning processes are actively connected to multiple media at the same time: musical notes, pictures, drawings, counting unities, sound, and instructions for actions (to mention only some). In addition they use the teacher's verbal instructions in combination with the sound and physics of their instruments, bodily movements, knowledge from other media (computer games for instance) and pictures in a book to make sense of the learning situation and musical notation. The ways in which the children express themselves in the project discussed here also reveal this multitude of modalities.

Through paying close attention to the wording, imagery, metaphors, strategies, and gestures that beginners use, teachers are given clues about *the different ways* their students make sense of the symbols and rules of music (Blix, 2012; Tan, 2002: 139). This stresses the importance of observing young students' ways of expressing themselves, to see how they understand and misunderstand what happens during the flow of a music lesson, and the implications of each individual person's learning styles and strategy use. An observing and dialogic teaching approach will provide an instrumental teacher with useful tools for the individual adaption of strategies for learning (Bruner, 1996).

## Future research

Building on some selected findings in the emergent music literacy project, this concluding section aims to suggest some future research. The project demonstrates some of the ways young learners display meaning-making as creative and dynamic activities. The multimodality that lies in the use of gestures, sound, eye contact, pictures on the wall, metaphors, movement, and stories created in order to make sense of the written musical language, is in itself an interesting subject for further research. The different strategies children use are informative, and their imaginative ways of experiencing with and within music seem to be a vital part of an emerging music literacy, and this motivates future studies that look into the creative and multimodal ways children learn in general.

It is important to notice that children gradually undertake learning strategies and ways of expressing meaning according to the cultural context. Learning to use these strategies in suitable and meaningful ways can only happen over time (Bruner, 1996). Temporary understandings and strategies are useful, and probably necessary, tools on the path towards music literacy, and a conscious and knowledge-based understanding of each individual's transitory learning can provide useful information for the teacher regarding strategies for teaching. There is a need for further research on what *teaching strategies* teachers may use in order to take into account the multimodal ways in which children learn. In general, more studies are required on children's ways of learning music literacy with an explicit focus on the children's perspectives. More knowledge about the reading strategies of proficient music literates and the implications this has for practice will also prove helpful in this regard.

Learning strategies constitute an explicit priority in the Norwegian curriculum for primary and secondary school (*The Knowledge Promotion 2006*). The reason for this is

an epistemological understanding of learning as a process that calls for the student's engagement and knowledge of his or her own learning processes. Learning strategies is a topic that is not prominent in music education research yet, and there is a need for a more explicit attention to be paid to learning strategies in relation to music literacy teaching. The teachers' knowledge of *how* their students learn to comprehend and use the musical symbol system affects the students' learning processes in several ways, and this knowledge must also be grounded in practice-based research.

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# Multicultural music education from the perspective of Swedish-speaking teachers and state authorities in Finland

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## ABSTRACT

*This article addresses minority rights and educational aims in relation to the Nordic welfare state model, discussed through the lens of musical diversity in the increasingly multicultural society of Finland. The topic derives from a research project named “The Minorities in the Minority,” which was carried out in the Swedish-speaking parts of Finland in 2012/2013. The principal question of this investigation was whether, and if so how, teachers in the Swedish-speaking schools in Finland perceive that music in the school environment can provide a basis for the development of multicultural skills. This study is based on qualitative research and content analysis. Empirical data was gathered through focus group interviews with teachers in Swedish-speaking schools, policy documents, and individual interviews of state authorities at the Finnish National Board of Education.*

*Keywords: Multicultural music education, Swedish-speaking schools in Finland, minority perspectives*

## Introduction: The research context

In this study, we will address two angles that have received little international attention in the academic debate about Finnish education. The first is the perspective of the *Swedish-speaking minority* with its long historical roots in Finland (Brink, Nissinen & Vettenranta, 2013). The second is the *role of music education* in the national context of Finland, which has become more pluralistic due to increasing immigration. According to Statistics Finland (Tilastokeskus), approx. 32,000 persons immigrated to Finland in 2013. The number is highest since Finland gained independence, which was in 1917, and it is 660 higher than in year 2012. These aspects provide a multidimensional perspective on minority issues in relation to music education, and we are interested in investigating what role music education has in the Swedish-speaking schools in relation to an increasingly culturally diverse Finland.

At present, both Finnish and Swedish are official national languages, as confirmed in the Constitution. The country has two parallel school systems, taught in Finnish and Swedish, although only approximately 5,5 % of the population (of a total of approx. 5 million) are Swedish-speaking. Legal rights for the Swedish-speaking population include not only basic education, but also university-level studies and the right to use one's own mother tongue with the state authorities (Constitution of Finland, § 17). In principle, only minor differences can be noticed between these two school systems, although the Swedish-speaking population has university-level teacher education and school materials of its own (Holm & Mansikka, 2013; Tallroth, 2012).

Although the number of immigrants arriving from diverse regions of the globe has recently increased in Finland, which has also had an impact on education (Hebert & Heimonen, 2013: 139), the Swedish-speaking schools are still in general culturally and ethnically homogeneous. Only a few studies have been done on cultural diversity and multiculturalism in Swedish-speaking schools, and these studies have found that the Swedish-speaking teachers feel that they are a little separated from the questions of multiculturalism and immigration, perhaps due to the homogeneous groups of students they teach (Mansikka & Holm, 2011). Their attitude is said to be something such as: *immigrant children are in those Finnish schools, not with us* (Mäkelä, 2013: 20). However, in political debates, the Swedish-speaking minority has been interested in broader immigrant questions. One reason for this is that the integration of immigrants into the Swedish-speaking community would reverse the current trend of a decreasing number of Swedish-speakers in the country, and thus strengthen their position (Mansikka & Holm, 2011: 134).

Research carried out on multiculturalism in music education in Finland (e.g. Karlsen & Westerlund, 2010; Karlsen, 2012; 2014) has not discussed the perspective of the

Swedish-speaking minority. Moreover, previous studies on multicultural education in Swedish-speaking schools mentioned above (e.g., Mansikka & Holm, 2011) have not discussed the role of music education, which is the focus of this study.

## Research question and method

This article discusses teachers' perceptions of music education in Swedish-speaking schools in Finland, in relation to a state intervention in the Finnish National Board's project on the development of multicultural skills in schools (2007–2011). This state-directed project is here represented by relevant documents as well as two interviewed state authorities from the National Board of Education, which is then discussed in the light of the reflections of teachers, collected from Swedish-speaking schools. The main research question is as follows: *How is music perceived to be a means for developing "multicultural skills" in the Swedish-speaking school environment in Finland, by both teachers and state authorities?*

In this qualitative case study (Cohen, Manion & Morrison, 2000; Saaranen-Kauppinen & Puusniekka, 2006), data was collected through focus group interviews with teachers from two Swedish-speaking schools in Finland, and through individual interviews of two state authorities at the Finnish National Board of Education held in Fall 2012 and Spring 2013. The interviews were semi-structured and built on themes related to the research question. Swedish was used as the interview language in both the focus group interviews with teachers and in the interviews with the state authorities, except one occasion when both English and Swedish were used. Consequently, data was developed from the following sources:

1. one state authority represents the state authorities for Swedish-speaking education,
2. one state authority represents the project in question (Developing multicultural skills),
3. the National core curriculum for basic education (2004) and the new draft of the forthcoming new core curriculum represent ideals of music education from the viewpoint of the National Board of Education (2016). Additional documents include relevant legislation (such as the Constitution of Finland, the Basic Education Act and the Integration Act) and other relevant policy documents published by the National Board of Education (e.g. Immonen-Oikkonen & Leino, 2010; National Board of Education, 2009).

4. Interviews with teachers in two schools in Swedish-speaking regions of Finland. The schools were situated in bilingual areas: one in the rural area of the west coast and the other in the more urban area of the south coast. The both groups consisted of three to four teachers.

The interviews of teachers were carried out in focus groups during the Winter and Spring of 2013, which consisted of two sessions per group of about one hour each, with the interviews being based on topics introduced by the researcher(s). Focus group interviews were chosen as a method in order to stimulate discussions between teachers, and to get different perspectives on the topics in question (Puchta & Potter, 2004; Wibeck, 2010). The aim was also to give time for the teachers to reflect on the issues; thus, the groups were interviewed twice. The teachers addressed the topic of multicultural skills from a twofold minority perspective: 1) the history of Swedish-speaking people and the role of the Swedish language, without having the experience of being regarded as an immigrant in Finland, and 2) the recent increase of minority groups in Finland, from the perspective of belonging to an “established” minority group.

The state authorities were interviewed at the offices of the National Board of Education in Helsinki. The first interview was made in Fall 2012, with the interviewee that was responsible for the Development project on multicultural skills; she was interviewed again in Spring 2013. The state authority responsible for Swedish-speaking education was interviewed in Spring 2013. Each interview lasted for approximately one hour. Individual interviews were chosen because the researchers aimed at giving the state authorities an opportunity to reflect and speak without influence from each other.

The analysis of the collected data was based on qualitative contents analysis and thematization, i.e. reading the transcribed interviews and documents several times, categorizing issues that were similar or different, the focus being on rather what was said than how something was said (Denzin & Lincoln 2000). The categories were created according to the main themes interpreted from the interviews, in dialogue with the research question, theoretical literature, and other written documents. The analysis was carried out collaboratively by the two researchers. In addition to this article, two other articles connected to this project are in process. These forthcoming articles address multicultural music education from a critical perspective, as well as multicultural music education in relation to popular music in the curriculum.

All of the interviewed teachers and state authorities participated in the research voluntarily. Since the amount of Swedish-speaking schools and teachers in Finland is quite small, the researchers decided not to mention an individual teacher’s name or school, and not even invent new names for them, since the teachers are seen as representing a group. The two interviewed state authorities are also quite difficult

to anonymize, even if their names are not mentioned. In the analysis, the researchers decided not to make straight citations from the state authorities as much as from the teachers' interviews. Rather than expressing individual views, the state authorities give information on the topics they are responsible for (Tutkimuseettinen neuvottelukunta).

## Theoretical framework

### Inter- / multicultural approaches and the challenging of norms

In this study, the concepts of *multiculturalism* and *multicultural education* are used, since these are the terms used in Finland both in research (Mansikka & Holm, 2011: 134) and by the state authorities at the National Board of Education (Immonen-Oikkonen & Leino, 2010). The terms related to multicultural education are presently in flux, and other terms such as “intercultural education” and “intercultural approaches” are favoured by several researchers (see e.g. Räsänen, 2010: 12). Multicultural education has historically been connected to rights as well as representation (ibid.: 12), and as mentioned it is used by the state authorities in this particular case study.

The idea of multiculturalism as an educational policy is based on a worldview that critiques assimilation and strives for equal status for different ethnic groups and cultures. Multicultural education also highlights structures and experiences of discrimination and injustice (Dervin, 2013; Räsänen, 2010). However, there is a risk that immigrant students' cultural backgrounds tend to be viewed by the majority population more as an “import” from other countries, rather than in the context of the relationship of previous and current cultural experiences in interaction with the “new” cultural context (Spowe, 2007). In Finland, state authorities argue that multiculturalism is the second stage in a process towards an intracultural environment. According to Nissilä (2010: 21), Head of Unit at the Finnish National Board of Education, the “journey” from monoculturalism to intraculturalism includes four stages, as follows:

1. Monoculturalism refers to the first stage, in which the ethnic minorities are not visible. Nissilä (2010: 21) states that there are still some schools or educational institutions in Finland that are at this stage.
2. Multiculturalism refers to the second stage, in which different nationalities live and act as separate groups of their own. In this stage, education in tolerance is needed (ibid., 2010).

3. Interculturalism refers to the third stage, in which members of different cultures communicate with each other, and the ethnic relationships between individuals and groups are good (ibid., 2010).
4. Intraculturalism is the fourth stage, in which several languages and cultures are part of the everyday-life of a school or an educational institution. In this stage, communication between individuals and groups is natural and obvious (ibid., 2010: 21).

This type of description of a 'journey of stages' is fairly common in literature on this topic. Spowe's (2007) illustration of four perspectives on culture in education describes the following developmental path:

*Monocultural:* What represents the majority population is the norm, the ideal and the goal. Assimilation and adjustment to these norms are expected.

*Multicultural:* The aim is to increase the understanding of immigrants and minorities. Food, music, dance, and celebrations are highlighted as diversity. This can be a shallow approach, and risks developing into a kind of 'tourism' for the majority population.

*Antiracist:* A consciousness and vision of an equal society where power relations are not based on gender, class, colour, or migration status.

*Intercultural:* Processes of interaction between people (students, teachers, parents etc.). However, the power aspect is still present: On whose condition is this interaction taking place?

The role of music in Spowe's (2007) analysis is interesting. Music is described as an area where specific cultural features are highlighted, however sometimes on a shallow level. Yet, the relationship between, and the co-existence of, the culturally specific and the culturally "blended" within the area of music is well worth considering.

Within the area of music education, Huib Schippers (2010a; 2010b) discusses different approaches to cultural diversity and highlights his approach with a framework of arrows, indicating a continuum from a static tradition to a tradition in constant flux. In his approach to cultural diversity, 1) monocultural is seen as part of a static tradition, 2) multicultural and 3) intercultural are positions in the middle of the arrow, whereas 4) transcultural is part of a tradition in an ever present flux. The positions are not stable, nor are they permanent; every teacher has her or his own position that varies between cultures, time, and personal development. Schipper's framework aims to increase awareness of choices, not to judge or establish one "right" way of teaching (Schippers, 2010a: 42; 2010b: 30–31). However, Schipper's idea of music education can be seen as emphasising the individual teacher's right to choose her or his actions, not the student's right to musical diversity.

The term cultural diversity is also discussed by the Finnish state authorities responsible for education. Helena Oikarinen-Jabai (2010: 11) writes how school as a social environment has always been multicultural, and that our experiences of the world are related to our genders, social backgrounds, and values. She describes how learning one's own mother tongue has been emphasised in schools, and respects immigrant children's own culture and language as a basis for a balanced identity, which is also connected to the rights of "our own" minorities in Finland. However, she argues that the discussion on multicultural education usually refers to immigrants as special learners, and states that the knowledge of "our own minorities" could be used much more in teaching, since their historical experiences connect the Finnish culture with the post-colonial discussion on multiculturalism (ibid.: 11–12). She also describes how Finland's history and basis for multicultural education differs from many other European countries or the United States, in which a great amount of the populations are born outside their home country. In Finland, the discussion on multicultural education became active as late as in the 1990s, and arts education was seen as a potential means to build bridges between cultures. Oikarinen-Jabai discusses the difficulty in encountering differences in Finnish society and schools, and argues that questions related to gender, class, sexual orientation, and colour are hidden, which makes difference alienating (ibid.: 17–18). This phenomenon, a colour-blind approach to multicultural education considering teaching to be independent of children's cultural background, was also remarked upon in the study of teachers in Swedish-speaking schools in Finland (Mansikka & Holm, 2011: 133).

Today, a multicultural context which entails an intercultural approach (Spowe, 2007) often involves broad aspects of diversity, including for instance ethnicity, gender, class, and sexual orientation. In Sweden this approach is defined as *norm-critical*, and highlights the idea of what could be defined as a 'diversified normality' (Goldstein-Kyaga, Borgström & Hübinette, 2012; Leön, 2001). The concept of diversified normality could be transferred to the area of music education when it comes to diversified (musical) normality in the development of curricula, content, and teaching methods.

### The role of the state in the development of multicultural skills

"State intervention" refers to a Nordic view of the state's role in securing conditions and circumstances for activities such as education and social security for its citizens (e.g., Heimonen, 2010). Basic education is offered free-of-charge for every child, and this right is stipulated in the Constitution. The state subsidies, and free health-care and education are secured by heavy taxes; so, education is not "free-of-charge" even if children do not have to pay for it. The state controls the immigration politics and

decides the amount and the criteria of those who will be able to stay in the country. The state also has an active role in promoting the *kotouttaminen*; which aims to make immigrants “feel at home” and become active members of the society. This duty of the state is based on law (Integration Act 1386/2010). In short, one important instrument of state intervention is legal regulation.

Another important instrument of state intervention is financial. One example of financial means used by the state is the use of government grants. This kind of regulation is not as mandatory as legal regulation, which usually has to be obeyed and followed. However, even if financial means are “voluntary” and offered in a way that leaves freedom for the municipalities to choose to participate or not, this can be seen as a strong means of state intervention, since the financial support is almost always needed for economic reasons. The National Board of Education, for instance, uses government grants as a “carrot” to get local authorities in municipalities to create development plans for education and to promote its own state-driven projects directed at developing multicultural skills in schools, for instance (Gustafsson, Herzen-Oosi & Lamminmäki, 2010: 5; Finnish National Board of Education, 2009).

The state intervention of the Finnish National Board of Education into schools (Immonen-Oikkonen & Leino, 2010) is a typical example of Finnish education policy. The idea to improve “multicultural skills”, and the competence to meet “others” from different cultures in schools, was developed in the Ministry of Education, and the task was then given to the National Board of Education, which promoted financial support as a means for municipalities to take part in the project. The idea was probably influenced by the rebellious actions in various multicultural cities in Europe. Moreover, the development project on multicultural skills is in line with the aims prescribed in the National Core Curriculum for basic education (2004), according to which equality, democracy, and acceptance of multiculturalism are basic values in education (Immonen-Oikkonen, 2010: 6). As a result, 28 municipalities took part in the project and received financial support in 2007 (altogether 600 000 euros). In addition, 1,1 million euros was granted in 2008 for the above mentioned 28 municipalities and to 14 new municipalities. In 2009, 1,2 million euros was granted to 45 municipalities, of which 10 were new participants in the development of the multicultural skills project. In sum, 52 municipalities took part in the project and 3,3 million euros was granted as state support (Immonen-Oikkonen, 2010: 9). Of these municipalities, only two (Närpes and Vöro-Maxmo) were Swedish-speaking municipalities. In addition, some municipalities were bilingual (Immonen-Oikkonen, 2010: 10).

The municipalities are the “clients” of the National Board of Education, not the schools or individual teachers. Moreover, the “carrot” (the proffered state support) has to be chosen and “eaten” by the client voluntarily. The authorities in the National

Board do not know all the actual schools that participated, only the administrative co-ordinators in the municipalities. Usually, the link between individual teachers and national state authorities needs a local, enthusiastic co-ordinator at the municipality level, since freedom of choice requires information on the available choices. Despite several investigations, the researchers of this study did not find any Swedish-speaking school that would have taken part in the state's development project on multicultural skills. Thus, the teachers were chosen on criteria described in Chapter 2, and the project is represented by documents and two interviewed state authorities at the National Board of Education.

The concept of *immigrant* is left quite open in the state's documents, and is not problematized in any way (Immonen-Oikkonen, 2010: 7). Moreover, bilingual pupils speaking both Swedish and Finnish – an increasing percentage of pupils in Swedish-speaking schools have one Swedish-speaking and one Finnish-speaking parent – are not included in those parts that discuss multiculturalism or multilingualism in the National Core Curriculum (2004). According to Holm and Mansikka (2013), this situation may create borders between the already existing minority groups and the new-comers with an immigrant background.

The term “multicultural skills” [*monikulttuuriset taidot*] is also left rather open in the state documents (Immonen-Oikkonen & Leino, 2010). Immonen-Oikkonen (2010: 7) describes the term as follows: “In this development project, multicultural skills (that include features of several cultures) refer to skills of both immigrants and the majority people to interact with persons that belong to different language and culture groups.” In this study, multicultural skills refer to skills pertaining to how to meet different people, others.

Otherness refers to strangeness, alien to another than oneself, and the concept “other” (or “Other”) has been derived from otherness. Written with a capital O, it usually refers to the theoretical use of the term. Some philosophers such as Lacan use this term both with a lower-case o (“other”) and a capital O (“Other”) since he needs more nuanced meanings for its theoretical use (Johnston, 2013). These terms are also used in political debates (e.g. Said, 2003); otherness referring usually to the East such as the Orient (Islam), in contrast to “we” living in the West. Said (2003:xii-xiii) states that terms such as Orient or West do not have ontological stability; “each is made up of human effort, partly affirmation, partly identification of the Other” (ibid.: xii).

An Inner Other can be distinguished from an Oriental Other. In musicology, the term “Inner Other” refers to ethnic minorities within a nation, to Romas and Jews for example, to which the term linguistic otherness is also applied (Hautsalo, 2013: 53; 77). The Swedish-speaking Finns could be described as Inner Others, characterized as “our own minorities” by Oikarinen-Jabai (2010: 11), of which otherness is mainly

based on their language, not religion, gender, race, or ethnicity. They live within the nation and have the same rights as the majority. Outer Others refer in this study to minorities of which their otherness is not only based on language but also on ethnicity, perhaps also race and religion. However, clear categories are impossible to make; even the concept of having one stable identity is not recognized anymore. As Sen (2009) says, no one is only a Muslim, but is also someone's daughter, mother, etc. He also reminds us how dangerous it is to categorize people, and how it may lead to violence between groups or individuals.

In this study, the Inner Others – Swedish-speaking teachers – talk about the skills of their pupils in interacting with Others. Who these Others are is not specified. Moreover, the term Otherness is problematic, since the intent of this study is not to promote the use of it. Thus, in this study interacting with others means *interacting with each other*.

## **Findings: Developing multicultural skills via music in Swedish-speaking schools**

The analysis and findings are based on focus group interviews with teachers in Swedish-speaking schools, and individual interviews with two state authorities at the Finnish National Board of Education. The research question *How is music perceived to be a means for developing "multicultural skills" in the Swedish-speaking school environment in Finland* is firstly discussed from the perspective of historical roots. Then, a new un-stable situation in the society for the Swedish-speakers is addressed. The third part discusses the concept of multiculturalism, and the fourth part highlights multicultural skills in relation to music.

### **Historical roots: Security as a basis for openness**

The interviewed teachers and state authorities stressed the importance of the long history and the special status of the Swedish language in Finland, which is secured in the Constitution. The state authority responsible for Swedish-speaking schools mentioned that the "roots" of Swedish are based on the common history Finland has with Sweden (Karonen, 1999; Klinge, 2003: 17). She stated that Swedish-speaking people have a special status due to historical reasons.

The state authority pointed out that, when compared with other minorities, the Swedish-speaking minority has a good position in Finland. They have the right to study in their own language, they have their own schools, even universities, and their

own political party (Svenska Folkpartiet) that represents them in the Parliament. Moreover, the teachers also strongly pointed out that the position of Swedish-speakers is different from those minorities now moving into Finland. The teachers feel that the Swedish-speaking population has been in Finland for a long time, and that they thus know how to act in the country; as a result, their position is much stronger when compared to the newcomers.

One teacher says: *You start in the familiar and then you go from there.* He/she talks about how to always begin the music class with something that is already known and familiar to the pupils. The teacher means that something that is unfamiliar should not be the first kind of music to be studied in the class.

The teachers think that something that is familiar to pupils and that is already known is a good starting point to learn something new. A stable feeling, security that is based on legislation, good self-esteem, and a secure feeling of one's own position would make it easier to meet new music, cultures, and people. Openness to others is not connected to one's own minority position if it is not a secure one. The feeling that you know the rules of life, how to act in a society, seems to be of crucial importance. The Swedish-speaking people have lived in Finland for such a long time that they know the way of life and how to act and live in the society. The "others", the new-comers, do not know these rules. When music is used as a tool to develop skills to meet each other, the teachers indicate that they would use familiar music as a basis.

The teachers in Southern Finland remember how Swedish had been the majority's language in their home town some years ago. Especially old people tend to remember that time, the "golden years". It seems that one's own stable position as a local majority is experienced positively, although the present minority position in a bilingual town is not seen as a catastrophe either.

### A new un-stable situation for the Swedish-speakers

The political climate and atmosphere is changing in Finland, and it is known that the situation for the Swedish-speaking population is not stable anymore (e.g. Helsingin Sanomat 2013a, 2013b; Terho, 2013). A teacher describes the new political climate as follows:

*The whole country is in this position now where Swedish has been pushed into a corner politically.*

The right-wing party, the True Finns, known for its critical, even racist, comments towards immigration has become more popular in Finland. It has representatives in

the Parliament of Finland, and in the European Union as well. This party was active in making an official initiative in the Parliament against obligatory Swedish studies in schools, which was made possible when a new form of law-making was introduced in Finland, according to which citizens are allowed to make initiatives to the Parliament and propose a new law (Hongisto, 2013; Kansalaisaloite, 2013a, 2013b). The Swedish-speaking teachers stressed the importance of their rights, although they are at the same time uncertain if and how they could make a claim for those rights:

*... the limit for justice? What rights do we have, what can we claim? [Swedish] is [one of] the official language[s] so you have the right to it.*

Moreover, the teachers remarked that Finnish-speakers do not always know the common history of Sweden and Finland anymore. In school, they start studying history only from 1809. So, teachers in Swedish-speaking schools seem to think that Finnish-speaking pupils learn more about the time when Finland was part of Russia, and the time of independence. Power aspects have been part of Finland's history, and Finland's position between Sweden and Russia has been a reason for several wars (Lindqvist, 2003; Meinander, 2010). Moreover, during the Second World War, Finland lost its eastern part to Russia, and it is said that the first huge group of refugee-immigrants entered in 1947 from these eastern parts to the part that remained independent. During the time of the Soviet Union, the border between Finland and Russia was closed, but currently it is much easier to move to Finland than it used to be. In fact, the Swedish-speaking minority – that is used to having a strong and powerful position – is now interacting with a growing number of Russian immigrants (see Statistics Finland). So, new kinds of power relationships with connections to historical aspects are part of the discussion concerning how to meet others.

The special and secure position of Swedish as a national language, and especially as a compulsory school subject, is questioned especially in the Eastern parts of Finland, in which Russian is nowadays a much more common language than Swedish. One of the interviewed state authorities promotes pluralism in language studies, and said that “not Russian instead of Swedish but Swedish *and* Russian”. She thinks that many languages could be studied in school. However, she also realizes the financial limitations of the municipalities and that they therefore will not to be able to offer all languages needed. In practice, the schools can offer only a limited number of choices due to group sizes (ie. requirements of how many pupils have to choose a language so that a group can be established and a teacher hired) and teachers available.

The view of music as an international language that is understood by everyone can be interpreted from the interviews of the teachers in this study. Music is seen as

something that unites people from different cultures, even if they do not know each other's languages. However, according to the state authorities responsible for music in schools, music has different meanings in various places and for different people; music is context-bound (Kauppinen, 2009). This view of pluralism based on individuals is seen in pupil-centred music teaching such as song writing and singing. Moreover, music as a tool in learning languages and ways of life in others cultures is common in education. All this is connected to the question of who is able to take part in music: is it everyone in his or her own way according to his or her capabilities, or only those who are considered talented? Presently, the curricula and the ethos is that music belongs to everyone, and every child has the right to participate. However, public performances, musicals, and talent shows influence the choices of music teachers. Pluralism in music education touches on values and aims in teaching in various ways. If everyone is needed and valued, it demands skills to meet others in democratic settings.

### Who dares to talk about multiculturalism?

Multiculturalism is not seen as a neutral concept. It is related to political issues and power, and it may arouse critical and conflicting viewpoints. In some instances the interviewed teachers wondered how the interviewer “dared to approach” the concept of multiculturalism. However, they also thought it was interesting that someone “dared” to discuss the concept:

*I think it is interesting that you dare to approach the concept of multiculturalism.*

Talking about what this concept means is at the same time discussing politics. A state authority tried to give a definition for multicultural and was unsure about it, even though this term is used in the national project, in which it is said to refer to how to meet others. However, could “interacting with others” rather be called interculturalism? Sometimes concepts are closely connected to political issues, and multiculturalism is said to be rooted in the human rights movement, whereas intercultural is more related to interacting (Räsänen, 2010). The teachers stressed that you cannot claim the same rights if there is only one minority or if there are 50 minority groups in the society.

When the interviewed teachers were uncertain about the meaning of concepts, they tried to explain them from the viewpoint of something that was known to them, for instance from a family perspective. A family is seen as a starting point for learning how to be with others. Moreover, in the present society, “multicultural families” are not rare at all, and many pupils in Swedish-speaking schools have one parent that is Finnish-speaking, while the other one is Swedish-speaking. This kind of environment

might promote understanding and empathy for difference, since multicultural issues are closely connected to emotions for instance:

*The worst thing that could happen when you travel abroad is if someone asks you to sing a Finnish-Swedish song and you would not know one. Then you would feel ashamed.*

However, belonging to a minority does not necessary mean that someone is tolerant and open to other minorities. A feeling and need to strengthen one's own cultural identity and rights can be important. To strengthen one's own culture via pluralism is seen almost as a rule:

*[it is like] a rule, that you re-inforce your own culture through cultural diversity.*

The Swedish-speaking minority has a long history with special rights of their own, when compared with other minority groups, which a new kind of pluralism with several new ethnic and cultural groups moving into the country may threaten.

### Multicultural skills and the role of music

Many of the interviewed teachers connected the term multicultural or intercultural with immigrants, although Mansikka and Holm (2011) state that multicultural education is not only for immigrants and ethnic minorities. At the first meeting with teacher groups, the first issue that came up while introducing the discussion topic of "multicultural skills" was the fact that the teachers stressed that most immigrant children are in the Finnish-speaking schools, not in Swedish-speaking. As a teacher puts it:

*Most immigrants are channelled into the Finnish school system, not into the Finnish-Swedish.*

It seems that the first connection that the teachers make with the concept of multicultural music education is that the presence of immigrants in a class is a main pre-condition for multicultural or intercultural education. However, some Swedish-speaking teachers have immigrant children in their classes. These pupils may be so-called new-Finns (usually referring to people moving to Finland from countries close to it) or others moving into the country for different reasons. Music education's connection with multiculturalism is explained by the interviewed teachers as self-evident and natural, without any problems such as those defined by the stage of "intraculture" as

presented by Nissilä (2010). Music education creates so many possibilities, naturally, that you do not have to point them out, as a teacher expresses:

*Music is a multicultural subject by its nature. I mean, you have different perspectives [...]. I absolutely do not see any problems, on the contrary, there are possibilities. It might just come naturally, so you do not make it a big thing eventually.*

When music is characterized as a “natural” subject related to multiculturalism, the teachers stress the importance of respecting each other, not pointing out differences. A teacher describes how sensitivity is needed in the classroom:

*You do not point at somebody and say “Now I would like to hear how your music sounds.”*

Young pupils from grades 7 to 9 are usually especially sensitive, and would prefer to be just like other young people, regarding everything, not only cultural background. In these cases, it would be most harmful to point out someone’s special features in a group situation. However, teachers stress that an educational aim is to create an atmosphere in the group in which pupils with different cultural-backgrounds are respected:

*But I think it is connected to create an atmosphere in the group so it is considered a richness.*

This requires practical wisdom and ethical sensitivity; teachers have to understand when it is the right time and which is the right place to include cultural issues related to pupils’ backgrounds, as a teacher declares:

*You have to try to fit it into a suitable context and there it will also interact. It must not be isolated, it has to be connected to a context.*

In addition, and related to the atmosphere in a group, personalities of individuals matter, since it also depends on courage and self-esteem. Who will be willing and who will dare to talk about their own cultural background for others in the classroom? Sometimes this happens naturally; one teacher remembers how an Asian boy who had been growing up in Finland was eager to talk about his cultural background with the others in the school, a little bit like an ambassador:

*I am thinking of a boy at our unit that actually had been brought up in Finland but had a Chinese [background]. I think he even went to the high school and talked about Chinese culture [there]. And he [also] went to the secondary school and spoke to secondary school kids, so he was a real ambassador.*

According to the interviewed teachers, multicultural skills mean the same as *multicultural acceptance*. Music is related to multicultural acceptance, since music does not comprise conflicts related to race or nationality, not at least as clearly as they appear in other issues, says a teacher:

*That we learn to understand that today music represents a diversity in many ways.[...] In music conflicts are not as obvious as they can be in other areas.*

As already mentioned, the teachers regarded music as a “natural” subject to promote multicultural skills, i.e. multicultural acceptance, because they connect music with cultural plurality. Nowadays, different musical styles and genres having their roots in different cultures are commonly mixed with each other. This means that Western art music does not have a central role in music education anymore, or at least not a sole role. Teachers talked about musical pluralism and the unconscious nature of multicultural activities in music as follows:

*And today it is common that you blend different music styles that themselves come from totally different cultures. [...] I think this happens indirectly, that they might not even be aware that this would be a multicultural action, because it is so integrated that it happens unintentionally in a way.*

The teacher’s stress that an educational value of music could be to make these unseen and unconscious aspects in music more visible via choices of repertoire, instruments, and artists. Acceptance and understanding of different kinds of music and their pre-conditions is an educational aim that teachers pointed out, which could also be used in a more general sense.

## **Summary and conclusions**

Our point of departure was to investigate how music is perceived as a means of developing multicultural skills in the school environment, from the perspective of teachers in

the Swedish-speaking schools and state authorities in Finland. The findings indicated that a feeling of security was considered to be the basis for openness to diversity, both among teachers and state authorities.

Regarding a multicultural approach to music education, the teachers stressed that by beginning with something that was known to the pupils, this would enable the pupils to develop an interest for something that was new and/or not so familiar to them. Music was also described as a universal language that is understood everywhere, with the potential to connect different people. More specifically, teachers in this study mentioned how they prefer to begin with music that is familiar and known to the young students, and how this builds a basis to understand new music, something that is different.

Music was perceived to be a means for learning languages and thus promoting understanding for differences. Sensitivity and respect were emphasised as vital aspects of music education and music was also connected with cultural plurality, since various genres and music styles were described to be blended in music education. In conclusion, music was associated with acceptance of, and an interest in diversity, aspects that could be interpreted as a definition of multicultural skills.

## **Discussion and implications**

Using music which pupils already know might be a useful starting point and a pedagogically valuable standpoint, in a music education setting. However, one could also argue: “why not occasionally begin with ‘new’ or unfamiliar music”? Music that is radically new to the pupils might open their ears to the unexpected, and at the same time challenge them to act in situations which are unfamiliar to them. Such experience may prepare them to understand and become interested in diversity and difference within a larger context, not only in the classroom. Music has this unique quality of both representing something musically and culturally specific, which Spowe (2007) highlights as a multicultural feature, whilst at the same time having the potential to meet, blend, and transform into something new; something which highlights its inter- and transcultural qualities (ibid.; Schippers 2010a, 2010b).

Regarding the rights of minorities in Finland, the accepted fact that there is a long history of Swedish-speakers in Finland can still provide the basis of a claim to rights but it can also help to raise questions. The Saami people also have a long history in Finland, but do not have as strong rights as the Swedish-speaking population (Korkeakivi, 2013). In a way, a long history connected to a stable status as a minority group in a

society may be helpful with regards to becoming open to differences. The Swedish-speaking people's experiences might be valuable for the state authorities when aiming at developing skills in how to interact with "newcomers". In fact, Finnish society has had minorities for a long time, and much could be learned from their experiences. Thus, pupils with immigrant backgrounds should also be placed in Swedish-speaking schools so that the Swedish-speakers will not be left out of sharing the experiences of educating for an increasingly diverse society.

State authorities are experiencing the influence of the European Union within educational systems. The aims and values in the curricula, even the development project on multicultural skills, came from the outside and had its origins in Central Europe, in events that had happened in the suburbs of Paris. The teachers also mentioned the European Union's educational ideas which have been implemented in Finland. The experience of being part of something bigger – not only being a nation state – can be interpreted as a new phenomenon: pupils and parents are moving within the European Union and the rules and regulations, curricula, and state projects are part of the politics of the EU; not only Finland but across Europe and Scandinavia. The Finnish educational state might almost be seen as an immigrant in the EU, with its own minority position. Does this not complicate the incorporation of actual immigrants, as they are being incorporated into another system which itself is being threatened by its own minority status? Although the law, especially the Constitution of Finland, was felt to be the basis for minority rights, there are financial limitations in the municipalities which might limit the securing of those rights.

Based on this study, many kinds of "multicultural skills" are needed in order to be able to live in a pluralistic society. Power relations are in flux, and tensions between different groups, and individuals as well, may also become part of life in Finland. A school can be seen as a society in a small-scale, in which children learn how to act democratically, and can be educated into the life outside the classroom, the greater society.

In this study we have touched upon the encounter between minority and majority experiences. The Swedish-speaking teachers expressed that they can to some extent relate to the new minority groups in Finland. They are used to being regarded as different from the majority, but at the same time they can negotiate between their roles as Swedish-speakers and their roles as Finnish citizens in the sense that they have a stable and historical background in Finland and they are well acquainted with the language and the way of life. Until now, immigration to the Swedish-speaking areas in Finland has been comparably small. However, the openness and visions of a more pluralistic society among the teachers in the Swedish-speaking schools,

together with their minority experiences, can be seen as a potential that has not yet been fully explored.

## Acknowledgement

This research has been supported by funding from The Swedish Cultural Foundation in Finland, as well as the Development Centre and CERADA at the University of the Arts Helsinki.

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## Music teaching as a profession

On professionalism and securing the quality of music teaching in Norwegian municipal schools of music and performing arts

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### ABSTRACT

*The aim of this article is to reflect on whether and how music teaching can be understood as a profession, by looking into general traits of professions and seeing how they relate to music teaching. The discussion is centred on music teachers in the Norwegian municipal school of music and performing arts (MSMPA). For that reason, this article includes a section on the conditions of music teaching in Norway, as well as a discussion of music teachers' professional identity. That is especially relevant considering how MSMPAs are transforming from traditional music schools into local resource centres for arts and culture. A key question is how quality is secured in music teaching in MSMPAs in Norway. Theories of professions provide the theoretical framework for the discussion. Organisational and performative traits of music teaching as a profession could be seen as mechanisms for securing its quality. The article also looks into different forms of knowledge and knowledge bases, and how we can understand them in relation to professions and music teaching. Music teaching draws on several fields of knowledge, much of which is tacit knowledge and embodied expertise, referring to the long tradition of the master/apprentice scheme. The relevance of discussing music teaching as a profession will be debated, and seen in relation to the ongoing public debate in Norway involving teachers' working conditions.*

*Keywords: music education, profession, school of music and performing arts, identity, quality*

## Introduction

In this article, I ask if and how we can understand music teaching as a profession, and discuss the traits pointing towards that understanding. My focus is on music teachers in the Norwegian municipal school of music and performing arts (MSMPA). In Norway, the law obliges all municipalities to run a MSMPA, or to cooperate with other municipalities to fulfil this requirement. However, the law does not say anything about the content or curriculum of the schools; it states only that there should be collaboration between MSMPAs, the school system, and the local cultural life. How is it then possible to secure the quality of music teaching in MSMPAs? Which other mechanisms are at work? In a rapidly changing society where measurable knowledge is valued more and more, it is crucial for music teachers to be able to govern, articulate, and secure quality in music education. Also, the increasing collaboration between MSMPAs and schools and local communities could lead to existing resources being stretched, followed by a risk that quality may decrease. However, The Norwegian Council for Schools of Music and Performing Arts states on their website that the MSMPA should be characterised by its high quality and rich diversity, and that it should nurture both talent and social inclusion.

Theories of professions is the theoretical framework of the discussion in this article. Members of a profession control their own work, perform their job as they see fit, and they themselves are responsible for its quality (Abbott, 1988; Freidson, 2001). Hence, if music teachers are recognised as members of a profession, it means they would have the power to control their work. That power would lead to securing quality in teaching, and to increasing teachers' influence in public debates and in defining the role and content of music teaching. To reflect upon understanding music teaching as a profession and look for traits pointing towards that understanding will therefore be of importance for music teachers in MSMPAs or equivalent schools, student music teachers, teacher educators, and for institutions like MSMPAs, music academies, and conservatoires. The discussion will also be a contribution to the public debate regarding the role of music, arts, and music teaching in today's society. In addition, this article is relevant for the professionalisation of, and recruitment of teachers to, MSMPAs. This is of importance for the students in MSMPAs, as "high-quality learning depends on highly qualified teachers and teaching" (Burnard, 2013: 2–3).

In this article, I will look into general traits of professions, and see how they relate to music teaching. My focus includes both organisational and performative traits, as well as questions related to knowledge. First, I introduce the term profession. Then I discuss music teaching in MSMPAs and the professional identity of teachers working in them, in order to give an understanding of the Norwegian context. After that, I

use the theory of professions to discuss organisational traits, performative traits, and jurisdiction, and how these relate to music teachers in MSMPAs. At the end of the article, I focus on questions related to professional knowledge in music teaching, including a discussion of tacit knowledge and expertise. There have been various publications on music education and professionalism from the Nordic countries in recent years, but many of them with a focus on music teacher education, as for example the anthologies *Educating Music Teachers in the New Millennium* (Danielsen & Johansen 2012b) and *Professional Knowledge in Music Teacher Education* (Georgii-Hemming, Burnard & Holgersen 2013). This article contributes to the field of music education research by reflecting upon professionalism and how the quality of music teaching in MSMPAs can be secured.

## What is a profession?

The term profession refers to a group of people sharing a vocation with specific attributes and traits. Distinguishing between professions and other vocations is disputed, and relevant scholars do not agree on one definition, nor if we actually need one (Fauske, 2008). Despite such disagreements, scholars seem to agree that professions are vocations which offer services that society needs, and that solve problems based on theoretical knowledge acquired from specialist education (Molander & Terum, 2008). In this article, I argue that music teachers hold a specialised competency and that they are experts in their field. But are they members of a profession? Because distinguishing between professions and other vocations is disputed, there is also disagreement concerning which vocations can be described as professions. A key question has been whose interests the profession protects, its own or those of the public (Fauske, 2008).

In Norway, the percentage of the population achieving higher degrees has increased in recent years, and more vocations are seeking the status of professions (Molander & Terum, 2008). We can distinguish between classical professions such as lawyers, doctors and priests, and new professions, for example teachers, nurses, and social workers. Amitai Etzioni denoted the new professions 'semi-professions', because they were, as he saw it, halfway towards the status of professions (Fauske, 2008). Scholars have been discussing whether and how it would be possible for those new professions to achieve professional status (Fauske, 2008; Slagstad, 2008). William J. Goode claimed this achievement to be about a group's establishment of an independent scientific base, its integration as a vocational group, the avoidance of bureaucratic

control, and its success in building relationships of trust (Fauske, 2008). The study of professional processes has been criticised, however, for being historically specific and culturally conditioned, as well as being based on ideological perceptions rather than scientific analyses (Fauske, 2008). This is to be kept in mind while looking into music teaching as a profession.

## **Music teaching in the Norwegian municipal school of music and performing arts**

Music teachers in Norway work in MSMPAs, compulsory schools, music programmes in upper secondary schools, churches, and within community music settings. The Norwegian Education Act states (since 1997) that all municipalities are obliged to run a MSMPA or to cooperate with other municipalities in fulfilling that requirement. Hence, the MSMPA is a large and important vocational arena for music teachers. It is also a significant amenity for children wanting to participate in cultural activities. For these reasons, I will in this article focus on music teachers working in MSMPAs, and also discuss the MSMPA as a professional vocational arena.

In Norway, there have been municipal music schools that offer traditional instrumental teaching since the 1950s. However, in the 1980s these schools started offering a wide range of cultural activities, although their scope varies considerably today (NOU 2013:4, 2013). The Norwegian Education Act introduced the notion of MSMPAs as ‘local resource centres’, organised in association with the school system and local cultural life (Ministry of Education and Research, 1998). MSMPAs should therefore play an active part in the development of local communities. This thinking can also be found in the strategy plan for the MSMPA (Ministry of Education and Research, 2007).

However, does the fact that municipalities are obliged to run a MSMPA make the MSMPA institution more professional? Parliamentary report no. 40 from 1992–93 (KUF, 1992–93) states that the establishment of municipal music schools enabled municipalities to hire professional musicians and music teachers, which secured access to professional music expertise in local communities. This gave the institution importance beyond the regular lessons offered, the report states, because music teachers often worked in compulsory schools and in local bands, choirs, and orchestras outside the music school (KUF, 1992–93). Despite this, admission to teach music in MSMPAs is not regulated by law, which technically means that anyone could be employed as a music teacher. Still, there is an apparent agreement among MSMPA head-teachers concerning the qualifications of teachers, where a conservatory or music academy

education is regarded as a requirement (Danielsen & Johansen, 2012a), which contributes to securing quality and making the MSMPA a professional vocational arena. Also, the new curriculum for the MSMPA (Norwegian Council for Schools of Music and Performing Arts, 2014), which is not mandatory because it is not enshrined in law, introduces the implementation of competency requirements for teachers and head-teachers in MSMPAs. It also emphasises the importance of high quality in everything the MSMPA has to offer. This indicates a development towards more professionalism within the MSMPA as an institution.

## **The professional identity of music teachers**

As mentioned above, the Norwegian Education Act states that MSMPAs have to be organised in association with the school system and local cultural life (Ministry of Education and Research, 1998). Such cooperation creates possibilities for music teachers in MSMPAs to work full-time and better hours, because of the many arenas and tasks connected to their jobs. The status now is that many of the teachers work part-time, late hours, and for multiple employers (National Centre for Art and Culture in Education & Norwegian Council for Schools of Music and Performing Arts, 2010; Nicolaisen & Bråthen, 2012). However, to work in such diverse positions also implies the need for broader competence. Hence, there is an expectation that teachers should display a broad set of skills and expertise, as evidenced in the new curriculum for the MSMPA (Norwegian Council for Schools of Music and Performing Arts, 2014) as well as in the previous curriculum (Norwegian Council for Schools of Music and Performing Arts 2003). The older curriculum stated that music teachers had to be able to partake in a continuous learning process, participate as performing artists, instruct groups in compulsory schools and in the community, arrange and compose music, as well as participate professionally in interdisciplinary activities and in collaboration with teachers in schools and kindergartens (Norwegian Council for Schools of Music and Performing Arts, 2003). In the new curriculum, the MSMPA teachers' many roles as professional practitioner are described as teacher, performing artist, leader of small and large ensembles, organiser, project leader, coordinator, inspirer, cultural carrier, evaluator, and colleague (Norwegian Council for Schools of Music and Performing Arts, 2014).

My assumption is therefore that music teachers in MSMPAs meet the expectations of performing multiple tasks more frequently than before, including tasks that are at the margins of their expertise. This is likely to shape their professional identity. One

tension is between broad and specialised competencies, exemplified by one of the informants (a music teacher in a MSMPA) in a Fafo report (Nicolaisen & Bråthen, 2012: 74, my translation): “A very strong specialisation will negatively affect an employee’s opportunity to work full time, but it is positive for the quality of the job we are doing”. The collaboration with schools and local communities has also been about offering courses to more students. This aim has meant that existing recourses have been stretched, which puts pressure on the quality of the teaching that is offered, and limits the teachers’ possibilities to follow up on students. This again influences the teachers’ professional identity.

Tensions, or professional dilemmas, are also discussed in Angelo and Kalsnes’ (2014) anthology *Kunstner eller lærer?* (Artist or Teacher?), in which Angelo (2014) in the introductory chapter refers to professional dilemmas on four levels: the individual; the collective; the institutional; and the political. Discussions within or across these levels often are about expertise and mandate (Angelo, 2014). Angelo (2014) emphasises the importance of art teachers to obtain a strong competence in argumentation in order to participate in these discussions. Kristina Holmberg (2010) finds, in her study of 27 music teachers in the Swedish municipal school of music and art, another dilemma, namely the struggle between tradition and popular culture, where the teachers and the school of music and arts represent tradition, and the students represent popular culture. Holmberg (2010: 218) sees this struggle in relation to late modernity and the struggle for cultural liberation, which lead to more freedom for both teachers and students, “as the norms of the tradition have lost most of its power”. One consequence of this can be seen in the teachers’ increasing openness to new ideas, Holmberg (2010: 218) suggests, and in a “higher wish to manage a pleasant teaching for their students”.

We can distinguish between the collective identity of a profession and individual professional identity (Heggen, 2008). Collective identity is about the members of a profession sharing a common understanding, both through internal (the members) and external (outside the profession) definitions (Heggen, 2008). Individual professional identity is about self-identity in combination with the practice of a professional role. Music teaching as a profession in fact straddles two professions, or is both: teacher, and artist/musician (also discussed by Angelo and Kalsnes (2014)). This could potentially weaken the collective identity of the profession, because some music teachers will have a strong identity as an artist or musician, whilst others will feel closer to the profession of teaching. Combining those roles can be challenging (Angelo & Kalsnes, 2014; Bouij, 1998; Nielsen & Westby, 2012). At the same time, artistic competency at a high level in combination with teaching competency generates a unique and specialised knowledge inaccessible to those without relevant training. And that is,

according to Freidson (2001: 17), one of the fundamental ideas in professionalism, “[t]he belief that certain work is so specialized as to be inaccessible to those lacking the required training and experience [...]”.

## Organisational and performative traits in music teaching

A profession is a type of vocation that is characterised by its performative and organisational traits. Organisational aspects include a profession’s monopoly, autonomy, jurisdiction, institutionalisation and formal organisation, whilst performative aspects relate to practice: formalised knowledge combined with the use of discretion (Molander & Terum, 2008). Professional services are normatively regulated. Freidson (2001) defends the professions’ value base, where the professions themselves control their own work and are responsible for the quality. “In the most elementary sense, professionalism is a set of institutions which permit the members of an occupation to make a living while controlling their own work” (Freidson, 2001: 17). Therefore, professionalism represents a third logic unlike consumerism and bureaucracy (Fauske, 2008; Freidson, 2001). Very few vocations, if any, fully control their own work, but those that come close are called professions (Freidson, 2001).

When it comes to organisational and performative traits in music teaching, Danielsen and Johansen (2012a) identify traits that indicate that music teaching is indeed a profession. They claim to find monopolistic traits because particular work assignments are reserved for those holding a certain type of education. At the same time, they emphasise that monopolistic traits in music teaching are more indirect because music teachers are not organised in strong unions. The union organising most of the music teachers in MSMPAs in Norway is the *Musikernes fellesorganisasjon* (Norwegian Musicians’ Union) (MFO). The MFO is a *vocational union*, meaning a union of interest where the affiliation is established through voluntary membership (Svensson, 2008). This is opposed to a *professional union* where membership is exclusively secured through employment or ownership, which works relatively independently and in relation to clients and customers, and with strong collegial control and claims of professionalism (Svensson, 2008). In a vocation’s process of becoming a profession, the establishment of a vocational union plays an important role (Svensson, 2008). Music teachers are not organised in strong professional unions; indeed, not all music teachers are union members. Despite this, Danielsen and Johansen (2012a: 34) claim that the music teachers’ unions “still enable music teachers to act like a united group

with a common self-understanding; and to some extent these organizations function as a collective agency working to legitimize its professional claims”.

Freidson (2001: 12) claims that professionalism exists when “the organized occupation creates the circumstances under which its members are free of control by those who employ them”. But if the strength of unions organising music teachers can be questioned, does that mean music teachers are tightly controlled by their leaders? If they are, that will point towards music teaching *not* being a profession. However, there are traits of music teachers not being tightly controlled. Waagen (2011) emphasises the freedom and autonomy of music teachers in MSMPAs.

Traditionally, the MSMPA music teacher has a lot of freedom to define goals, content and methods in her practice. The space of practice, which the national curriculum gives, is regarded as a given among teachers (Waagen, 2011: 262, my translation).

Also Danielsen and Johansen (2012a) emphasise autonomy in music teaching.

Among music teachers, autonomy is clearly exemplified in the system of private pedagogues which has dominated formal music teaching and learning from long before the birth of the Western school system (Danielsen & Johansen, 2012a: 34).

Those teachers are, together with music teachers in MSMPAs, compulsory schools, and higher music education, “designated by high loyalty to the profession and to music studies” (Danielsen & Johansen, 2012a: 34). You can also find examples of music teachers in compulsory schools not being tightly controlled by their leaders in an article by Pembrook and Craig (2002). They refer to studies showing that general schoolteachers achieve satisfaction in their job as a result of support from their head-teachers, whereas “music educators take particular pleasure in student success, student valuing of music, and parental support” (Pembrook & Craig, 2002: 797). This means that aspects other than support from their head-teachers are important for music teachers’ job satisfaction.

There are also performative traits in the profession of music teaching. Danielsen and Johansen (2012a) emphasise that music teachers offer services to clients who seek help from qualified specialists. These services are change-oriented because teachers are helping students in their development, and in order to do so, they have to make use of discretion. That is because teaching music is about handling the specific characteristics of individual cases, based on judgments and interpretations (Danielsen

& Johansen, 2012a). There is no standardisation, the student takes risks when they receive music education and music teachers undertake responsibility. In professional work, you have to apply general knowledge to single cases, and in order to do so you make use of discretion (Grimen & Molander, 2008). The claim of professional status presupposes both a standardisable and transferable knowledge, and an indeterminacy in the application of this knowledge (Grimen & Molander, 2008).

## Jurisdiction

Another organisational trait of professions is jurisdiction, which means that a profession has legal authority to perform a task (Fauske, 2008). For Abbott (1988), the central aspect of professions is the connection between the vocation and a particular task, which he denotes as jurisdiction.

It is the history of jurisdictional disputes that is the real, the determining history of the professions. Jurisdictional claims furnish the impetus and the pattern to organizational developments. Thus an effective historical sociology of professions must begin with case studies of jurisdictions and jurisdiction disputes (Abbott, 1988: 2).

Abbott (1988) is system-oriented, and he emphasises that the relations between professions, the historical perspective, and the systems of professions in different countries have to be studied comparatively (Fauske, 2008). Competition over professional status is important. Abbott (1988: 2) states that “control of knowledge and its application means dominating outsiders who attack that control”. Jurisdictional claims can be made in several possible arenas, *within* the legal system or by professions putting pressure *on* the legal system via public opinion (Abbott, 1988). The workplace is another arena where professional claims can blur the lines between legally and publicly established jurisdictions (Abbott, 1988). Here we can find differences between the Anglo-American and the Continental tradition.

In America it is ultimately through public opinion that professions establish the power that enables them to achieve legal protection. By contrast, on the Continent the state itself has traditionally been the professions’ public [...] (Abbott, 1988: 60).

In Norway, jurisdiction often takes place *within* the legal system, where the state delegates authority to the professions. The jurisdiction institutionalised by the state gives vocational groups more-or-less exclusive rights to maintain certain tasks on behalf of the public (Molander & Terum, 2008).

The claim for justification is also about the right to control one's own work, to perform the work as the profession wishes (Abbott, 1988).

A jurisdictional claim made before the public is generally a claim for the legitimate control of a particular kind of work. This control means first and foremost a right to perform the work as professionals see fit (Abbott, 1988: 60).

In Norway, one could argue that music teachers in MSMPAs are given the right to administer children's musical training, because the law does not say anything about the content of teaching, which means that the state leaves that responsibility to music teachers and head-teachers of MSMPAs. It presupposes that people working in MSMPAs are professionals, and it gives them freedom when practicing their profession. And according to Danielsen and Johansen (2012a), teachers with a conservatory or music academy education are apparently preferred in recruitment.

If assuming music teachers are given a right to administer children's musical training, then the next question would be: why are they given this right? One reason could be what Freidson (2001: 17) emphasises as one of the most general ideas underlying professionalism, which is "the belief that certain work is so specialized as to be inaccessible to those lacking the required training and experience". The combination of high artistic credentials and pedagogical training give music teachers a specialised and unique competency that laymen have not mastered, and which is inaccessible without relevant training.

Artistic competency is also crucial in legitimising music teaching as a profession at the level of interaction. In other words, the trust that a profession is collectively awarded through its public acknowledged status is confirmed in the practitioners' interaction with their clients (Eriksen & Molander, 2008). The clients, understood as the students, do not hold this artistic competency, and are therefore dependent on the music teacher. This relates to the professional complex, which refers to a knowledge-related asymmetry where knowledge administered by the professions is relevant for solving given practical public tasks, but is not mastered by laymen (Molander & Terum, 2008). Professions will then function as mediators and interpreters, which leads to a relationship of power where the professions control knowledge in society.

If we remain with the assumption that music teachers are given the right to administer children's musical training, another question would be: when and how are they given this right? Is it granted to them after graduation or when getting a job, is it a right they can claim, or is the right granted to them in the process of becoming a profession? The right is not formally granted to them after graduation, nor when getting a job. They do not claim the right, because the work is so specialised that laymen cannot do it, and they need music teachers to do the job. Instead, it could be a part of the *professionalising process*, when music teachers have built up enough trust to be given this right.

## Knowledge in professions

The curriculum for the MSMPA (Norwegian Council for Schools of Music and Performing Arts, 2014) emphasises that it is important that music teachers should be able to describe and justify their practice so that various forms of knowledge can be expressed, and through this make a claim of professionalism. Knowledge discussions are significant when studying professions, and there is reasonable agreement among scholars that an important trait of professions is that they administer scientific knowledge (Grimen, 2008; Molander & Terum, 2008). Aristotle described three approaches to knowledge; *episteme*, *techne* and *phronesis*, where *episteme* is demonstrative knowledge about something everlasting and unchangeable, and is denoted as theoretical-scientific knowledge (Grimen, 2008; Gustavsson, 2000). *Techne* and *phronesis* could be understood as different forms of practical knowledge (Gustavsson, 2000). However, does this mean that professions have to administer theoretical-scientific knowledge; *episteme*, or could we understand scientific knowledge in other ways? And do music teachers administer scientific knowledge?

Slagstad (2008) claims that in Norway, the scope of scientific knowledge as initially demarcated by natural science has expanded since the 18th century. He argues that this could explain why new social science professions such as social economists and social workers have not gained acknowledgment as easily as agronomists, dentists, and engineers (Slagstad, 2008). He criticises the lack of discussions related to the professions' *knowledge distinctiveness* and multiple forms of scientific knowledge. Slagstad (2008) also argues that lifting the vocational education of teachers, social workers, and nurses into a scientific professional system of university colleges should be understood as a legitimising strategy. On the other hand, Nerland (2004) claims that during the last decades, there has been a willingness to acknowledge different

forms of knowledge, although practical knowledge is still subordinate to scientific knowledge in the educational field.

It is common to talk about different forms of knowledge, but is there actually a clear distinction between them? Grimen (2008) and Gustavsson (2000) argue against this position, stating that theoretical and practical knowledge should not be understood as a dualism, but as forming a continuum (Grimen, 2008). Grimen (2008) emphasises the multiple ways the relationship between theory and practice in professional practice can be understood. The integration between theory and practice is important, but no theory could be entirely traded into practice, and a lot of practice cannot be theoretically reasoned (Grimen, 2008). Eva Georgii-Hemming (2013b: 33) claims that “it is impossible to teach music without a judicious mix of the three forms of knowledge: *episteme*, *techne* and *phronesis*”, where music education (and music) are *techne* by virtue of their craft and artistry, *episteme* in systematising ideas and bringing about reflection, and *phronesis* in their interpersonal character.

Grimen (2008) discusses how unified, or diverse, the professions’ knowledge bases are. He puts forward a proposition that knowledge bases are heterogeneous, consisting of elements from different fields of knowledge. They are also fragmented; the elements do not combine in a logical sense, rather they are integrated as practical syntheses. In other words, they do not combine theoretically, but through practice (Grimen, 2008). The profession of music teaching draws on both social and human science (Danielsen & Johansen, 2012a). In social science, different research traditions are in conflict and there are no meta-theories that combine them (Grimen, 2008). In music teaching, musicology and education are central, and they are both heterogeneous knowledge bases of fragmented constituents. Kvernbekk (2001) claims that due to recent expansion of the field of education, an increasing differentiation of the discipline can be observed, leading to fragmentation and the creation of independent subgroups. Music teaching has a practical aim, and it is practice that combines the different knowledge bases into the field of music education. Practice and knowledge are in a mutual relationship with each other, where the teaching is shaped by the knowledge at the same time as it produces knowledge and offers possibilities for learning (Nerland, 2004). Georgii-Hemming (2013a: 209) argues that the knowledge base for the music subject “contains artistic, scientific, practical and bodily dimensions, which music teachers (or teachers-to-be) need to relate to intellectually, pedagogically and practically”.

However, is there a difference between a pure vocational education and a professional education within the field of education? Dale (2001) argues that there is, claiming that a pure vocational education prepares the teacher to simply perform a service under the management of others, while a professional education equips people to participate in argumentative dialogues, critically analysing the fundamental issues of a profession.

Given that there is such a difference, would a degree in music education then be classified as vocational or professional in its nature? In programme descriptions for the bachelor's degree in music education at the Norwegian Academy of Music, students are expected to master a set of skills before graduation. This includes the ability to see "music teachers' responsibility for music as a form of art, in a larger music educational, cultural and social perspective" and being able to "discuss the field of music education and its role within the system of education as a whole" (NAM, 2015, my translation). This points towards music teacher education being a professional education and, by extension, music teaching being a profession. Also supporting this stance is the fact that most music teachers will be relatively far from the humanistic and social science research front in their daily work, a trait that is typical for professions (Grimen, 2008).

## Tacit knowledge and expertise

Techne and phronesis can both be understood as practical knowledge. A difference though is that in techne, the actions are heterotelic, meaning the purpose of its existence is outside itself, because the purpose is the product and is therefore outside the action. In phronesis, the action is the actual purpose, it is inside and not apart from itself; you act morally and the actions are autotelic (Grimen, 2008; Gustavsson, 2000). A trait of professions is that the practice has a purpose beyond itself, where the satisfaction of this purpose creates the base for a joint knowledge base (Grimen, 2008).

A difference between theoretical and practical knowledge is the *indexicality* of practical knowledge; it can be traced back to where it came from and it cannot be detached from the situations where it is taught and applied (Grimen, 2008). Practical knowledge is important in professions, and one reason for this is that the use of discretion is a significant trait. Discretion is reasoning about what to do in single cases, and an important element is first-hand experience (Grimen & Molander, 2008), which relates to practical knowledge because of its indexicality. In professional practice, formalised knowledge must be combined with the use of discretion in order to be handled adequately (Molander & Terum, 2008). Use of discretion means making decisions about single cases where the rules are not clear, which implies making use of experience and exercising practical wisdom, as in *phronesis*. This applies to music teachers, as they have to make use of discretion when adapting their teaching to every single student, including both educational issues and questions connected to the assessment of musical quality related to music interpretation (Danielsen & Johansen, 2012a).

Practical knowledge and the use of discretion also points towards tacit knowledge, which is central in professions (Grimen, 2008). Nerland (2004) refers to 'knowledge of confidence', wherein the intuitive dimension is central and the knowledge is built up through practical experiences in concrete situations. Nerland (2004) emphasises that this form of knowledge has a 'tacit' character, because it is anchored in experiences built on actions that have not always been subject to conscious reflection. Tacit knowledge is not only central in a profession's knowledge base, it is also central in the literature of expertise. Both these traditions focus on experts, but whereas expertise researchers emphasise experience and practice, the sociology of professions accentuates education and explicit scientific knowledge (Smeby, 2013). In general, expertise scholarship concludes that schools and education have clear limitations in the development of expertise (Smeby, 2013). Despite this, Smeby (2013) suggests that the literature of expertise can contribute to the understanding of professions' knowledge bases, because it is not possible or appropriate to replace all tacit knowledge in professions with explicit knowledge.

One of the overall aims of research on professions has been to combine the cognitive phenomenon 'expertise' with the organisational phenomenon 'jurisdiction', but expertise has traditionally been understood as something acquired by virtue of education (Molander & Smeby, 2013). Molander and Smeby (2013) claim that research into professions has focused too little on how professionals acquire expertise, how they reason and make decisions. This is an important point for the profession of music teaching, where much of the knowledge connected to educational activities, and to the field of music education in particular, would be tacit knowledge and concern expertise. I refer in particular to the long tradition of the master/apprentice scheme, where the master's knowledge base would to a great extent be tacit knowledge and experience-based (Danielsen & Johansen, 2012a). Here, the field of music education can contribute to the research of professions in order to obtain a broader understanding of the term expertise.

## **Final remarks**

The combination of high artistic credentials and pedagogical training give music teachers in MSMPAs a specialised competency that laymen have not mastered, and which society needs if assuming that the artistic dimension is important to human beings. Music teachers offer services to clients who seek help from specialists, here understood as students wanting to learn music. Music teachers enjoy a certain level

of autonomy, and there are indirect monopolistic traits and good arguments for jurisdiction. The knowledge bases that music teaching build on are typical for professions by being heterogenic, fragmented, and integrated as practical syntheses. At the same time, one could question how scientific these knowledge bases are. On the other hand, expertise and tacit knowledge, as in the tradition of the master/apprentice scheme, is central in music education. Hence, music teaching displays many of the characteristics of a profession, but with somehow weak organisational and monopolistic traits. This is, however, typical for new professions. Considering the traits of professionalism in music teaching that I have discussed in this article, I will argue that music teaching can be understood as a profession, as one of the new professions.

A professionalising process could be put forward in order to increase a vocation's status and legitimacy, or as a strategy for the practitioners to argue for aspects they see as particularly important (Granlund, Mausestagen, & Munthe 2011). To be recognised as a profession implies a greater extent of autonomy, a power that helps practitioners in their process of defining and controlling their own work, securing quality, and granting a stronger influence in public debate. Granlund, Mausestagen, and Munthe (2011) find that there has been an increase in denoting (general) teaching as a profession from the inside (teachers themselves) and from above (politicians). They also locate professionalisation efforts among both the teacher profession itself and policy, whereas there are negotiations regarding the content of teacher professionalism and regarding the power to define. Many of the same issues apply to music teachers. When comparing the new curriculum for the MSMPA (Norwegian Council for Schools of Music and Performing Arts, 2014) with the former curriculum (Norwegian Council for Schools of Music and Performing Arts, 2003), music teaching is increasingly denoted as a profession. One example is that the new curriculum denotes music teachers as professional practitioners and states that the MSMPA institution is a relatively new professional field (Norwegian Council for Schools of Music and Performing Arts, 2014). At the same time, it emphasises the importance of quality and knowledge in music teaching, which also points towards more professionalism. An increase in the denotation of teaching and music teaching as professions is in itself a reason for discussing their professionalism. Denoting vocations as professions could be part of the professionalising processes, but in order to maintain the scientific elements and the quality that characterise a profession, scholars need to investigate whether those vocations actually have professional traits.

Professionalism can also prevent other mechanisms from controlling your work. According to Holmberg's (2010) study, teachers and students in Swedish municipal schools of music and arts are freer than ever, but that leads to insecurity and a search for new attitudes toward teaching. Holmberg (2010: 221) sees that a future without

control documents could mean that teachers in schools of music and arts are limited in a double sense, “they have lost power over the content and they cannot use their competence. They are in the hands of their students and the market”. That is a threat, but music teaching as a profession can prevent teachers from being controlled by their students and the market, as professionalism is about controlling your own work. A curriculum that is not enshrined in law could still be imported if adopted by the members of a profession.

Today’s public debate in Norway involves teachers’ working conditions, where the teachers argue against being controlled and for the freedom to practise their work as they see fit. They want more flexibility so that they can perform their work in favour of their students. In August 2014 there was a strike among teachers and music teachers, where the core of the dispute was how many hours the teachers should be forced to spend at school. The teachers claimed that more compulsory office hours was a sign of distrust from their employers. Such increased outside control, also called de-professionalization, can currently be found in many professions due to demands for quantitative documentations and external quality control (Georgii-Hemming, 2013a). In an article in the MFO membership magazine *Musikk-Kultur* (Askerød, 2014), a music teacher in a MSMPA says that an increase in compulsory office hours in MSMPAs could lead to a lack of musicians in MSMPAs, which would be a loss to the community of teachers and to the students. The considerations the teachers are fighting for are recognisable as professional traits. Hence, they are fighting for their professionalism.

Being recognised as a profession gives music teachers a stronger voice in public debates, from which they, their students and the MSMPA will all benefit. In the field of music education, it is important that music teachers are listened to in debates concerning the role of aesthetic subjects within the school system and in society as a whole.

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## Informella stämledare

### Körledares erfarenheter av samarbete mellan sångarna i körstämman

Sverker Zadig & Göran Folkestad

#### **ABSTRACT**

#### **Informal leaders in the choral voice**

#### **Choir leaders' experience of collaboration between the choristers**

*Most choirs and choir leaders have the aim to make the individual voices sound as unison as possible in the different choral voices, according to both timing, synchronisation and vocal blend.*

*The aim of the present study was to investigate experienced choir leaders' experience and understanding of potential collaboration between the choristers in the choir, and what consequences that might result in.*

*The study is qualitative in character: semi-structured interviews were carried out with experienced Swedish choral conductors representing a broad spectrum of the praxis field, regions, ages and different gender. The interviews were transcribed in verbatim and were analysed.*

*The result shows that all the interviewee experienced informal leaders in their choirs and two main categories were identified: (i) with a focus on leaders of the musical line, musicianship/music-maker, and (ii) with a focus on the choral blend, the blenders.*

*As a conclusion, in order to develop choirs to sound more even, synchronised and in blend, it might be of value to consider where to place a musical leader in the choral voice, and also to what degree this phenomena should be made explicit and discussed with the members of the choir.*

*Keywords: choral singing, choral singers, formal leader, informal leader, choral blend.*

## Inledning

I denna artikel presenteras resultatet av en intervjuundersökning med körledare gällande samarbete inom körstämmor, samt hur de upplever att sångarna påverkas av varandras sång. Syftet med studien var att undersöka erfarna körledares erfarenheter och förståelse av eventuellt samarbete mellan körsångarna, med särskilt intresse för hur körsångare justerar sin sång efter varandra och med fokus på den enskilde körsångarens anpassning till sina medsångare gällande intonation, rytm och klang. För att uppnå syftet formuleras två forskningsfrågor: (i) Hur beskriver körledarna samarbetet mellan körsångarna och (ii) vilka praktiska konsekvenser för arbetet med kören beskriver körledarna att samarbetet mellan körsångarna får.

Inledningsvis ges en kort presentation av körsångstraditionen i Sverige de senaste 50–60 åren, vilken ligger till grund för dagens sång- och klangideal. Här presenteras körforskning som berör samarbete körsångare respektive musiker emellan. Vidare beskrivs i korthet det övergripande teoretiska perspektivet för studiet av kommunikationen och samarbete mellan körsångare, liksom metod och design av den presenterade studien. Därefter redovisas resultatet från analysen av intervjuerna. Avslutningsvis diskuteras resultaten liksom tänkbar fortsatt forskning gällande samverkan emellan körsångare både avseende intonation, rytmik och klang.

Följande citat ur licentiatuppsatsen *Vi sjunger så bra tillsammans* (Zadig, 2011), kan illustrera den undersökta problematiken:

Den så kallade "Lisa-effekten" [informantens vokabulär/begrepp] inträffade vid ett tillfälle i en kör som jag hade då. En ganska ung kör, i åldrarna mellan 18–22 någonstans, med en jättefin sopranstämman. Men det fanns en sådan där som ledde, hon hade en helt perfekt körröst, det vill säga hon gick aldrig igenom, utan hon liksom bara låg där. Hon var alltid närvarande, på sju år var hon borta två gånger eller så. Hon var alltid där på alla rep, och hon var alltid "på" liksom, aktiv. Sen plötsligt kom detta tillfälle när Lisa var borta på en konsert och hela, precis hela sopranstämman, fullkomligt krackelerade. För mig var det en bisarr upplevelse, därför att jag visste att dom kunde det – men dom vågade inte. Om dom inte hade den där som "gick på" så vågade inte dom andra sjunga. (ur intervju med Karin II)

En situation som denna har många körledare upplevt, men kanske önskat slippa. Körledare försöker hitta arbetssätt som motverkar riskerna att körsångare förlorar kontrollen. Körsång, liksom allt ensemblemusicerande, handlar om musikaliskt samarbete och koordination. Körledare med lång erfarenhet kan ha kloka synpunkter

på vad som sker inuti kören och i körstämman. Tidigare forskning kring körsång är oftast inriktad på vad sångare tycker om att själva sjunga i kör, kring relationen mellan körledare och körsångare, eller med fokus på körledaren och dennes praktik och utövande. Forskningen berör dock sällan hur sångarna förhåller sig till varandra, rent sångligt. Sandberg Jurström (2009) understryker i den första svenska musikpedagogiska avhandlingen om körsång och körledning att det visserligen finns några, framförallt nordamerikanska, kvantitativa studier kring övning av notläsning och intonation, men "studier av hur körsångare uppfattar sitt eget lärande i kör samt vilka strategier de använder för att lära sig är dock lite utforskat" (s. 7).

Att sjunga i kör är populärt i Sverige och svenska körledare har rönt stort internationellt rykte för "The Swedish Choral Miracle" (Sparks, 1998). Körsång har också under senare decennier blivit bredare folkligt omtyckt, alltifrån Kjell Lönnås populära TV-program med kören i fokus, till "Allsång på Skansen" som nytändande och gränsöverskridande allsångglädje, till populära "Vi som inte kan sjunga"-körer och nu de senaste åren tävlingsprogram på TV som "Körslaget". Från 1970-talet har i växande grad också influenser från andra kulturers körmusik påverkat svenska körer och tidigare rådande körklangsideal. Förutom gospel-körsång har svenska körer nu även sjungit musik från Afrika, i första hand Sydafrika, men också Haiti med ett ursprungligt afrikanskt idiom. Influenser har också kommit från Balkan med helt andra körklanger och sångsätt än tidigare svensk och nordisk tradition. Även inhemsk folkmusik i körarrangemang har öppnat möjligheter för nya klanger för många körer. Glädjen att vara tillsammans socialt i körer – med skilda målsättningar för olika körer och grupper – och det gemensamma uttrycket, budskapet, och skapandet, beskrivs i tidigare forskning som betydelsefullt och det samlande kittet.

## Det svenska körundret

Sparks (1998) sammanfattar det som beskrivits som "det svenska körundret" som en unik kombination av att det under 1950 och 60-talen skrevs ny- och specialskriven körmusik för svenska körer och institutioner och att det både fanns duktiga körer och körledare som kunde framföra dessa verk och dessutom institutioner som backade upp detta både ekonomiskt och genom att erbjuda konserttillfällen. Dessa möjligheter blev till sporrande utmaningar för ytterligare fler körer och körledare och tillsammans med den speciella svenska körklangen (Hedell, 2009a) rönne svenska körer uppmärksamhet såväl nationellt som internationellt.

Viktigt var således dels både traditionen bakåt i tiden, dels framåtblickande med nyskriven körmusik som inspirerande utmaningar för körer och tonsättare. En ytterligare bidragande orsak till utvecklingen av svenskt körarbete var när Eric Ericson

tog över Radiokören 1952 och därigenom öppnade för de beställningar som gjordes till tonsättare av Sveriges Radio och körens producenter.

## Den svenska körklängen

”Den svenska körklängen” beskrivs ingående i en artikel av Hedell (2009a) där hon kort sammanfattar att när det gäller de stora framgångarna för körsång under efterkrigstiden i Sverige så har det funnits en tradition av historiskt med körklangligt medvetna svenska körledare såsom David Åhlén, Johannes Norrby och inte minst Eric Ericson. Det är tiden efter andra världskriget som begreppet ”den svenska klangen” etableras genom bland annat internationella framgångar i tävlingar och turnéer utomlands. Reimers (1993) gör en gedigen genomgång av de specifika förutsättningar och ingredienser som gör att folk från andra länder talar om ett ”Swedish choral miracle”. Hedell (2009b: 429) översätter och sammanfattar beståndsdelarna i den svenska körklängen:

1. Noggrannhet i intonationshänseende,
2. Förkärlek för svaga nyanser
3. Sparsamhet vid användande av vibrato
4. Formandet av en homogen körklang (den enskilda körsångarens klangmässiga anpassning till sina medsångare)
5. Precision i artikulation
6. Precision i utförande (i synnerhet vad gäller rytmik)

## Tidigare forskning om kör

Heningsson (1996) beskriver att deltagandet i en kör ofta för med sig olika sociala aktiviteter tillsammans med övriga körmedlemmar. Att ingå i kollektivet stärker den egna identiteten och självförtroendet. Traditioner, men också körklang och kunskap, förs vidare mellan kördeltagarna. ”Man hänger på” någon, och blir del av en helhet. Detta är inte nödvändigtvis specifikt för just körsång. Även hälsoeffekten anges som motiv för att sjunga i kör och flera forskare har påvisat positiva fysiska och psykiska effekter av körsång, bland andra Sandgren (2005), Lindström (2006) och Theorell (2009).

En förutsättning som nämns hos Linzander (1982) för att kören ska arbeta optimalt, är att ju öppnare körmiljön är desto större är också förutsättningarna för att de enskilda sångarna känner sitt ansvar för helheten. Han beskriver det som om alla körsångarna står tillsammans på det översta trappsteget i Maslows behovstrappa

(Tunsäter, 1982), där självförverkligandet är maximalt, men också den musikaliska upplevelsen när all samstämmighet fungerar och alla uppfattar kören som en gemensam körkropp.

Varje körledare och korist med någon erfarenhet har upplevt den hisnande känslan när plötsligt allting stämmer. När alla i kören från högsta sopran till lägsta bas inklusive dirigenten vill och uttrycker exakt samma sak och publiken-församlingen andlöst tar emot musiken. När 20–30 personer under intensiv koncentration riktar sin psykiska energi åt samma håll, ja då upphör man som korist att vara individ och man flyter in i "körkroppen". (Linzander, 1982: 10)

Vi tolkar denna beskrivning som att begreppet "när plötsligt allting stämmer" i realiteten innebär att koordinationen, i alla avseenden, är optimal mellan körsångarna.

Fenomenet att vissa sångare i kören ibland följer någon som är bättre eller säkrare har konstaterats och uttrycks på olika sätt i Bergström (2000), Stenbeck (2001), Knudsen (2003), Sandberg Jurström (2001), Sandberg Jurström (2009) och Balsnes (2009). Deras studier kring körsång och lärande i kör har gjorts utifrån ett sociokulturellt perspektiv, ibland även med anknytning till symbolisk interaktionism, eller med Mästare-lärling-metaforen som tolkningsram. Dessa studier har emellertid inte samarbete mellan körsångare i fokus utan detta nämns snarare i förbigående.

Bergströms studie (2000) handlar framförallt om kommunikation mellan kör och dirigent och det pedagogiska arbetet av körledaren. Vid några tillfällen nämns mer som en självklarhet samarbete eller utbyte av sångerfarenhet mellan körmedlemmarna. I sammanhang där körledarens gestik behandlas, grundat i Bergströms avstamp hos Blumer och symbolisk interaktionism, sägs det att "körsångare kan även låta sig påverkas av en stämkamrat i samma ögonblick" (s. 15). Det beskrivs också hur såväl tenorer som basar vid något tillfälle hjälps åt: "Bland tenorerna turas de om att ta ansvar inom stämman i det tidsskede som är just nu...När någon av tenorerna övat mycket, då märks det. Då lyssnar alla inom stämman på honom. 'När någon sjunger fel, ja då sjunger även grannen fel'" (s. 60). I ett avsnitt som behandlar stämrepetitioner talas om tillfället då alla sångarna i stämman hör varandra, till skillnad från den vanliga repetitionen: "Basarna sitter vanligtvis på ett långt led och har svårt med kommunikationen inom stämman" (s. 68). Vad kommunikationen eller koordinationen består i berörs dock inte närmare i denna undersökning.

Med fokus främst på hur läraren-körledaren arbetar för att hjälpa eleverna att lära diskuterar Stenbeck (2001) även hur individerna i en kör lär sig, liksom lärandet mellan individerna. Att det finns elever med större körvana och erfarenhet är tydligt och likaså

att dessa också är drivande. Drivande som begrepp innebär i detta sammanhang att dessa elever med sin säkra sång också påverkar andra mindre säkra att följa dem och bli bättre koordinerade i hela kören eller körstämman. Detta gäller "att sjunga rätt" det vill säga både rytmiskt, intonationsmässigt och dynamiskt liksom i artikulation.

Informellt lärande i kör beskrivs av Stenbäck (2001) utifrån tre perspektiv: (i) genom lärande i handling där hon hänvisar till Vygotsky (1934/1986) och Molander (1996), (ii) ur sociokulturellt perspektiv främst enligt Säljö (2000) och (iii) med traditionen ur ett mästare-, gesäll- och lärlingsperspektiv enligt Sandberg Jurström (2001). I mästare-lärlingmodellen överförd till kören har körledaren den styrande rollen och även vissa körsångare, medan andra körsångare agerar som lärlingen som lär sig följa efter. Det är till och med så att det är en förutsättning för körverksamheten, såsom det beskrivs i undersökningen, att det finns drivna körsångare vars uppgift blir att stötta de mindre körvana eleverna. Genom att få sjunga tillsammans med de mer körvana når så småningom nybörjarna också förmågan att själva ta ansvar för sitt lärande i kören. Elevintervjuer visar också att blotta vetskapen om att någon i körstämman är pålitlig och sjunger rätt, gör att även andra vågar sjunga ut och då inspirerar de varandra ytterligare. På så sätt, menar Stenbäck, kan lärandet äga rum såväl på individuell som på en kollektiv nivå och hon betraktar lärande i kör både som individuellt och kollektivt lärande. Körkunskaper är förutom förmågan hos de individuella sångarna också beroende av gruppens gemensamma ansträngningar.

Sandberg Jurström (2009) undersöker huvudsakligen hur kommunikationen sker från körledare till kör och körsångare, men vid några tillfällen nämns även samarbetet mellan körsångarna. Sandberg Jurström använder begrepp som gemensamt och kollektivt om körsångarnas egna samlade förmågor. Hon menar att körsångarna tillsammans med varandra koordinerar sig och i det samarbetet finns det både de som ger och tar initiativen.

Sandberg Jurström (2001) ser rollspelet i kören som avgörande för vilka lärostilar och lärostrategier som väljs för att förhålla sig till kören som helhet. Hon identifierar fyra lärostilar eller lärostrategier där sångarna själva prioriterar den ena eller andra: *visuell*, *kinestetisk*, *auditiv* eller *emotionell*. Vilken eller vilka som väljs är avhängigt det sociala samspelet i kören där också mer erfarna sångare hjälper och stödjer mer ovana. Dessutom konstaterar Sandberg Jurström att det finns en gemensam kunskap, en kollektiv erfarenhet, både tyst och uttalad vilken etableras och förs vidare genom deltagandet i kören. Hon jämför också mästare-lärling-gesäll-systemet med det gamla skråväsendet.

I sin doktorsavhandling behandlar Balsnes (2009) ett lärande mellan körsångare: "hvor læringen skjer gjennom samspill og aktiv deltakelse i korets virksomhet. I praksisfellesskap lærer individene gjennom å tolke, reflektere og forme mening

relaterat til egen deltakelse i fellesskap med andre” (s. 61). Med hänvisning till Lave och Wengers begrepp *Legitim Perifert Deltagande* (LPD) om praxisgemenskap där de nya och oerfarna tar intryck och lär av andra mer erfarna, beskriver Balsnes hur denna process kan se ut i körsammanhang:

Nye medlemmer blir plassert direkt inn i koret og deltar med sine ressurser på lik linje med veteranene. I starten vil de være uerfarne og trenge mye hjelp og støtte, etterhvert blir de mer selvstendige. Begreppet legitim perifer deltakelse gir blant annet muligheten til å diskutere relasjoner mellom nyankomne og veteraner”. (s. 68)

I citatet ovan talas om koordination utifrån några – ”veteranerna” – som påverkar de oerfarna att följa. Därigenom kommer de senare att successivt ingå mer och mer i praxisgemenskapen, alltså bli koordinerade med hela kören. Hon beskriver vidare om de olika kompetensnivåerna och hur de visar sig i lärostrategier och lärstilar där den som har ”lärlingrollen” använder sig av relationen till gruppen och dirigenten kombinerat med ett auditivt lärande.

Några ytterligare undersökningar som har viss beröring med föreliggande studie och som även nämner något kring ett utbyte mellan sångarna är Knudsen (2003) och Henschien (2010) vilka fokuserar huvudsakligen på relationerna inom kören som ett socialt fält enligt Bourdieus kultursociologiska teorier och kördeltagarnas förhållningssätt till kapital och habitus. Dock tar ingen av dessa studier närmare upp hur det går till när körsångare kommunicerar musikaliskt mellan och med varandra.

Sammantaget har tidigare körforskning i viss mån behandlat samarbetet mellan körsångare som en del i processen att åstadkomma en bättre koordination mellan körsångarna. Den tidigare körforskningen har också betonat såväl vikten av tillhörighet, trivsel och gemenskap, liksom körledarens roll.

Av ovanstående forskningsöversikt framgår dock att relativt lite tidigare forskning ägnas åt samarbetet mellan körsångare i själva sångtillfället. I många av ovan nämnda texter talas det om olika aspekter av att kören får ett ”gemensamt” uttryck och en samtidighet i all slags artikulation. Med större insikt och kunskap om hur denna koordination fungerar, skulle körledare bättre kunna hjälpa kören till dessa resultat.

Tidigare forskning kring samarbete inom andra ensembler än körer

Inom området instrumentalt ensemblemusicerande har studier gjorts kring samspel, kommunikation och synkronisering. Körsång är en form av ensemble och dessa studier och deras resultat är därför relevanta i avseende på koordination mellan sångarna

som önskvärt mål i körarbetet. En av dem som tidigast intresserat sig för "timing" och samarbete mellan ensemblemusiker är Rasch (1979). Han har studerat hur musiker koordinerar sitt musicerande och lyckas komma samtidigt med sina insatser i det som enligt notbilden ska ske simultant. Han konstaterar att det inte är möjligt att spela helt samtidigt: "In reality, perfect synchronization is never realized and there will always be some asynchronization" (s. 122). Ett viktigt påpekande är att det egentligen inte heller är önskvärt att uppnå total synkronisering då musiken därigenom skulle tappa det artistiska och vitala inslaget. "In every artistic musical performance there is constant deviation from what is prescribed in the score in all respects (time, pitch, duration, level etc.)" (s. 131). Inte heller i körsång går det att uppnå total synkronisering och samtidighet, dock finns det vitala tillfällen då koordinationen måste vara i det närmaste total, till exempel då slutkonsonanter skall sättas gemensamt.

Heiling (2000) beskriver i sin undersökning om ett brassband hur man dels cirkulerar mellan olika positioner, dels hur nya medlemmar placeras intill mer rutinerade. Motsvarande förhållande gäller även inom vokalt musicerande, såväl när det gäller att ta emot nya sångare som ska skolas in i en körgemenskap, som hur en erfaren körledare väljer att placera och eventuellt placera om körsångare.

Goodman (2002) beskriver fyra aspekter som är viktiga för ensemblemusicerande: "coordination (keeping time), communication (aural and visual signals), the role of the individual and social factors" (s. 165). För körsångares koordination, det vill säga förmågan att synkronisera sin sång i första hand tidsmässigt-rytmiskt och i förlängningen som ett resultat av detta även intonationsmässigt med varandra, ingår också synliga tecken. I första hand är det de tecken och rörelser som körledaren visar (Sandberg Jurström, 2009) som styr koordinationen, men även rörelser från andra körsångare, exempelvis en notpärm som gungas i takt, kroppsrörelser vid snabb inandning för sångattack, nickningar med huvud och andra mer eller mindre medvetna signaler har betydelse för koordinationen.

Rasch (1988/2005) har också undersökt olika instrumenterade mindre ensembler, trios, och funnit att det mest melodiförande instrumentet oftast legat tidigast i attack och därigenom agerat ledare:

This corresponds to our intuitive notion that in most of the music for these ensembles the melody part is the leading, "first" voice. Recorder ensemble music is more polyphonic as a rule, and the bass is the most fundamental voice. (s. 77)

Överfört till körsång skulle detta vara närmast jämförbart i mindre vokalsembler där alla sångarna också har visuell kontakt med varandra, men visar på betydelsen för koordination även i en kör att uppfatta melodi och baslinjerna.

### Tidigare forskning kring körklang

Fredrik Ullén (samtal 2009-05-13) påpekar att vi människor exempelvis ibland tar efter någon annans dialekt eller tonläge vid tal. Detta är väsentligt bland annat för hur vi lär oss språk och det är värt att reflektera över vilket samband det kan finnas till att även "spegla" oss i någon annans röst när vi sjunger i kör.

Weman Ericsson (2008) beskriver hur viktigt samarbetet och flexibiliteten i samspelssituationen är. Musikern måste vara trygg i vetskapen om att en medmusikant är lyhörd, uppmärksam och beredd att följa "allehanda infall" (s. 115). Hon talar också om att hitta ett gemensamt uttryckssätt när man musicerar tillsammans i mindre ensembler: "Man når en uttalad eller outtalad överenskommelse om vem som skall dominera interpretationen" (s. 125). Även körsångare måste kunna lita på varandra och sina närmaste grannar, och känna trygghet i samarbetet med dessa.

Sawyer (2005) betonar att helheten är större än summan av delarna för bandmedlemmarna som musicerar tillsammans:

...when the group dynamic is flowing, the performance that results is greater than any one individual; the whole is greater than the sum of the parts. Each individual performs at a higher level than he or she would have been capable of alone. (s. 49)

Motsvarande upplevelser av att bli en del av helheten, en kugge i maskineriet, beskrivs av körsångarna i Linzanders (1982) studie. Sawyer (2005) uttrycker liksom Weman Ericsson ovan, vikten av att vara på samma våglängd, att vara fokuserade på varandra på samma nivå.

Group musical performance can only work when the performers are closely attuned to each other. They have to monitor the other performers' actions at the same time that they continue their own performance, to be able to quickly hear or see what the other performers are doing, and to be able to respond by altering their own unfolding, ongoing activity. (s. 51)

De som eventuellt fungerar som musikaliska ledare i körstämman får således ut något av detta: de bidrar till ett förbättrat framförande men utvecklas också själva av sitt ledarskap och sin kommunikation med andra sångare.

Ternström (1987) nämner som exempel på klangen sångröster emellan att vi kan känna oss ansträngda i halsen av att lyssna på någon som talar med spänd röst – det får oss att själva känna en liknande spänning som ger upphov till den röstklangen. Vi reagerar således spontant på röster vi hör och faller lätt in i att spegla dessa och låta likadant. Johan Sundberg (1980) beskriver detta på följande sätt: ”Rent generellt verkar det som om vår upplevelse av en röstklang i hög grad bestäms av intrycket hur man skulle bära sig åt och känna sig, om man själv producerade den eller motsvarande röstklang” (s. 104).

### Teoretiskt ramverk för studiet av kommunikation och samarbete mellan körsångare

Det övergripande teoretiska ramverket för forskningsprojektet gällande kommunikation och samarbete mellan körsångare, inom vilket denna studie ingår som en del, kan beskrivas som grundat i sociokulturell teoribildning. I körsjungandet får sångarna tillgång till och blir en del av denna *community of practice* (Wenger, 1998). Aktiviteterna i en kör kan vidare ses ur ett lärandeperspektiv där lärande är en integrerad del av det sociala sammanhanget och en ”konsekvens av mänskliga verksamheter och individers agerande” (Säljö, 2005: 16). Säljö (2005) framhåller att ”vi lär oss hur vi skall förhålla oss i olika sociala praktiker och vi vet i de flesta fall vad som förväntas när vi agerar med olika situerade identiteter” (s. 226), exempelvis när körsångare intar olika roller med olika förväntade beteenden.

Genom att finnas i en körgemenskap lär körsångare på så vis av varandra, inte bara olika sätt att musicera tillsammans utan även sociala och umgängesmässiga traditioner. I alla sammanhang där någon befinner sig i en grupp sker det ett utbyte av kunskaper mellan medlemmarna, mellan nybörjare och erfarna, det Lave & Wenger (1991) beskriver som *legitimate peripheral participation*. ”Nykomlingarna” blir upplärda av ”gamlingarna”, och för att bli ”mästerlig” eller ”duktig” krävs det just att det finns ”nykomlingar” att lära upp. Det är just detta utbyte av kunskap och erfarenheter mellan körsångare som står i fokus i denna studie och i forskningsprojektet som helhet.

## Metod: datainsamling och informanter

Syftet med studien var såsom presenterats i inledningen att undersöka erfarna körledares erfarenheter och förståelse av eventuellt samarbete mellan körsångarna. Urvalet av informanter syftade till att ge så stor variation av uppfattningar som möjligt: körledare av skilda kön, i olika åldrar, från olika regioner i landet, samt olika typer av arbetsfält såsom skola och kyrka, amatörer och professionella, manskör, damkör, barnkör, ungdomskör och blandad kör.

Totalt intervjuades 26 informanter, 17 män och 9 kvinnor, i åldern 30–90 år, från olika regioner i Sverige, alla mycket aktiva som körledare under många år. Informanterna har alla samtyckt till att figurera med sina riktiga namn. Avsikten med de utdrag ur intervjuerna som förekommer i resultatdelen är att ge exempel på utsagor som illustrerar respektive kategori och inte vad de säger som individer. Eftersom de i många fall är mycket kända personer finns risken att för mycket fokus blir på dem som personer om deras fullständiga namn anges. I resultatdelen har vi därför valt att endast ange informantens förnamn.

Informanterna blev tillfrågade i förväg om sin medverkan och då avtalades lämplig tidpunkt och plats för intervjun, utifrån vad informanten önskat/föreslagit. Informanterna erhöll en kort beskrivning av forskningsprojektet, utan att något antydde om eventuella ledaregenskaper hos sångarna. Intervjuerna har skett antingen i informanternas hem eller på deras arbetsplatser, några har skett i samband med större organiserade nationella körledarmöten. Samtliga informanter har sedan tidigare känt till Zadig som körledare, vilket i flera fall gjort mötena möjliga. Ett flertal av informanterna är medlemmar i Föreningen Sveriges Körledare där Zadig under en längre period varit kassör i styrelsen. Informanterna har således vetat att Zadig är väl insatt i frågor gällande körsång. Kvale och Brinkmann (2009) betonar att såväl reliabilitet som validitet har sitt värde i vardagsspråket där giltighet och pålitlighet står för sanning och moral: "The understanding of verification starts in the lived world and daily language where issues of reliable craftsmen and reliable observations, of valid arguments, of transfer from one case to another, are part of everyday social interaction" (s. 245). Den som intervjuar måste alltså ha samma vokabulär och samma förhållande till olika begrepp som informanterna, under sådana förutsättningar blir därigenom risken liten för missförstånd.

I denna studie är det en körledare som intervjuar andra körledare. En intervjusituation är såsom Kvale (1997) betonar inte någon helt naturlig situation och det kan finnas en risk att den intervjuade skulle "vilja vara till lags" för att försöka hitta den "sanning" som förmodas vara önskad eller förväntad. Vi har dock ingen upplevelse av att något intervjutillfälle störts av vare sig genus- eller maktproblematik under

samtalen. Det motsatta skulle kunnat bli fallet om informanterna känt sig obekväma med relationen, genom att studien gjordes av en tidigare styrelsemedlem i den nationella körledarföreningen, med upplevd risk för spridning av uppgifterna. Även att bli intervjuad av en kollega skulle kunna upplevas ifrågasättande eller hotfullt mot deras arbetssätt. Ingen av de tillfrågade nekade dock till att medverka. Genom att informanterna sammantaget arbetat inom ett stort fält av körgrupper och med såväl mindre som större körgrupper, inom såväl skola, universitets- och ordinärt samhällsliv som mer avancerat konserterande körer, har erfarenheter från många körmiljöer kommit med i det insamlade datamaterialet.

Forskningsansatsen har varit fenomenografiskt inspirerad, där ambitionen varit att genom intervjuer fånga variationen på kollektiv nivå av körledares erfarenheter av fenomenet med samarbete i körstämman. Fokusering på vissa aspekter i analyserna måste göras på bekostnad av andra aspekter (Marton & Booth, 2000). Detta innebär också att urskiljandet måste relateras till en kontext, ett sammanhang:

För att kunna erfara någonting *som* någonting måste vi urskilja det från och relatera det till ett sammanhang, urskilja dess delar och relatera dem till varandra och till helheten. Men vi urskiljer helheter, delar, och relationer i termer av aspekter, som definierar helheterna, delarna och relationerna. (s. 143)

De halvstrukturerade intervjuerna har startat med frågan om hur informanterna tror att sångarna lär sig i kören, av varandra och med hjälp av varandra. Utifrån svaret på denna inledande fråga har intervjun sedan fortsatt med frågor om klang, placering och övriga konsekvenser för arbetet med kören detta ger. Eftersom intervjuarens egen förståelse som körledare är att det förekommer olika typer av samarbeten i körstämman har denne varit mycket noggrann med att själv aldrig nämna eller antyda detta.

Intervjuerna transkriberades ordagrant, sammanfördes till en gemensam datamängd och genomlästes flera gånger. Därefter lästes de ytterligare i detalj för att finna allt som behandlade musikaliska samarbeten av olika slag mellan sångarna med fokus på likheter och skillnader i uttalandena, liksom på relationen mellan del och helhet. Utsagorna grupperades därefter utifrån i vilken grad informanterna använde gemensamma begrepp som bedömdes betona samma fenomen.

## Resultat: Musikanter, klangspridare och konsekvenser för körarbetet

I detta avsnitt presenteras resultatet av analysen av intervjuutskriften. I den första delen redovisas resultatet med avseende på den första forskningsfrågan gällande hur körledarna beskriver samarbetet mellan körsångarna och i den andra delen vilka praktiska konsekvenser för arbetet med kören körledarna beskriver att insikten och kunskapen om samarbetet mellan körsångarna får.

### Musikanter och klangspridare

I analysen med avseende på den första forskningsfrågan urskildes två huvudkategorier där informanterna antingen (i) betonade ledare av det musikaliska förloppet, utifrån notbilden, eller (ii) där informanterna betonade hur någon eller några sångare med sin klang på rösten kunde påverka och sprida denna till andra. Dessa kvalitativt skilda kategorier benämns fortsättningsvis MUSIKANTER respektive KLANGSPRIDARE. Dessa kategorier fokuserar på de olika kvaliteter gällande samarbetet i kören och eventuella ledare i stämmorna som specifikt skilt sig bland informanternas svar. I sina svar och beskrivningar av dessa fenomen använder ibland informanterna två benämningar som finns etablerade inom den klassiska orkestern för de som ansvarar för samklngen i stämman, intonationsmässigt, rytmiskt-artikulationsmässigt liksom klangligt nämligen *konsertermästare* och *stämledare*. Även andra etablerade uttryck såsom *stämfiskal* används. Med såväl konsertmästare och stämledare som stämfiskal avses den eller de i körstämman som enligt informanterna fungerar som ledare. De informanter som använt dessa benämningar har emellertid gjort detta för att beskriva såväl klangspridning som ledande av notbild och artikulation.

### *Musikanterna – ledarna av notbilden*

I de utsagor som bildar underlag till kategorin MUSIKANTER talar informanterna i första hand om musikaliskt, melodiskt och rytmiskt ledandet från någon sångare i körstämman.

Anders: ...det utspelar sig ett ganska subtilt socialt spel i en körstämman, på väldigt många olika plan. Men det utkristalliserar sig ganska snart, tror jag, uttalat och omedvetet, en slags körledare, alltså stämledare i varje stämman. Det kan vara den som har den bästa rösten och som är mest frimodig, det

kan också vara, vilket är det vanligaste, den som läser noter bäst, och är snabbast att leverera bäst resultat.

Folke: Det finns nog i regel en dold konsertmästare i varje stämma, en rikt-karl, möjligen ett par, och det är inte så dumt egentligen. Men det får ju inte bli så att alla hänger på en bara?

Eric: ...det är naturligtvis så att några går lite före, inte tidsmässigt, men går lite före i initiativ och attack av tonerna. Och andra kanske följer efter lite mer. ...Och man kan till och med säga så att en konsertmästare kan prägla en sopranstämma.

Gunnar: I sopranstämman har jag nu en stämledare... ja, ibland har vi två stämledare, en administrativ som håller ordning på vilka som är borta, och en som är musikalisk och fungerar egentligen som en konsertmästare.

Det är kanske logiskt att dessa körledare, som ofta även arbetar med orkestrar, använder konsertmästarbegreppet eller stämledare. Cecilia II använder ett specifikt begrepp, en i körvärlden förekommande funktion som stämfiskal, och beskriver hur stämman själv utsett sina stämfiskaler, oftast den mest notkunnige och som också haft ledaregenskaper. Cecilia II säger att "poängen med att ha en formaliserad stämfiskal är att alla vet att stämfiskalen har ett mandat, och ett uppdrag från den konstnärliga ledningen, att stämfiskalen får säga till sina kolleger att, 'du sjunger falskt', stämfiskalen får flytta om i stämman, och får vända sig om också i stunden och ge ett påpekande."

Många informanter talar om hur de som fungerar som ledare i deras köror är de som är mest notkunniga eller mest rutinerade (och äldst i kören).

Björn talar om "att man hänger med, och att dom här gamlingarna, dom får ju vara stämledare på det sättet", och Andrzej "att hänga på dom som sjunger, är det bästa sättet att utveckla en körsångare som inte vågar och inte vill". Även Martin III menar att det finns ledare i stämmorna: "kunskapsnivån är väldigt spridd och då blir det så, nästan alltid, att det finns två-tre i varje stämma som är ledare, som dom andra kan stötta sig på." Och liknande: "I stämman kan det vara någon som tillför väldigt mycket notläsningskunskap, säkra och duktiga sångare som sjunger rätt hela tiden", enligt Hans. Bo I säger "Det finns alltid i varje kör en som är ledande vad det gäller notläsning"

Ett antal körledare som arbetar med ungdomar beskriver relationen mellan mer erfarna och nyare sångare som en relation av givande och tagande, som ett samarbete sångarna emellan. Nedan följer några citat som belyser vad just ungdomskörledarna säger om de olika kategorierna musikanter och klangspridare. Körledarna använder

i dessa beskrivningar begrepp om de ledande som mentor, körstark, utvald, trygghet för, lita på, drivande, stark röst, skitsäker, bra musikaliskt, god sångare.

Björn säger att hans yngre körsångare benämner de äldre mer rutinerade som sina "mentorer", liknande exemplet "att ta hjälp av varandra, lyssna på varandra" som Jeanette säger om sina gymnasieelever, "speciellt om man är en osäker körsångare hör man ju med det där, ett extra örat på den som är säker. Man ställer sig gärna vid sidan om någon som är körstark, till en början i varje fall, tills det sätter sig liksom fysiskt i muskelminne och så där". Andreas tror att "många lär sig genom att lyssna på någon särskild som dom valt ut, som dom känner trygghet för och litar på." Han tror det nästan är "det viktigaste sättet för många av dom som är lite svagare på att lära sig tydligt och fort, som inte läser noter alls, som inte förlitar sig ett dugg på sin egen förmåga". Även Martin II talar om yngre och äldre sångare i kören "sen säger jag till de här som är nya, luta er nu mot dom här gamla, och ni liksom hjälper till"

Intressant är också att någon informant inte nödvändigtvis ser de som är drivande som de med "bäst" röst eller som är den bästa sångaren med avseende på röstklang och röstkvalité, samtidigt som också motsatsen presenteras, någon med mycket god röstkvalité.

Irène säger att de som är drivande, är dels de som har starka röster men också att "det kan vara folk som är ganska dåliga sångare ibland, som är skitsäkra, och man känner att stämman lutar sig med ett öra mot dom hela tiden för att dom är liksom bra musikaliskt". Karin I menar däremot att det är goda sångare som leder, "dels har dom kanske ett väldigt bra röstmaterial och så läser dom noter bra, och därför vågar dom, rösten bär, och den håller, och dom vågar ta initiativ". Anne tänker likadant, "jag tror att det är så över hela linjen att det är några "starka kort", som är starka hela tiden, och som blir duktigare och duktigare, och så hänger dom andra på". Cecilia I ser också ett samspel mellan körledaren och stämledare att man som körledare vet vilka som är dragande och "då adresserar man ju dom, hela tiden".

Det är helt tydligt att dessa mycket rutinerade körledare ser det som helt självklart att det tas olika typer av initiativ, av vissa sångare i körstämman, till att leda andra körsångare. Och omvänt, att vissa sångare står tillbaka, låter sig ledas och undviker att ta direkta egna initiativ.

En variant av svar och tankar rör körer där grundförutsättningen är blandad formation. Jeanette beskriver sin gymnasiekör på dans- och musikalutbildning där målet ofta är att snabbt lära utantill för att kunna stå i en scenografi i icketraditionell köruppställning."...vi tränar hela tiden på att bli trogen sin egen stämman och att lita på sin egen röst och det man gör...det funkar inte annars när dom väl står på scenen".

Det inledande citatet i denna artikel kom från Karin II som beskrev vad hon kallade "Lisa-effekten", där alla i kören förlitade sig på bara en sångare, med förödande resultat

när "Lisa" saknades. För att råda bot på detta beskriver Karin II att "sedan bröt jag upp alltihop och satte dom enskilt för att dom skulle börja låta nånting av sig själva". Hon talar om ett "kollektivt medvetande om hur vi gör det här, vi lyssnar på varandra – så kan det bli oerhörda spänningar som slår över på allting om det är nån som inte tänker i dom banorna." För att det ska fungera att sjunga tillsammans måste således alla vilja ta ansvar för sin egen insats och vilja anpassa sig till sina grannar. Även Hans talar om "nåt som heter kollektiv kunskap, nån slags ärvd erfarenhet i kören", baserat mycket på hur kören lärt sig dirigenten önskemål.

Irène gör ibland ommöbleringar mellan stämmorna för olika stycken, som en metod för att backa upp en svagare stämman med någon från en annan. Exempelvis kan en tenorstämman kanske behöva förstärkas av altröster.

### *Klangspridarna – ledarna av körklngen*

I de utsagor som bildar underlag till kategorin KLANGSPRIDARE talar informanterna om röster med speciell karaktär och hur klngen i kören kan initieras av någon eller några sångare. De beskriver också hur vissa korister med sin klang präglar andra att låta likadant och reflekterar också över var dessa sångare bäst bör placeras. Eric beskriver det klangliga ledandet på följande vis: "Det gäller klangligt, det gäller själva noterna förstås, men det gäller inte minst som jag sa klangligt, att en viss approach till tonerna sjungs efter av de som sitter bredvid".

Eva beskriver också hur hon placerar en "klangviktig" sångare. "Jag sätter ofta då den som klingar på bäst sätt och låter starkast, i mitten av stämman, och säger åt dom andra att lyssna inåt för att få samma klang."

Gustaf resonerar kring placering relaterat till "notledande" eller hur röster passar klangligt med varandra och sätter det senare främst.

...ett sätt att placera folk är ju röstligt, färgmässigt – "den där passar bra ihop med den" – det andra sättet är ju att man sätter – Duktig notläsare – Mindre duktig notläsare, och på det sättet får ett samspel utan att man kanske talar om det direkt. ...men det kan vara så att man känner att "det här stämmer inte, färgmässigt, röstmässigt". Då backar jag för det, då får det faktiskt gå i första hand ... att man sätter de rätta instrumenten bredvid varandra, det är trots allt viktigast.

Gustaf berör också den viktiga aspekten av att man måste trivas med den eller de sångare man har närmast sig. Trivs inte sångarna socialt kommer inte det musikaliska heller att fungera, "om den ene är en bra notläsare och den andre är det inte, då får

jag ju se att dom flyttas ifrån varandra då, annars så blir det inte nåt' ljud ur någon av dem, i ren, alltså dom som inte är socialt begåvade".

Liknande situationer beskriver Gösta med sångare vars röster inte passar tillsammans med grannen, "Har du haft sångare som kommit och sagt att dom vill slippa stå vid sidan av någon? Det vet jag att jag har varit med om. Det behöver inte betyda att någon sjunger dåligt, men att man tycker att rösten inte går ihop med en annan röst". Både Hans och Cecilia II berör samma problem, båda betonar att man måste trivas med grannarna, i annat fall ta upp det med körledare eller stämfiskal.

Hans ser ledaren för klang som en annan än den musikaliska ledaren " ...kan vara någon som tillför väldigt mycket notläsningskunskap, säkra och duktiga sångare som sjunger rätt hela tiden, och så finns det de som tillför klang men inte är lika duktiga notläsare." Placeringen av dessa olika blir då viktig så att effekterna sprids i gruppen".

"Jag tjarar mycket om att lyssna på varandra och lyssna med båda öronen, både på den som sitter till vänster och till höger och kanske på den som sitter bakom dig eller framför dig beroende på placering", säger Ingemar och "att man påverkar varandra, intuitivt i klangen".

När det gäller körer med ungdomar som kanske ännu inte själva blivit så medvetna om sina röster, kan det vara viktigt att uppmärksamma dem på samklang och samarbete. Karin I säger angående ledandet och följandet att "man kopplar på örat, man känner att här är det en stabil person, så man förlitar sig och sträcker ut hörseln ännu lite mer." Bo II låter dem hjälpas åt att hitta klang "...man sjunger sin stämma och umgås med dom tonerna och den texten med den som sitter till höger och till vänster. Ibland, ja ofta, använder jag ett uttryck som "face to face" då står man eller sitter man ansikte mot ansikte och sjunger för varandra, och lyssnar på varandra. Sjung med öronen kan vara ett uttryck". Jeanette arbetar liknande "ibland står vi i halvcirkel eller ibland är dom inklämda i ett hörn, vilket gör att det blir en annan körklang, ibland byter dom positioner helt och hållet, ibland står vi i en ring, och sjunger". Även Iréne talar om örats betydelse, "Rent vokalt är det absolut så för de som är lite sångligt tränade, och har goda öron, att man sjunger ganska klangligt varierat beroende på var man sitter. Man sjunger inte likadant beroende på vem som sitter i stämman. En del kompletterar varandra fantastiskt bra, andra står vandra ganska mycket" Hon säger att rösterna kompletterar antingen klangligt eller gehörsmässigt, och de som tar ett ledarskap har fallenhet för det "och därför vågar dom, rösten bär, och den håller, och dom vågar ta initiativ".

Sammantaget visar ovanstående resultat på att det förekommer vad som kan beskrivas som informella ledare i körstämmorna, ett fenomen som de intervjuade körledarna är väl medvetna om.

## Praktiska konsekvenser av konstaterade ledare i kören

I denna del redovisas analysen av intervjuerna avseende den andra forskningsfrågan. I sina svar beskriver informanterna praktiska konsekvenser för arbetet i kören när förekomsten av ledare i körstämmorna konstaterats. Dessa rör främst placeringen i stämman liksom vad som händer om ledaren försvinner eller inte är närvarande vid något tillfälle.

### *Placeringen i stämman*

När nu många körledare visar att de är medvetna inte bara om att det finns ledare i stämman utan också vet vilka dessa är, blir det intressant att veta om körledarna tar ställning till var dessa stämledare bör placeras. Cecilia II reflekterar över detta utan att ge något distinkt förslag "...i allmänhet är det ju så att det är några i stämman som är bättre än andra ... på att läsa noter, dom bör också få en placering i stämman, som dirigenten tillsammans med stämfiskal bestämmer". Hans har en rakare uppfattning; "den som är duktig notläsare sitter centralt eller placeras så att flera får hjälp av honom. Och [det är också viktigt] att nybörjare när de kommer in, får sitta bredvid någon erfaren sångare så att dom dels då lär sig ... om den tysta eller ärvda kunskapen, men också känner att dom får stöd hela tiden. Dan-Olof påpekar att det med flera stämledare kan bli konkurrens "...det kan ju hända att man får hänga upp det hela på någon som är "leading lady", i en stämma...Det utkristalliserar sig alltid någon. Det gäller bara att se till att om det skulle finnas två med sådana där dragningar, så får dom inte sitta bredvid varandra för det blir en fullständig fight". Solveig menar att det är viktigt att inte stå för tätt i kören för då är det svårt att uppfatta sin egen röst och kan därigenom också vara svårt att intonera rätt.

Genomgående för de körledare som arbetar med gymnasiekörer eller ungdomar är att de regelbundet och ofta bryter upp körformationen i antingen blandad uppställning, där ingen står intill någon annan som sjunger samma stämma, alternativt låter kören sjunga i mindre grupper, kvartetter.

### *Om ledaren försvinner?*

I de vuxenkörer de flesta av de intervjuade etablerade körledarna arbetar tillsammans med är ofta förmodligen kunskap och erfarenheten mer jämn sångarna emellan. Men även när det gäller dessa körer oroas körledare av konsekvenserna när duktiga sångare försvinner. De ser även att det kan vara en utmaning för sångare att träda fram: För grannen till den säkra men frånvarande notläsaren kan det också vara: "Nu jädrar

ska folk få se här, jag är inte så dålig så jag behöver ha den där duktiga bredvid mig”. Det kan alltså vara positivt också, just i ett skarpt läge, att den där duktiga notläsaren är borta. En kommentar som kanske är självupplevd är: ”-Ja, det ställer till problem tror jag – för dirigenten” som en informant svarar på frågan om vad som händer när en sånglig ledare saknas.

När denne ledare saknas finns det framför allt två scenarier som målas upp, den vanligaste kommentaren är att någon annan träder fram och tar över ledarskapet. Någon ny sångare vågar, eller växer med uppgiften. Detta svarsalternativ gäller framförallt de körledare som arbetar med etablerade vuxenkörer. Bland gymnasieskolornas körledare kan en duktig ledare spela större roll för gruppen då det ofta kan vara större skillnader i kunskap och erfarenhet. Risken att kören misslyckas om en säker sångare saknas verkar större på gymnasiet. Dock finns det även på detta stadium de som tar ett steg fram och ”blir bättre” när draghjälpen försvinner. Detta visar sig i några av svaren från musiklärare på gymnasium. Martin III, säger att ”dom andra skärper sig, naturligtvis kan dom göra bort sig, men det gör dom oftast inte, dom skärper sig så det funkade ändå. Ja det är klart, det märks ju i kvalitetsskillnad”. Nästan samma sak säger Martin I, ”...man märker ju naturligtvis, det är ju en gammal erfarenhet, det räcker ju med att det finns en två tre stycken som drar... – saknas dom personerna, då är det svårt, men har man några sådana...”.

Konsekvenser av ett stämledarskap kan således vara att antingen övriga sångare blir ”bortskämda” av att alltid kunna lita till någon annans initiativ – det kan finnas en risk att sångarna blir handlingsförlamade om denne stämledare saknas – eller kan det finnas ett annat alternativ. Denna har varit den vanligaste erfarenheten hos informanterna, att om stämledaren saknas träder en ny eller nya ”ledare” fram, tar ansvar, vågar visa sig. Hans menar att det i alla sociala sammanhang träder fram ledare, ”Ja, oftast så flyttar ju ansvaret. det uppstår alltid spontana ledare va’ Hur man än, vilken grupp man än har. Och då är det någon annan, som tar ansvaret utan att det är uttalat på något sätt tror jag”.

## Diskussion

Som framgår av tidigare avsnitt har tidigare körforskning i viss mån bekräftat förekomsten av formella och informella ledare som en del i processen att åstadkomma en bättre koordination mellan körsångarna, vilket bekräftas också i resultaten av intervjuerna som presenterats ovan. Anders nämner ”en slags körledare, alltså stämledare i varje stämma... det vanligaste, den som läser noter bäst”. Folke uttrycker på motsvarande

vis att det finns "i regel en dold konsertmästare i varje stämman, en riktkarl". Också Jeanette talar om samarbetet och uppmanar körsångarna "att ta hjälp av varandra, lyssna på varandra", liksom Martin II säger "till de här som är nya, luta er nu mot dom här gamla". Balsnes (2009) talar direkt om ett lärande och samspel mellan körsångarna och hon beskriver en praxisgemenskap med nya och oerfarna sångare som lär av de mer erfarna "veteranerna". På motsvarande sätt beskriver Heiling (2000) hur nya medlemmar i brassbandet placeras intill mer rutinerade med begreppet "Sitting next to Nellie" där "Nellie" är den erfarna, kunniga: "Som ny i orkestern får musikanten sin plats bredvid någon som är mera erfaren och kan successivt utveckla sitt spel genom att lyssna på, ta efter och anpassa sig till dirigenten och den eller de som sitter närmast. (s. 29–30). När det gäller formella ledare i denna undersökning, så får dessa ett mandat att leda körstämman "alla vet att stämfolkens har ett mandat, och ett uppdrag från den konstnärliga ledningen" såsom Cecilia II beskriver dem. Samarbetet kan även ses som ett gemensamt kunnande där sångarna tar ansvar både för den egna sången och sjungandet tillsammans där de hjälps åt. Sandberg Jurström (2009) beskriver att "med sina stora erfarenheter av körsång och med sina utvecklade röster bidrar var och en av körsångarna till ett stort gemensamt kunnande, vilket hörs tydligt i den gemensamma sången" (s. 174–175).

Den tidigare körforskningen har också betonat såväl vikten av tillhörighet, trivsel och gemenskap, liksom körledarens roll. Att sjunga i en kör kan skapa ett nätverk och en trygghet av att ingå i en gemenskap, "på det *sosiale* området kan nye medlemmer också gå fra å være uerfarne og tilbaketrukne, til gradvis å bli mer synlige, ta på seg oppgaver, få større ansvar, og etter hvert bli regnet som veteraner i korfellesskapet" (Balsnes, 2009: 314). Körsångsgemenskapen kan till och med bland de viktigaste aktiviteterna för människor, "körsång blir för många en central del av livet, en livsform och något som skapar identitet" (Henningsson, 1996: 13). Sandberg Jurström (2009) beskriver den kollektiva kunskapen i kören och vidare "Samtidigt är körledaren i centrum som den person som håller ihop musikens uttryck och kören som grupp" (s. 14). I föreliggande undersökning ser vi liknande utsagor; Gustav säger att "trivs inte sångarna socialt kommer inte det musikaliska heller att fungera" och flera talar om relationerna emellan sångarna, även tillspetsat där Anders betonar ett "ganska subtilt socialt spel i en körstämman".

Samtliga körledare/informanter beskriver att det finns informella ledare i körstämorna, en eller flera. Denna insikt kan på olika sätt påverka hur sångarna placeras i stämman av körledare. Somliga förordar att ledaren bör finnas centralt i stämman för att alla skall kunna lyssna till denne, andra menar att ledaren skall finnas i ytterkant av körstämman. Det påpekas också att om det i en stämman finns flera ledande sångare kan effekten bli negativ om dessa står allt för nära varandra; det uppstår då en slags

konkurrenssituation i stället för ett samspel. Ledarskapet kan visa sig som någon som tar initiativ och "ligger på", tar initiativ i insatser och attacker, fraseringar, rytm och artikulation. Det förklaras oftast med att det är den som är bäst notläsare eller duktigast sångare. Ledarna kan vara såväl formella som informella, några informanter benämner exempelvis ledare i sin körpraktik som "Konsertmästare" och klassificerar därmed denne till formell ledare.

Goodman (2002) betonar att viktigast för samspelet är hörandet och att det ofta inte är möjligt att ha ögonkontakt eller se kroppsrörelser från medmusikerna. "In effect, the individual's concentration is divided between monitoring the sound produced from his or her own part and attending to the sound produced from the rest of the group" (s. 165). Informanterna talar flera gånger om vikten av att körsångare lyssnar till varandra, ibland underförstått till en ledande körsångare och ibland för att anpassa sig till helheten i körklangen. Flera av körledarna som arbetar med ungdomar låter gruppen formera sig på olika sätt just för att bli bättre medvetna om körklangen.

Intressanta svar har kommit fram kring tillfällen då denna "ledare" saknas. Oftast svarar informanterna att någon annan då tar ett steg fram musikaliskt och tar över ledarskapet. Detta ger anledning till att fundera över om det finns pedagogiska-metodiska möjligheter att bättre utnyttja denna dolda kapacitet.

Flera av informanterna talar om hur vissa personer kan "sprida" sin röstklang så att den "smittar av sig" på hela stämman och ibland präglar hela kören. Pianisten och hjärnforskaren Fredrik Ullén talar om spegeleffekter (samtal våren 2009) angående hur sångarna reagerar på varandra i kören, vilket är samma "egenskap" som gör att små barn lär sig ett språk genom att spegla sina förebilder. Sundberg (1980) menar att egna rösten till och med kan kännas ansträngd när någon talar med spänd röst eftersom "man tycks projicera klangen via den antagna fonationstypen" (s. 104).

I de sammanhang som körledarna beskriver där det träder fram ledare finns det således också följare. Att följas åt i en ensemble betyder också att somliga rättar sig efter andra. I vissa sammanhang är denna fördelning uttalad och används praktiskt för att stötta och hjälpa den som kanske är ny i kören eller ensemblen. Några av informanterna förordar att en ledare bör sitta i mitten av stämman, några betonar snarare vikten av att nyare sångare får sitta intill "gamlarna".

Resultatet visar på förekomsten av formella och informella ledare i körer. Rutinerade körledare talar övertygat om dessas betydelse för körers både instudering och framträdanden.

## Konklusion och fortsatt forskning

Såsom framgått ovan anser samtliga informanter/körledare att det finns ledare inom kören och i körstämman, som på olika sätt kan ta initiativ i det gemensamma arbetet. Dessa ledare kan vara olika framträdande och påverka övriga körsångare både i intonation och rytmiskt hänseende. Olika benämningar på dessa ledare har förekommit såsom "konsertmästare", "säkert kort", "någon som går före", "tar initiativ", "körledare i stämman", "stämledare" eller "stämfiskal".

Många av informanterna talar också om hur sångare kan påverka varandra klangligt och till och med att prägla en hel körstämmas klang. Det är tydligt att placeringen av körsångare spelar en viktig roll. Flera körledare nämner hur de laborerar medvetet med köruppställningen, både för att dra nytta av den som fungerar som ledare såväl musikaliskt som klangligt, men även det omvända, att öppna för fler att våga ta ett steg fram och tro på sig själv.

När den säkre körsångaren eller stämledaren saknas finns viss risk att resultatet blir sämre, men ofta tar någon annan över ledarskapet. Visserligen är det tryggt och säkert med stämledare för resultatet, men flera av körledarna menar att det även finns en kapacitet och potential hos dessa följare att också klara sig själva, som inte utnyttjas förrän förhållandena mellan sångarna ändras.

Det viktigaste och mest påfallande resultatet av intervjustudien är således att körledarna genomgående ser och hör sångare som leder och tar initiativ före andra i körstämorna, eller som präglar andra med sin klangfärg. De får andra att spegla sig i deras klang och låta likadant. För körledare är detta viktigt att både känna till, förstå och förhålla sig till.

## Körmetodiska konsekvenser och förslag

En medvetenhet och insikt kring ledare inuti körstämman kan förbättra såväl instuderingsarbete som konserterande med körer. För körsångare kan det också ha betydelse att någon eventuellt blir uppmärksammas såsom ledare i stämman. I alla samlingar av människor träder det fram ledare, sa en informant. Det kan finnas värdefulla erfarenheter att göra i våra körer, om invanda mönster för uppställning/formation ibland bryts upp. Som körmetodiskt arbetssätt och för körpedagogisk utveckling är det värdefullt att experimentera med varierade köruppställningar, både i repetitionsarbete och i konsertsammanhang. Det ökar både initiativ och ansvarstagande hos sångarna, och ger en ökad medvetenhet om körklngen. Flera informanter nämner att de arbetar med spridd eller blandad uppställning där inga sångare står bredvid någon annan i samma stämman. Detta är också ett möjligt arbetssätt där dels alla sångare måste kunna lita till

sitt eget kunnande och förmågan att hålla sin egen stämma, dels ger en dylik placering en annorlunda upplevelse av hela körklngen och den egna rösten i denna. I polyfona partier av körmusik kan en spridd uppställning försvåra precision och samtidighet men samtidigt skärpa den och skapa större medvetenhet kring den egna stämmans relation till andra stämmor. Variationer av köruppställningar är en utvecklande körmetodik.

## Fortsatt forskning

För fortsatt forskning är det värdefullt att ytterligare undersöka ledarroller och spridande av ansvar i stämmorna, inte minst i olika körformationer. Detta gäller avseende intonation, rytm och precision såväl som klang. Möjliga vägar kan vara att spela in sångare individuellt, jämföra dessa och laborera med olika placering av ledare – följare. Genom att spela in varje körsångare i en körstämma individuellt och på skilda kanaler, skulle det kunna gå att jämföra dem med varandra. Det kan bli möjligt att då iaktta vem eller vilka som agerar som informell eller formell ledare och vem eller vilka sångare som agerar som följare. Med hjälp av relativt vanliga inspelningsprogram som Cubase finns det möjlighet att göra såväl inspelningar som grafiska analyser där sångstämmorna kan studeras relaterade till varandra. Intressant är också att spela in hela kören under ändrade körformationer, ur lyssnarperspektiv, och jämföra dessa från olika förutsättningar. Det är naturligtvis också värdefullt att lyssna till vad körsångare och körledare själva anser om samarbete inom kören och körstämmorna.

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## **‘Musical dialoguing’: A perspective of Bakhtin’s Dialogue on musical improvisation in asymmetric relations**

Karette Stensæth

### **ABSTRACT**

*In music pedagogy, as well as in music therapy, the element of improvisation and free playing is often vital to empower and motivate. This article discusses Mikhail Bakhtin’s concept of dialogue in such settings by asking what implications it could have on our understanding of musical improvisation in asymmetric relations (e.g. teacher/therapist – pupil/client). It suggests that it may be perceived as a complex social and relational event that is on the border, or, to borrow the words of Bakhtin (1981: 293) “half someone else’s” that becomes one’s own when it is populated with one’s own accent and adapted to one’s own semantic and expressive intention. This process, what is labelled musical dialoguing<sup>1</sup>, remains influenceable and unfinalised, and contains not just consensus and harmony but also dissonances and misunderstandings. Also, both players negotiate and participate actively while listening openly and aesthetically to the voice of the other while at the same time doubting his/her own voice. In a reflective synthesis (Alvesson & Sköldberg, 2000) a theoretical elaboration of Bakhtin’s texts (1982, 1984, 1986, 1990, 1993, 1998, 2003) are merged with other relevant perspectives. In the discussion practical settings from music pedagogy and music therapy are referred to.*

*Keywords: Mikhail Bakhtin, dialogue, musical dialoguing, asymmetric relations, music pedagogy, music therapy*

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1 The expressions, *dialoguing* and *dialogued*, are mine. Holquist (1990) uses *Dialogism* as the title on his book on Bakhtin’s texts.

## Introduction

The Russian linguist and language researcher Mikhail Mikhailovich Bakhtin (1895–1975) is one of the leading thinkers in the twentieth century (Holquist, 1990). This author has for a long time felt that Bakhtin's set of thinking creates meaningful entry points to various musical practices. The present study picks up on some of these reflections by focusing on musical improvisation in asymmetrical relations in pedagogy and therapy settings. In this context 'asymmetric relations' refers to relations where one of the players is more of an 'expert', one who possesses power and authority, such as a therapist or teacher who plays to educate or help the other player, who is a child, a pupil, or a client. 'Musical improvisation' refers not only to composing in the moment but includes joyful playing on musical instruments and everything that is understood as musically intended within the situation (body language, gestures, mimicry, etc.). In the therapy settings, which get more space in this article, the term 'musical answerability' (Stensæth, 2008) is introduced. This term describes how the musical improvisation is formed through action and dialogue to allow the therapist and the client to become answerable to each other.

The elaboration has weaknesses. One is that Bakhtin's complicated metalanguage on dialogue is meant for language and people's use of language, and not musical improvisation in micro-settings. It is therefore necessary to say that the intention is not to reconstruct a full or correct interpretation of Bakhtin's ideas but to understand how his ideas can broaden our understanding of musical improvisation. Another is that the article can only deal with aspects of his philosophy, which are those aspects that this author regards as most transferable to the present scope of investigation.

It might be helpful to redefine what Bakhtin called 'text' with 'music' in this article. This means that text is understood in a broad sense – as any coherent complex of signs in dialogue, which can also be applied to music. Even Bakhtin (1981) said that language (verbal language) is only one of several ways that dialogic relations manifest themselves in the larger dialogue that is the event of existence.

The following research question is addressed: What implications could Bakhtin's dialogue have on our understanding of musical improvisation when the relation between the players is asymmetrical? Before elaborating upon the research question, the article starts out with a short presentation of Bakhtin's dialogue.

## Bakhtin's dialogue<sup>2</sup>

Dialogue is a term that Bakhtin never finally defined but one he developed and changed throughout his lifetime.<sup>3</sup> One might ask why he never defined it. One explanation, which Caryl Emerson talked about in her keynote in the Bakhtin-2014 conference in Stockholm recently, is that his ideas always resist a final definition. We know however that dialogue was a large concept of Bakhtin's time, especially in the German Marburger School, and politics (Marx amongst others). Bakhtin (2003) says he owes Martin Buber and other former dialogue-philosophers his gratitude. There are striking similarities between Bakhtin's dialogue and Buber's dialogue, particularly the way in which Buber presents the term in his book *I and Thou*. The largest difference is that to Buber, dialogue is not possible without imagining God, whereas to Bakhtin, who was also a very religious man, dialogue exists *between people* and *because of people*. This perspective pervades the most prominent features in his dialogue, namely relation, utterance, action, carnival and laughter.

### *Relation*

Holquist (1990), the Bakhtin expert, suggests his understanding on *relation* to cover its definition. For Holquist, relation serves as the building blocks of simultaneity in Bakhtin's philosophy:

[It is] this *mutuality of differences* [that] makes dialogue Bakhtin's master concept, for it is present in exchanges at all levels – between words in language, people in society, organisms in ecosystems, and even between processes in the natural world (Holquist, 1990: 40, italics added).

This author understands that it is the personal differences merging into mutuality through dialogue that Bakhtin accentuates here. Relation, then, is the basis around which dialogue arises.

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2 The word dialogue is composed of the prefix *dia-*, which means 'through' and the suffix *-logue*, which derives from the Greek 'logos' meaning 'words'. This indicates that dialogue originally connected to communication through words, which could explain why Bakhtin as a linguist chooses the term.

3 Slaattelid, a professor in Russian literature, refers to Tzvetan Todorov and his book, *Mikhail Bakhtine: Le principe dialogique* from 1981 where it is suggested that Bakhtin and his dialogue went through five periods of development from around 1920 to the last part of the 1970s where the first periods consisted of a phenomenological and a sociological period. After that came the linguistic period and a period in which literature history was emphasized. In the fifth and last period all four previous periods emerged into one synthesis.

Relation refers to many aspects of Bakhtin's dialogue, and the status he gives the 'Other' is especially interesting. In times when the Self and the organization of Self receives much attention within newer psychological and sociological theory, Bakhtin changes the picture by moving the role of the Other to the forefront. This is apparent in the following citation:

To be means to be for another, and through the other, for oneself. A person has no internal sovereign territory, he is wholly and always on the boundary; looking inside himself, he looks into the eyes of another with the eyes of another (Bakhtin, 1984: 87).

The image of an addressee is crucial. In fact, everything a person does is understood in relation to an addressee. In Bakhtin's imagination there are several possible Others since dialogue is seen as external (between two people) or internal (between an earlier and a later Self). Who makes the utterance in the dialogue however, remains unclear. Bakhtin puts the question this way: Whose voice is being heard? (Bakhtin, 1981) He suggests that although the voice belongs to 'you' it is not sure that 'you' own the meaning. Rather there is a complex interaction of voices and meaning going on.

### *Utterance*

An essential notion in Bakhtin's dialogic universe is the *utterance*. Basically, says Bakhtin, an utterance is a unit of speech communication that cannot be invoked in general.<sup>4</sup> It is *of* someone *for* someone *about* someone and is ineluctably tied to someone within a situation (Bakhtin, 1986). All utterances are *heteroglot*, meaning that at any given time, in any given place, they belong to a set of conditions – whether these are social, historical, or physiological – that ensure that a word uttered in a particular place at a particular time will have a meaning different from what it would have under any other conditions (Bakhtin, 1981, 1984).<sup>5</sup> Bakhtin this way underlines how dialogue is always situated.

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4 Saussure, to whom Bakhtin refers (and who he criticizes), makes the classical distinction between language as language system (le langage) and speech (le parole). The fundamental difference between Saussure and Bakhtin regarding language is that Bakhtin understands parole as a social phenomenon while Saussure defines parole as the individual part. According to Bakhtin all social utterances are social phenomena that express dialogic relations between persons. For more, see Bakhtin (1986).

5 'Heteroglossia' is one of Bakhtin's key terms. According to Holquist, "heteroglossia is as close a conceptualization as is possible of that locus where centripetal and centrifugal forces collide; as such, it is that which a systematic linguistics must always suppress" (Holquist in Bakhtin, 1981 p. 428). Heteroglossia suggests that *everything means*, by this meaning that everything is understood as part of a greater whole. Moving into a discussion on heteroglossia is going beyond the scope of this article.

## Action

Something that is of particular significance in this article is Bakhtin's emphasis on *action*. Bakhtin claims that we cannot relate to what is within each individual, as if the psyche no longer is an inner phenomenon but exists outside and between people in dialogue. Action is what we have and what we can relate to (Bakhtin, 1998). A response, says Bakhtin (1986), requires action, not in the sense of problem solving, but in the sense of relating.

Also, action in dialogue happens between people who direct their attention towards each other. Thus in dialogue, action insists on a *co-action in joint attention*. Just as an utterance is directed towards someone, action in dialogue refers to being actively engaged, face-to-face, in a live situation (such as in a musical improvisation between two people). This means addressing another person through action, but also being directed towards the other in a *personal* sense.

One could ask how Bakhtin reflects upon body language, which is often prominent in musical improvisation. Interestingly, Børtnes, the professor in Russian literature, says that dialogue as a word relates to the Russian word *protivopoložnost'*, which in an etymologic sense means "dialogical opposition/resistance" (Børtnes, 2001:97).<sup>6</sup> This involves being directed towards each other, not necessarily as opponents, but (again) face-to-face and includes therefore body expressions, gestures, and mimics. Such an image of dialogue is meaningful in asymmetric relations in music pedagogy and music therapy where one of the players lacks words (because of disability) or has few words (a young child).

## Carnival and laughter

One last aspect, which is interesting to this article, is Bakhtin's notion of the *carnival*, which is the context in which distinct individual voices are heard, flourish and interact together. The carnival creates the threshold situations where regular conventions are broken or reversed and genuine dialogue becomes possible. The carnival (and carnivalesque literature, as Bakhtin claims) creates a world upside-down, where ideas and truths are tested and contested and all demand equal dialogic status. Most importantly, the carnival brings the world close to us through its (serious) laughter:

Laughter is a vital factor in laying down that prerequisite for fearlessness without which it would be impossible to approach the world realistically. As

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<sup>6</sup> I have translated the citation from Norwegian to English.

it draws an object to itself and makes it familiar; laughter delivers the object into the fearless hands of investigative experiment – both scientific and artistic – and into the hands of free experimental fantasy (Bakhtin, 1981: 23).

We could say that idealistically, for any musical improvisation to become ultimately playful and motivating, the carnival is an ideal.

## Summing up

We see that Bakhtin's dialogue in a fundamental way, and not just as words, intersects with life itself; it does not exist without people, their actions and interactions, and never without a situated context. Bakhtin's use of voices is apparent here. A voice has meaning within a context; a voice *means* but only together with other voices. Thus the voice of 'I' can mean what 'I' say (or vocalise or musicalise for that matter), but only *indirectly* since it is never solely responsible for its utterance and the meaning implied.<sup>7</sup> Existence too becomes the event of co-being, which manifests itself in the form of a constant, ceaseless creation and exchange of meaning. Dialogue for Bakhtin, becomes a way to define a human being's relation to another human being. In fact, dialogue is not just the basis for existence; it is also its goal and purpose. In this perspective, a human being does not merely use language (or musical improvisation) as a way to express him/herself but also to communicate and to be *in* dialogue (Bakhtin, 1986).

## Discussion

The question is what implications Bakhtin's dialogue could have on our understanding of musical improvisation when the relation between the musicians is asymmetrical? Because Bakhtin's dialogue is always open-ended, any attempt to be comprehensive about his principles is not desirable (or even possible). Nevertheless, to try to apply some of his ideas the article will in the following section discuss and synthesise practical and theoretical aspects. First, practical settings in pedagogy settings are introduced. Here the article refers to professor in pedagogy, Eugene Matusov (1996, 2001, 2009) and his notion 'community of learners'. After that, the article refers to therapy settings. Here theory from music therapy (Horgen, 2010; Tønsberg, 2010; Stensæth, 2010) and the term 'musical answerability' (Stensæth, 2008) is discussed.

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<sup>7</sup> Read about voices later on in this article.

## Community of learners

Matusov, who is largely influenced by Bakhtin, uses the notion of 'community of learning' (Matusov, 2001, 2009) to suggest how a dialogic pedagogy can be practiced. For him learning is an issue that involves all of the people in the learning process, both the teacher and the pupil. Together they create a *community of learning*, he says. Through this community of learning the learning becomes an ongoing, unfinalisable and polyphonic project mediated by both consensus and agreement but just as much by dissonances and disagreement by those who participate. This is explicated in an epigraph of one his articles (Matusov, 1996: 6): "I know that I am wrong but I do not know where exactly I am wrong, to what degree, or why. I hope people who disagree will help me clarify these questions."

### *A music pedagogy setting*

If we transfer Matusov's community of learning to a practical setting, for example to a music lesson where I was the music teacher who improvised music with a girl at an age around seven, it would indicate that I as the teacher cannot help the girl to accomplish a goal that she could not otherwise accomplish on her own. Basically I must see us both as *us*, as a community of musicians who both can learn, develop, and change. This is a basic mind-set. Next, to be dialogical in a Bakhtinian sense, a community of learning would also mean that I could not play for myself or simply together with the girl. The girl would not need me to accompany her musically or play along with her. Because her playing cannot be heard and understood as an isolated unit she in fact needs me (and the other way around) to influence her and her music in an inescapably intertwined way.

To better understand the complexity connected to the various dialogical relations that Bakhtin outlines, it is perhaps useful to mention his architectonic model of the human psyche (Bakhtin, 1993). This model has three components: 'I-for-myself', 'I-for-the-other', and 'other-for-me'. The first, the I-for-myself as a source of identity, is unreliable, says Bakhtin (*ibid.*).<sup>8</sup> In fact, it is the I-for-the-other through which human beings develop a sense of identity. This I-for-the-other serves as an amalgamation of the way in which others view me (*ibid.*). Conversely, other-for-me describes the way in which others incorporate my perceptions of them into their own identities. Identity, as Bakhtin describes it here, does not belong merely to the individual; rather, it is shared by all.

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8 See also [http://en.wikipedia.org/wiki/Mikhail\\_Bakhtin](http://en.wikipedia.org/wiki/Mikhail_Bakhtin), retrieved August 25, 2014.

Returning to the context where I am the music teacher improvising with the child, the model above emphasises how each of us needs the other to become ourselves. The musical improvisation, even each single tone that we play does not exist inside us but on the border between us. The tone becomes the girl's or mine when it is populated with our musical accent and adapted to our musical semantic and expressive intention. Its identity belongs to both of us. This must not be understood as if I can only play for the child and not for myself. Empathising totally with the girl and her music so much that I silence my own voice would be a misunderstanding. The point is that we both need each other to define a *dialogic agency* in each other.<sup>9</sup> The tone – and the music – is medium for negotiation. It is always half someone else's, to borrow Bakhtin's words again. Someone else's is either the other opposite or other consciousnesses we possibly could sense as being present (such as theorists, composers or musicians who influence our music, or relatives, friends who inspire us personally). Therefore, as a musician and a person I can never be fully revealed (or fully known in the world, as Bakhtin says) without the voice of the other.

In becoming dialogic, the musical improvisation creates a polyphony of voices and meanings.<sup>10</sup> We need to remind ourselves that the way Bakhtin uses the term 'voices' is complex. For him, voices are understood more generally as discourses, ideologies, perspectives, or themes, and meaning-making (Baxter, 2011). Voices, then, includes something much more than a solo musical voice, or a tune; it is rather the interplay of those voices where also opposition, dissonances and misunderstandings occur. The musical improvisation can still be shaped and come to a finale, but as individual human beings we are constantly in an unfinalised process of individual voices. It is this unfinalisation of the individual voices that creates true polyphony. Truth (which Bakhtin refers to as polyphonic truth and/or true dialogue) is not a statement, a phrase, or a musical chorus played by one of us. A single mouth cannot express it, just like a single mind cannot express it. The voices carry (only) partial truths that can complement each other. A number of different voices do not however make the truth if simply synthesised. It is their addressivity, engagement, and their commitment to the context of a real-life event that distinguish truth from untruth.

The latter underlines the need for personal commitment and engagement in the situation where the girl and I, the teacher, improvise music together. For us to

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9 Matusov (1996) inspires this section.

10 Polyphony also relates to Bakhtin's intertextuality. Bakhtin reads Dostoevsky's work as containing many different voices, unmerged into a single perspective, and not subordinated to the voice of the author. Each of these voices has its own perspective, its own validity, and its own narrative weight within the novel (<https://ceasefiremagazine.co.uk/in-theory-bakhtin-1/>)

experience the musical improvisation as dialogic and true, we both need to feel that the other player's music is addressed to each of us.

### *What about monologue?*

An interesting question is: Is a dialogical mind-set always required in practical situations like the one described above? Matusov (2001, 2009) admits that, probably, it is not possible to maintain an optimal engagement in our pupils at all times. Not all learning (or therapy) requires dialogue mediation, and sometimes a more monologic mediation is even appropriate. Matusov (1996) says that monologic mediation promotes sharedness while dialogical mediation promotes heteroglossia (see earlier on). By themselves, dialogic and monologic mediations are neither good nor bad. In fact, it can be difficult to discern between monologue and dialogue. They both constitute aspects of any discourse. In some types of discourses, however, one dominates over the other. To learn how to play a scale on an instrument, to learn a skill, for example, or to understand the playing as a final response and not a stream of many possible utterances, creates monologue. When the teacher's response does not reflect the other's expressions – or the qualities in her expressions –, the mediation is monologic. Orchestration of dialogue, says Matusov (1996), involves mediation of issues of exclusion involving the participants' access to and comfort in the dialogue and its fragmentation. When the purpose is to promote, support, and deepen the dialogue, the mediation even becomes polyphonic.

### Vulnerable relations and symmetrical positioning

Practicing a philosophy of community of learners involves, as pointed by Matusov (1996), deep personal care about and commitment to children based on sympathy, attachment, and compassion. This is even more important in asymmetric relations that are also very vulnerable (Tønnsberg, 2010), such as in music therapy settings with a client who has severe physical and mental handicaps and a therapist who possesses (much) power. They are vulnerable because they create greater risks for misunderstandings and dialogical collapses.

Such vulnerable relations create obviously a poor basis for dialogue, and one might ask if Bakhtin's ideas on dialogue are transferable to them at all? Several researchers within the field of music therapy advocate for the use of dialogue philosophy, and especially in therapy settings that include vulnerable relations (Garred, 2004; Horgen, 2010; Stensæth, 2008, 2010; Tønnsberg, 2010). They suggest that a dialogical mind-set is even urgent in these relations (*loc. cit.*). An awareness of a dialogical mind-set

becomes more pressing due to the risk of misuse of power. This author thinks together with Tønberg (2010), that the idea of a *symmetrical positioning* is both desirable and necessary. Such a symmetrical positioning requires above all that the individual with most power in the relation possesses an ethical and an aesthetical awareness.

### *A music therapy setting*

What would the ethical and aesthetical aspects be in a symmetrical positioning in a music therapy setting where I was the music therapist who improvises music with a boy (15) with severe physical and mental disabilities and no words?

### *Ethical aspects*

Ethically, a symmetrical positioning would first of all require the need to listen openly to the voice of the Other. I must first as the therapist, a) recognize that the boy actively and passively participates in Being, and b) see his uniqueness as given but simultaneously exists only to the degree to which I can actualize this uniqueness, as Bakhtin (1986) would say.

On a practical level this means that it is when I, the therapist, actually see myself as the potential Other for the boy that I illustrate how dialogue first of all requires two minds, not the same experiences (Stensæth, 2010; Tønberg, 2010). Yet, to activate the dialogical agency in both of us, it is essential that we both experience the mutual sharing of whatever is happening between us. As the therapist I must constrain myself to leave space for the boy. This is possible only if I let go and put myself into play for the boy (as in the carnival). To do so I must doubt my own voice to let my voice influence his. Doubting my own voice would implicate that I doubt what I know, such as knowledge and theories, imaginations, prejudices, wishes, goals, experiences etc. This doubting is necessary to welcome the boy and his actions and to focus on whatever he has on his mind. Only this way can I see the boy's resources and potentials and not his limitations and abnormal expressions.

Dialogue in this perspective is seen as the (inherent) "capacity of the human mind to conceive, create and communicate about social reality in terms of the Alter" (Markova in Tønberg, 2010: 46). This understanding unifies with Bakhtin's in that dialogue exists only in relation to other human beings, and that we are all born with a dialogical mind, which is reflected by other people's minds. Most of all this kind of posture calls for compassion and care, just the way a mother or a father intuitively would relate to her/his infant.

The task to position oneself symmetrically may seem obvious and simple but can in fact be extremely complex and challenging in vulnerable relations. Horgen (2010) says that practicing ethics in vulnerable relations demands that someone takes the role of the 'close other'.<sup>11</sup> A close other is one who relates seriously and with sympathy, attachment, and compassion (e.g. Matusov) to all possible communicative signals from the Other.

In music therapy utterances like an eyewink, a spastic movement, a tension, or an involuntary or accidental body movement are perhaps not intended as dialogue. As the therapist, and to create material for dialogue, I must however listen to them as if they were *dialogically intended*. Holck (2004) creates the term 'interaction themes' to cover what is going on in the musical improvisation in therapy situations with children with severe handicaps. She finds that their function is to promote *expectations* regarding the interaction, which this author thinks is the very spark of any dialogic agency. The point is that in time the boy experiences that I, the therapist, have dialogical intentions. He will then realise that his unintentional body language becomes a musical theme in the improvisation and a medium for interaction and intentional dialogue. A goal for the therapy could be to broaden the boy's communication repertoire and to explore new ways for him to participate in dialogue.

### *Aesthetical aspects*

Børtnes (2001) writes about the aesthetical aspects in Bakhtin's dialogue. He says that to relate to the Other in a dialogical sense calls for an aesthetical awareness in the I-You relation. In this relation you and I face each other as subjects. This view contradicts a cognitive awareness where the Other becomes (solely) an object for learning, therapy, or research. Horgen (2010) picks up on Børtnes' writing and suggests that a goal for our aesthetical awareness is to become a true You, who hears, sees, and loves the other while doubting the I. Børtnes thinks that in the dialogue between this I and You, the I does not just appear as a random individual who is put there for the occasion, but as a loving and doubting personality (Børtnes, 2001: 103, see also Horgen, 2010). For a teacher or a therapist, this perspective involves developing a loving, engaging and "emotionally co-living" sense of being there for the other (Horgen, 2010: 13).

To explain the significance of the aesthetical aspects in dialogue, Tønsberg compares the positions taken by a participant with the position of a spectator of art: when Da Vinci's famous painting of Mona Lisa arouses our curiosity and fantasy, we start

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11 The term 'close other' is used by several people in disability research (e.g., Eide, 2013; Stensæth, 2013; Horgen 2010).

imagining what her mystic smile could possibly mean. At the moment that we get engaged in creating the scenario behind the smile, we take the position of a participant and step away from the position of a spectator (Tønnsberg, 2010, who here refers to Nafstad, the psychologist). In the same way, says Tønnsberg, we need to take the position of a participant in the life of the other, not a spectator.

Tønnsberg (2010) even suggests that a participant position of the Mona Lisa painting also shows how aesthetic forms of expression are dialogic in nature. Perhaps this image is a simple but good illustration of another dialogic premise in musical improvisation in asymmetric relations? As a music therapist this author has often felt that the aesthetics of music creates an agent that takes part in the improvisation on its own terms, in the sense that the experience of the music unifies with the experience of the client. Aigen, another music therapist, describes something similar:

What is occurring is that I am becoming aware of the music as a unique manifestation of the client. The duality of person and act disintegrates and I experience the music as the person, not as the symbol or representation. I am living in the music in the same way as I am perceiving the client within his or her music, and while words can be used to later describe what occurred, the entire process takes place on a non-verbal, musical level (Aigen, 1991: 236).

Garred (2004), by studying Buber's philosophy on I and Thou, is perhaps more precise in his explanation when he points out that a musical improvisation (in music therapy for example) involves a human relationship *caused by the music*. He suggests that this relationship behaves differently from other relations. The musical relationship in general seems to be more vital, emotional and includes evidentially more bodily expressions than many other types of relations (without music).

### 'Musical answerability'<sup>12</sup>

This section refers to Stensæth's PhD (2008) in music therapy and her term 'musical answerability', which shows how applicable and valuable musical improvisation can be, not just to quicken the players into action, but also to engage dialogic agency in each other:

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12 Bakhtin's term 'answerability' from his early works (see Bakhtin 1990) was later on exchanged with 'dialogue'.

Musical answerability is a discourse in which the action performers can describe and re-describe, agree and dispute, construct and contest their actions musically. As such, it holds that there is not such a thing as *one* meaning or *one* answer. Rather there is an orchestral polyphony of possible meanings and answers. In the sense that they interconnect, all meanings involved have the potential of conditioning others. They are heteroglot, as Bakhtin would have put it. To get hold of his/her unity of answerability, the individual must explore the meanings actively and authentically, but also with joy and seriousness (ibid., 252).

In her study, which elaborated the musical improvisation in an asymmetric and vulnerable relation between a music therapist and a boy (who was a 17 years old boy with no words and severe physical handicaps), a broad range of actions, such as movements (large arm movements, in particular), gestures and voice sounds characterised their musical improvisation. When the music moved the players (emotionally) it was easier for them to respond affectively towards each other. The aesthetics of the music helped them maintain a dialogic mind-set, so to speak. In fact it gave them both a feeling that the musical utterances were received and shared (Johansson, 2010). Basically, the musical improvisation created a way for them to relate and to become answerable for each other.

It became clear during the analysis of the material that when the therapist positioned herself symmetrically, the musical improvisation became more mutual in the sense that they both listened more openly and aesthetically to the voice of the other while at the same time doubting his/her own voice. Practically this meant that the therapist did not just synchronise with the boy's actions. She also introduced new actions to fit into their improvisation, and the boy clearly (and surprisingly perhaps) managed to take the role of an engager in the improvisation; he too expected the therapist to respond and to come up with new ideas to fit into their improvisation.

Also, when musicalised, their actions assumed a form, which was reminiscent of Bakhtin's carnival; they were freedom based, fragmentary, chaotic and paradoxical, even ridiculous and ironic and filled with what Bakhtin would name serious laughter. The musical improvisation was typically open-ended and unfinalised: both the boy and the therapist used the music and their actions to negotiate how to create new actions and new music and to keep the process going. Therefore, rather than complete synchronisation, the study found that the process *towards* synchronisation in the musical improvisation between the players was emphasised (since doing the exact same thing at the exact same time was not interesting).

Interestingly, when the musical improvisation between them sometimes became almost *too* stimulating, especially for the boy, it caused ambivalence, doubt and dissonances in their musical improvisation. However, because the players knew each other well, they also knew how much pressure and challenge the other one would cope with. They managed therefore to maintain a dialogic mind-set and at the same time avoid that their musical dialoguing collapsed. The ambivalence, doubting and dissonances created instead energy, interest and expectation (e.g. Holck) in them.

To mirror, or becoming identical with the other, did not seem to be the point in their musical dialoguing. Rather it was to uphold an interesting here-and-now for both of the players. This required balancing between harmony and dissonances, or what Stensæth lists as tensions between over-attuning and under-attuning, little challenging and too challenging, structure and chaos, rational and irrational, tension and release, whole and part, and action and intention (ibid.).

## Conclusion

This article addressed the following question: What implications could Bakhtin's dialogue have on our understanding of musical improvisation when the relation between the musicians is asymmetrical?

Obviously, how we understand musical improvisation in asymmetrical relations, including the vulnerable ones, pervades our expectations regarding process and outcome. Bakhtin's dialogue creates another mind-set, which could enrich and broaden our way of reflecting upon and relating to musical improvisation in asymmetric relations. This author thinks that by keeping dialogue as an intention and as an ideal, the musical improvisation could turn into a potential arena where the players might become more responsive and answerable towards each other.

Indirectly Bakhtin's dialogue could influence our way of practicing musical improvisation in asymmetric relations. Its effect is realised if we manage to follow certain dialogic premises: first, the musical improvisation must be experienced as individual, unique, and unrepeatable for both players. Secondly, to allow for the needed carnivalesque upside-down situation, the teacher or the therapist must allow herself to try out the role of the Other, by leaving space for the Other and doubting her own voice. The positioning of oneself as a participant (and not just a spectator) is especially valuable.

As we have seen, the aesthetics of music is helpful in asymmetric relations, especially those that are especially vulnerable. When it becomes the element that initiates a (true) dialogic process, the music could create the difference that makes the difference.

Bakhtin's underlining of the significance of dissonances and discrepancies are especially inspiring, not just because these parameters are directly recognisable in musical terms, but also because these characteristics are often left out in our continuing search for agreement, consensus, harmony, and well-being.

Although it is difficult to transfer Bakhtin's meta-perspective of dialogue to a micro-perspective involving a musical improvisation between two people, the *symmetrical positioning* in asymmetrical relations seems to be in tune with his dialogic universe. The symmetrical positioning strives towards dialogical agency in the players and emerges with the experience of being able to take a space for oneself within a (dialogical space), sometimes with effort. It recognises the demand for both players to find their space in dialogue where they both is worthy being listened to. Thus, the musical dialoguing, as it is outlined in this article, seems to be meaningful in creating such worthiness and to engage dialogical agency in both players.

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# **Composition in Music Education: A Literature Review of 10 Years of Research Articles Published in Music Education Journals**

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## **ABSTRACT**

*This article provides a comprehensive review of 89 articles published over ten years in the journals Music Education Research, British Journal of Music Education, Bulletin of the Council for Research in Music Education, Research Studies in Music Education, The Journal of Research in Music Education and International Journal of Music Education. Through a systematic search method on the topic composition in music education, the extensive body of research is examined, covering a wide scope of areas in both formal and informal learning contexts, including issues such as music technology, collaboration, challenges to teaching composition, and assessment, from different perspectives.*

*Keywords: composition, learning contexts, music education, literature review*

## Introduction

The learning and teaching of musical composition is an important issue in music education. From the work of John Paynter in the 1970s up until today, composing music has become a part of the school curriculum in many countries. A widespread community of researchers has contributed to the practices of teaching composition through research published in books, journal articles and presentations at music education conferences across the globe. Navigating this continuously expanding field of research is not an easy task for even experienced researchers. This article provides a comprehensive literature review on composing processes in learning contexts. Using a systematic approach to investigate a selected scope of articles, this study synthesizes findings from the most recent research on this topic in the field of music education.

The terms ‘composing’, ‘composition’ and ‘composing process’ hold many conceivable meanings. Closely conjoined to concepts such as ‘musical creativity’, an ideology of the composition of music as an individual activity for a gifted few has retained a strong position in the field (Burnard, 2012a: 10). Researchers have found that teaching practices in creative disciplines are influenced by the teachers’ perceptions of creative practices (Kaschub & Smith, 2009; Odena & Welch, 2012). Hickey (2012) writes that composition can be taught, and that all children are able to compose. However, a major obstacle to the learning and teaching of composing music is identified as the limited knowledge and capacity of teachers to implement the curriculum in classroom practices. Many teachers feel unprepared and ill-equipped to guide and teach music composition to their pupils (Hopkins, 2013; Sætre, 2011).

Burnard (2012b) calls for a redefinition of musical creativity to a situated understanding of a cultural and social activity in terms of a Bourdieuan perspective. To be able to define the concepts, we need to learn more about the actual *practices*. The overarching aim of this article is to investigate recent research that examines practices of composing in different learning contexts, from informal to formal classroom activities with participants of different ages, from novices to specialists in higher education programs.

A rigorous approach was utilized to obtain a focused scope on relevant literature, derived from the methods described in a previously published review by Robert Duke (1999). Some might argue that a literature review, even one using a systematic approach, cannot qualify as research. However, the articles in this review are treated as a kind of data: from the selection of scope of interest, to the collection, and organization, of material for analysis. This article can therefore be understood as systematic research on a specific corpus of published research. The expected outcome of such a review is the establishment of ‘the state of art’ within the topic of interest (Folkestad,

2004). This article is divided into three parts. The first part elaborates this research method used in the article to select, categorize and analyze the sources for the review. Second, the findings from the analyzed studies are organized into themes based on questions related to the topics of composing in learning contexts to which current research responds. This section seeks to identify important themes in the research, an approach adapted from a published review on the theme of music-reading produced by Helga Rut Gudmundsdottir (2010). In the concluding section, implications for further research are suggested.

## Sources for the review

The diverse contributions to this research field are reflected in the large amount of journals and other sources, such as monographs, edited books and conference papers posted online. To gain an overview of the field through a literature search, I chose to tighten the frames of the review, accepting the unavoidable risk of forfeiting some sources. In conducting a critical synthesis of research in a large field, the selected method to establish appropriate scope and coverage becomes an important issue (Boote & Beile, 2005: 7). This leads to another research question for the article: How can a systematic search be designed and pursued in order to write a literature review about composing processes in learning contexts?

### Selection of sources

To provide an international scope of relevant literature for this review, primary sources were selected according to the following criteria:

- Journals with an international scope, providing research from several countries addressing an international audience, profiled within the field of music education.
- Journals commonly accessible online through university research library subscriptions, with articles in English.
- Journals with a high impact factor in the field, according to their position in journal rankings.
- Journals that are peer reviewed, and with a professional readership of researchers in music education.

Four of the journals ranked within the top 10, as scored by the SCImago<sup>1</sup> database. This means the articles published in these journals are widely cited and considered to represent the field of music education, with a high impact factor. Two of the journals are published in the United Kingdom, with an editorial board comprised mostly of UK-based members (*Music Education Research* and *British Journal of Music Education*). However, both journals have an extensive international advisory board with members worldwide. Also, a journal published from Australia was included, *Research Studies in Music Education*, with an international editorial board of 31 members. Additionally, *The Journal of Research in Music Education* published in the USA, along with the *International Journal of Music Education*, publications affiliated with the International Society for Music Education were included. To begin, I explored the most recent five years of research published in these sources. Later, as a consequence of time elapsed while working with the review and the process of searching for relevant research; the scope was expanded to nearly ten years starting in January 2004, and extending through August 2014.

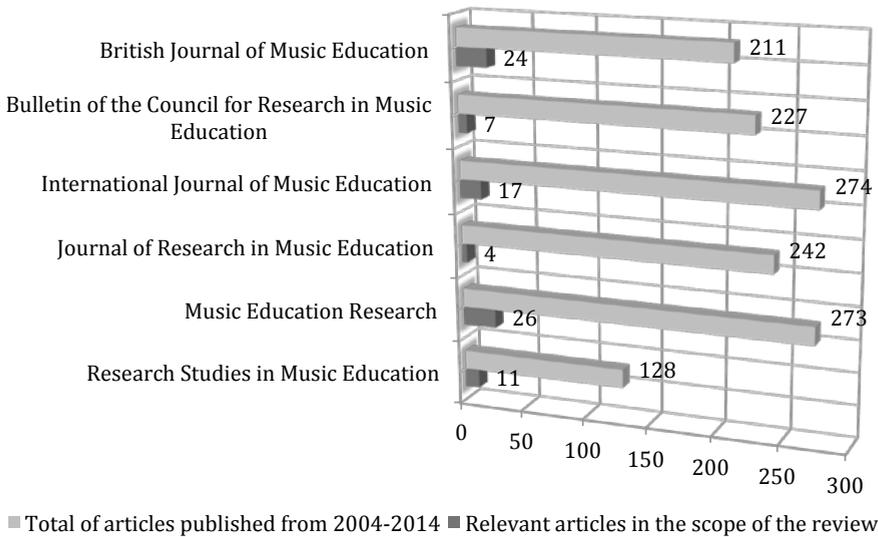
### Design of search method

A manual search narrowed to the six aforementioned journal titles produced a total of 89 articles selected as primary sources for this literature review. The selection was initially based on titles, keywords, and the content of abstracts; the initial search was based on the main terms 'compos\*', 'composing', 'composition' and 'songwriting'. An additional search was performed using the term 'creativity', to see if there were any further articles that could be included in the scope. As a consequence, the concept of *songcrafting* (Muhonen, 2014) was later added to the search terms. Table 1 describes how the 89 relevant articles are spread across the selected journals. Additionally, the table shows how the number of articles concerning composition in music education relates to the total number of articles published in the different journals over the nearly 10 years of publications.

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1 SCImago builds on an algorithm of citations registered and the importance of a journal archived in the Scopus database (Scimago Lab, 2013). For an extensive list see for example [http://www.scimagojr.com/journalrank.php?category=1210&area=1200&year=2011&country=&order=sjr&min=0&min\\_type=cd&page=0](http://www.scimagojr.com/journalrank.php?category=1210&area=1200&year=2011&country=&order=sjr&min=0&min_type=cd&page=0)

Table 1: Primary sources



Researchers from a total of 16 countries authored the articles. A large number of contributors belonged to institutions situated in the UK, (approximately 36 %), and USA (25,8 %). Also, researchers from Scandinavian countries such as Sweden (4,5 %), Finland (2,2 %) and Norway (2,2 %) have contributed. Other countries include Cyprus, Spain, Italy, Belgium, Greece, Canada, and also Hong Kong, China, Australia and New Zealand as well as South Africa. Three articles were based on international research collaborations. 52,1 %, of the authors of the 89 articles were male. However, while 36,8 % of the authors from the UK were female, in the USA 61, 5 % of the articles were authored by female researchers. A majority of the articles from outside UK and USA were published in the *International Journal of Music Education*, but also in the *British Journal of Music Education*, *Research Studies in Music Education* and *Music Education Research*.

The Nordic countries Finland, Norway and Sweden have contributed with 8,9 % of the total of articles in the scope. Researchers from Denmark and Iceland have no publications in these journals within the scope of this review. Are these numbers representative for research conducted on composition in these countries? A quick glance at the NNMPF Yearbook over the years 2004 (Vol. 7) to 2013 (Vol. 14) shows that out of 90 articles, only 3 are based on studies of composition in music education (Thorgersen, 2008; Falthin, 2011; Muhonen & Väkevä, 2011). At the same time, only 6,6 % of the total of articles in the six journals in the scope of this review are about

composition, which implies that composition in music education is a relatively small research topic also internationally.

All related articles and their findings were categorized according to 1) journal title, 2) country of origin, 3) research setting (for example secondary school, higher education, informal practices), 4) participants, 5) purpose or aim of the study, often expressed as a research question, 6) method, 7) emerging topics and keywords, 8) theoretical conceptions underpinning the research and 9) findings of the study<sup>2</sup>. Finally, a category of 'recommendations' was also added, as many of the articles provided implications for future research and recommendations for teaching practices in the concluding paragraphs. These categories provided a model for structuring and gaining an overview of the total amount of data derived from the primary sources.

Table 2: Excerpt from data matrix

CITATION	JOURN.	COUN.	FIELD	PART.	PURPOSE/AIM	METHODS	TOPICS	THEORY	FINDINGS	REC.
Ottedal (2011) Bendik and Aarølljå: An example of arts partnership material for schools?	<i>International Journal of Music Education</i>	Norway	Primary school Municipal art institutions Art partnership programme	Pupils (Year 6) (64 in three classes) Teachers Composer Musicians	Challenge in ME identified: primary school teachers not required to be educated in the arts; music is a core subject in school but low status; teacher students not required to have music from 1991, so arts subjects from 2003 (p. 193) schools encouraged to participate in art partnership programmes (APP). However, APPs are criticized for being short-stemmed.  A generally accepted view there is little composing activity in primary/lower secondary school (p. 195)  Discussing a composing project arranged through 'The Cultural Rucksack': 'Bendik og Aarølljå', culminating in a performance and other art expressions.  Collaboration between professionals and pupils as creative process: 7 small projects.	Participant observer	Classroom Composing Folksong Music Art partnership programmes Performing Digital resources: web page with music samples and composing technique samples Orff instruments	Political documents Eisner (on social outcomes, cognitive culture)	Identifying several outcomes: 1) arts-specific: pupils able to find creative and musical skills based solutions to problems. Skill, time limitations and the material (existing music) gave a domination of adult direction method (p. 198).  Compositional technique learning: A technical exercise (how to build a sequence) led to a strongly emotive compositional device (example by notation sample: motif given to pupils and the sequence built from the motif).  The impact of social activities	Discusses the context of art partnership programmes, particularly in the context of music teacher profession. Asks questions for further debates:  Weakening the teacher's role? Ottedal 2010: 'Are we, in effect, weakening the cause for appointing well-qualified music teachers in schools?' (p. 201)  Curriculum: 'success of arts input from outside school depends in no small degree to its relevance to the sequence the curriculum goals' (p. 201)

This model functioned as an analytical tool for an outline of the debates covered in the recent research in the field. The contexts of the studies range from classroom practices to special projects and workshops in informal settings; however, most of the studies (93,3 %) are situated in some form of learning context associated with school music education at different levels. Approximately 90 % of the studies can be described as primarily qualitative, using for example case study methodologies, interviews and observations. There are also other approaches described, for example action research studies with a participating researcher (Miller, 2004; Strand, 2009; Ward, 2009), or online surveys (for example Savage & Fautley, 2011). The articles' theoretical foundations are informed by previous work in the fields of sociology, musicology, psychology and phenomenology, and also music therapy (for example Baker & Krout, 2012) and an array of pedagogical models and orientations. Research in the Scandinavian

<sup>2</sup> The categories are for the most part adapted from the similar review on a different topic by Duke (1999), but additional categories were added for the purpose of this study.

countries focus, similar to international tendencies, on a diversity of topics, from art partnerships between schools and professional artists (Oltedal, 2011), algorithmic composition (Falthin, 2011), collaborative composition (Partti & Westerlund, 2013) and music technology (Nilsson & Folkestad, 2005). However, it is interesting to note that the majority of these research studies discuss their empirical data in relation to among others the theories of John Dewey, Lev Vygotskij or sociocultural perspectives (Muhonen & Väkevä, 2011; Muhonen, 2014; Partti & Westerlund, 2013; Falthin, 2011; Thorgersen, 2008; Wallerstedt, 2013; Söderman & Folkestad, 2004).

### Additional sources

Limiting the scope of a literature review to only six journals across ten years inevitably means that some important research will be omitted from the review. A glance at the theories and references in the primary source articles reveals that the researchers utilize and refer to theories of 'well known' and much cited authors and respected authorities in the field. Also, through for example book reviews and tributes published in the journals, a lot can be learned about what is being published through other channels in addition to the research articles included in the scope of this review. Nevertheless, it is important to acknowledge that this method provides a solid foundation for a literature review, and there is much to be learned from approaching the substantial body of research in this way. However, additional books on the topic identified through citations in the primary sources and the book reviews were also consulted to add more context to discussion of material in the scope of this search.

## Review findings

The review of articles is built on the question 'What can be learned from recent research on composing processes in learning contexts through a focused scope review?' Referring to the material from the primary sources, the articles found to be of relevance for this review cover a wide array of topics on composing in different learning contexts. The forthcoming sections of the review aim at obtaining an overview of the practices described in research on composing in music education. What kinds of practices are investigated in these articles? Who is involved, and how do they experience and elaborate on the practices of teaching, learning and undergoing processes of composing? Core themes in some of the articles include how sociocultural factors, or physical environmental issues (for example, the utilization of digital technology

tools) have an impact on composing in learning contexts. Also, it is interesting to see how the composing process itself is described. All these topics will be elaborated in the next sections, tracing the ideas and descriptions of composing processes and on going debates in the recent research.

### What are composing practices in learning contexts?

Composition is a term with normative associations (Tobias, 2013). Muhonen (2014) chooses to describe the process of 'songcrafting' rather than composition, and the terms songwriting (Draves, 2008), producing, sound design (Savage, 2005) and others are used to describe different notions of the activities of composing in the articles. Elaborating how a composing practice may be defined can start with where the practice takes place, and who is involved. Only about 6,7 % of the examined studies are based on informal learning contexts outside an education system (Abramo, 2011; Biasutti, 2012; Nichols, 2013; Partti & Westerlund, 2013; Söderman & Folkestad, 2004), meaning the majority of practices studied take place in either primary, secondary or higher education. The debates raised in the articles are manifold, ranging from the role of the teachers or composers as leaders, facilitators or guides, to how learning and teaching to compose can be developed.

### *What challenges are identified when teaching composition in formal learning contexts?*

Time limitations are identified as a challenge for composition activities in several studies (Hopkins, 2013; Leung, 2004; Miller, 2004; Muhonen, 2014). Time is always "at premium" (Oltedal, 2011) for music teachers, and composing is easily identified as an inherently complex process that requires substantial time for development and exploration. When working together with a composer in a composition project with her pupils, Lewis (2012) also identified the challenge of time and physical facilities limitations. But, in collaboration with the professional composer involved in the project, they found a solution to the problem. To avoid a wasting of time when pupils worked in groups, the 'Seven Minute Challenge' was introduced. The pupils had to finish the composing task proposed through quick decision-making and careful selection. Also, having external deadlines in the form of a public performance or, as in this study, a CD production of the compositions, required a focused and smart use of time (Lewis, 2012: 157).

*Do music teachers feel capable of teaching composition?*

One notable challenge described in these articles is how insufficient teacher training, vague curriculum descriptions and muddy conceptions of creativity and the notion of 'composition' represent major challenges for composing practices in music education. In Norway, music is a core subject in school, but suffers from a low status in teacher education (Oltedal, 2011). Specified demands of the curriculum on composing raise an important question: how to approach and fulfil these demands with little or no training or education in art subjects? How does the lack of proper teacher education and opportunities for gaining experiences in composition impact on teaching practices?

One consequence may be that teachers avoid teaching music composition. Low confidence and a feeling of vulnerability may cause teachers to leave out, and even fear, to include music composition in the curriculum (Crow, 2008; Hopkins, 2013). A romantic notion of the composer still seems to permeate the field in the early twenty-first century, with major consequences for teaching practices. The ideas and understandings surrounding musical creativity and the act of composing are manifold and widely distributed through practices in the field of music education, even in music teacher education (Crow, 2008). Crow (2008) shows that diverse understandings and experiences of creativity are reflected in the conceptions expressed among student teachers. Their responses were given before and after a school teaching practicum. Before teaching experience, the results showed a difference in how they regarded creativity in 'the real world' compared to classroom activities: "There appeared to be two versions of creativity in the minds of the respondents: one that applied to 'real' music and one that applied to the classroom" (Crow, 2008: 378). A creative musician or composer was described as someone attributed with musicianship at a high level, inspiration, originality and performance skills. In the classroom situation, when considering the pupils' possible learning outcomes in engagement with musical creativity, the focus was rather to develop pupils' self-expression and life skills. Crow (2008) relates the student teachers' replies concerning classroom creativity to the notion of 'little c'– or everyday creativity, which is counterpointed by the mythical idea of the lone genius composer (Odena, 2012; Rusinek, 2012). However, such preconceptions can be changed through direct experience in creative processes.

Through identifying music teachers' educational orientations, Sætre (2011) finds that actions and attendant discourses shape the music teacher practices. This finding corresponds with the research of Lewis (2012) and Clennon (2009), showing a strong link between a teacher's knowledge, skill and identity as composer and their pupils' experiences and development as composers. Francis (2012) emphasises that we

need to investigate and identify these conceptions of creativity and discuss possible alternative scopes of action in a pedagogical perspective.

One of the suggested solutions to the challenges teachers face is to examine possible composing strategies through a pedagogical perspective reflected in a new curriculum (Winters, 2012). Composing pedagogy at the secondary level “[...] remains extremely undeveloped when compared to the pedagogy for performance skills” (Hopkins, 2013: 40). On the other hand, book reviews of *Composing our Future* by Kaschub and Smith (2012; reviewed by Randles, 2013) and *Music Outside the Lines* by Hickey (2012; reviewed by Riley, 2013) show that recently there are thorough descriptions of composing practices in book formats, offering practical samples that can be a foundation for developing effective approaches to composing pedagogy. Also, as Fowler (2014) suggests, it might be fruitful to integrate the forms of performing and composing skills, in particular perhaps in composing projects where pupils also perform their composed music. Or, as Strand (2005) emphasizes, the development of teaching strategies focusing on *transfer* of musical understandings from performance and listening to composition.

### *How do professional composers approach teaching in a learning context?*

In the expanding development of art partnership programs worldwide (Bolton, 2008; Espeland, 2010; Oltedal, 2011; Watson & Forrest, 2008), pupils meet with external forces in arts subjects in schools, as professional artists are brought in to develop and perform programs with and for pupils. These meetings are to a very little extent investigated in the articles in this review. Only eight of the total 89 articles describe involvement of a professional composer, and out of these two are studies situated within higher education (Mateos-Moreno, 2011; Onyeji, 2008), and one is from an informal learning context (Partti & Westerlund, 2013).

The debates surrounding artists teaching in learning contexts focus on matters of educational skills and artistic desire compared to a licenced music teacher’s competence (Espeland, 2010). These debates invoke questions of the roles of the teacher or professional composer in relation to the pupils or learners in the composing process, and who is really ‘the composer’ in these relationships. Additionally, the artist is not necessarily accustomed to working within the frames of a curriculum and other formal constraints. However, as Oltedal (2011) writes: “[...] success of arts input from outside school depends in no small degree to its relevance to the curriculum goals” (p. 200). Pupils experience collaboration with composers as a motivational factor (Watson & Forrest, 2008). Moving briefly outside the scope of this literature review to elaborate

further, it is interesting to find that the collaboration developed between artists and pupils in a partnership of composing music together enables pupils to develop a confidence that provides a support for learning experiences (Burnard & Swann, 2010). Lawy, Biesta, McDonnell, Lawy, and Reeves (2010) found that an artist builds different kinds of relationships with the pupils, enhancing democratic, non-hierarchical learning relations compared to teacher relationships. Other studies on experienced teachers working with composing in the classroom attained similar results (Bolden, 2009). An important issue that needs to be elaborated further is implied by Olstedal (2011) in her discussion of arts partnerships: "Are we, in effect, weakening the cause for appointing well-qualified music teachers in school?" (p. 201).

### *What are the main issues of interest in studies of composing in informal learning contexts?*

The five articles investigating composing in informal learning arenas covered different topics of interest, from gender, to hip-hop communes, and music technology. Söderman and Folkestad (2004) describe the composing processes of two hip-hop groups, and finds that the participants' knowledge development and skills can be considered as intertextual and glocal. Partti and Westerlund (2013) described a composing project in the form of an online community-based collage led by a professional composer. The four remaining articles are all based on popular-music practices, two focusing on gender issues (Abramo, 2011; Nichols, 2013) with different scopes. Abramo (2011) investigated the collaborative practices of band composition, observing differences in composing styles between boys and girls. While the boys communicated through testing out musical ideas in a non-verbal manner as a seamless sonic process, the girls in his study negotiated ideas verbally before testing out by playing them on instruments. In mixed groups, however, these different composing styles cause tension, leading Abramo (2011) to recommend teachers to function as negotiators in such situations. Nichols (2013) used a narrative inquiry method to write a story of a transgendered adolescent. An important finding is the way this adolescent used songwriting as a way of attaining a deeper understanding of herself and also experiencing others' understandings: "Rie's composition served not only as a creative outlet but as a means of authoring self" (p. 274).

As a part of the conclusions, a common feature in several of the studies of informal composing learning contexts seems to be how studies of informal contexts are applicable to formal music education, and how teachers can learn from these studies to inform their practices.

### *The impact of the sociocultural environment*

Demographic and cultural factors have also been investigated as issues in the learning of music composition. An approach based on “[...] critiques of Western music education as a colonizing invader of non-western cultures” (Espeland, 2010: 129) is found in research from South Africa (Onyeji, 2008). In addition, research from the United States (Hoffman & Carter, 2012; Tobias, 2012) found a similar challenge in classrooms with pupils from different cultural backgrounds. These articles discuss how the music education curriculum favours classical canonizations of a Western culture with a performance-based perspective, rather than taking in the social and cultural, not to mention musical, perspectives of the present. For example, Tobias (2012) introduces his article with a call for broader music education programs in the US, including alternatives to the customary large band ensembles performing mainly music from the Western European classical tradition. The research is built on evidence that many of the pupils<sup>3</sup> will benefit from a integration of popular music, informal learning practices (referring to the studies of Folkestad, 2006, on formal and informal learning situations), technology-oriented courses and through challenging the boundaries and ideas of traditional roles of the musician, composer, listener and performer in classroom practices (Tobias, 2012: 331). Through his research, technology in a songwriting course allowed the pupils to engage in multiple roles, elucidated as songwriters, performers, sound engineers, as well as producers. The conclusion is that music educators should develop abilities in teaching “hyphenated musicianship in hybrid spaces” (Tobias, 2012: 343), to provide possible openings for a larger pupil population to engage in school music programs. Younker and Hickey (2007) also found that students in socially disadvantaged urban areas suffered from social and physical circumstances that have consequences for their opportunities to participate and contribute in music composition activities.

Collaborative composition projects can also have an impact on cultural integration, as described in a study by Simpson (2013). The project studied was not only found to have positive implications for cultural integration during the project period, but also caused a prolonged interest in music and learning following the completion of the project.

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<sup>3</sup> It is important to note that US, Canadian, Australian and New Zealand researchers refer to pupils at all ages as ‘students’, while researchers from other parts of the world identify ‘students’ as adults in higher education in the articles reviewed. To avoid confusion, I have chosen to use ‘pupils’ as a reference to all children and young adolescents of primary and secondary school age.

### *How do gender issues impact on the practice and teaching composition?*

As previously mentioned under studies of informal learning contexts, gender is a topic addressed by several of the researchers in this sample. Inspired by the research of Lucy Green (1997; in Legg, 2010) on gender in the music classroom, Legg (2010) focus on newly qualified music teachers' gender perceptions. Through analysis of listening and assignment tasks, Legg attained conclusions that indicate greater awareness needs to be awakened regarding how professionals in music education judge and perceive gender in music composition classes. In spite of their expressed opinions of gender equality and old-fashioned perceptions of creativity, the participants in this study assessed music believed to be made by men higher than the compositions believed to be made by women (Legg, 2010: 147; Table 1).

### *Pupils' experiences of composing in learning contexts*

In the interaction between teacher and pupils, and also between pupils collaborating to compose music, Major (2008) examines different kinds of 'talk'. She identifies six different types of verbalizations, for example the descriptive, the exploratory, the problem solving and the affective response talk. Development of a more mature and reflective dialogue about composing can be promoted by the teacher (Major, 2007). The pupils' interactions with the teacher are also important in Sætre's (2011: 44f) study. However, he has a different focus: one of the major concerns the pupils expressed in the study was about fulfilling the expectations of the teacher, and also struggling to understand fully the requirements of the task required by the teacher. The pupils in the focus group, interviewed retrospectively, simultaneously expressed a concern over how the teacher takes control over creative ideas during the process, raising the question of ownership over the creative product.

Hoffman and Carter (2012) identifies a strong link between the students' meaning making when composing and developing a learner identity, to power structures in the music classroom. Ruthmann (2008) also found a similar relationship in his study of the negotiation of creative intentions in composing activities. When the intentions of the teacher overtake the ideas of the pupil, the pupil is left with a negative emotional response; namely feelings of disempowerment, and a loss of confidence and sense of ownership of the music.

Ownership tends to be an important keyword in pupils' and students' descriptions of composing processes (Bolden, 2009; Gould, 2006; McGillen, 2004; Stavrou, 2013), where one of the main aims of the process for the pupils seems to be the development of

‘their own piece’, in some cases expressed as more important than creating something ‘new’ or ‘original’. There is clearly more information needed about these relationships, and how both the participants experience the impact of interrelations on the music collaboratively created.

### What is a composing process in learning contexts?

Research on creative processes also often includes interrogation of the process in and of itself. Only a few of the articles in this review offer detailed description of actual composing processes. Rather, many of the articles explain the contours of a process, often with references to the original theories about creative thinking, for example Graham Wallas (1945). These can be summarized via the description and identification four main aspects (Breeze, 2009; Hopkins, 2013; Bo Wah Leung, 2008; Lewis, 2012; Oltedal, 2011; Partti & Westerlund, 2013; Ward, 2009):

1. The task is initiated by playing a sample or listening to something that can represent what the pupils will do, or exploring possible material to serve as a basis for their work.
2. A process of experimentation with the material starts, improvisation, variation, and idea gathering.
3. The reflection, arranging and final reworking phases.
4. A performance or final product recording.

There are also several researchers problematizing existing approaches to the creative processes of composing music. For example, Berkley (2004), and also Burnard and Younker (2004) propose an alternative pedagogy as the *problem-solving approach*. The teachers or composers can work with implementing different compositional strategies as a part of the task design. Task and assessment design appears to be a crucial factor for the composing processes discussed in many of the articles (Legg, 2010; C. C. Leung, Wan, & Lee, 2009; Savage & Fautley, 2011; Thorpe, 2012). For example, Breeze identified learning design as ‘the key influence on enabling pupils to compose effectively’ and the teacher as a learning design creator (Breeze, 2009: 216).

### *Determining routes for composing*

Another way of defining the process can be indicated as finding routes or pathways for composing, as described in the research of Biasutti (2012), Burnard and Younker (2004) or Mellor (2008). Biasutti (2012) describes a democratic compositional process

of group collaboration as *horizontal* (cited from Burnard & Younker, 2008). Ideas brought into the group by the individuals were 'tried out, received, modified, adapted and revised through a democratic process involving all the musicians' (p. 354). In research on computer-based composition, Mellor (2008) describes individual composing processes, and demonstrates how the pupils derive musical material from personal experiences, musical background and social contexts. All the pupils in the study have a *vertical* composing process, using strategies to finish sections consecutively (Mellor, 2008: 467). Mellor reflects on whether the vertical strategy finishing each section before moving on to the next, may be influenced by the visual appearance of the music software used in the composing activity.

Lewis (2012) links assessment and task design to professional practice, by for example showing the relevance of the assessment to how a composer works when receiving a commission, with specifications for how the composition is to be designed. This is similar to the findings of Bolden (2009), who writes that authentic assignments provide motivation factors and meaningful involvements in classroom composing. Through identifying when, how and why creative decisions are made, individual creative thinking skills and creative processes can be described and opened up for suitable learning challenges and knowledge development adapted to individual pupils. Martin (2012) also emphasizes authentic opportunities connected to professional composing practices, in his research on the creation of contemporary electronic music. Task design is seen as crucially linked to the musicality in the compositional product, as described in Smith's (2009) study.

### *Collaborative composing processes*

In classroom practices as well as informal band composing, collaboration has become an important working method for music composition. Several of the articles address aspects of how collaborative composing practices occur. What kinds of collaborative practices are investigated, and how do they impact both the people involved and the music under development?

The social implications of collaborative work seem to be the main focus of such studies of collaboration in music composition. For example, Baker and Krout (2012) found that collaborative peer songwriting has a number of positive implications. Their music therapy students, working in duets, developed professional as well as emotional skills, from personal growth to insights into the process of writing music as therapists.

In Lewis' (2012) study, the pupils worked in slightly larger groups. However, one pupil was appointed as the composer-director in a session. A member of the group led each session, and allowed the individual to create unique music with the same peer

groups. In contrast, Sætre (2011) describes one example where all of the students in a collaborative composing group refused to act as a leader. As a consequence, the composing progress was delayed.

Several of the studies emphasize that the teacher's role and facilitating practices should be more adapted to the individual's compositional intentions (Ruthmann, 2008), composing style (Mellor, 2008), and concerns for the motivation and skill enhancement of each pupil (Randles, 2010).

A new way of collaborating on the composing of music is described by Partti and Westerlund (2013), where the participants are members of an online community. A professional composer is in charge of the process and task design, whereas all members of the community contribute with individual notated contributions of different lengths. The members sign up voluntarily, with a variety of experience, competencies and ages and come from a total of 43 countries. Partti and Westerlund (2013) identifies a challenge to this collaborative practice, as the composer in charge also makes the final decisions about how the piece is put together as a whole. In this pastiche-like process the participants felt disempowered, losing control of 'their' contribution to the piece.

### What is the role of music technology in composition learning contexts?

Music technology has become an important topic in music education research. In 24 of the articles of the review, technology in some form is utilized as a part of the composing activity. An urgent issue in this field is the need for more knowledge on how to use technology in composing activities (Espeland, 2010); furthermore, the extended consequences for practice and learning strategies proposed by teachers and students require a broader discussion. Is music technology in the new millennium also a tool for multicultural teaching and learning, and a form of "[...] enabling musical empowerment" (Ruthmann & Hebert, 2012: 569)? Do teachers agree with the statement that "Computer technology is to music composition in the classroom what the phonograph was to music appreciation just after the turn of the twentieth century." (Hickey, 2012: 24)? Also, the term 'music technology' comprises an array of different concepts and understandings, from selections of software to hardware capabilities. How does music technology impact composing processes in learning contexts? And, what is the focus and outcome when using particular technologies to learn composition?

### *What music technology tools are used, and how?*

Breeze (2011) and Wallerstedt (2013) study different practices where pupils compose using a keyboard and a computer to record their compositions. But, as Lewis (2012) explains, there might also be a lack of available keyboards and physical equipment at the school. In her study, this problem leads to an unexpected solution: the pupils record their ideas and composition in progress with their mobile phones. Availability quickly becomes an issue when hardware is needed; for example, one composing project was delayed for several weeks when the school's iPads were in use by another teacher in de Vries' (2013) study.

Chen (2012) identifies four tool utilizations in his study: music technology as a *recording tool*, a *refining tool*, an *improvising tool* and an *experimental tool* (Chen, 2012: 168). Hoffman and Carter (2012) describe two different uses of music technology: as a recording tool (Garageband software) and, through a notation program, a substantiation of aims in the curriculum connected to literacy skills. Further, these tools were used 'to create original melodic and rhythmic motifs' (Hoffman & Carter, 2012: 6). Different applications and software are described in the articles, from Garageband to common notation software, such as Finale, Sibelius, and Noteflight.

Using music technology gives the composer, whether pupil or professional, an opportunity to receive instant feedback. Pupils can listen to the piece while still experimenting with it, and the recording can become a source of motivation while simultaneously making the creative process transparent (Ward, 2009). Wise, Greenwood, and Davis (2011) found that music technology offer completely new opportunities for composing activities. However, it is unclear whether the music technologies used in many of the articles are tools of sampling and redefining or transformation. Breeze (2011) is, as an exception, very clear that it in his study, music technology is considered a *transformation* tool.

### *What is the main focus of composing activities with music technology tools?*

In her empirical study of the verbal communication between children in collaborative composing processes, Wallerstedt (2013) found that visual representations produced through musical inputs to computer software became important remedies for dialogues and sense making associated with composing activities. When children, lacking a developed instrumental music language, work with creating sounds, the on-screen visualisations provided by the music technology program become an important tool for discussing and negotiating the evolving music. As an example of this issue, she displays an empirical description where a group of four girls create a cluster sound

visualised as a thick line on the computer screen. The girls agree on naming the visualisation a 'sausage' (p. 429), and this concept achieves a mediating function for the cluster sound. As the composition proceeds, the visualisations on screen are used as an important factor for developing the piece.

Reynolds (2012) uses a hermeneutical approach to examine intentions of participants' (seven children from 10 to 12 years old) while writing electronic musical compositions through use of the software programs *Audacity* and *Cakewalk Home Studio*. One of the example pieces is named *Little Princess* by the pupil composer, produced through drawing a figure of a girl into a midi score using the pencil tool in *Cakewalk Home Studio* (Reynolds, 2012: 319; Figure 7). Obviously unintended by the child, the piece is judged by Reynold's colleagues to have 'qualities of Bartok or Hindemith' (Reynolds, 2012: 320).

Ward (2009) takes a different viewpoint from Reynolds' (2012), calling for a recognition of music technology as a music creation tool, not as a toy, in terms of understanding the making of *original* music rather than *representations* of music. According to Ward's study, the possibilities offered by such software as *Cubase* and *Wavelab* to work with instant transformation of for example textures and timbres, added to the pupils' experience of creating something valuable and original.

These studies, where the focus of the activity is questioned, add to an interesting debate for the field of music technology in education. In terms of outlining the criteria for concepts such as originality and creativity, and also judgements of value and what is a 'good' composition: Can children's approaches to composing with digital tools provide new and meaningful experiences of making music, also when they create visual representations that are not necessarily directly associated with – nor intended as – music? Or are these approaches not really about music making at all, if the original intention is to draw a picture of 'a sausage'? What happens to music composition when the practices do not match the criteria of music composition as based on skills and knowledge about composing techniques and experiences?

### *Implications of teaching and learning with music technology*

A few of the articles focusing on music technology also implicate the future of music technology in music education based on the findings of their studies. In the study of Tobias (2012) music technology becomes a part of a 'hybrid space'. This space, both including the digital and the 'real' world practices, expand the possible roles, tools, techniques and processes the students develop and use in music education. A similar way of defining various aspects of the compositional processes using music technology is presented by Breeze (2011) as a 'multimodal space'; including the interactions with

the computer, the classroom environment and the teacher and pupils. And, additionally, Crawford (2013) introduces a concept of a 'multidimensional perspective model' for teaching and learning with music technology. These theories add into the discussion of how music technology can provide new arenas for learning composition, but also add new complex concepts to the rhetoric language of music technology.

Applying music technology in music education may have consequences the types of composing activities the digital tools allow, and the intentions of the learning contexts in which these activities occur. A challenge seems to be how we can actually confirm if and how children learn about *composing music* through the digital tools. How are musical composing competences defined in digital learning contexts?

### How can teachers assess composing activities?

Assignment design has been described as "[...] key to the successful engagement of students in classroom composing" (Bolden, 2009: 148). Several other studies are also based on a discussion of how assignment design is an important and complex issue in composing processes in learning contexts. For example, as Lewis (2012) asks: can constraints of assessment and curriculum have an impact on creative opportunities and experimentation? Subsequently, how do defined criteria challenge the "[...] validity, ownership and authenticity of the voice of the composer" (p. 154)? Beston (2004) finds that assessors often agree on criteria within the western tonal tradition, but not in genres as jazz and rock.

Providing pedagogical feedback seems to be dependent on choosing a role that interrelates with the intentions of both the teacher and the pupil. For example, in Ruthmann (2008), when the professional role leans towards a self conception of the 'expert' or the 'teacher', while the pupil requires a 'guide', a gap or tension is created in the relationship, leaving one or both of the parts disempowered. The agency and educational goals of the teacher needs to be negotiated with the pupils, and the pedagogy informed by a questioning advocacy that enables the pupils to develop confidence as composers (Ruthmann, 2008, p. 56). A teacher's ability to promote and develop the revision of musical material during a creative process may have a great impact on both the product developed and the process in itself (Webster, 2012). Introducing strategies for revising, helping the student expand his or her capability on their own premises, Webster (2012) shows the need for a student-centered pedagogy that allows musical ideas to expand through individually adapted feedback and revision of their own work, which can be compared to the findings of Fautley and Savage (2011) where teachers adapt existing assessment criteria into a more child-friendly language. Teachers may

not be aware of that their utterances *during* the process of composition, not only as a final product evaluation, can be regarded as assessments (Fautley, 2004).

Assessing compositions is also identified as a challenge in the studies of C. C. Leung et al. (2009). Through an assessment framework, both micro- and macro-parameters are included: a judgement scheme ranging from technical aspects to overall aesthetic value. To these authors, the main goal of assessment is, however, enhancing the students' learning process, and the comments should be individually adapted, informative and supportive. Through a well developed assessment practice students experience the assessment as motivating and encouraging (C. C. Leung et al., 2009).

## **Why is composing in learning contexts important for the field of music education?**

The articles also provide a rich contribution to the establishment of arguments to support why composing is an important activity within music education. The arguments bolster social inclusion, identity construction and personal expression, along with development of professional competencies and musical skills. Younker and Hickey (2007) write that composing projects can be a way of including students that for social or cultural reasons are largely absent from or passive in music education contexts. Pupils' engagement in composing activities provides them with a positive experience (Hopkins, 2013), and also becomes a motivation factor for engaging in music education activities (Leung, 2008). Among the reasons identified are the opportunity to express one's self (Lewis, 2012; Nichols, 2013) and gain personal knowledge (Bolden, 2009). Composition projects can also enable a shift in the teacher's role, meaning that pupils establish different relations with their teacher, who may become more of a partner or facilitator in the students' creative projects (Hopkins, 2013).

### **How can the teacher gain confidence and self-efficacy?**

Competence in the teaching of composition is widely recognized as an important issue. Research shows that the teacher is important for students' experiences of and success with composing (C. C. Leung et al., 2009; Lewis, 2012). The teacher role is complex, described as facilitating (Major & Cottle, 2010), based on authentic composing practices (Martin, 2012), and of significant importance for the pupils' achievement, development and interest in continued music studies (Draves, 2008). Also, as Clennon

(2009) writes, teachers gaining knowledge and skills regarding creative thinking exhibit these to learning contexts with pupils.

### *Experience*

A key concept in the recommendations of de Vries (2013) and Stavrou (2013) is that through experiencing and mastering composition projects, the teacher establishes confidence and motivation to continue working with composing practices. de Vries (2013) also suggests establishment of an advisory teacher relationship with ongoing support. Through experiencing creative processes, preconceptions of creativity are changed and student teachers gain confidence to teach creative activities. A further elaboration on the preconceptions determining teaching practices might lead to new and interesting approaches to teaching composing in learning contexts.

## **Implications for further research**

The articles included in the scope of this review considered as a whole provide an in-depth perspective on the current state of research in this field. The topics range from the challenges teachers face considering composition as a part of their teaching practices, to how music technology has, in its complex variety, facilitated new dimensions to the possibilities of composing in learning contexts. There are still many questions to be asked, and complex discourses and forces affecting the practices of teachers, composers, pupils, and researchers in this field. Burnard (2012b) confronts the challenge of the third millennium where teachers' preconceptions, referring to the romantic Western art discourse and the collaborative 'band-music-making' discourse, about music creativity in music education creates a gap between musical creativity in school and 'real life' (p. 7). Children engage actively in music activities through digital devices as well as spontaneous song-making (Wallerstedt, 2013), but what actually happens in the classroom? The practices described here can be considered as points of departure for more highly detailed descriptions and explorations of composing processes across a broader array of learning contexts.

It is interesting that some music teachers seem to believe that they are less 'old-fashioned' in their determination of creativity than they actually are. For example, in studies of teacher perceptions on creativity, as we find in Kokotsaki (2011) and Sætre (2011), the research leaves no doubt that the teachers' perceptions influence their practices and consequently their students' experiences. This underscores the necessity

of learning and reflecting upon one's own perceptions and pre-understandings that inform practices.

There are, as mentioned previously, only a few descriptions from informal contexts in this review. Does this mean that children and adolescents do not compose outside educational institutions, or are there other learning sites not yet researched? Informal contexts should be studied independently, not only to support the development of formal practices. The formal context of school and classroom practices is determined by criteria from the curriculum, for example. Meeting pupils in these contexts influence on how they perceive and experience composing processes. Wallerstedt (2013) mentions that the 'school-based task format' makes pupils focus on fulfilling the task rather than making aesthetic decisions about the music under development. On these terms, it would be interesting to study formal and informal practices including the pupils' perspectives. What can be learned about the possible learning outcomes from these different contexts?

Also, only a very few of these articles focus on art partnerships-collaborations, now increasingly becoming a part of the education system (Burnard & Swann, 2010). This means there are still many issues not yet examined. What are the consequences of these partnerships? How do the pupils, composers and teachers experience the composing process, and what implications does this have for creative thinking, development and music composition? Stephens (2013) writes:

"It is as 'artist-teacher' (Stephens, 1995) that we are able to engage others in appreciating and understanding the arts – the application of subject knowledge and skill within a creative, ethical framework of learning." (p. 92).

What can be learned from such collaborations?

Music technology is also an expanding field, with digital software and applications development constantly evolving, and the challenge of available hardware equipment available. Important questions in this field concern the implications of implementing new music technology in learning contexts, and also, as Folkestad (2012: 194) asks: "[...] what are its options in various educational situations?". There is a whole area of the pupils' digital world barely touched upon in research, for example how gaming and tutorial games within music making enables novice composers to enter a new world of musical engagement. Originality, quality and novelty in musical products have been widely discussed in aesthetic education. In the articles within this review only researchers interested music technology are taking up the debate. Are researchers within the field of music technology particularly occupied with this debate because of the opportunities for reproduction and re-arranging with digital tools? In these

discussions, does a product orientation lead to other questions than research focusing on the composing process? In a few of the articles, the digital tools provide a unique way of gaining insight to the process by preserving screen shots and saving excerpts from the developing piece (Breeze, 2011; Mellor, 2008). But still, there are music teachers and also researchers avoiding the use of music technology in their practices. How can music educators and researchers keep up with this development, and what do children and adolescents actually learn through digital devices?

As collaboration seems to have become a common feature in the composing practices studied, an important question is whether these practices actually are collaborative. Baker and Krout (2012) examined the practice of composing with one partner in a higher education context, but among other studies at the primary and secondary levels, larger groups seem to be more common. In Sætre (2011) the composing process stagnates due to poor group collaboration and leadership. Contrarily, and in Lewis' (2012) study, the leadership role circulates across the group in a more successful approach to collaboration. But is it really collaboration when one leader makes the final decisions? How do the roles in a collaborative group affect the composition under development? Also, there is a need to discuss the role of collaboration in a composing process: what are the aims and outcomes of composing collaboratively as an alternative to individual processes? A risk identified is that social interaction and negotiation become the focus of the project rather than the actual composing. As Wallerstedt (2013) found in her study: The children were occupied with social rather than musical questions when attempting to solve the composing task given. How can the focus be turned towards the music composing practices when working collaboratively?

It is also interesting to note that even though the creation of actual music is at the core of composition practices, surprisingly there are just a few direct samples of music displayed in the articles examined in this review. Oltedal (2011) and Reynolds (2012) provides a few transcribed samples in traditional notation, and Locke (2009) used excerpts from the pupils' graphic notation. Within studies that address music technology, there are samples of visual representations of the product or samples from the composing process (Kardos, 2012; Mellor, 2008; Reynolds, 2012), and also some transcriptions of music in traditional notation (Breeze, 2011; Smith et al., 2009). There is, apparently, a need for developing more effective visual representations for and descriptions of music samples and products under development that are suitable for analytical purposes.

A major part of the articles and secondary sources in this literature review provide rich perspectives on selected practices. However, few researchers have chosen to focus on both sides of the participants' experiences, attempting to address different

perspectives on the same shared experiences by focusing on interpersonal relations, and creative teaching and learning strategies, as well as competency sharing and development. How might a study be designed so as to allow the actions and perceptions of all key participants to be taken into account, one must consider. Moreover, what might be the outcomes of such a holistic study?

This article presents a rigorous method to investigate research on composition in music education over the last ten years. As contrasted with a more random search, the approach can be used to systematically elaborate important research trends in the chosen field. In addition, the reviewer can investigate for example which methods that are commonly used to perform research on the topic; the empirical data such studies are built on; and theoretical perspectives suitable for further discussion and understanding of the research area. However, there will also be additional sources outside the scope of such a review determined by the chosen criteria for the search. The systematic approach, giving the review a dimension of a research project, has been a tool for learning and understanding the existing research to a greater extent. This method provides a framework for expanding the scope of a review to include other publications, such as PhD theses, book sections and books, by providing a way of categorizing, analysing and gaining an overview of the field.

These articles provide limited, but nevertheless valuable, insights to a field that might appear large and complex. The findings have covered a large number of topics, researched through different approaches and participants. The studies include perspectives of young pupils, adolescents and adults, teachers, novices and specialists on music composition in venues ranging from the rock band rehearsals to classroom practices. There are important questions that remain to be examined concerning composing practices in learning contexts, which call for new approaches and offer the promise of new discoveries.

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## Arts-based research in music education – general concepts and potential cases

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### ABSTRACT

*In this article, the topic of arts-based research in music education is investigated by presenting different general concepts related to arts in research, and discussing them in relation to the author's own previous research conducted within music education. The chosen theoretical focus is on Bresler's aesthetically based research, Knowles and Cole's arts-informed research, Eisner and colleagues' arts-based research, Irwin, Springgay and colleagues' a/r/tography, as well as on the more common term and approach in the Nordic countries: artistic research. Different from the specific artistic research literature, in arts-based research literature there are strikingly few examples from music, especially compared to the visual and literary arts. Does that mean that music education research is hardly ever arts-based, that we do not reveal the arts' actual place in our research or that the ways we use arts in our research processes are defined by other concepts? By comparing the different processes in research already conducted to the aforementioned theories, some potentials and tendencies related to the use of arts in music education research are exemplified and discussed. The discussion reveals potential arts-based research processes in all the different phases of a research project, including the question development, the data collection and the result development phase. In the concluding discussion, questions related to the many terms, the Nordic countries' use of the terms, the necessary competencies and qualities in arts-based research, as well as some epistemological questions, are raised.*

*Keywords: music education, qualitative research, research methodology, arts-based research*

## Introduction

In this article, *arts-based research* methodologies are investigated in relation to two previously conducted research (and development) projects in music education. First, some general concepts related to arts in research are presented and discussed. Secondly, I use the different stages in my own conducted research processes as impulses to discuss tendencies and potential for arts-based research in music education. In the Nordic countries' music discourses, the term *artistic research* seems more common than *arts-based*, with some even seeming to see artistic and art(s)-based research as more or less the same (eg. Aho, 2013; Schwartz, 2012). However, as will be clear in the presentation, the two terms often have a significantly different content, with artistic research usually confined to professional artists investigating artistic processes (Hannula, Suoranta, & Vadén 2005; Hultberg, 2013; Jullander, 2013). Whether one agrees with this rather restricted definition or not, I am more comfortable with the term arts-based research. This also because arts-based research is often used as an “umbrella term” (Bresler, 2006; Finley, 2008; Leavy, 2009), covering several arts-related methodologies. As such, it could be defined as qualitative research that draws inspiration, concepts, processes and representational forms from the arts, exploring the “alternative researching possibilities that fuse the creative and imaginative possibilities of the arts with social science research” (Knowles & Cole 2008: xi).

Before the 18th century, no substantial differences between the arts and sciences were recognized (Barone & Eisner 2012). However, according to Cahnmann-Taylor (2008), there were few, if any, explicit references to the arts in research until the 1980s. “The term *arts-based research* originated at an educational event at Stanford University in 1993” (Barone & Eisner 2012: ix), and the first Arts-Based Institute was offered to the members of the American Educational Research Association, also in 1993 (Eisner, 2008). The first European Conference on Arts-Based Research was held in Belfast in 2005 (Eisner, 2006), and in 2013, “Music education research in relation to artistic research,” was the topic of the Nordic Network in Music Education Conference. However, the conference also discussed arts-based research (such as in the keynote held by Liora Bresler), and maybe in doing so revealed a common vagueness in concepts regarding the arts in research in the Nordic countries.

When it comes to *artistic research*, Hannula, Suoranta and Vadén claim that, “music and music pedagogy are the most developed fields” (2005: 16), at least in the Nordic countries. According to Bresler, however, “in the conversation about the arts in research, literature, visual art and drama have taken a leading role” (2008: 225). Ignoring the specific artistic research genre, in the art(s)-based/informed, etc. literature mentioned

here, “musicians and music educators have seemed to be the least interested among arts educators in exploring art-based enquiry” (Smith, 2013: 90).<sup>1</sup>

Does this mean that music education research is hardly ever art(s)-based? Does it mean that we hide the role of aesthetics in our research? Or does it mean that the ways we use art or music in our research are defined by other concepts? Have we worked more or less arts-based, but never defined it as such? These questions made me go back and review my own research, asking: *Have I used arts-based processes in my previous research projects?* At the moment, I am involved in a postdoc and a senior research project funded by The Research Council of Norway. Both projects are explicitly defined as arts-based, with the research questions related to methodology, aesthetic learning and emotion knowledge. It was these projects that made me want to go back and investigate my older projects as arts-based as well.

The eldest of the two projects started in 1989, before the term arts-based was presented for the first time. The written text discussed here was my “hovedfagsoppgave” (Vist 1992), although the project also includes other articles (Vist, 1994a, 1994b, 1994c) and two piano method books and a CD, published almost a decade later (Vist, 2001a, 2001b, 2001c). The second project started in 2003, and contains a PhD thesis and some related articles on *music experience as a mediating tool for emotion knowledge* (Vist, 2006, 2007, 2008, 2009a, 2009b, 2011; Vist & Bonde 2013). Although it is more explicit in its use of arts-based processes, it does not mention the term arts-based research even once. Thus, this article will present and discuss different concepts related to arts in research, and if the two mentioned examples of research in music education, or at least certain aspects of them, could be seen as arts-based research. Hopefully, this may inspire others to rethink their research as well.

## Concepts

As mentioned, there are many terms in this field, describing more or less the same phenomenon, though with clear distinctions on a detailed level: Artistic research (Borgdorff, 2012; Hannula et al. 2005; Hultberg, 2013; Jullander, 2013), A/r/tography (Irwin & de Cosson 2002; Springgay, Irwin, Leggo, & Gouzouasis 2008), Aesthetically based research (Bresler, 2006), Art-Based Research (McNiff, 1998; Schwartz, 2012), Arts-Informed Research (Cole & Knowles 2008), Art-related research (Kerry-Moran,

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1 This tendency is confirmed by a search in *Academic Search Premier*, *Eric* and *ISI Web of Science* in August 2014: Combining “arts-based research” and “music education”, only 10–14 results are presented.

2008), Arts-inspired research (Barone, 2008) and Arts based research (Barone & Eisner 2012) or Arts-based research (Cahnmann-Taylor & Siegesmund 2008; Eisner & Powell 2002; Finley, 2008) to mention some of the most common. The article format makes it impossible to present them all, so using arts-based research as an umbrella term, the chosen theoretical focus is on Bresler's aesthetically based research, Eisner's arts-based research, Knowles and Cole's arts-informed research, Irwin and Springgay's a/r/tography and Borgdorff's and Hannula's artistic research. McNiff's (1998) *Art-Based Research* reveals many similarities with Eisner's arts-based research, and also refers extensively to music therapist David Aldridge, but is clearly developed in a visual art therapy discourse and will not be further discussed here. Nor will Schwartz (2012), who uses the term art-based research more in line with artistic research, describing it as "the driving force of innovation for art production and art reception (ibid: xxix). Arts-based inquiry, arts-inspired and arts-related research are also left out, as are terms related to specific art medias (such as ethno drama, lyric inquiry, etc.). This article confronts two cases of music education research with some common *general* terms related to arts in research.

### Artistic research

Despite the use of arts-based research as an umbrella term, artistic research and arts-based research might also be seen as two distinct approaches to art in research. From a Swedish perspective, Jullander (2013) acknowledges that artistic research may not be the most common term in English-speaking countries. From a Finnish perspective, Hannula et al. (2005) write that the notion of artistic research is relatively new and can have many meanings, as its forms and principles are not yet firmly established. However, on a general level, I find quite a consensus in different (European) texts. In 2013, *Svensk tidsskrift för musikforskning* published a collection of articles which was "meant to contribute to the international discussion (...) of artistic research" (Lund 2013: 9). In his introductory chapter, Jullander (2013) claims research to be artistic when it is self-reflective, deals with topics relevant to the author's own musicianship and (normally) includes an artistic part. In his opinion: "[A]rtistic research would require a multimedia presentation in a symbiosis of text and artistic expression" (ibid: 19). Similarly, the art work is the focal point, artistic experientiality is the very core of the research and the research "must be self-reflective, self-critical and an outwardly-directed communication" according to Hannula et al. (2005: 20):

Artists carry out research about the reality that surrounds them, about themselves, about their instruments of work, and about the complex networks

linking these. (...) Artistic research means that the artist produces an art work and researches the creative process. (Hannula et al. 2005: 5)

Situated in the Netherlands, Borgdorff claims that, “artistic research seeks to convey and communicate content that is enclosed in aesthetic experiences, enacted in creative practices and embodied in artistic products” (2012: 45). As a rule, artistic research will result in an original work of art. It is research in the arts, although the research unfolds both *in* and *through* the acts of creating and performing:

In part, then, the outcome of artistic research are artworks, installations, performances and other artistic practices (...) This means that art practice is paramount as the subject matter, the method, the context and the outcome of artistic research. (Borgdorff, 2012: 46)

Jullander further claims that, “[i]t is crucial that the artistic researcher possesses professional artistic competence, that ‘the researchers are the artists themselves’” (2013: 14). This often seems to be taken as a matter of course in artistic research. One exception worth mentioning, though, is Hultberg (2013). As a (professional) music educator and researcher cooperating with performing artists, she defines artistic research as “research starting out in artistic practice” (ibid: 79).

Jullander’s discussion, titled “What kind of knowledge is involved” (2013: 18) is interesting, considering the different limits for knowledge of artistic and arts-based research. What is discussed is discursive (word-based/propositional) versus tacit or non-conceptual knowledge, and not topics. The topic seems anyway to be *knowledge relevant to artistic processes*; other areas relevant to music education are not considered. Borgdorff claims that artistic research seeks to provide a specific articulation of the pre-reflective, non-conceptual content of art. “It thereby invites ‘unfinished thinking’. Hence, it is not formal knowledge that is the subject matter of artistic research, but thinking through and with art” (Borgdorff, 2012: 44). The specific contribution artistic research makes to our knowledge, understanding, insight and experience “lies in the way these issues are articulated, expressed and communicated *through art*”, as Borgdorff (2012: 57) writes. This often pre-reflective and embodied knowledge is constituted in and through practices, actions and interactions, “in a form that is not directly accessible for justification” (ibid: 47).

The purpose of the research is to broaden and deepen the knowledge and understanding of the discipline or disciplines in question. Hannula et al. (2005) claim that artistic research is practice-based and -driven research, and not about art history or sociology, “but about the self-reflective and self-critical processes of a person taking

part in the production of meaning within contemporary art” (Hannula et al. 2005: 10). Furthermore, “[a]rtistic research is often said to be characterized by an *experimental approach*, which separates it from the humanities (...) while instead bringing it closer to the natural and technological sciences” (Jullander, 2013: 16).

However, it also “seeks in and through the production of art to contribute not just to the artistic universe, but to what we ‘know’ and ‘understand’” (Borgdorff, 2012: 54). In this, the distinctions between a/r/tography, arts-based and artistic research become less clear. Borgdorff even claims that today’s visual and performing arts are often critically engaged with other life domains, and that gender, globalization, identity, environment and other philosophical or psychological issues might be addressed in artistic research projects as well. This is confirmed by Aho (2013), who writes that it has “broadened to include other than purely artistic goals” (ibid: 65), for instance in accepting traditional research prose as end products. Still, artistic practices contribute first of all to the art world.<sup>2</sup> If all the aforementioned concepts were seen as a continuum, artistic research must be placed in the very end, closest to the art world. Let us now go to the opposite end, to the term closest to regular qualitative research.

### Aesthetically based research

In “Toward Connectedness: Aesthetically Based Research,” Liora Bresler (2006) suggests that “aesthetics is at the heart of both artistic experience and qualitative research.” She also claims that, “artistic processes, in particular, the space surrounding art experiences, can illuminate significant aspects of qualitative research” (ibid: 52). Central to these processes is the quest for *empathic understanding* and *the tri-directional relationship* intensified by the expectation to communicate with an audience. The connection to the phenomena or artwork also propels a dialogic connection to oneself. Bresler argues that qualitative researchers, like artists, undergo introspective processes of “spinning, discovering, and presenting oneself turned inside to the public gaze” (ibid: 56). Thinking and feeling support each other in this contemplative, concentrated state, thus:

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<sup>2</sup> In Norway, we have the *Norwegian Artistic Research Programme* (<http://artistic-research.no/>), which suits this description. It wants to contribute to artistic development at a high international level, but does not lead to a PhD, nor does it result in a regular, verbal thesis. It is a parallel program to PhD studies, and the participants become associate professors if enrolled in academia afterwards. Interestingly enough, the Norwegian title of the program is: *Program for kunstnerisk utviklingsarbeid*, thus avoiding the research term and instead “safely” preferring the D (development) in R&D (in Norwegian: FoU), while in Sweden “the term *konstnärlig forskning* is firmly established” (Hultberg 2013: 13).

Examining the ways in which the arts provide rich and powerful models for perception, conceptualization and engagement for both makers and viewers, I highlight their potential to cultivate *habits of mind* that are directly relevant to the processes and products of qualitative research. (Bresler, 2006: 52)

Hence, the habits of mind, the way we think, feel and perceive using concepts and approaches common in aesthetic processes is her focus, and not whether or not we explicitly use art works or art media in our research processes. Experience with arts affords and stimulates habits of mind that can be useful in qualitative research. For example, the process of the perceptual contemplation of an object is also central to the conduct of qualitative research. In another article, Bresler suggests that “learning to hear cultivates sensitivities essential to social science inquiry” (2008: 225), and she explores “ways in which various musical processes of listening, performing, composing, and improvising can inform the processes of social science research” (ibid: 226). Special themes could be systematic improvisation, disciplined empathy and embodiment. As a result, musical encounters would probably be necessary for preparing the researcher, giving him/her this aesthetic competence or tools for doing *social* research.

This way of thinking gives a chance to increase one’s sensitivity towards the qualities of the topic in our research focus, and reveals how a sensitivity towards qualities links (qualitative) research and art appreciation together. However, is using concepts and habits of mind from the arts world the same as working arts-based in research? Bresler herself, “finds it useful to maintain a (soft) distinction between works of art and qualitative research”, acknowledging “the different purposes, expectations and criteria held among the different practitioners” (2006: 53). Above, I used arts-based research as an umbrella term. Seen as a large part of the aforementioned continuum, the arts-based genres can stand next to the artistic research or the end closest to the scientific side, or somewhere in-between. I find room for Bresler’s approach under the umbrella term, on the drippy edge closer to social research than to the art world. After all, the habits of mind that Bresler’s thinking stimulate, and the conduct that may follow, are at the core of how the aesthetic or arts-based worlds can contribute to research, thereby increasing the sensitivity, value, variety and meaning of the research. As Bresler (2006, 2008, 2009) claims, musical lenses provide tools for perception and analysis – and reflection I may add – in qualitative research.

## Arts-informed research

Another concept placing itself closer to regular qualitative, social research than many other arts-based methodologies is arts-informed research:

Arts-informed research is a mode and form of qualitative research in the social sciences that is influenced by, but not based in, the arts broadly conceived. The central purposes of arts-informed research are to enhance understanding of the human condition through alternative (to conventional) processes and representational forms of inquiry, and to reach multiple audiences by making scholarship more accessible. The methodology infuses the languages, processes, and forms of literary, visual, and performing arts with the expansive possibilities of scholarly inquiry for purposes of advancing knowledge. (...) Bringing together the systematic and rigorous qualities of conventional qualitative methodologies with the artistic, disciplined, and imaginative qualities of the arts acknowledges the power of art forms to reach diverse audiences and the importance of diverse languages for gaining insights into the complexities of the human condition. (Cole & Knowles 2008: 59)

In arts-*informed* research, the term “form” relates to many aspects, such as genre/medium, technicalities, communication, aesthetics, or procedural elements, methods, structural element, etc. According to Cole and Knowles, it is important to distinguish it from methodologies such as arts-based research in order, “to achieve complementarity rather than methodological hegemony”, using Eisner’s (1993: 9) argument. However, there is little in what they say that goes directly against Eisner’s arts-based research, even the fact that the arts can play a lesser role. Nonetheless, what is emphasized here brings different qualities of the research to the forefront, thus also influencing the results.

The emphasis on an audience beyond the academy – and fine art public, I may add – is one such quality, although this is also pointed out by artistic researcher Hultberg (2013: 82) and arts-based researcher Leavy (2009: 12). There has even been a Centre for Arts-Informed Research established “for promoting innovative research that infuses processes and forms of the arts into scholarly work for purposes of advancing knowledge and bridging the connection between academy and community” (Cole & Knowles 2008: 59). Another defining element is a commitment to one (or several) art form(s), which is reflected in elements of the creative research process, as well as in the representation of the research “text”. This makes Cole and Knowles (like Eisner)

emphasize the artist-researcher's prior experience and familiarity with the particular art form in use. Following this, arts-informed research focuses on the *methodological integrity* – that the art form in use is the best “to illuminate and achieve the research purpose” (Cole & Knowles 2008: 61). They also stress that the creative, arts-informed inquiry process is “defined by an openness to the expansive possibilities of the human imagination” (ibid), even welcoming the natural flow of events and experiences and possibility for serendipity. Moreover, as in most other arts-based genres, the reflexive present of the researcher-as-*artist* should be evident in the “text”. This demands us to see the researcher as an important research instrument, in addition to seeing the presence and signature of the researcher in the research, although the researcher is not necessarily the subject in arts-informed research.

### Eisner's Arts-based research

According to Bresler (2008: 227), “the scholar who first framed the arts explicitly as model not only for knowledge but for the *process* of inquiry was Elliot Eisner.” Eisner uses the term arts-based, both with (Eisner, 2008) and without (Barone & Eisner 2012) a hyphen. The content, though, seems to be the same in both cases; a kind of qualitative, social research “guided by aesthetic features” (Barone & Eisner 2012: ix).

Similar to Bresler's habits of mind, Eisner talks about *artistic modes of thought* (Eisner & Powell 2002: 135). Eisner and Powell interviewed social scientists about artistry in their science and the way their research is conceptualized and designed. Two important features they found were empathic knowledge and imagination, and nearly all the interviewees spoke about this kind of identification with another's emotions and experiences. “[S]uch empathy is a necessary condition for deep forms of meaning in human life. The arts make such empathic participation possible because they create forms that are evocative and compelling” (Barone & Eisner 2012: 3). Through remarks about visualization, audition and employment of metaphor, the interviewees also emphasized imagination as important, as a way to deepen understanding. “Empathy can lead to imagination, and imagination may lead to complex outcomes of insightful solutions,” Eisner and Powell claim (2002: 153).

Barone and Eisner want the work of arts based research to afford, “the capacity for inviting members of an audience into the experiencing aspects of a world that may have been otherwise outside their range of sight” (Barone & Eisner 2012: 56). According to them, the purpose of arts based research is to raise significant questions and engender conversations, rather than proffer final meanings. Consequently, the contribution of arts based research is not to support a scientific reduction of ambiguity or to put claims in propositional forms. Instead, it is to address complex

and often subtle interactions, and provide images of those interactions in ways that make them noticeable, making arts based research “a process that is pervaded by a dialectic activity in which ideas are held tentatively rather than permanently and where conclusions are always partial and temporary” (ibid).

Another feature of artistry in science described in the aforementioned interviews was the use of the physical body as a source of information with the potential to generate a heightened sensory and emotional experience, and a somatic form of knowledge (Eisner & Powell 2002). Eisner (and his colleagues) “became convinced that the premises, principles, and procedures employed by artists can serve certain purposes for engaging in social research that, in important ways, complement those of the science” (Barone & Eisner 2012: x). Therefore, the various art media have a more pronounced role in most arts-based research than with Bresler:

Arts based research is an effort to extend beyond the limiting constraints of discursive communication in order to express meanings that otherwise would be ineffable. (...) Arts based research represents an effort to explore the potentialities of an approach to representation that is rooted in aesthetic considerations and that, when it is at its best, culminates in the creation of something close to a work of art. (Barone & Eisner 2012: 1)

In contrast to most descriptions of artistic research, arts-based research is clearly about aspects of the social world, and not only art, insofar as “enabling others to *vicariously re-experience the world*”, using “the expressive qualities of an artistic medium to convey meanings that are otherwise unavailable” (Barone & Eisner 2012: 20). Different arts use different forms of representation. These forms make possible different forms of understanding– viewing complex phenomena in a plurality of ways. Hence, different art forms can also be in use within one project.

Arts-based research is not only practiced by artist-academics, nor only by arts educators or professional artist. However, each form of representation imposes constraints on its performers, and provides its own affordances. Thus, doing arts based research is not necessarily the same as doing it well. The researcher must be able to meet a certain threshold of quality in the art media in use. The capacity for inviting members of an audience into the experience demands competencies related to the art medium and symbol system, which should also have practical consequences for the preparation and education of researchers. The concept of literacy needs to be expanded from verbal language to literacy in several aesthetical symbol systems or media as well. “The development of skills necessary for making the transformation

from material to medium is a very important aspect regarding the ability to do arts based research” (Barone & Eisner 2012: 62).

There are many researchers inspired today by Eisner’s arts-based research, also developing it in different directions. To give two examples, Patricia Leavy’s *Method meets art* (2009) defines, in line with Eisner, arts-based research practices as “a set of methodological tools used by qualitative researchers across the disciplines during all phases of social research” (ibid: 2). She claims “arts-based practices allow research questions to be posed in new ways, entirely new questions to be asked, and new non-academic audiences to be reached” (ibid: 12). Additionally, “[a]s representational form, the arts can be highly effective for communicating the emotional aspects of social life (ibid: 13). Susan Finley (2008) claims that there is a need to reorient arts-based research towards critical pedagogy and to take a political, moral stance to fight increasing social inequality. She wants to define the purpose of arts-based research as “to unveil oppression and transform unjust asocial practices” (ibid: 75). I find it dangerous to narrow the term like this. It is better when she writes that “[a]rts-based methodologies bring both arts and social inquiry out of the elitist institutions of academe and art museums, and relocate inquiry within the realm of local, personal, everyday places and events” (ibid: 72). This is in accordance with most of the described arts-based genres, and it certainly leads us to the next one, a/r/tography.

## A/r/tography

“A/r/tography is an arts-based research methodology that inquires into educational phenomenon” (Jevic & Springgay 2008: 67). Thus, teaching acquires a different role than in Eisner’s arts-based research. A/r/tography is also “living inquiry in and through the arts in diverse and divergent ways (Irwin & Springgay 2008: xix). While Bresler maintains a soft distinction between works for art and qualitative research, a/r/tography merges research, teaching and artmaking. The “a”, “r” and “t” stands for artist, researcher and teacher. The second part, “graphy”, indicates an emphasis on writing as well: “Art and writing unite the visual and textual by complementing, refuting, or enhancing one another” (Irwin 2004: 31). Although primarily developed in- and referring to visual arts, a/r/tography acknowledges the possibility of musical “images” as well, and to use the many (arts-based) languages available (Irwin, Beer, Springgay, Grauer, & Xiong 2006).

A/r/tography is concerned with self-study, being in community, relational and ethical inquiry, and the in-between. The method is practice- and practitioner-based, and as such, “seeks understanding by way of an evolution of questions with the living inquiry processes of the practitioner” (Irwin & Springgay 2008: xxiii). Irwin and

Springgay pay attention “to the *in-between* where meanings reside in the simultaneous use of language, images, materials, situations, space and time” (ibid: xix). The in-between artist, researcher and teacher is deeply committed to practice. Usually research is seen as finding knowledge. As in action research, a/r/tography is more concerned with “*creating the circumstances* to produce knowledge and understanding through inquiry laden processes” (ibid: xxiv).

Like in arts-based genres in general, a/r/tographers emphasize meaning rather than facts and certainty, and are more interested in questions than clear answers. “[A]/r/tographical work entails living and inquiring in the in-between, of constantly questioning, and complicating that which has yet to be named,” according to Irwin and Springgay (2008: xxxi). Some types of meaning, understanding and knowing cannot be conveyed through verbal language, and thus one acknowledges the existence of other forms of knowing. Referring to Aristotle’s three kinds of thought, Irwin describes a/r/tography as an “attempt to integrate *theoria*, *praxis*, and *poesis*, or theory/research, teaching/learning, and art/making” (2004: 28). She uses the concept of *métissage* as a metaphor for artist-researcher-teachers who integrate these roles in their personal and professional lives and to describe an act that erases borders. The a/r/tographer “embraces a *métissage* existence that integrates knowing, doing and making, an existence that desires an aesthetic experience found in an elegance of flow between intellect, feeling, and practice” (Irwin, 2004: 29).

A/r/tography also uses the concept of *rhizome* to describe “an assemblage that moves and flows in dynamic momentum” (Irwin & Springgay 2008: xx). The rhizomes activate the *in-between* and invite us to explore the interstitial spaces of art making, researching and teaching. Meaning is also considered (in)between beings. Inspired by Bourriaud’s (1998/2002) relational aesthetics, Irwin and Springgay describe an interstitial space in which meanings and understandings are interrogated and ruptured. They emphasize learning as nonlinear, dynamic and relational, in addition to being unpredictable, participatory and evolutionary (Springgay, Irwin, & Kind 2008). Furthermore, a/r/tography is a thinking that reflects on interembodiment and on being(s)-in-relation, as well as communities of practice. Research becomes a process of exchange that “emerges through an intertwining of mind and body, self and other, and through our interactions with the world” (Irwin & Springgay 2008: xxi-xxii). Thus, a/r/tography is a way of being, with an understanding of research as intercorporeality, relationality and process. Like Bourriaud, they see the meaning as not emerging from the artwork itself or by the artist alone, but as a situation in which the artwork, a/r/tographer and public are mutually confronted and interrogated. “A/r/tographers don’t simply research phenomena in the arts using qualitative means; they are

artist-and-teachers-and-researchers who examine educational phenomena through an artistic understanding and inquiry process” (Springgay, Irwin, & Kind 2008: 87).

This method is not just done, but lived: “The lived experiences and practices are inherent in the production of works of a/r/t and writing (graphy) made by individuals creating and recreating their lives” (Irwin, 2004: 33). Together with the merging mentioned above, this may also be the reason why – when reading a/r/tographic literature – I find it difficult to see it all as research. The references by Irwin, Springgay and their colleagues presented in this article certainly are, but I could not defend everything elsewhere presented as a/r/tography as research. It is not my intention to draw a line in this matter here, but the “D” in the wider term R&D (research and development) may not be a disadvantage. It may even feel liberating for many competent practitioners, at least when confronted with the expectations from researchers in more traditional fields.

## Two research projects

“There are still more researchers writing *about* arts-based research criteria than those producing examples of what it looks like,” Cahnmann-Taylor (2008: 12) claims. This article could also be considered an “in-between” in this aspect. In the second part of this article, I will shortly present different phases and processes of two completed research projects, so I can discuss them in relation to arts-based research in the third part. However, following the ideas of living as an a/r/tographer and the habits of mind described above, it may be irrelevant to talk about completion. After all, as part of a third ongoing project explicitly defined as arts-based, I am now in the process of writing this article about the two older ones, thereby connecting the three projects. Neither will it be easy to define what is, and what is not, part of these research projects. As one example: The genres above may include processes of thought and reflection *in* arts media. When my research topics are related to aesthetic experiences and learning, as well as emotion knowledge and social competence, life and the arts give impulses for reflections relevant to my research almost every day, clearly affording an opportunity for lived (and arts-based) inquiry.

### Project 1: Tangentkista – six-year-olds’ potential as piano players

After finishing a master’s degree in piano performance, I started with what I in this article call Project 1. It included my “Hovedfag” in music education – today, this will

be juxtaposed with a master's degree, with a thesis (Vist 1992) being a bit expanded (in my case 143 pages, including music scores). The project also includes several years of (what was then called) educational R&D studies (Vist 1994a, 1994b, 1994c), resulting in three arts-based publications (Vist, 2001a, 2001b, 2001c).

The thesis' research question is about *six-year-olds' motoric potential for playing the piano*. In two case studies, two girls (both six years old) attended individual (and some group) piano lessons with me as the teacher, once a week for five months. The case studies were based on participant observation; the data collection consisted of field notes and aural tapes. The observations were done parallel to the literature review, thus in the thesis the observations were more used to illustrate and comment on the theoretical findings, and through this also sparingly referring to the music.

Due to the research question, the project was not defined as action research. This choice was also grounded in the fact that for both the educational method (curriculum) and the music in use, I mostly planned, composed and arranged the semester before the observations, even trying some of it out on other young piano pupils first. Here, it is particularly interesting that what must be considered an important arts-based research tool – the music – was only presented in the thesis as attachments.

Reading the thesis today, there is surprisingly little methodological information about the development of my compositions and arrangements. In three lines, without referring to the sources involved, I tell that reviewing existing music methods for young beginners gave me the ideas and inspiration for my own compositions and arrangement to use in the piano lessons. Claiming (in my thesis) the researcher (me) to be the main methodological “instrument”, the compositions (mine) are barely mentioned. Actually, the chapter on method starts with saying that this thesis is supported by two legs, one theoretical and one practical, formed as an observational study. It is the theoretical leg, the literature review, which is the major one in shaping the thesis. With this, I meant the verbal theory on general piano teaching and technique, motoric development, creativity and other texts related to early childhood. The reference list – six pages long – does not include the mentioned piano methods or music that inspired me.

As mentioned in the thesis, my compositions and arrangements were defined as examples of what was played, and were only put as 26 attachments, not as part of the project's results. Typically, the thesis was comprised – with the exception of these attached musical scores – 100% of written language. The only part of the written text that could be considered imaginative literature and arts-based was the narrative presented in the preface. It describes a piano lesson. Every incident had happened for real during the data collection, but not in *one* lesson or with *one* girl, as in the narrative. Reviewing the comments from the readers, it seems as if these two pages

were important to “get on the inside” of the topic, to gain an empathic understanding of the six-year-olds and of the joy of being a piano teacher.

Over the next decade, this piano method was further developed and the music tested with many other young pianists – by both a fellow piano teacher and myself. In the log we kept, this R&D project was even described as action research. The complete piano method was published as *Tangentkista* (Vist, 2001a, 2001b, 2001c) – two piano books and a CD. Consequently, the final results of the project were presented as arts-based products, but never as scholarly research.

## Project 2: Music experience as a mediating tool for emotion knowledge

The second project contains my PhD thesis and some related articles on *music experience as a mediating tool for emotion knowledge* (Vist, 2006, 2007, 2008, 2009a, 2009b, 2011; Vist & Bonde 2013). The data collection method was qualitative, semistructured individual interviews. Though including some aesthetic communication in one or two interviews, these interviews were conducted using regular verbal (and body) language. But seen in relation to Bresler’s aesthetically based research, habits of mind potentially developed in aesthetic encounters (such as the quest for an empathic understanding and the connection to oneself through connecting to the interviewee) will be discussed below.

The articulated arts-based processes were clearly stated as not being the analysed data, and only described under “pilot studies” (Vist, 2009b: 69ff). For instance, as part of the preparation before the interviews, and in line with van Manen’s (2001) hermeneutic-phenomenological method, a self-interview was conducted (Vist, 2006). “An effective way to grasp just what is involved in emotional competence is to look inside oneself,” Saarni (1999:1) claims. The self-interview can be considered a kind of log, but the imaginary social framework proved the experience to become something completely different. It was written down as imaginative writing and clearly experienced as arts-based. Sitting down with a laptop and the interview guide in front of me, I did a small routine of meditating, followed by the visualization of myself as an interviewee, interviewed by myself, the researcher. As soon as my fingers touched the keyboard, strong images and memories entered my mind (Vist, 2006). The process could best be described as writing fiction; both the interviewer and the interviewee started living their own lives in my – the writer’s – imagination, thus giving the characteristic flow of an aesthetic experience. Both accepting today’s post-modern and constructivist views of truth as coherence and meaning, as well as correspondence (Alvesson & Sköldbberg 1994), the gap between science and art in this case was clearly diminished.

I also used arts media as an important reflection/thinking tool (Vist, 2009b). Besides my own musical (solo) expressions, I had the opportunity to use two co-supervisors. Through exploring my own piano playing and ensemble skills, other reflections on my research topic became available. Moreover, it turned out that my hobby, salsa dancing, provided many contributions to the reflection process (Vist, 2007). I used these media during the development of research questions and preparing for the data collection, as well as during the analysis and the results development. The reflections were written down in a log. Thus, the main function of my logbook appeared to be as the connecting link between the aesthetical reflections done *within* music and dance while playing piano and dancing salsa – and the more traditional verbal reflection and thinking afforded in a prepositional medium as the log and PhD thesis. However, as previously mentioned, this musical and embodied media were only used as reflection tools and as an aspect of my research design, and not as part of the analysed data. Nevertheless, thoughts from the log definitely appear in both the thesis and its results, more or less explicitly.

## **Analysing and discussing the projects as arts-based**

In this third section, the two projects will be discussed in relation to different genres of arts-based research, even including artistic research to a certain extent. However, I would not call any of the projects artistic for a few reasons: Firstly, because in none of the projects arts are “paramount [both] as the subject matter, the method, the context and the outcome” (Borgdorff, 2012: 46). Secondly, the carefully formulated research questions, as well as the content of the questions, might not be approved by the most traditional artistic research guardians. Although the second project’s topic (music experience as a mediating tool for emotion knowledge) definitely sought “to convey and communicate content that is enclosed in aesthetic experiences...”, its aim was not necessarily to “contribute first of all to the art world...” (ibid: 45). And although the first project’s question was also “...enacted in creative practices and embodied in artistic products” (ibid: 45), motoric development in six-years-olds may not be an obvious topic in artistic research, as defined above. Thirdly, also due to the competence and identity of the researcher: Although I, during the years of the first project, also worked as a professional pianist, my identity changed, and while conducting the second project my identity (and income) was no longer related to being a performing artist. Finally, and most importantly: the projects’ issues were not foremost “articulated, expressed

and communicated *through art*” (ibid: 57). Nonetheless, theory from artistic research can still enlighten and inspire the discussion around these projects.

I feel more at home with the term arts-based research, especially when used as an umbrella term. Some of the arts-based projects exemplifying Barone and Eisner’s (2012) term appear to be clearly experimental (Case, 2012; Sullivan, 2012). Considering the traditional qualitative research theses included in my two projects, it might be right to say that there are clearly arts-based processes included in both projects, but that the spirit of the projects are less arts-based than what is considered the ideal in Eisner’s arts-based research. I am closer to the arts-informed genre, but for this discussion I see the different genre descriptions within arts-based research more like prototypes (Rosch, 1978), with some genre terms being closer to my research than others, but acknowledging that my research processes have characteristic elements from several arts-based genres, and that different projects might be closest to different genres. Thus, I would consider both projects to be qualitative research, and as educational research also social science research, using arts-based research processes to some degree.

Leavy (2009), Bresler (2006), Cole and Knowles (2008) and Cahnmann-Taylor and Siegesmund (2008) see data gathering/production/collection, analysis/interpretation and representation/writing/dissemination as phases in which arts-based processes can contribute to the research. There is no reason for arts-based processes not to be part of any research phase (Leavy, 2009). Hence, I would like to add or emphasize processes that are part of even earlier phases as well, such as research question and design development. Inspired by Jørgensen’s (1993) categorization of research phases (question development, data collection and result development, my translation), and Hennink, Hutter and Bailey’s (2011) design cycle, ethnographic cycle and analytic cycle, I divide the discussion in three. Both authors include dissemination in their last research phase. Although it could never be separated from the result development when discussing dissemination that also includes artistic media and educational settings, we might sometimes benefit from looking upon it as a specific phase, or as an element within each phase. Equally, the terms (*research*) *question development* (i.e. “problemutvikling” Jørgensen 1993) and *design phase* may not give the best images of what the first phase could include. This article, for example, could be defined as part of the first phase of my ongoing arts-based research project as well as being a very late phase of the previously conducted ones. However, this fact may also give impulses to further reflection upon the phases in relation to arts-based research.

## Question development/design cycle

According to Hennink et al., the tasks in this cycle or phase are “the formulation of a research question; reviewing research literature and incorporating theory; developing a conceptual framework for the study; and selecting an appropriate fieldwork approach” (Hennink et al. 2011: 5). In artistic research, to “put research questions into words at an early stage (...) can be more a burden than a boon” (Borgdorff, 2012: 56). I will claim that qualitative researchers may also allow themselves an “incubation” phase, or at least let the research question develop along with the researcher’s reflection through all the various research phases. Acknowledging the daily living inquiry in arts media may reveal how early one starts to reflect upon a topic. Therefore, when formulating a verbal research question, there may have been a period in which the researcher’s tacit understanding and sensitivity in exploring uncharted territory have been more crucial in identifying challenges and solutions (to use Borgdorff again) than is otherwise made explicit.

As mentioned above, the phase of composing and arranging most of the music in Project 1, as well as playing through relevant scores – which could also be considered a literary review – was not made an explicit part of the research project. Acknowledging this as an arts-based research process in the design cycle (although also transmitted to later phases) may underscore how arts-based practices afford opportunities to explore the topic and thus help develop research questions as well, whether in words or as compositions. More importantly; in this way the very first ideas of the thesis’ topic first manifested itself in this kind of arts-based, *unfinished thinking*, as an *in-between* the non-verbal background of (me as) a child not allowed to play piano at the age of six, and the coming master thesis proposal. This could also be considered as developing a non-verbal conceptual framework or making more explicit my implicit knowledge as a practitioner, as well as a formative and aesthetic approach in which the sensitivity towards form undertakes the emphasis on defining concepts. For this reason, in describing the design of the entire Project 1, the first phase would have to be revised, and the new version should acknowledge the arts-based phases of the project to a larger extent than is done in the thesis.

Entering the formal and verbal literature review (theory on six-year-olds, etc.), it became clear that the question formulation had to be limited to the *motoric* development to keep the expected page- and timeframe of the thesis. I could not have composed the music with only knowledge about the children’s motoric development. The music score studies and my own composing/arranging necessarily had a more holistic approach, which also included my practice-based knowledge of the six-year-old’s emotional development, intellectual and social interests, etc.

Looking closely, arts-based research processes are also appearing in the design cycle of Project 2. As previously mentioned, habits of mind, such as the interviewer's empathy and understanding towards the interviewee, was an explicit approach during the interviews (Vist, 2009a: 82f). The concept of empathy was originally used in relation to aesthetic experience and art appreciation (Eisenberg, 2000; Goleman, 1996). Even so, I have never claimed that this could be considered an arts-based approach, and my interview approach is most likely influenced by the way I live and thus by art. Does it benefit the field of arts-based research if this is enough to consider research arts-based? As I indicated above, I accept Bresler's aesthetically based research as arts-based in the broader umbrella sense, but better specified as an aesthetically based or informed element. Other elements mentioned by Bresler are also the dialogic connection to one's self that is propelled by the empathic connection to the interviewee, as well as the perceptual contemplation. I can confirm that my experience fits with Bresler's notions, in which both of these aspects were clearly apparent during the interviews and during the processes of analysis that followed. And they also clearly bear a resemblance with aesthetic encounters.

Although the term arts-based was not used in Project 2, some parts were explicitly described as arts-inspired, particularly the "pilot studies" (Vist, 2009b: 69ff). Still, the data collected in these pilots were not appraised enough to be used and analysed as data. Thus, the arts-based elements were more clearly stated, but not explored for its knowledge potential or explicitly used in the analysis and result development. The pilots, which used non-verbal arts media as a reflection tool, will be discussed as part of later research phases, with the exception of the self-interview, which could be a tool in the first phase as much as in the second. In this case, it belongs in both places.

Preparing the interview design, and inspired by van Manen's (2001) hermeneutic-phenomenological approach, I conducted a self-interview, an imaginative interview, sitting down with my laptop and a draft of the interview guide, "interviewing myself". Although close to an autobiography, in the thesis the experience of this was described as writing fiction, with the two characters (the two Torills) "starting to live their own lives" in my imagination. Imagining the interview setting (this habit of mind) opened up for detailed narratives and creative thinking. But is this research? Although the *frame or setting* of the self-interview was an illusion, the stories I told had all happened in my life. My experiences both occurred and were constructed, as in an ordinary interview. Narrative forms are now accepted as relevant in research and as a good way to develop knowledge, also outside arts-based research (Kvale, 2002), and some of the most developed art forms in relation to research are the literary arts (see Knowles & Cole 2008; Springgay, Irwin, Leggo, et al. 2008). In discussing "Can Arts Based Research Be Fictive?", Barone and Eisner (2012) write that

“In conventional academic discourse, ‘fictional’ disqualifies it from consideration as legitimate research” (ibid: 101). The self-interview is not fictional to the extent they mean, but their answer to their question is still “yes”:

Works of fiction may indeed, through their recasting of the empirical particulars of the world, achieve extraordinary power to disturb and disrupt the familiar and commonplace, to question and interrogate that which seems to have already been answered conclusively, and to redirect the conversation regarding important social issues. (Barone & Eisner 2012: 101)

The fictive context of the self-interview also provided an opportunity to test the interview guide and to develop it further. It also may explain why the research- and interview questions were formulated as they were, which helped to make the researcher’s tacit experiences and understandings verbal and open for further critique and inquiry. In almost every arts-based genre, to make the researcher’s self become visible is necessary in order to make the research processes valid and reliable. Revealing the structure of the researcher’s own experiences can enlighten the reasons behind the choices taken in the research process. Maybe the term “intra-view” would be a better concept than interview, but it is also possible to consider it not only as a pilot and self-reflection, but as regular data ready to be analysed, and as such, leading us to the next research phase.

### Data collection/ethnographic cycle

This phase is about acquiring an overview of the types of information possible to obtain, and to use the appropriate methods in obtaining it (Jørgensen, 1993). According to Hennink et al. (2011), it also includes the design of research instruments. Consequently, the compositions in Project 1 could be considered as part of this phase as well, as could the self-interview.

Looking more closely at Project 1, audiotapes of 40 lessons were collected, containing both verbal conversation and piano playing. The method in use were aurally based, hence the teacher/researcher (me) also performed a lot of music with- and for the six-year-olds. Does this make me an artist-researcher-teacher or a/r/tographer? I definitely did inquire into educational phenomenon, as well as in- and through the arts (Irwin & Springgay 2008). I definitely merged research, teaching and art making, and I later emphasized “graphy” in writing the thesis. However, did “[a]rt and writing unite the [aural] and textual by complementing, refuting, or enhancing one another” (Irwin 2004: 31)? In my opinion, the lack of explicitness in relation to the arts-based

processes weakens the processes in relation to the ideal a/r/tography. The underlying ideas about art, research and teaching were influenced by earlier research traditions to an extent that might put into question the use of the term a/r/tography, especially considering the written results. Nonetheless, there were definitely aspects that point towards a/r/tography, in both the data collection and the results, as exemplified in *Tangenkista's* use of many arts-based languages – visual, verbal, aural and embodied (Vist, 2001a).

A/r/tography is concerned with self-study and being in community. Despite the self-interview in Project 2, both projects go beyond the study of “self”. The “being in community” was not anything I aimed for in the projects, but looking back, this actually may be considered as very striking in Project 1, although not mentioned in the thesis: The inquiry presented in the thesis was conducted in my home, in a room used for piano teaching and early childhood music groups. The participants were recruited from the local community, and the two girls in the case study came to me after I had put announcements out in several of the community’s kindergartens, announcing my music groups for children four to six years old. One year later, some of these children were invited to participate in Project 1. In the later parts of the project, children were recruited from the community music school where I worked.

Project 1, like a/r/tography, is practice- and practitioner-based. But today, I must admit that my teaching and habits of mind did not always “seek understanding by way of an evolution of questions with the living inquiry processes of the practitioner” (Irwin & Springgay 2008: xxiii). However, the ethical, the relational and “the *in-between* where meanings reside in the simultaneous use of language, images, materials, situations, space and time” (ibid: xix) was more explicit than in traditional piano teaching, and even more explicit in the later parts of the R&D project. Does that make me an a/r/tographer? Remembering that projects *defined* as a/r/tography succeed to a different extent, I will claim that at my best, I was living as an a/r/tographer, regardless of whether my research should be described as a/r/tography or not. The project could be considered as an “attempt to integrate theoria, praxis, and poesis, or theory/research, teaching/learning, and art/making” (Irwin, 2004: 28). “In a/r/tographic practices, the identities, roles, and understandings of artist/researcher/teacher are intertwined in an approach to social science research that is dedicated to perceiving the world artistically and educationally”, claim Springgay, Irwin, and Kind (2008: 84). There is nothing in this quote that is *not* seen in the project.

The (lack of) use of the arts-based pilots in Project 2 – as data – are already mentioned. The formal data collection in the projects was traditional semi-structured interviews, except for some short arts-based demonstrations by the interviewees. But in investigating the mindsets described in aesthetically and arts-based research

methods above, it is interesting to see how they resonate with the methodological description in the thesis. Empathic knowledge, understanding and imagination acquired through arts encounters have previously been seen as necessary habits of mind during qualitative research, thereby demanding arts-based experiences by the researcher. The interviews were described as having an empathic approach (Vist, 2009b: 82), and quoting Fog (2001), claiming empathy to be an important necessity in interviews. However, although the arts make such empathic participation possible because they create forms that are evocative and compelling (Barone & Eisner 2012: 3), this can also lead to a dangerous seductive interview invading the interviewee (Fog, 2001). Another aspect worth mentioning may be the experience of improvisation. Leaving the semi-structured interview guide could be associated with improvisation in music, the needed competence to carefully listen and in a split second to understand the potential for knowledge development in the interviewees' answer. This is about "the ways in which the arts [and interviews] provide rich and powerful models for perception, conceptualization and engagement for both makers and viewers", to quote Bresler (2006: 52).

### Result development/analytic cycle

This phase is about analysing data and developing results (Hennink et al. 2011; Jørgensen 1993). It has already been discussed as to whether one should talk about a separate dissemination phase. In that case, is it possible to find where the result development stops and the dissemination begins? Writing is presented as part of the analytic cycle, "to convey the key research findings" (Hennink et al. 2011: 269), as well as being something done throughout the research phases, as an analytical tool. In these projects, composing, playing and dancing could also be seen as analytical tools. Music performance/activities are further used in numerous lectures to exemplify the results from these two projects. Again, where does the dissemination/research stop and the teaching begin when you are teaching at a university, applying research-based teaching? These arts-based activities could be considered another a/r/tographical in-between, giving us another concept of research, one that also makes visible the merging of roles for university practitioners.

It is explicitly described in Vist (2009b) that I used arts media as an important reflection/thinking tool throughout the phases of Project 2, primarily piano (solo) performance, ensemble playing and couple dance (Vist 2007). As mentioned, these pilot studies did not generate formal data used in the analyses. The main function of my logbook appeared to be as the connecting link between the aesthetical reflections done *within* music while playing piano or dancing salsa, in addition to the more

traditional verbal reflection and thinking in the thesis. But in conducting a pilot or other activity that stimulates reflections on the research topic, would it not necessarily also influence the results?

It is hard to know exactly – and thus to write about – how my aesthetic encounters influenced the results, this much in the same way as it is difficult to verbalize artistic processes in general. Not presenting itself as arts-based, the Project 2 thesis did not really shed any light on such aspects of the result development. Borgdorff (2012) claims that artistic research seeks to provide a specific articulation of the pre-reflective, non-conceptual content of art, inviting “unfinished thinking”. These articulations remained hidden in the verbal result. Nevertheless, as expressed in aesthetic as well as arts-based research: important habits of mind are related to how we experience thinking and reflection. Our thinking develops while we are using the verbal language, and thoughts can be created there and then in the encounter with the language (Vygotskij, 1934/2001). The same happens with any “language”. I do not get away from the experience of strong and specific thinking and reflection directly in the musical medium. Writing the log helped me translate this experience into words to a certain degree, although not fully. There were embodied and aesthetic concepts (Johnson, 2007) and reflections that I may or may not manage to verbalize, but the log helped me to make explicit what was going on in my body and mind during musicking and dancing, other thoughts than what I was able to express when situated in the verbal discourse of my books and computer. This duality in the view of thought and language may also be seen as an in-between. Frisk and Östersjö (2013) criticize what they call the attempts “to make artistic reflection the cornerstone of a methodology for artistic research” (ibid: 43), as they find it delimiting for method development. I agree, but at the same time, this exposes the importance of artistic reflection in artistic- and arts-based research. To rephrase Frisk and Östersjö, “[r]eflection is an innate part of artistic [or music] practice and a natural aspect of artistic [and arts-based] research” (ibid: 43).

The results are more clearly arts-based in Project 1. Although only included as attachments in the thesis, after a decade of research and practice the piano method was published, not in a scientific journal, but as music (books containing scores, lyrics, drawings, etc. and a CD). Do the processes involved in developing this music deserve to be described as arts-based, in the way Eisner and his colleagues define it? What led me in this creative work was an embodied experience – and tacit knowledge – of what this age’s kids were able to do and enjoyed doing on the piano. With Eisner’s arts-based research, empathic knowledge and imagination are seen as important features, as is the capacity to generate a heightened sensory and emotional experience, and thus to invite members of an audience into an (re-)experience of what is investigated. Thus, we are talking about a somatic form of knowledge (Eisner & Powell 2002) and the use

of the physical body as a source of information, made possible through the knowledge obtained as a practitioner during hours of playing with six-years-old on my piano and in kindergarten music teaching. Of course, both theoretical studies and observations improved my knowledge, as well as the music. However, the vast body of embodied knowledge was already there, before the two formal legs of the thesis were developed.

It is hard for me to discuss whether my own compositions, etc. meet Eisner's demand of a certain threshold of quality. It is no matter of course that music meant for education, such as *Tangentista* (Vist, 2001a, 2001b, 2001c), is understood as good art – though not that critics or reviewers consider it art. However, defending a relational aesthetic position, I will claim that one must consider the meaning and context of the music, while also discussing its quality.<sup>3</sup> Reviewing the compositions, at least it became clear that my competence was higher in the music than in their lyrics. Luckily, the books are also fully illustrated by the well-known illustrator, Thore Hansen, making *Tangentkista* “an effort to extend beyond the limiting constraints of discursive communication” (Barone & Eisner 2012: 1), using the expressive qualities of several artistic mediums to convey meaning, experiences and musical competence.

## Conclusion – as further discussion

Eisner (2008) sees arts-based research as being placed between art and science, and in line with the in-between in a/r/tography, describing tensions in arts-based research that can also be motivating, and “evoke a sense of vitality” (ibid, p. 17). In the article's last part, I will make some concluding remarks, but also – as in the spirit of arts-based research genres – point to hopefully vitalizing tensions and areas of further discussion.

### Arts-based research processes in-between genres?

In the introduction, I asked whether music education research was hardly ever art(s)-based, if it means that we hide the aesthetics' role in our research and if the ways we use art or music in our research are defined by other concepts. I will speak for myself: I definitely have used arts-based processes in these previous research projects, and also hidden them – not consciously, but in following the normal discourse of earlier music education research. Due to the content and the artist's role, the two projects are

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<sup>3</sup> For readers supporting other aesthetic principles, it might be relevant to know that *Tangentkista* was one of three nominations to the TONO's Edvard Prize for contemporary composers in the genre of educational compositions (<http://www.ballade.no/sak/musikkpedagogisk-komponist-hedres-med-en-edvard/>).

not defined by the more common (in Nordic countries) concept of artistic research. I feel more at home with the umbrella term of arts-based research. The arts-based processes have been used in most research phases – by one project or another – but the major parts of the projects are using regular qualitative methodologies. Therefore, the projects are only partially arts-based, and it might be more correct to compare them with arts-informed research. With Cole and Knowles, the projects can be said to bring together “qualities of conventional qualitative methodologies with the expansive possibilities of the human imagination in the arts” (Cole & Knowles 2008: 59).

So how did the projects fit in relation to a/r/tography? I work in music education as a researcher, I am educated as a pianist and as a music teacher, and I hold a PhD in music education. I spend most of my spare time dancing, even teaching dance. Arts, education and research merge in my life as well, giving me a life in which everything seems to be connected, thereby affording many layers of meaning. I will claim that I am at my best (living as) an a/r/tographer, whether my research is described as a/r/tography or not. Not everything I do is research, but what in my life that does not have influence on my research is hard to tell. I am a teacher and a researcher. Not for a long time has my identity been comfortable with the term artist, but my way of living, my way of “breathing arts”, puts it to the core of my being, professionally as well as privately.

### Arts-based research – also in a Nordic context?

If this is the case for me, what about my colleagues in Nordic music education? Are art-based research processes possible to avoid when our subjects are within music education and music/arts encounters play important roles in our lives? Is it again the terms that differ? The article format does not give room for a thorough Nordic review, but scrolling the abstracts and some articles of recent volumes of the *Nordic Research in Music Education Yearbook (9-14)*, I did not find arts-based research or similar terms in what I read. Reviewing other publications (i.e. Aho, 2013; Hultberg, 2013; Jullander, 2013), I support the focus on artistic- compared to arts-based research in relation to research topics, and the lack of distinctions between the terms artistic- and art(s)-based research. As shown above, and taking articles from other parts of the world into account, the distinctions between artistic and arts-based seem much clearer.

However, I did find interesting projects that might contain processes such as the ones described above, although not explicitly presented this way in the articles. Would Fink-Jensen (2013) agree that her use of astonishment as a point of departure in research may be described as one of Bresler’s habits of mind? Describing a community music project among Palestinian children and youth in a refugee camp, could Ruud

(2010) accept his ethnographic study to include arts-based processes, although no such term is used in the article? Falthin's (2011) examination of algorithmic compositions as a learning tool are definitely using arts-based processes. Would he even agree on the term artistic research? In the same volume, Hultberg (2011) presents what seems to be parts of the previously mentioned artistic research project Hultberg (2013) in the 2011 volume under keywords such as "[a]rtistic learning and development, music performance, professional musicianship (...)" (Hultberg, 2011: 131).

In "Choral Singing as Health Musicking (...)" in the previous yearbook, Anne Haugland Balsnes (2014) discusses the relationship between music, education and health related to choral singing in three cases. "The author's own experiences as a trained choral conductor are used actively as a basis for further reflection", she writes (ibid: 153). How this is done only appears implicitly, as she is referring to other articles for methodological issues. In private conversation (17.1.15.), Anne explains that she also appears as a conductor and singer in some of the cases, thus definitely merging the role of artist, teacher and researcher. Much of this takes place in the community where she lives, which is also in line with a/r/tography. Furthermore, she explains how challenges in her work as a conductor have often given impulses to research questions; therefore, several research phases in her inquiries seem to include arts-based research processes.

I would like to challenge my colleagues to reconsider the music's role in their research – or to consider becoming more explicit about the role of music in their research. In this way, music research becomes an (other) area where music educators can exemplify and argue the value of music, and how it influences and enriches our lives, our thinking and hence also the formation of our society.

### Quality – as artist, teachers *and* researchers?

As mentioned above, except for artistic research, arts-based researchers (and a/r/tographers) do not need to earn their living through their art – only to be committed to artistic engagement through ongoing living inquiry, according to Irwin and Springgay (2008). Likewise, teachers do not need to be K-12 educators ("grunnskolelærer" in Norwegian). Unfortunately, what researchers do and do not need to be is not even mentioned by Irwin and Springgay. In line with this, I questioned that everything written as a/r/tography is automatically defined as research. Following this, it seems that for further discussions, a concept such as *aesthetic validity* may be relevant to develop and investigate. Some discussions on measurements of quality in arts-based research already exist (e.g. Barone & Eisner 2012; Leavy, 2009; Piirto, 2002). Barone and Eisner are suggesting that "a piece of arts based research must succeed both as a

work of art and as a work of research. It must be, that is, of sufficiently high quality to lead members of an audience into a powerful experience, into a *researching* of social phenomena” (2012: 145).

To express oneself fluently in any language requires years of study. If one communicates the results in arts-based media, one at least has to know enough to know *when* it is beneficial to use arts-based research processes. In processes of reflection, the skills may not need to be the same as if presenting research results in arts-based media. In some processes, even a lack of competence may be relevant, for instance when practitioner-based approaches into beginner’s learning processes are used to give a first-hand and embodied perspective. However, as Cahnmann-Taylor claims:

[T]here is very little explicit training for current and future researchers to practice methods of inquiry that embrace tools and techniques from the arts as well as the sciences. Without explicit training, there can be no critical community to establish what constitutes quality in arts-based research. (Cahnmann-Taylor, 2008: 11)

### Different but important fields of knowledge in music education research?

“When research methods are stable and canonized, the rules of the game are relatively clear. With new games, new rules”, Eisner (1993:8) claimed, and foresaw that the conceptions and competences in research would also change by new forms of understanding. Have we accepted the change of rules described by Eisner? According to Cahnmann-Taylor, earlier researchers risked that their research was seen “less as a piece of scholarship than a fictive invention” (2008: 5), mentioning the arts in academic studies. Although arts-based research methodologies are still in conflict with some scholarly climates, the postmodern turn has helped us in this matter: “[W]hat counts as knowledge and the nature of research have dramatically changed”, according to her (ibid: 3).

So, if arts are accepted on the researcher’s playground, is it useful with so many different concepts? For those spending much time in arts-based research methodologies, it may be relevant when Eisner (2008) claims the value of the mess, and that too clear definitions will complicate the creative vitality of the field. For others, some distinctions may help, and the literature presented here reveals that some distinctions have developed: Artistic research requiring a professional level of the artist/researcher and the artistic product, and the research content expected to be related strongly to

artistic processes/the authors' own musicianship being one tendency. The other genres do not put as strict a restriction on the researcher and the research topic. Arts-based genres consider themselves to be social science research, with a broader acceptance of topics, such as child development, social competence and emotion knowledge (as seen above). The strong relationship between music and emotion is well documented elsewhere (Juslin & Sloboda 2010). Sinner, Leggo, Irwin, Gouzouasis, and Grauer (2006) confirm that investigations in emotions are also a central topic in arts-based dissertations: love, fear, desire and hope were common themes together with death, power, memory, loss and suffering, as well as self-identity, socio-cultural landscapes and embodied experiences (ibid: 1238). Investigating collective memory, body image and sexual identity as arts-based research, Leavy claims "these highly conceptual topics, which represent some of the most fundamental aspects of human experience, [often to be] impossible to access through traditional research practices" (2009: 4).

In accordance with the above descriptions of artistic research, Aho writes that artistic research tends to be "highly exclusive in its definition of the artistic researcher as a researcher with formal art education" (2013: 66). The researcher's formal background may not even be the biggest problem. When most artistic researchers define the field of knowledge as "*performing artists' artistic processes*" (Hultberg 2013: 88), there will be an empty space for other topics – yet still within music education – that may also benefit from the use of arts-based means. If we stick to the above definition of artist research, we need the term arts-based research to cover processes in projects that aim for knowledge outside artistic processes and the artist's own musicianship. Another solution to the problem is suggested by Frisk and Östersjö (2013), who believe that the field of artistic research is now stable enough to embrace qualitative research methods found in social sciences, and to create a hybrid methodology that also includes artistic methods. Similar thoughts are expressed by Hultberg (2013), which may be in line with Borgdorff's claim (above) that today's arts are often engaged with other life domains, and that gender, identity, environment, etc. might be addressed in artistic research projects as well.

How come that in the US-dominated discourse of arts-based research, the focus on research topics and researchers' competence appears rather pragmatic, while the Nordic or European use of artistic research appears closer to aesthetic theories of autonomy? Does this reflect the dominance of different aesthetic theories? Researching artistic processes is an important field, but we cannot limit arts in music education research to a kind of "l'art pour l'art" discourse, unless we – in our teaching – agree with an aesthetic theory that advocates the autonomy of art. It may be unfair to claim that music as a mean in itself seems to be an implicit discourse in much of the artistic research literature, but my impression in reading some of these texts is that

subject matters (of music) outside the artistic work and processes do not exist. From a Bourdieuan perspective, it would therefore be interesting to investigate why – e.g. if this is about the few researchers' personal interests, or whether the cultural capital of being a professional and performing artist today influences the chosen research topics and methodological genres in music education research. A critical view on how our music research methodologies also shape the focus and discourse in music education may be important, whether one is researching artistic processes, interpersonal communication, social interaction, gender, identity, self, emotion – or research methodologies such as in this article.

However, I find it problematic when Nordic researchers –writing in English – claim that in our countries art(s)-based research is something different from that in the English-speaking world. We do need a terminology for research on topics other than artistic processes that use arts in research. Why not chose a term that is already there, and which has been in use for more than 20 years? I therefore suggest that we start using both terms – artistic as well as arts-based – also in the Nordic countries, with a slightly different meaning. We can still hold hands, agreeing that:

As representational form, the arts can be highly effective for communicating the emotional aspects of social life. (...) Furthermore, the dramatic presentation connects with audiences on a deeper, more emotional level and can thus evoke compassion, empathy, and sympathy, as well as understanding. In this way, arts-based practices can be employed as a mean of creating *critical awareness* or *raising consciousness*. (Leavy 2009: 13)

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# Skolekonsertene og skolekonteksten: Mellom verkorientering og kunstdidaktikk

*Kari Holdhus*

## **ABSTRACT**

### **Visiting concerts in schools – between work-orientation and art didactics**

*This article discusses if and how heteronomic aesthetic practices, aesthetic learning practices and relational pedagogy can form a new rationale for visiting concerts in Norwegian schools.*

*A recent dissertation discovers that quality conceptions in Norwegian professional visiting concerts in schools follow an artwork-oriented paradigm, by valuing the contemplative experiences of the audience higher than their possible actions and participation. Institutional and discursive frames support the work-oriented view of artistic quality by defining the event as the sole provider of quality. A work-oriented conception of quality, however, encounters problems in the school context, because pupils and teachers seem to need the concerts to be more contextually interwoven in everyday school life to create meaning. Keywords: Relational art, relational pedagogy, visiting concerts in schools, art didactic practices, performance structures*

I Norge finansierer Kulturdepartementet konserter og kunstbesøk til alle elever i grunnskolen gjennom den store kulturformidlingsordninga *Den kulturelle skolesekken (DKS)*.

*Levende musikk i skolen*, Danmark (2014) *Skapande Skola*, Sverige (Kulturrådet, 2014), *Teaching artists*, USA (Booth, 2011), *Spic macay*, India (2014) og *Musica Viva in schools*, Australia (2015), er internasjonale eksempler på at skoler tilføres kunst eller kunstnerisk kapasitet gjennom besøksordninger.

Jeg har gjennomført et doktorgradsarbeid, *Stjerneopplevelser eller gymsalsetetikk* (Holdhus, 2014), der skolekonserterordninga, som er musikkdelen av DKS, belyses. I denne artikkelen presenteres, diskuteres og videreføres sentrale trekk ved studiens forskningsobjekt, kontekst, teori, metode og resultat.

## Studiens relasjoner til tidligere forskning

Internasjonalt finnes det en omfattende forskings- og utdanningsportefølje knytta til fenomenet *Teaching artists*, spesielt fra USA (Booth, 2011; Rabkin, Reynolds, Hedberg & Shelby, 2011), mens forskning omkring kunstorienterte besøksordninger i skolen ikke er så synlig i den internasjonale litteraturen. Jeg har lest Breslers (2010) studie om læreres opplevelse av å delta sammen med elevene på konsert med profesjonelle musikere, en studie som viser liknende resultat omkring læreres forhold til kunstbesøk som i min studie. Bresler med flere har videre utført en analyse av element ved en dramaforestilling som ble spilt på skoler (Bresler, Wasser & Hertzog, 1997), som jeg kommer tilbake til seinere i artikkelen.

Jeg opplever likevel ikke at det finnes omfattende musikk-/kunstpedagogiske forskingsmiljø som fordyper seg i dette emnet – kunstneriske besøksordninger i skolen. En kan spørre seg hvorfor det finnes så lite internasjonal forskning om elevenes møter med profesjonell kunst? Kan det være at forskere innen musikk- og kunstpedagogikk ikke betrakter disse praksisene som musikkpedagogisk virksomhet? Eller ser kanskje forskerne på profesjonell kunst som noe autentisk som ikke kan eller bør utsettes for gransking, sjøl om den framføres i en utdanningskontekst? På den annen side kan det være at Norge er ett av de få landene der det er volum på antallet profesjonelle kunstproduksjoner for elever, og at den internasjonale forskinga mangler fordi slik praksis ikke er så vanlig internasjonalt.

I Norge er det fortløpende utført forskning og evalueringer angående kunstformidlingsordningene DKS representerer i skolen. Borgen og Brandt (2006) sin evaluering av DKS viste at mange av kunstmøtene fungerte monologisk, og at det fysiske deltakeraspektet ikke var ivaretatt godt nok i DKS. Ingvild Digranes (2009) har i sin Ph.D.-avhandling sett på retorikken rundt DKS. I narrativ omkring DKS blir kunstnerne framstilt som helter, mens lærerne ofte beskrives som hindringer for elevenes opplevelser.

Valberg (2011) finner i sin studie av barnekonserterproduksjoner i symfoniorkestre at komponist, dirigent og musikere viser respekt og forståelse for det han kaller et regulativt verk-konsept gjennom å operere innafor det og dermed opprettholde det.

Bjørnsen (2011) peker på at den norske kulturpolitikken alltid har hatt en siviliserende funksjon, og at kunstbesøksordningene i skolen ikke er noe unntak. Han hevder at DKS fungerer demokratiserende, fordi alle får kunst, men at ordninga ikke er demokratisk, fordi det er overlatt til noen utvalgte kjennere å definere hvilken kunst befolkninga eller elevene skal eksponeres for og på hvilken måte dette skal skje.

I 2013 ble det lagt fram resultat av et forskingsprosjekt om DKS (Breivik & Christophersen, 2013). Rapporten viser blant annet at lærere blir diskvalifisert og oversett i praksisen, og at det eksisterer en begeistringsretorikk omkring kunstformidlingsordningene som hindrer kritiske mot-røster.

I tillegg til disse studiene, har jeg hatt stor nytte av å arbeide med Venke Aures doktorgradsavhandling *Kampen om blikket: En longitudinell studie der formidling av kunst til barn og unge danner utgangspunkt for kunstdidaktiske diskursanalyser* (Aure, 2011). Aure har her analysert hvordan barn og unge mottar og bearbeider kunst som blir formidla til dem på forskjellig vis, og hun diskuterer disse forskjellige formidlingspraksisene i lys av kunstdidaktiske diskurser.

Artikkelen forholder seg til dette bakteppet av primært norske evalueringer og studier. I min doktorgradsstudie kommer det fram resultat som likner på resultat fra de studiene som er nevnt over, og den føyer seg dermed inn i et eksisterende landskap. Det som gjør mitt arbeid til et originalt bidrag til dette landskapet, mener jeg er at monografien har fokus på bakgrunner for manglende forankring av kunstformidlingspraksiser i skolen. Dette er det ingen av de nevnte studiene som har hatt som sentralt tema (Montuori, 2005).

## Forskningsobjektet og bakgrunn for studien

Alle de 630 000 elevene i den norske grunnskolen får to konserter på sin skole hvert år. Konsertene spilles av besøkende profesjonelle musikere, og er produsert og distribuert gjennom Rikskonsertene, et statlig musikkproduksjonsorgan. Skolene får tildelt et tidspunkt for konsert, og informasjon om konsertens tema. De får også en teknisk/praktisk raider som forteller hvordan salen, vanligvis skolens gymsal, skal rigges til. Det er lærernes ansvar å informere elevene om konserten, og å legge praktisk til rette for den. Konserten varer en skoletime. Det spilles ca. 9000 slike konserter i Norge hvert år, og skolekonsertene er dermed Norges største arbeidsgiver for frilansmusikere. Rikskonsertene har fast ansatte produsenter som vurderer musikere for turné. Konsertene kommer i stand på bakgrunn av konsept som foreslås av musikere og

produsenter, og alle produksjoner utarbeides i løpet av en preproduksjonsprosess med en av Rikskonsertenes produsenter som arbeidsleder.

Interessen min for å forske på skolekonsertene ble vakt i åra 2002–2009, da jeg arbeidet som kreativ musikkprodusent i skolekonsertpraksisen. Som produsent irriterter det meg ofte at skolene ikke tok ansvar for konsertene. Hvorfor kunne de ikke forberede elevene på konsertene, i hvert fall slik at elevene visste litt om hva som skulle skje? Det var min oppgave å utforme konsertinformasjoner, altså brosjyrer som inneholder informasjon om musikerne og musikken. Konsertinformasjonene presenterer ofte forslag til oppgaver og aktiviteter i musikk og andre fag som skolene kan nytte i forberedelse og etterarbeid til konsertene. Det virka som om konsertinformasjonene var lite i bruk i klassene, og elevene var ofte uforberedt – både på at de skulle på konsert og på konsertenes innhold. Samtidig som jeg undra meg over skolers og læreres manglende engasjement i konsertbesøka, begynte jeg å notere meg at ordet "kvalitet" var mye i bruk i praksisen – og at dette kunne bety noe forskjellig for forskjellige grupper.

Så skjedde det at jeg fikk et doktorgradsstipend i musikkpedagogikk med skolekonsertpraksisen som tema. Det ga meg en interessant anledning til å undersøke feltet bredt, på heltid og under forskingsmessig veiledning og opplæring.

## Teori, forskingsdesign og metode

Avhandlingas analytiske hovedredskap er Bourdieus relasjonelle kultursosiologiske begrepsverden, der felt, habitus, kapital, doxa og *illusio* er noen av redskapene (Bourdieu & Wacquant, 1992).

I tillegg speiles observasjoner fra kunstfeltet gjennom handlings- og sanseorientert kunstdidaktisk fagteori, danningsteori og relasjonell pedagogikk og estetikk. I studien representerer denne litteraturen forskingsbaserte og filosofiske motstemmer til regjerende doxa (Baumgarten, 2008; Dewey, 1934; Austring & Sørensen, 2006; Klafki, 2011).

Designet følger kunstfeltet, og fokus ligger på musikeres og produsenters tanker, uttalelser og handlinger omkring hvordan kvalitet best konstrueres i en skolekonsertproduksjon. Det innebærer en kritisk gransking av den kunstneriske diskursen i praksisen og dennes konstruksjon av kvalitetsoppfatninger. Valget av fokus oppsto fordi det har vært vanlig å tillegge skolen et hovedansvar når skolekonsertpraksiser og kunstbesøk ikke fungerer godt. Bresler, Wasser og Herzog (1997) framholder at kunst i skolen aldri kan bli reell kunst, fordi skolen er et så sterkt didaktisk paradigme at det uansett vil transformere kunsten til en hybrid sjanger der det kunstneriske uttrykket ikke får spillerom. Digranes sin doktorgrad om narrativ omkring kunstbesøk

i skolen (2009) viser at kritikk mot kunstbesøk i skolen ofte rettes mot lærerne og skolen, og dette er også min empiriske opplevelse. På denne bakgrunn har jeg i studien ønska å rette blikket i motsatt retning og studere musikksida av praksisen sin kvalitetskonstruksjon som bidragsyter til forankring av konsertene i skolens hverdag. Kunstbesøk i skolen – er de skolebaserte eller kunstbaserte – eller går det an å tenke seg det hybride som fruktbart (Holdhus & Espeland, 2013)?

Det empiriske materialet i studien er basert på feltarbeid under produksjon, resepsjon og evaluering av 4 nye produksjoner som ble tilfeldig valgt fra Rikskonsertenes program skoleåret 2010/2011. For å utforske musikerens kvalitetsbegrep var det naturlig å forsøke å følge mange sider ved utarbeiding og framføring av produksjoner. Kildematerialet som er brukt i analysen består av feltnotat, filmopptak, lydopptak og intervju. Gjennom opphold i feltet fulgte jeg alminnelige prosesser i praksisen: Casting, produksjonsfase, resepsjon på skoler og evaluering av produksjonene.

Både før, i løpet av og etter feltarbeidet leste jeg teori og arbeida med utforming av forskningsspørsmål og design. Metodene, teorien, temaene og designet i avhandlinga kom til å spille på hverandre, og studien framstår på denne måten som prosessuell (Leavy, 2008). Det kan være vanskelig å kalle noe for teori, noe annet for metode og en tredje ting for analyse, fordi elementa som konstruerer metodene er tett sammenvevde. Intensjonen med prosjektets metoder var å bruke etnografi med utgangspunkt i et konstruksjonistisk grunnsyn (Gergen, 2011; Rorty 2009) for å skape grunnlag for analyse basert på tema som trer fram fra empirien.

Min analyse var interpreterende og pågikk kontinuerlig og parallelt med forskningsprosessen i en strøm av påvirkninger. Den mentale sida av analysen var nok til stede allerede da jeg fikk prosjektideen, analysen fulgte prosjektet til det var avslutta, og på mange måter analyserer jeg fortsatt, blant annet mens jeg skriver denne artikkelen. I tillegg til generell refleksjon utførte jeg en konkret, strukturert og bevisst analyseaktivitet (Madsen, 2003) der jeg brukte koder og kategorisering inspirert av Grounded Theory (Charmaz, 2014). Analytisk betrakter jeg handlinger og begivenheter som mulige utsagn (Geertz, 1973), altså har jeg en semiotisk tilnærming der jeg fortolker både symbolproduksjon og verbalspråk. Denne semiotiske tilnærminga har jeg også til diskursbegrepet – diskursive ytringer ser jeg som semiotiske og symbolske og knytta til sosiale felt (Bourdieu & Wacquant, 1992, s. 94).

## Utvikling av forskningsspørsmål

Den prosessuelle innretninga på design og metode har også prega utvikling av forskningsspørsmål i studien. Da jeg gikk ut i feltet, hadde jeg bare en variant av det første

spørsmålet å støtte meg på, og det var dette som forma blikket mitt i begynnelsen av feltarbeidsperioden:

- *Hva karakteriserer kunstneriske og didaktiske kvalitetsoppfatninger i produksjon av skolekonserter, og hvordan konstrueres slike kvalitetsoppfatninger?*

Intensjonene med dette spørsmålet var å utforske hvilke kvalitetsoppfatninger som regjerer skolekonseptpraksisen, og å finne ut hvilket rasjonale de bygger på og opprettholdes av.

Planen var å observere og intervju for å beskrive kunstneriske og didaktiske kvalitetsoppfatninger, men oppholdet i feltet brakte med seg flere spørsmål – jeg så at de fleste kvalitetsoppfatningene hos musikere var kunstneriske, og at de didaktiske oppfatningene ikke var til stede eller ble skjult. Fra min egen tid som produsent husket jeg godt det manglende engasjementet for konsertene hos skolens personale. Jeg begynte å spørre meg om denne mangelen på engasjement fra skolen sin side kunne ha noe med det herskende rasjonale i praksisen å gjøre. Kunne det være at kvalitetsoppfatningene i kunstfeltet ikke er de som er best egna til å gjøre konsertene til et naturlig element i skolehverdagen? De to siste forskingsspørsmåla forma seg på denne måten som resultat av feltarbeid, litteraturstudier og tidligere opplevelser, og de ble til slutt slik:

- *På hvilke måter påvirker kvalitetsoppfatninger i kunstfeltet skolekonserternes forankring i skolene?*
- *Hvordan kan gjeldende kvalitetsoppfatninger bli utfordra og utvikla?*

Det siste spørsmålet er designa for å være framtidsretta, og er som sådan et drøftings-spørsmål: Hvordan tror jeg det er mulig å komme videre fra dagens situasjon – hva kan implikasjonene for praksis være?

### Forskerrefleksivitet

Sosial forskning er grunnleggende sett refleksiv, fordi den kan komme tilbake og bety noe i den realiteten den beskriver, noe jeg kan håpe vil skje med min studie. Som forsker er jeg insider i feltet – jeg har forska på en praksis der jeg sjøl var yrkesaktiv som produsent inntil for kort tid siden. Min studie er basert på observasjoner av mennesker i en kulturell kontekst, interpretert gjennom min forforståelse og relativt store forkunnskap om feltet, uten at jeg eksplisitt blir informant. Det er en personlig stemme i interpretasjonene som skyver studien over mot kritisk etnografi. En kritisk

etnograf vil avdekke skjulte agendaer, utfordre undertrykking, beskrive maktrelasjoner og kritisere det tatt for gitt. Det er en etnografi som vil se under overflaten for å legge til rette for endring (O'Reilly, 2012). Eisner (1998) mener at *educational criticism* er nødvendig for å styrke utdanninga, og at slik forskning må erkjennes til å være normativ. Situasjoner fra materialet som presenteres i den følgende vil alltid kunne tolkes annerledes enn det jeg har gjort, og det er viktig at leseren forholder seg til at eksemplene som følger er henta ut fra en doktorgradsavhandling der bevisførsel og logikk i analysen kontekstualiseres sterkere enn det er mulig å gjøre i en artikkel.

## Resultat og diskusjon

Mange av resultatene i studien framtrer som delkomponenter i det jeg kaller *et verkorientert paradigme*, og svarer på det første forskningsspørsmålet om hva som karakteriserer de kunstneriske kvalitetsoppfatningene i praksisen og hvordan de er konstruert. I det følgende beskriver jeg noen av disse komponentene og diskuterer dem i lys av estetisk og didaktisk teori.

### En verkorientert kvalitetskonstruksjon

*- Jeg er egentlig for min del litt sånn – "okei, jeg håper det går bra med dere, jeg skjønner ikke helt hva dere driver med, jeg gjør noe som jeg synes er fint og velkommen den som vil være med å dele det", liksom. (Musikerintervju, produksjon 3)*

Musikerne i praksisen tar utgangspunkt i musikk de ønsker å spille, ofte uavhengig av kontekst, i dette tilfellet skolekonteksten og elevers og læreres livsverdener. Sitatet over har jeg valgt som eksempel på en holdning jeg finner hos en del musikere – musikeren refererer her til elevers musikkverden, som hun ikke er interessert i (*jeg skjønner ikke helt hva dere driver med*) eller nysgjerrig på.

Utdraget under er notat fra en samtale med en produsent om castingprosesser – hvilke musikere er produsenten på jakt etter til å spille skolekonserter? Han vil ha *....dem som har den sterkeste formidlingsviljen for barn og unge. Skal ha vanvittig bra musikk og vanvittig bra musikere. Vil ikke prøve å please noen. (Feltnotat, produksjon 1)*

Min tolking av den siste setningen, er at den er en understreking av at det er musikken som står i sentrum, en slags autonomistetisk programmerklæring, kanskje en buffer mot instrumentalisme.

## Kontemplasjon framfor aksjon

*Klassisk sterk, presist. Ekstremt god form, god progresjon. Gjennomkomponert som form, hvert element er tight, både i storformen og i småformene. Fremmed, men nært på grunn av hendene, alt er så tilgjengelig og taktilt. Iscenesettelse, variasjon, visuell kvalitet. Ser lydbildene, de fungerer som scenografi. (Feltnotat programråd, produksjon 2)*

Her får vi et glimt fra praksisens programråd, et internt evalueringsorgan som bestemmer hvilke musikere som skal re-engasjeres for videre turné. I programrådets møter mener jeg det er tydelig at elevenes kontemplative opplevelse vurderes høyt. Eksemplet omhandler en produksjon med abstrakt samtidsmusikk der det ikke er lagt opp til elevdeltaking. Å klare å treffe elever med nonverbal formidling av absolutt musikk betraktes her som viktig og verdifullt, og det går fram av det øvrige materialet i studien at slik musikkopplevelse ses som mer verdifull enn når elevene deltar fysisk eller tar initiativ.

Musikere som vil ha arbeid i praksisen er formidlingsorienterte. De arbeider med å tilpasse produksjonen og kommunikasjonen til elevpublikummet for å utløse et kunstmøte mellom musikken og den enkelte elev. Denne formidlinga framstår primært som sender-mottakerbasert, og i de produksjonene jeg har sett på, er salens reaksjoner viktige for musikerne, slik vi kan se i dette eksemplet:

*M2c: Jeg synes det viktigste kanskje er å ha et engasjert publikum, og det er egentlig ikke et stille publikum. Det er litt ekkelt. Mest liksom AAhh! OoooH!*

*M2a: Ja, reaksjoner*

*M2c: Det synes jeg er bra*

*M2b Ja, for da får man et kick videre til når man skal spille og at folk gjerne reiser seg og prøver å se, prøver å være med. (Musikerintervju, produksjon 2)*

Jeg mener eksemplet viser at publikums reaksjon vurderes i skolekonsertpraksisen, men det er likevel sjelden jeg finner at produksjonene tillater publikums aksjon – fysiske initiativ fra salen og respons på dem fra scenen forekom det lite av i mine observasjoner. Formidlingssituasjonen i praksisen betegner jeg som formidlende og kommuniserende, men ikke direkte interaktiv (Nielsen, 2011, s. 37).

Fra flere hold pekes det på at barns læring og opplevelse er kroppsbasert og aktivitetsbasert, og kanskje er dette særlig tilfelle når det gjelder estetiske fag og kunstneriske opplevelser, som må knyttes til skaping, deltaking og læring for å fungere helhetlig. Den kontemplative tilnærminga kan dermed komme i konflikt med elevenes kontekst. Bowman og Powell (2007) kaller den kontemplative tilnærminga for

”disembodied” og ”somatofobisk”, og mener den bare kan eksistere gjennom å fornekte kroppen som instrument for musikkopplevelse, uttrykk og læring. Budskapet deres er at den kontemplative tilnærminga hemmer musikkopplevelser og skaping for den enkelte og for fellesskapet.

The history of reflection on the nature and value of music is a game of hide and seek: Hide the body and its materiality, its subjectivity, its temporality and its specificity: Then seek compensatory value in characterisations deemed durable, objective and trustworthy, the formal, the structural, the ideal (Bowman & Powell, 2007, s. 1087).

Austring og Sørensen (2006) mener det finnes en estetisk læringsmåte som binder opplevelse og aksjon sammen. For at musikalske inntrykk skal få noe å si for elevene, må de få mulighet til å bearbeide dem ved å gjøre opplevelsen til sin og meddele seg om den gjennom egne uttrykk. Dette kroppslige uttrykkselementet er ikke kvalitets-sikra i skolekonsertpraksisen – det er menninga at bearbeiding skal skje separat fra konserten, ivaretatt av lærere etter at musikerne har forlatt skolen. Men jeg mener både Bowman og Austring og Sørensen viser at det ikke vil fungere å dele opp barns musikkopplevelse slik at forskjellige aspekt ved musikkopplevelsen tilgodeses på forskjellige tidspunkt og av forskjellige faggrupper.

## Skolen – den tause konteksten

*- Med pedagogikk, altså at det skal ligge en form for læring etter at konserten er ferdig, at det skal være en sånn slags læringsprosess inne i dette her, det kan man jo vel håpe at det kan være, sånn, jeg synes alltid pedagogikken kan komme litt i siste hånd her, at egentlig konserten bør være den som er, at selve konsertopplevelsen og at det må være første rekke. (Produsentintervju, produksjon 4)*

Tanker om konserter som eksplisitt del av utdanning eller som læringsbaserte, virker vanskelige å håndtere for en del av aktørene. Eksemplet viser en produsent sine tanker om konserter som læringsrelaterte. Det er mulig at en del aktører i kunstfeltet har et læringsbegrep der læring forstås som pugg og innlæring av informativ kunnskap. Med den forståelsen vil pedagogiske målsettinger kunne innebære et angrep på konserten som estetisk og sensitiv opplevelse, og det er en type læringsagendaer det er naturlig for musikeren å beskytte konserten mot. Definisjonen av læringsdimensjonen for skolekonsertene tolkes og formuleres ulikt av forskjellige aktører, pedagogikkspørsmålet blir ikke tatt opp, antakelig fordi det lenge har vært uenevnelig. Produsenten som

snakker i det neste eksemplet er såpass innforstått med situasjonen at hun ironiserer over den skjulte pedagogikken:

*- Å jobbe med en produsent er å jobbe didaktisk og metodisk, det er jo egentlig det vi gjør. Men vi lar være å bruke p-ordet. (Feltnotat utvalg, produksjon 2)*

Jeg opplever det som konfliktfylt for aktører i kunstfeltet å forholde seg til læring og læringselement. Egentlig vet alle i kunstfeltet at det som handler om musikk og læring ligger der, skolen er jo skolekonsertens eneste kontekst, men det markeres avstand til det pedagogiske feltet.

Dette fenomenet kan ha forskjellige opprinnelser som kanskje forsterker hverandre. En grunn til fornektning av at kunstopplevelser er læringsbaserte og kan føre til læring, finnes i det verkorienterte rasjonale og skriver seg fra geniestetikken: Geniet er gudегitt og trenger ingen utdanning, musikken er guddommelig og trenger ingen forklaring eller pedagogikk for å nå tilhøreren (Kant, 2008). Det går også an å kjenne igjen en kultursosiologisk mekanisme som handler om distinksjoner, der man uttrykker et kulturelt ståsted gjennom å distingvere seg fra andres (Bourdieu, 1995, s. 45). Å markere at en pedagogisk diskurs er kunsten uvedkommende, kan bidra til å distingvere kunstnere fra lærere.

Mye av det pedagogiske arbeidet i norsk skole har basis i et konstruktivistisk læringssyn og et syn på eleven som et kompetent og verdifullt menneske (James, Jenks & Prout, 1999). Norske elever er vant til å bli tatt med på råd, skape, bevege seg og uttrykke seg som en del av sin læring (Mikkelsen, Fjelstad & Lauglo, 2011). Disse ideologiene vil stå i direkte motsetningsforhold til det verkorienterte paradigmatets ubetydeliggjøring av publikum og deres kontekst.

Biesta (2012) peker på en viss begrepsforvirring i generell omtale og refleksjon rundt utdanningsbegrep, noe som kanskje også er med på å forvirre kunstdiskursens agenter i skolekonsertpraksisen. Å spille en konsert på en skole, eller å planlegge og gjennomføre en skoletime i et fag, betyr å delta i en utdanningsrelasjon, legge til rette for læring. Biesta peker på at vi aldri kan sikre at læring skjer. Det er to grunner til dette: Læring er på den ene sida avhengig av at eleven gjør en innsats for å studere, eller åpne seg for materialet (Klafki, 2001, s. 192–193), men på den andre sida kan vi aldri helt eksakt vite hva læring er eller definere alt en person har lært (seg) gjennom en utdanningsaktivitet. Det går dermed ikke an å påstå at musikkopplevelse fører til læring eller at (musikalsk) læring fører til musikkopplevelse. Men det går an å si at musikkopplevelse og musikalsk læring er sammenvevde fenomen, og at det er mulig å legge til rette for at begge deler skal inntreffe.

## Læreren som hindring

Mye av musikernes arbeid med å tilpasse produksjonen til elevene kan se ut til å bygge på kunstneriske myter om barn, skole og lærere. Det nyttes ikke empiri fra skolefeltet som bakgrunn for utarbeiding av produksjonene, og lærerens profesjonskompetanse og kunnskap om elever ses ikke som relevant for konsertproduksjon og formidling. Jeg finner en forestilling om skolen og lærerne som hindre for elevens kreativitet. En del musikere konstruerer et negativt bilde av lærere gjennom narrativ og omtale, slik som dette utsnittet fra et intervju med to musikere kan være et eksempel på:

*M3b: "- og sånne lærere som står sånn: " – Og du Steffen, du kommer til å....."*

*M3a: Hahah*

*M3b: De liksom er ute etter de faste folka og det er sånn påkjennning.*

*(Musikerintervju, produksjon 3)*

Slike utsagn fra musikere gir inntrykk av mangel på anerkjennelse av likeverdighet mellom musiker og lærer hos dem. Hvis vi ser til didaktisk relasjonsteori, så baserer denne seg, i følge Berit Bae seg på Hegels prinsipp om anerkjennelsens dialektikk.

Sentralt i denne tankegangen er at vi blir bevisste om oss selv og selvstendige, bare gjennom å bli anerkjent av den andre. I dette prinsippet ligger det altså et paradoks: Det er gjennom vår avhengighet av andre at vi har mulighet til å bli autonome (Bae, 1996, s. 147).

Bae peker på at en anerkjennende relasjon bygger på en grunnleggende holdning av likeverd. Det betyr at det er en ulikeverdsposisjon uten gjensidig anerkjennelse som skaper mulighet for misbruk av definisjonsmakt. Musikere i skolekonsertpraksisen gir, slik jeg ser det, ikke uttrykk for slik anerkjennelse av skolens, lærernes og elevenes kompetanse og behov som viktige i skolekonsertpraksisen.

Da jeg spurte lærere om de kunne tenke seg å bidra til produksjonen, ble jeg møtt med stor ydmykhet for det kunstneriske, slik disse uttalelsene kan tyde på:

*L2: ....viss me sko bjynt å blanda oss for mykje inn i det, ja, så kunne det blitt lett litt sånn hummer og kanari (Lærervintervju, produksjon 2)*

*L1: jeg trur lærere er litt sånn at de skal ha litt kontroll også – være med å bestemme så trur jeg det er greit at det ikke er det, for da trur jeg det kanskje hadde sprika i veldig mange retninger altså. (Lærervintervju, produksjon 1)*

Her synes jeg det skinner igjennom hvor lite kompetente lærerne betrakter seg og kollegene sine til å være når det gjelder sine eventuelle bidrag til skolekonsertene. Skolekonsertfeltet kan på denne måten reflektere en mekanisme som Bourdieu peker på, nemlig miskjenning: Både de dominerende og de dominerte aksepterer dominansen ureflektert og bidrar til å opprettholde maktforholdet gjennom å internalisere de dominerendes kultur. Slik symbolsk vold øker, i følge Bourdieu, (i Bourdieu & Wacquant, 1992, s.167) med forskjeller i styrke mellom diskursene i feltet, og med de dominertes mangel på begrepsapparat i forhold til de dominerende. Lærerne kan her representere ei dominert gruppe som får sin kompetanse nedvurdert av maktøverne så ofte at de til slutt sjøl tror at de ikke har noe å bidra med i skaping og gjennomføring av konserter for sine egne elever. Lærernes begrepsapparat er annerledes enn feltets dominanter kunstneres. Musikere og lærere kan komme til å underkjenne det begrepsapparatet som er lærerne sitt fordi det ikke er valuert i det verkorienterte paradigmat, og lærernes stemmer forblir tause i framstilling av kunstneriske uttrykk for elevene.

### Eleven som barnet

*M2: man må ikke undervurdere barna, det er sånn regel nummer en. (Musikerintervju, produksjon 1)*

Dette utsagnet er et eksempel fra materialet på forestillinger om at barn er så mye åpnere for kunsten enn andre. Det er mulig å gjenkjenne en romantisk barndomskonstruksjon med røtter hos Rousseau (1712–1778), det som Valberg gjenkjenner som "den tidlige modernitetens nysgjerrige og uplettede barndom; barndomssinnets *tabula rasa*" (Valberg, 2011, s.109). I litteratur (Juncker, 2013; Sommer, 2003) om barnekultur og mediebruk, representerer den oppvoksende generasjon ei gruppe "Digital natives" (Prensky, 2001) som trekker estetikken i retning av handlekraft, ytringer og skaping, sjølestetisering, teknologibasering og overskridelse av estetiske og pedagogiske skillelinjer. Dersom vi overfører dette til skolen, er det grunn til å tro at mange norske elever, med sin danning til handlekraft og medborgerskap, og med tilgang til teknologi, er mulige aktører i transitive og medskapende kunstneriske nettbaserte prosesser, og at en del elever overfører og forutsetter slik interaksjon også i analoge situasjoner.

## Konstruksjon og opprettholdelse av det verkorienterte paradigmet

I musikkfaglig og estetikkfaglig litteratur finnes det betegnelser som beskriver sider ved liknende fenomen som det jeg kaller *det verkorienterte paradigmet* i den vestlige modernistiske estetikkforståelsen. De er knytta til verket som subjekt og kunstneren som geni (Kant, 2008). Bakgrunnen for funna som konstruerer *det verkorienterte paradigmet* i skolekonserter finner vi i ideologiene bak betegnelser som *autonomiestetikk* (Bø-Rygg, 1995), *romantisk verkforståelse* og *regulativt verkkonsept* (Goehr, 2007). Bourdieu bruker betegnelsen *Den karismatiske ideologien* (Bourdieu, 1993, s. 47), som han mener fremmer kunstneren som unik og magisk skaper av originale verk. Den egentlige produksjonen foregår skjult, gjennom utdanning og habitualisering til et felt, og via agenter, som for eksempel lærere, impresarioer og produsenter. Det verkorienterte paradigmet stikker dypere enn skolekonsertpraksisen, det er en måte å forholde seg til kunst på som det vestlige samfunnet i en lang periode har sosialisert oss alle til, og som kan gjenkjennes i praksiser innen svært mange sjangre i vestlig musikk (Burnard, 2012).

Det verkorienterte paradigmet opprettholdes gjennom det Bourdieu kaller *en sirkulær produksjon av tro* (Bourdieu, Broady & Palme, 1993, s. 158–164). Bourdieu hevder at slik produksjon av tro skjer i sirkulær kausalitet. Kausaliteten har en kollektiv side: Feltets historiske, sosiale og kulturelle framtrede, men også en individuell side: Den enkeltes oppdragelse til å forstå og agere i feltet, altså et gjensidig bekreftende forhold mellom en tro og noe hellig. Det verkorienterte paradigmets kollektive side produseres ikke bare internt i kunstnerkretser, men også i offentligheten, i politikken, i familien og i skolen. For eksempel er det mye musikkpedagogisk virksomhet i skolen som er verkorientert, og en del av den kommersielle kulturen bruker stadig element fra en verkorientert og geniestetisk kontekst, for eksempel gjennom konkurranser som *Idol* og *X-faktor*.

Paradigmet reproduseres også av lærings- og legitimeringsdiskursen i kunstfeltet, der musikkstudenten blir gradvis opptatt av å oppnå og beholde medlemskap i feltet. Måten medlemskapet kan oppnås på, er ved å forholde seg tett til portvakters kvalitetsoppfatninger ved opptak, auditions, konserter og eksamener. Slike portvakter kan være lærere, dommere og produsenter, og de vurderer den unge musikerens prestasjoner i lys av feltets diskursivt produserte kvalitetsoppfatninger. Musikeren må disiplinere seg i lys av det regjerende paradigmet for å få eksamener, gode anmeldelser og arbeid, og på denne måten blir musikerens blikk gradvis et produkt av det feltet det persiperer. Å forsøke å bryte ut gjennom å gjøre noe som er annerledes, kan få konsekvenser, fordi musikeren blir bedømt mot det regjerende paradigmets kvalitetsdefinisjoner (Wiggins, 2011).

Gjennom den sirkulære produksjonen av tro tildeles også definisjonsmakt som stilltiende godkjennes av deltakerne. Sosiologen Ulrich Beck (2003) bruker begrepet *definisjonsmakt* i sine analyser av den første og andre moderniteten, eller den reflek-sive moderniteten. Den gamle (første) moderniteten kjennetegnes av Beck gjennom dualismen enten/eller, mens den reflek-sive moderniteten beskrives med både/og. Definisjonsmakt baseres på hierarkiske systemer slik vi opplever dem i den gamle moderniteten. Slik makt genereres ved at atskilte system eller institusjoner i samfunnet skaper et ekspertvelde uten muligheter for innflytelse fra legfolk, sjøl om fagfeltet har stor betydning for livene deres. Eksempler på slike felt kan være helsevesenet eller barnevernet. Skolekonsertpraksisen kan også betraktes som et slikt system forankra i den gamle moderniteten. Uddholm (2012, s. 3) mener musikkpedagogisk definisjonsmakt utvikles gjennom refleksjoner og metarefleksjoner over ulike aspekt av musikalsk kunnskapsutvikling. Det kan være at kunstnerisk definisjonsmakt i skolekonsertpraksisen er utvikla gjennom refleksjon rundt verkorientert kunnskapsutvikling der skolen ikke er gitt anledning til å bidra i kunnskapsutviklinga. Slik blir det i hovedsak en kunstnerisk og performativ valuerings-skala som legges til grunn for kvalitetsparameterne i skolekonsertpraksisen, og ut fra dette anerkjennes musikerne som eksperter som har rett til å definere.

### Framtidsscenario: Likeverdige relasjoner, gjensidig eierskap

Skolekonsertpraksisen kjennetegnes av at skolefeltet ser ut til å mangle psykologisk eierskap til praksisen (Pierce, Kostova & Dirks, 2003). Slikt eierskap er, i følge Pierce et al, nødvendig for å kunne forankre praksisen i skolens hverdagsliv og læring. Eierskapsadferd, det vil si å ta ansvar, kan bare utløses gjennom råderett, som må bygge på relasjoner som innbyr aktører med forskjellig utgangspunkt til reelle forhandlinger om utforming av premiss og kvalitetsverdier som angår objektet for eierskapet. Slik skolekonsertpraksisen fungerer nå, er den konstruert av mange element som forhindrer disse relasjonene og forhandlingene i å oppstå. Hindringene utløses både av skolens forhold til estetiske fag og av kunstens forhold til utdanningskonteksten, lærere og elever.

Biesta og Burbules (2003) mener deltakerne eller partene i en relasjon representerer differensierte og egenarta sett av intersubjektive muligheter som må fungere transaksjonsbasert. I skolekonsertpraksisen kan det se ut som om skolekonteksten ikke anerkjennes som en slik medspillende mulighet.

Dersom slik anerkjennelse skal kunne oppstå i skolekonsertpraksisen, innebærer det et fokus-skifte for aktører i kunstdiskursen, fra formidling i en sender-mottakermodell til enunsiasjon. I en enunsiativ tilnærming betraktes ikke mottakeren lenger

som mottaker, men som medspiller i et relasjonelt utviklingsrom (Biesta, 2004). For kunstnerne kan dette medføre å forlate sin posisjon i et verkorierert paradigme og tre inn i et relasjonelt rom som kvalifiserte tilbydere av kunstnerisk kompetente uttrykk med gjenklang i livsverdensnære tema for deltakerne. Dette behøver ikke å bety at verket forlates som konsept, eller at alle sider ved kunstnerens initiativ og definisjonsmakt forlates som prinsipp, men det kan bety at balansen mellom deltakernes forhold til og råderett over kunstbegivenheten endres. Utdringa for deltakerne i dette rommet blir å akseptere at forutsigbarheten blir mindre enn før, på grunn av den transformasjonen av materialet som vil oppstå gjennom andre deltakeres interaktive bidrag. For kunstneren vil dette bety å våge å slippe deler av kontrollen over produktet. Når denne kontrollen slippes, forlates også vesentlige sider ved definisjonsmakta, og konsertene kan ta plass som mer demokratiske uttrykk enn det som er tilfelle i dagens praksis.

Det finnes to koder for formidling hos Bernstein (1971) som kan være spesielt interessant å se nærmere på i denne sammenheng. Den ene koden betegnes som en *kolleksjonskode*, der "things must be kept apart". Her skilles skolen ut fra samfunnsmessige forhold, pedagogikken er formidlingsorientert og lærerstyrt, og elevene er mottakere av informasjonsbasert kunnskap. Overført til skolekonsertpraksisen mener jeg å kunne se at en slik segregert og tematisert tilnærming gjør det mulig å skille pedagogikk og kunst. Aure (2011) setter kolleksjonskoden i sammenheng med det verkoriererte paradigmet, der kunstverket betraktes som uavhengig av ytre fortolkninger og formidles til publikum i en sterkt styrt ramme. Skolekonsertene er "kept apart" fra skolens, lærernes og elevenes daglige sammenfiltra og sammenfletta didaktiske kontekst. Dette er med på å vanskeliggjøre praksisen sine muligheter til forankring i skolen, fordi den rådende ideologien forutsetter segregering.

Den andre koden hos Bernstein kalles *integrert*, og er basert på at didaktiske aspekt står i et åpent forhold til hverandre, elementa i formidlinga er svakt atskilte fra hverandre, og innramminga (strukturer, former, innhold) kan være fleksibel. Dette er en åpen kode som "åpner for prosessorienterte formidlingsformer og tar hensyn til enkeltindividets ferdigheter, kunnskaper, behov og interesser" (Aure, 2011, s. 46). Ideologien bak en integrert kode er med andre ord kommunikasjons- og kontekstbasert og betegnes av Bernstein med utsagnet "Things must be kept together" (Bernstein, 1971, s. 47–69).

Denne koden kan plasseres i den kunsthistoriske tradisjonen som ser kunstverket som et kulturhistorisk objekt, der sosiale og idémessige faktorer er viktige for fortolkningen av kunsten. Videre kan den integrerte koden inngå som en del av et konstruktivistisk formidlingssyn, der kunstverket er en av flere relasjonelle kunstdidaktiske faktorer (Aure, 2011, s. 46).

Med bakgrunn i dette kan det være et poeng å utforske overskridelser mellom kunstfagdidaktiske og kunstneriske fagområder som et virkemiddel i videreutvikling av skolekonsertpraksisens forankring i skolen.

Et motstykke til autonom og verkorientert kunst finner vi i heteronome kunstpraksiser. Heteronom kunst refererer ikke til seg sjøl, men står alltid i et forhold til element i samfunnet rundt, til menneskers livsverdener og/eller til eksistensielle spørsmål. Heteronom kunst kan også være aktiv som endringsagent, altså som aksjonskunst (Kester, 2004; Lacy, 1995), og den må forholde seg til etiske aspekt. Mange retninger innen heteronom kunst betegnes som relasjonelle, det vil si at de har utløsning av relasjoner som kvalitetsparameter (Bourriaud, 2007). I samtidig kunstpraksis og litteratur utforskes utdanningskonteksters potensial som særegne og attraktive kunstneriske mulighetsrom (Kwon, 2004; O'Neill & Wilson, 2010).

Kunstnere som ønsker å utforske skolekonteksten som kontekstuell kunstnerisk rom, befinner seg kanskje i en posisjon som er kunstnerisk og kunstdidaktisk på samme tid. Ut fra denne posisjonen kan det være mulig å utvikle et språk der estetikk og didaktikk er bidragsytere til å skape relevante kunstneriske ytringer og relasjoner i skolesammenhengen, og jeg tror et utvida verbalt og refleksivt fokus kan være et virkemiddel for å etablere en debatt om skolen som arena for kunstneriske praksiser.

For at skolekonsert skal kunne utvikle seg mot å bli mer samarbeidsorienterte begivenheter, kreves musikerkompetanse som omfatter årvåkenhet overfor deltakernes behov og samarbeidsorientering, og som innebærer kunstfaglig dyktighet i skaping av kvalitative kommunikative og interaktive element i og utafør begivenheten.

Elevenes musikkopplevelser ser ut til å handle om nærhet til deres livsverden og eksistensielle behov, kombinert med behovet for å transformere seg gjennom lek i samhandling med andre (Juncker, 2013, s. 147). En musikerutdanning for framtida bør, som følge av dette, ha som mål å sette musikkstudenter i stand til å utforske og respektere publikums behov som aspekt ved sin kunstneriske praksis (Booth, 2009; Kester, 2004). En relasjonsorientert musikerutdanning må også kunne by på varierte og omfattende praksismuligheter utafør det tradisjonelle produksjons/øvingsrommet, og fokusere på å trene musikalske og relasjonelle improvisasjonsformer og teknikker for innramming av performative interaksjonsprosesser (Nielsen, 2011; Sawyer, 2011; Thygesen, 2009).

I USA og Storbritannia finnes utdanningsretninger for "community musicians" (Veblen, 2007) og "teaching artists" (Rabkin et al., 2011), mens jeg mener vi i Norge ikke har eksperimentert i særlig stor grad med slik utdanning eller praksis. Den pedagogiske delen av de høyere instrumentalutdanningene i Norge er tradisjonelt atskilt fra den kunstneriske. Å utøve musikk og å arbeide pedagogisk i Norge kan altså se ut til å følge prinsippet "Things must be kept apart" også i utdanning av musikere. Men

innen samtidig kunst og pedagogikk får relasjonelle arbeidsmåter stadig større plass, og det kan være at det haster med å komme i gang med å utdanne musikere som kan arbeide relasjonelt. Et like viktig spørsmål er hvordan lærerutdanningenes kunstfag kan ruste nye lærere for en mer dialogbasert og kroppslig kunsttilnærming enn den modernistiske (O'Donoghue, 2011).

Wenger (2008) ser på praksisfellesskap som læringsstrukturer. Dersom vi ser musikerne i skolekonsertpraksisen som ett læringsfellesskap og lærerne som et annet læringsfellesskap, så er målet i skolekonsertpraksisen at de skal kunne komme sammen og utvikle felles verdier som kan avføde et nytt, felles læringsfellesskap. Å overskride grenser mellom praksisfellesskap begynner, i følge Wenger, med å identifisere grenseobjekt, det vil si en sak eller et tema som angår begge praksisene (Wenger, 2008, s. 124). I skolekonsertpraksisen er det sentrale grenseobjektet konserten i alle dens virkelige og potensielle format og former. Wenger framholder at vi alle har en personlig kunnskapsbase som er satt sammen av kunnskap som stammer fra forskjellige læringsfellesskap vi deltar i, for eksempel familien, arbeidsplassen og forskjellige andre arenaer. For å skape felles læring og utvikle felles verdier rundt grenseobjektet, er det nødvendig at noen av agentene i begge læringsfellesskap allerede har lært aspekt ved det andre læringsfellesskapets verdier og kunnskaper å kjenne. Disse agentene identifiseres til å ha en kunnskapsbase fra flere forskjellige læringsfellesskap som er relevante for utvikling av felles læring omkring grenseobjektet. En strategi for å åpne grensene mellom skolediskursen og kunstdiskursen i skolekonsertpraksisen vil dermed være å ansette personer med kunnskapsbase som stammer både fra skolen og kunsten.

## Avslutning

Da jeg starta arbeidet med doktorgradsavhandlinga hadde jeg en identitet som produsent av konserter for elever, og en overbevisning om at min rett og plikt var å definere kvalitet og produsere gjennomarbeida konserter basert på denne oppfatninga. Jeg hadde også tanker om den kunstneriske formen som direkte talende subjekt uten kontekstuelle påvirkninger. Arbeidet med avhandlinga forandra synet mitt på kunstformidling generelt og på kunst i skolen spesielt. Fra å tenke på skolekonserter som for elever, har prosessen med avhandlinga ført til et bytte av preposisjon – jeg betrakter skolekonserter som noe som må foregå med elever og lærere for å ha betydning i skolen.

Det som har overraska meg mest av funn i prosjektet, er at synet på kunst i samfunnet generelt og i praksisen spesielt i så stor grad reguleres gjennom et

kunstnerperspektiv, og at denne reguleringa foregår nesten usynlig. Samtidig har jeg oppdaga at det å oppleve noe alltid finner sted i en kontekst som også knytter seg til læring, kunnskap og ferdighet – og at denne konteksten er kunstnerisk interessant, også når denne konteksten er en skole. I innledningen til denne artikkelen refererte jeg til Bresler et al (1997), som mener at den didaktiske konteksten i en skole er så sterk at den antakelig vil forvandle alle forsøk på kunstneriske ytringer i skolen til didaktikk. Men samtidige bevegelser på det kunstneriske og det didaktiske området skaper nysgjerrighet hos meg angående posisjoner og kvalitetsforståelser når skole og kunst skal møtes, og jeg mener disse endra tilnærmingene på mange måter utfordrer Breslers funn. *Stjerneopplevelser eller gymsalsestetikk* (Holdhus, 2014) og denne artikkelen er ment som bidrag til en diskusjon om utvikling av relasjonene mellom kunstnere og skole, elever og lærere.

For å forankre skolekonsertpraksisen i skolens hverdag kan det se ut som om det er behov for en videreutvikling av konseptet slik at "tingene holdes sammen" (Bernstein 1971) og veves inn i hverandre. Målet må være en praksis som legger vekt på å produsere mening både for musikere, lærere og elever. Dette må skje i fellesskap, ved å balansere behov og kompetanser og ved å smelte sammen element som før har vært holdt atskilt eller som har vært undertrykte. På denne bakgrunn identifiserer min studie klare behov for utvikling av et kvalitetsparadigme basert på stadig felles reforhandling og redefinering av forståelsen av kvalitetskriterier for skolekonsertpraksisen.

Et typisk eksempel på dette kan en finne hos Norges musikkhøgskole, som tilbyr intrumentalutdanning og pedagogisk utdanning som to atskilte studieløp. Eksemplet er henta fra tilbudet om bachelorstudier. <http://nmh.no/studier/bachelor>

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## **Music-related aesthetic argumentation: Confronting a theoretical model with empirical data**

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### **ABSTRACT**

*Based on theoretical considerations about music-related aesthetic argumentation and its relevance for music education, a competence model is presented which links argumentation theory to aesthetics and the philosophy of art. This model of music-related argumentative competence provides a theoretical framework describing how people justify their aesthetic judgments about music. The presented qualitative study confronts the model with empirical data investigating music-related argumentations of three groups (novices, semi-experts, and experts). Participants had to compare two versions of a musical piece and justify their preferences. The arguments brought forward were assigned to the stages of the competence model by deductive analysis. In sum, the model builds a heuristic base, which is suitable for analyzing differences in argumentation qualities; however, difficulties in the categorization of arguments point at some aspects of the model, which have to be further investigated.*

*Keywords: Aesthetic argumentation, aesthetic judgment, competence model, qualitative study*

## Introduction

What argumentation skills do students have concerning the justification of music-related judgments? This question is of interest for music education because communicating about music belongs to everyday classroom practice. In terms of 'music appreciation' talking about music is part of the school curriculum in many countries. Meaningful music listening and understanding are in many cases associated with verbal communication, i.e. describing and analyzing the music (Flowers, 2002). Verbal interpretation of pieces of music is usually accompanied by their evaluation. The same also applies to performance-based music education if the students are involved in decision-making regarding the creation process. Whether performing in bands or composing music, once the question occurs how to play the music or how to arrange it, negotiations have to be pursued. Making music together demands giving reasons if there are differing views on how to perform. In this respect, argumentation plays an integral part in music as practice.

Admittedly, in many cases no words are needed because the participants reach an agreement through musical communication. In other cases no negotiation takes place since there is someone like a conductor who guides and determines. However, sometimes (particularly in education) we expect the parties involved to give reasons for their opinions. This has to be learned. A possible profit of music education is to enhance the ability to communicate musical experiences. To achieve this aim music education should provide opportunities for musical activities in which aesthetic argumentation is required (Rolle, 1999, 2014). These opportunities are situations inviting students to describe what they perceive and what they imagine in such a way that others (classmates and teachers) are able to follow (cf. Rolle & Wallbaum, 2011, also Major 2008 on appraising composing). This implies that students have to argue convincingly, which includes referring to their perception of and their emotional responses to music (Rolle, 2012).

However, there is a lack of theoretical and empirical research in this context: It is far from clear what distinguishes a good argument from deficient reasoning in discussions about music. The development of a reliable competence model providing validated levels and graduations (cf. Jordan & Knigge, 2010) requires fundamental theoretical considerations on aesthetic argumentation as well as empirical research on how people put forward and vindicate judgments with regard to music. In the following, philosophical considerations on music-related argumentation precede the presentation of a competence model on music-related argumentation. Within the subsequent empirical part the model is confronted with empirical data.

## Theoretical background

### Philosophical considerations

Our paper addresses music-related judgments as aesthetic judgements. Music-related argumentation understood as aesthetic argumentation denotes the explanation and vindication of judgments about music in a dialogical process. Music-related argumentative competence is defined as the ability to justify such judgments in a comprehensible and convincing way.

People like different kinds of music, they prefer different musical arrangements, or appreciate different interpretations of a composition. In many cases such preferences are articulated in the form of value judgments raising not a claim to universal validity but at least to inter-subjective recognition. This becomes particularly obvious when people express their personal taste and try to convince each other. However, it has been a matter of dispute since centuries whether it is possible to justify the validity of aesthetic judgments (cf. Hume, 1757; Kant, 1790).

Aesthetic judgments have a specific claim to validity. According to Immanuel Kant (1790) they can only request acceptance. Hence, it is not easy to state criteria for the validity or plausibility of argumentations on aesthetic issues. For obvious reasons, we cannot simply rely on the ideal of formal logic. Presumably, the rationale in matters of aesthetic judgments has to refer to concrete personal aesthetic experiences. Therefore, an appropriate theory of aesthetic argumentation is needed. A theory of musical taste that describes aesthetic judgment and giving reasons solely as a means of distinction (Bourdieu, 1979; Peterson & Kern 1996; Parzer, 2011) is incapable of grasping the rationality of aesthetic argumentation because it does not aim at the validity of the given justification (cf. Seel, 1985).

In order to develop an appropriate theory, aesthetic judgments about music should be understood as recommendations (Rolle, 1999, 2013). They only acquire validity when others turn their attention to the music at hand and take the reasons for the recommendation as instructions for their own aesthetic perception of the music. In a discussion of divergent aesthetic judgments, one may push others toward aesthetic perception and guide them in it (cf. Kleimann, 2005). This may work in any musical culture, e.g. regarding talking about popular culture Simon Frith has stated:

Pop judgment is a double process: our critical task [...] is first to get people to listen to the right things [...], and only then to persuade them to like them. [...] Popular cultural arguments, in other words, are not about likes and

dislikes as such, but about ways of listening, about ways of hearing, about ways of being. (Frith, 1998: 8)

## The competence model

Describing and evaluating music can be defined as a capability according to a model of music-related argumentation competence (Rolle, 2013). The model is based on the reflective judgment model of King and Kitchener (1994) as well as on Parson's (1987) cognitive developmental account of aesthetic experience examining how people understand works of visual art. Additionally, assumptions of argumentation theories (e.g. Van Eemeren & Grootendorst, 2004) are included as well as philosophical considerations as described above.<sup>1</sup> The resulting theoretical model of music-related argumentation distinguishes seven competence levels:

At *stage one (level of favouritism)*, music is perceived. Likes and dislikes are expressed though not as judgments that can be criticized. "Our judgment is contained already in our perception. At stage one, we do not distinguish liking and judgment at all" as Parsons (1987: 122) put it in view of the visual arts. Thus, different preferences do not receive attention and it is not necessary to give reasons.

At *stage two (level of authority)*, it is perceived that people hold different views, but this does not provide grounds for dissent. No reasons are given for music-related judgments if not requested. Volunteered upon request, justifications refer to authorities but not to the music itself, reasons given from another person are not recognized as reasons.

At *stage three (level of taste relativism)*, music related judgments are mainly justified by pointing to objective qualities of the music in question, leaving no room for any doubt. Dissent is merely a question of taste.

At *stage four (level of subjectivism)*, justifications of music-related judgments are mainly based on personal impression and refer to feelings expressed by the music. Different preferences and interpretations are the result of idiosyncratic taste. Reasons related to properties of the music are mostly seen as irrelevant.

At *stage five (level of conventionality)*, justifications refer to properties of the music as well as to subjective impressions, without relating them in a coherent way.

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<sup>1</sup> See Rolle (2013) for further explanations on how the theoretical sources mentioned are integrated into the competence model.

The technical aspects of musical craftsmanship are emphasized. At his stage counterarguments against judgments of opponents can be raised but the arguments and justifications presented are not the object of criticism.

At *stage six (level of aesthetic judgment)*, justifications of music-related (aesthetic) judgments are conceived by connecting particular characteristics of the music with the subjective impression; both areas are used to mutually back one another in trying to explain the personal view in a comprehensible manner. We are able to understand the objections raised by opponents against the way we are experiencing the music.

Finally, *stage seven (level of aesthetic discourse)* is characterized by justifications of music-related aesthetic judgments considering and reflecting different aesthetic conventions, different kinds of listening, and different notions of music as practice. We are able to take other perspectives and thereby to react appropriately to objections and counterarguments of the antagonist trying to make understandable our own view.

These competence levels are accompanied by further assumptions regarding the influence of knowledge about music and other music-related competences. First, the capability to deal with complex structures of argumentation is necessary to reach high levels of music-related aesthetic argumentation. Second, knowledge about music of different stylistics and cultures becomes more and more important for higher expertise levels. Third, music-related competences concerning music perception (Jordan & Knigge 2010) and music description are as well positively related to aesthetic argumentative competences regarding music.

## Existing research and research questions

There is a lack of studies investigating how differences in communicating about music relate to different levels of expertise. Most of the existing studies comprise samples of pupils covering only a small range of expertise in music-related argumentation (e.g. Flowers, 1983). There are studies solely focusing on contents of music description (e.g. Flowers, 1983, 2000, 2002; Mellor, 2000) without considering the justification of aesthetic judgements. Meissner (2012) examined rhetoric strategies in disputes about music without regarding the quality of arguments. Gottschalk and Lehmann-Wermser (2012) conducted an empirical investigation analyzing the argumentative structure but not the contents of dialogues in music classes. However, these studies are not based on a theoretical model of aesthetic argumentation. In contrast, the present study is based on a competence model of music-related argumentation. So far, this model has not been systematically confronted with empirical evidence. Therefore, this

study examines whether appraisals of pieces of music, which were justified by people at different levels of expertise can be assigned to the levels of the competence model, or whether and how the model has to be modified. Hence, based on this competence model, we investigate how people give reasons for their judgments about music.

## Method

Argumentations (in written form) of participants assigned to three levels of expertise were analyzed using the theoretical model: The sample comprised 17 novices (pupils, 11th grade, grammar school, 52.9% female; age:  $M=16.82$ ;  $SD=.154$ ), 9 semi-experts (students of a Music Academy, 66.7 % female; age:  $M=23.11$ ;  $SD=.696$ ), and 11 experts (music professionals, namely teachers of different subjects in Higher Music Education, 27.3 % female, age:  $M=43.73$ ;  $SD=3.264$ ).

The participants were assigned two tasks, which differed in the style of the presented musical pieces (popular vs. classical music). The musical pieces were selected from a pool of possible pairs of interpretations by music experts. Criteria for the selection were the music genre, popularity of the interpreters, and to be promising to address all participants regardless their age. Both times participants were instructed to compare two different interpretations of a piece of music and give reasons for their judgments (Which one do you think is better? Please give reasons for your answer.). The audio samples used in task 1 were two versions of *I shot the sheriff* performed by Bob Marley and Eric Clapton respectively. Chopin's *Valse Brillante op. 34 Nr. 1* in versions played by Lang Lang and Arthur Rubinstein served as audio samples in the second task. In addition to the audio material, a video sequence of the performance was shown, the titles of the pieces and the names of the artists were presented, and scores (or lead sheet for task 1) were shown in order to provide all kinds of material to encourage rich argumentations. The participants' arguments were analyzed by a deductive qualitative procedure using as categories the seven levels of the competence model described above. The size of the coding segments was not predefined. Instead, the arguments produced by the participants were divided into sensible sections. These sections comprised single sentences or a series of sentences (up to six) in order to provide enough contextual information.

## Results and discussion

In accordance with the model of music-related argumentation competence, the applied categories were not mutually exclusive, as higher stages of the model include content aspects of lower stages. This, of course, made it difficult to determine an appropriate size for the coding segments. Nevertheless, parts of the argumentations could be clearly assigned to the levels of the competence model.

*Stage one and two* were not found in the analyzed coding segments. This is probably due to the way the task was formulated (especially concerning stage 1) as reasons were requested. It might also be due to the selection of the study sample (the youngest participants were 15 years old, students of a music class). Thus, future studies need to clarify whether these two lowest stages can be identified in a sample that includes younger children. In addition, tasks should also be phrased in a way to allow free discussion without need to give reasons for preferences.

From the next stage on, all levels can be illustrated by examples from the data collected: "I like the version of Arthur Rubinstein better since the sounds of the piano as well as the tempo match the piece of music better" (N07\_2, 3<sup>2</sup>). Applied to *stage three*, music related judgments are mainly justified by pointing to assumed objective qualities of the music in question, leaving no room for any doubt. The statements "Moreover, the Marley-version has more of a soothing effect, the Clapton-version sounds rushed" (SE03\_1, 6) or with view to Chopin: "In Lang Lang's version the piece appeared rather mechanical, to put it in an exaggerated way, as if a robot had played it" (SE01\_2, 2-3) apply to stage four (the level of subjectivism), justifications of music-related judgments that are mainly based on personal impression and refer to feelings that are expressed. However, we do not know whether reasons related to properties of the music are seen as irrelevant according to the competence model. This is an important characteristic of stage four. We cannot answer this question because the data was not collected in dialogue form and without further inquiries. This methodological problem emerges also at the higher stages because aspects of content and aspects of argumentation are interlinked here as well. Therefore, future research has to include dialogical data collection which will allow to find out whether certain argumentation aspects (e.g. recognizing dissent or the capability to answer counterarguments) assumed to be present at particular stages of the competence model can indeed be identified as typical features of these stages.

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2 N07\_2, 3 means novice 7 at task 2 in section 3. In the same way, semi-experts (SE) und experts (E) are named for both tasks (\_1 and \_2) respectively.

Additionally, further research needs to look more closely at *stages three and four*. Higher stages of the competence model postulate higher expertise in music-related aesthetic argumentation. There is, however, no evidence for assuming that the ability to describe objective qualities is related to higher expertise than the ability for introspection, or the ability to describe perceived impressions expressed by the music. Similarly there is no evidence that one of these abilities is prerequisite for the other. Hence, future investigation might not be able to find any distance between stages three and four.

On the *fifth stage*, combinations of several content aspects are requested resulting in complex considerations: "Both versions show a very high level in both playing technique and musicality. The band plays very tightly, it grooves, great musicians (especially great rhythm sections with outstanding bass players) etc.. Considering the playing technique I would assert that one is as good as the other. A comparison concerning style would not be justifiable as one would be comparing apples and oranges, respectively, Reggae and Blues-Rock." (E10\_1, 2-5) This argumentation applies to stage five (the level of conventionality), justifications referring to properties of the music as well as to subjective impressions, emphasizing technical aspects of musical craftsmanship. In this statement, the argumentation aspect of stage five that is the formulation of counterarguments is not touched. This is the first stage of the competence model where more content-related aspects appear simultaneously in the argumentations as argumentations on this level combine subjective and objective qualities of the music. If one of these aspects misses, argumentations have to be assigned to one of the lower stages (3 or 4). But imagine a statement in which counterarguments are raised (argumentation characteristic of stage 5) but the arguer only refers to subjective aspects of the music, which is the important aspect of stage 4. Then the assignment to a stage remains unclear. In fact, such cases can be evidenced in the participants' argumentations. This again is a hint that aspects of content and aspects of argumentation are more independent than the model suggests; perhaps a multi-dimensional competence model is more appropriate. In order to answer this question future research has to apply dialogical settings with a larger study sample. Additionally, according to the model more and more aspects of content are addressed in the arguments at higher stages. However, the question has to be discussed which aspects of content are key characteristics of the respective stages and which aspects can be absent when assigning arguments to levels of the competence model.

The following line of reasoning is complex, linking particular characteristics of the music with the subjective impression: "I like the version of Bob Marley better. Clapton's version, for me, is played in a professional sleeky way. An excellent Band (Nathan East on bass, Steve Gadd on drums), nothing is played wrong, grooves enormously good,

plays precisely and it works, but something that goes against this professional sleekness is missing. Plus, Clapton's vocals are quite uninspired (in contrast to his own album-version of this song) (...) The Bob-Marley version is slower, not streamlined, cooler, more relaxed and, especially due to Bob Marley's vocals, more ensouled, in all respects." (E03\_1, 1-11) This argumentation applies to *stage six* (the level of aesthetic judgment), considering stylistic particularities and possible objections raised by an opponent. Content-related aspects are summarized at this stage and – as requested by the model – interlinked. However, again difficulties arise to assign statements that (only) partly fulfill the requirements of stage six.

At *stage seven* (the level of aesthetic discourse) different aesthetic conventions, different kinds of listening, and different notions of music as practice are critically reflected – as in the following argumentation: "Both records (...) may apply to each's respective time. I am not capable of saying which interpretation Chopin himself would have preferred. Maybe the one of Rubinstein. He might have been closer to the way of live as it was in romanticism. But even if this was the case, it would only be interesting for a listener considering historical performance practice. I recognize, however, that this is exactly what I could be interested in lately – just out of curiosity about how the romanticists might have been." (E02\_2, 18-24) The text takes other perspectives into account trying to make understandable the point of view presented. However, we may encounter similar problems as mentioned above when an utterance is on the one hand characterized by reflexivity (crucial for stage seven), but on the other hand completely ignoring objective qualities of the music concerned.

A last point to discuss is that two music descriptions can differ in their quality measured in terms of their elaborateness even though we might be inclined to assign them to the same stage because of the mentioned aspects of content and because of comparable structures of argumentation. Novices use more colloquial language (S06\_2, 7: "Because of the changing high and low notes, Lang Lang's version seems more restless") whereas semi-experts and experts use technical terms in order to provide more precise descriptions (E01\_2, 5: "arbitrary rubati and accents"). It could be worth considering whether this differentiation should be explicitly mentioned in the stages of the competence model.

In general, utterances concerning the live show were difficult to assign to a certain stage. It is not entirely clear whether visual aspects of musical performances can be treated as descriptions of objective qualities of the music. In any case, it is important that future studies address the question how participants' argumentations are influenced by additional information (video recordings, music scores, names of the interpreters). For comparison, a control group should be given the task without additional information e.g. knowing the names of the performers.

Despite these difficulties, if we take longer reasoning passages (whole paragraphs) as a basis most utterances of the novices (the pupils) can be assigned to the stages three to five. No argumentation within this group corresponds with the description of the levels six or seven of the model. The reasons given by the semi-experts (the music students) range from level three to level six. The argumentations of the experts (music professionals) with one exception can be assigned to the levels five to seven. This shows that the theoretical competence model might serve as a basis for further development and differentiation.

## Conclusion

In sum, the competence model proved its applicability, in so far as it allows distinguishing between different qualities of music-related aesthetic argumentations. It enables us to assign argumentations to different expertise levels. However, there remain some difficulties in categorizing utterances especially if there is no possibility for inquiries in a dialogical process. Reflexion and further inquiry concerning the following aspects is needed. Future research has to include dialogical data collection. In order to find out whether a multi-dimensional competence model differentiating between aspects of content and aspects of argumentation is more appropriate a larger study sample is needed. In addition, it has to be discussed which aspects of content are key characteristics of which stage of the competence model and which aspects can be absent. Furthermore, the sequence of stages 3 and 4 has to be questioned. It should be investigated whether the increasing capability of differentiating music perception and description – visible in the elaborateness of music descriptions – could be integrated into the model.

As a consequence, further studies should combine the deductive procedure of the present study with inductive approaches. Hereby, an elaborated category system should be developed on an empirical basis. The categories *attributes of the musical piece*, *subjective aspects*, *context specific background knowledge*, and *media-related aspects* with several subcategories – derived from the data of the present study – might be promising (Knörzer, Stark, Park & Rolle, accepted). Additionally, based on further qualitative analyses and a further elaborated model of music-related aesthetic argumentative competence, it is intended to develop adequate learning environments for improving the students' ability to argue convincingly with regard to music.

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## Lullaby singing and its human Bildung potential

Lisa Bonnár

### ABSTRACT

*On the basis of a qualitative study of 20 Norwegian lullaby-singing parents, this article explores the human Bildung potential of parents' lullaby singing to their children at bedtime. Some parents may experience a personal re-awakening when singing as they more easily can express themselves openly and rich and get in contact with emotional layers of their own childhood. Secondly, the act may afford a sort of "musical mindfulness", which is a unique as well as collective mindful and calm self-with-other-cultivation. The lullaby singing then becomes an important part of the forming and exploring of the parent-child intimate and social relationship through a musical journey that facilitates the creation and sharing of a personal family signature and convivial atmosphere. Parents' singing also fosters children's love of music and singing. The children may also experience and learn about the language of intimacy, self-regulation, sensitive timing and musical taste through their parents' singing. Furthermore, the act facilitates the child's language acquisition and the development of inner images and free associations. In addition, the lullaby act – as a cultural activity and way of thinking – may open up for a deeper world encountering and value orientation. This can be linked to a broader way of understanding the concept of Bildung as lullaby-singing touches upon human aspects of interconnectedness, spirituality and solidarity, but also a view of it as an end-in-itself. Nonetheless, parents who are blindly reproducing the tradition or being insensitive and highly goal-oriented, ruin the free space of the present intimate moment and will not fulfill the act's human potential. Keywords: Bildung, Lullaby, Musical parenting, Early childhood education.*

## Introduction

Throughout history and across cultures, singing and playing music has been an integral part of an adult and child's interrelationship. This is especially true for lullabies. Lullabies are a recognized universal and ancient song form considered to be an important part of care giving in every known culture (e.g. Opie & Opie, 1951; Trehub, Unyk & Trainor, 1993, Trehub & Trainor, 1998; Trehub, 2001; Dissanayake, 2000). Parents from all over the world sing simple, soothing songs to and with<sup>1</sup> their children (e.g. Opie & Opie, 1951). Singing lullabies may be considered to be a biologically rooted behaviour (Young, Street & Davies, 2007), belonging to the instinctive nature of motherhood and parenting (i.e. Papoušek, 1996; Dissanayake, 2000). However, the lullaby act is not remitted to a separate realm, but is naturally embedded in the parents and children's life reality and a larger cultural and collective context (Bonnár, 2014). It involves constraints and possibilities, which spring from life realities and the long history of this human practice and each generation 'continues to revise and adapt its human and biological heritage in the face of current circumstances' (Rogoff, 2003: 3). Nonetheless, today it seems as though this old ritual is threatened by parents' lack of time and musical knowledge (de Vries, 2009: 402) and is better maintained within the higher educated parts of the population (Bonnár, 2014, Custodero, Britto & Brooks-Gunn, 2003).

Lullaby singing is largely based upon an oral tradition that accommodates personal parental touches that include family history, cultural idiosyncrasies, and musical preferences, both before and after the child is born. The manner in which the song is performed shows that lullabies are also defined by the way they are sung. The songs that parents and children choose to sing have some common characteristics: they are short; they deemphasise individual virtuosity; they display constancy of rhythm/meter/groove and a repetitive structure (Bonnár, 2014). All of them are easy to master, and most of the melodies are immediately compelling, appealing and attractive (ibid.). Parents lullaby singing reflects a great diversity of songs used, though several are more popular than the others; 'So, ro', 'Trollmors voggessang', 'Kvelden lister seg på tå', 'Byssan lull', 'Bæ, Bæ lille lam', 'Kjære Gud jeg har det godt', 'Sov du vesle spire ung' are among the most popular (ibid.).

Unsurprisingly, the lyrics of these songs often have a clear message and centre on transition time and the day's end. The most dominant themes also include love, care, safety and sleep. This does reflect previous research results (e.g., O'Callaghan,

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1 Even though the children participate in different ways during their parents' singing, and strongly influence the act, I will, for reasons of space, use the terms singing 'to' throughout the article.

2008; Valentin, 2004). The songs also relate to nature and the animal world, real or magical. Animals can be anthropomorphised, and the songs demonstrate an awareness of children's natural affection for animals in other ways as well. Vivid images (lambs, horses and goats, for example) accompany personification of the songs and opportunities for individual interpretation and personal storytelling.

This article takes up the challenge of using the elusive concept of Bildung in the everyday context of lullaby singing in order to promote its importance and longevity. It explores ways in which Bildung might be appropriate as part of the description of this universal parental act. It is an attempt to come to grips with the overt and underlying Bildung potential of an act that has personal and unique, physical and spiritual, useful and "nonsense" manifestations as well as conventional and cultural features. Following the Danish professor of music education Frede V. Nielsen (1994), music represents a multispectral and deep universe of meaning including existential layers, and it tends to be more complex than language can describe. Experienced meaning is not simply a surface phenomenon; it permeates the body and psyche of participants.

In this respect psychological aspects in relation to the Bildung potentials of lullaby singing are included. An emphasis is placed on its human potential for social sensitivity and companionship, the particular lullaby quality and how parents' musicality expresses itself in their living, feeling, thinking and being at bedtime, as an important part of the forming of their social relationship with their children. I will first give a broad definition of the concept of Bildung, before exploring in detail parents' own experiences to illustrate the concept's practical life-world relevance. First the focus is held on the parents themselves and the parent-child relationship, then the focus shifts to the actual songs and the material content and lastly the lullaby Bildung potential for children will be treated. Keeping in mind that parents and their children experience the lullaby act in a rather global and holistic way, and that their focus may shift and change during the singing moment or during different periods of time, I will, for reasons of clarity and structure, treat these aspects separately. Then I will discuss and dig deeper into its implications for the parent, the child and their relationship. The concluding section weaves these different threads together and provides a summary.

## Theoretical underpinnings

In his “theory of Human Bildung”, the German educationist and philologist Wilhelm von Humboldt<sup>2</sup> emphasizes the role which social relations play in Bildung. Education alone does not suffice. More important are the *circumstances*, which accompany a person throughout his life (Humboldt, 1792). Broadly speaking, Bildung refers to a *process of socialisation* which makes it easier to understand, manage and participate in everyday cultural and social forms of interactions and ways of thinking (see Klafki, 2001). In the German sense of it – an *inwardness* (Innerlichkeit) or intuitive understanding is identified and pursued (Naumann, 2006: 27–28). Moreover, the concept includes an “inner development of the individual” (Watson, 2010: 53–54), self-cultivation and self-transformation (Humboldt, 1792) and is understood as human formation, growth, development and as an end-in-itself. How individuality and diversity can be achieved is a central objective in Humboldt’s theory of Bildung (1792, I: 141). This process may liberate one from blind obedience to superstition, tradition or any sort of belief in realities that transcend the possibilities of human experience (Bruford, 1975). In the process of “higher perfection”, Humboldt locates a balance of receptivity and self-activity (Humboldt, 1792, I: 141). Moreover, this process and development may also enable or facilitate an authentic meeting with the other (Levinas, 1993; Kierkegaard, 2002; Løvlie, 2003), and this process is even called an “intersubjective, spiritual process” (Miller-Kipp, 1992 In Reichenbach, 2014: 68).

Moreover, the concept of Bildung also encompasses an aesthetic and pedagogical dimension and process with a stronger focus on its *outcome*, and in the educational field, the focus is most of all held on academic knowledge (Reichenbach, 2014: 67). For many years, the concept has been associated with “noble” academic or classic ideals of self-cultivation, self-transformation and enlightenment. Central in this tradition is the question of what constitutes an educated or cultivated human being. The German educationist Wolfgang Klafki, as I see it, bridges the gap between the “noble” academic standards and everyday practice when he insists on quality *basic* education and regenerates the Bildung concept, which traditionally was linked with elitism and overemphasized subjectivity. Using a synthesized three-part conception of Bildung, Klafki intends to evoke material, formative as well as categorial aspects of the concept. He connects the realisation of personal development (the formal part of his tripartite definition) with social responsibility (the normative or categorial part). The key point here is to cultivate a capacity to serve both individual and social

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2 Quotations from Wilhelm von Humboldt are referenced by the volume and page of Flitner and Giel’s Edition, i.e. Humboldt 1960–81).

interests through a developed sense of “self”- and “co-determination”, a “double” or “mutual opening” towards the self and the other, which balances individuality with sensitivity to the needs of the other (Klafki, 1998) as well as an opening between the subject and the object (Klafki, 2001), in our context between the parent and the lullaby, and between the child and the lullaby. Nonetheless, from a relational point of view, the crucial point is the opening that may take place between the parent and the child when the singing becomes integrated in their being together. In his theory of categorial Bildung, Bildung is ultimately not a question of either material or formative Bildung, but both (Klafki, 1963).

Shortly, the material Bildung aspect in the context of lullabies refers to the content and substance of parents' singing, while formal Bildung aspects place an emphasis on how the child (and also the parent) may be formed towards a capacity of self-realisation and the child's processes and experiences towards greater human understanding through the singing. The song and the singing seem intrinsically woven together. Categorial aspects of the act may refer to its exemplary value and the impact the singing obtains on the child and the parent across their life span, for example “how the reality has been opened” to in this case the parent and the child (Klafki, 1963: 44). These Bildung aspects encompass what the act might provide in terms of teaching the child about social and cultural skills and behaviours, cultural belonging, family and social identity, including what it may afford for the parents themselves in terms of a musical and personal awakening.

### Methodological conditions

This article builds upon a qualitative study of 20 Norwegian parents and their lullaby singing to their preschool aged children. The study focuses on descriptions and explorations of the act of singing lullabies in a naturalistic setting. The study is local: the informant selection was selected among parents from Oslo and the surrounding areas. The majority of the participants lived within the city of Oslo (Grefsen, Torshov, Sagene, Vinderen, Frogner and Majorstuen and surrounding areas like Nesodden, Asker and Bærum). They had no formal musical education (only two of the informants had professional musical background). The empirical material consists of interviews with different families including 20 healthy, adult participants, aged 31 and above. The majority of the respondents were born in Norway and all were native speaking Norwegians. I strategically sought out cases that manifested the phenomenon intensely. I also used the accidental and snowball strategies. The sample was then adjusted according to conceptualization and the evolvement of the project.

Interviews were based on strategic choices to ensure information-rich cases and thematic diversity. Information-rich meaning in this context means a variety of unique and personally coloured narratives about the phenomenon of singing lullabies, and diversity regarding focus of interest, levels of specificity and differentiations of the act. The mothers and fathers who volunteered for this study represented a fairly culturally specific and homogeneous group: all of them were college educated, were or had been in heterosexual partnerships, and only one was an adoptive father. Single parents were included and treated on equal terms. However, several of the informants shared a great passion for music or singing in general, and they had many musical experiences from their own childhood that surely influenced upon their present situation with own children. This correlates with previous international research (i.e. Custodero, Britto & Brooks-Gunn, 2003), which emphasizes that parents with previous musical experiences are more likely to sing to their own children. They were slightly older than the average parents in Norway (mean age = 38). The majority of the children were healthy, and of preschool age between 1 and 6. First, second and third born children were represented in the sample. However, the majority of interviews were based upon information about lullaby singing to first-born preschool aged children.

The process of collecting data from interviews and video recordings gave similarities with the long interview process. The base of this being a critical literature review, self-examination, an open, qualitative research interview outlined with a flexible semi-structured framework prior to the interview session (Kvale & Brinkmann, 2009). The long interview procedure has been based upon a review of analytical categories in previous research literature, a review of individual and cultural categories (a detailed and systematic appreciation of my own personal experience with the topic of interest and identification of my own individual and cultural categories, discovery of individual and cultural categories of the respondents and discovery of analytical categories in connection with previous research work. For reasons of space, I will only refer to data from the interviews in this paper. The video material shows lullaby singing in action, and has an important validating value, but in the context of *Bildung*, they seem overall to confirm parents' statements and in this respect, they add little new information. Quotations from my own experiences are cited from a lullaby diary, written from 2010 until 2013, when my daughter was between the ages of 3 and 6. Parents' views differed from and correlated with my own views, and the presentation presents both these similarities and variations. Exploring the act of singing lullabies as a lived experience-phenomenon invites to a broader approach, both methodologically and theoretically. Phenomenological and hermeneutic thinking are paired, and like phenomenology, hermeneutic phenomenology is concerned with the life world or human experience as it is lived. The focus is on illuminating details and seemingly

trivial aspects within experience that may otherwise be taken for granted in our lives, with the goal of creating meaning and achieving a sense of understanding. It is critical to this process of understanding that I seek to describe, on a deep level, attitudes, thoughts and intentions behind the uses and meanings of lullabies. In order to obtain knowledge about these aspects, the focus is held on the informants' narratives, with their powerful access to authentic and spontaneous stories of human existence. The informants are sharing their life experiences in a potentially free and open manner, coloured by their own values and ideologies. My interest in themes – my fundamental research orientation – is not primarily epistemological or methodological, but within “Geisteswissenschaft” to use the original German concept. Drawing upon Dilthey, van Manen points out that what we are dealing with is ‘the human world characterized by *Geist* – mind, thoughts, consciousness, values, feelings, emotions, actions and purposes, which find their objectifications in languages, beliefs, arts and institutions’ (van Manen, 1990: 3).

## **Lullaby singing as a mediator of different intentions, influences, convictions and objectives**

Parents' personal behaviour, attitudes and value orientations colour the act in infinite ways. Some parents emphasise the didactic and educational aspect of lullaby singing more strongly than others, and they stress its pedagogical benefits; others emphasise the love of music and singing or the importance of social and cultural competences and skills. Still others focus on the importance of creating good routines and pay special attention to the regularity of their singing. Lastly, some parents focus on their singing as a social moment of sharing, confession and exploration. Very often there is a mixture of different intentions and objectives that colour parents' experiences of the ritual of bedtime singing. Normative, material and formal aspects of the lullaby act seem blended together in the parents' statements:

Every child loves to sing, and it's egocentric, from my point of view, not to systematically sing to your children. I started with ten songs – ‘Så rart å være flaggermus’ and other songs – and had the ambition to sing two hundred songs to my children, to create a sort of song bank, but it all stalled. It is so egocentric. I didn't manage to complete my project, even though I knew it was so important for them. (Father no. 8)

Music is a gift that I feel I have received, that I feel all people have received, in different ways, naturally, and with different points of departure, but I feel a sort of commitment. Yes, that's it: a commitment. I want music to be so integrated in my son's life that he will not be able to say the first time he heard a song. (Father no. 5)

Some parents feel a strong parental duty or commitment of handing over music, songs and this oral lullaby tradition to the next generation. Parent no. 8 stresses that it is important to sing "systematically" to your children, and that it is "egoistic" not to do so, because children love to sing. The father no. 5's own strong relationship with and devotion to classical music influences his choices and gives him a feeling of commitment to hand over music to his son. Parents sing songs that resonate with their own personal beliefs and taste and/or with their children's preferences and needs. In this respect, both a cultural formative as well as a parental normative aspect is present. The normative part of lullaby singing is linked to a parental commitment or a feeling of parental duty of transmitting these traditional songs to their children. The father no 5 touches upon a personal strong conviction and commitment towards music, while others describe this commitment more in relation to children's appreciation of music, social, educational upbringing, to 'being a good and responsible parent' and a 'parental task'. Some parents emphasise their love of music and singing in association with a strong interest in their cultural heritage, while others are more immersed in personal, spiritual and earthly beliefs or the children's upbringing, needs and routines. The parents in these examples are aware of the lullabies formative potentials and want to provide their children with musical encounters that both promote an appreciation of music and stimulate their musical abilities and collective, cultural awareness. The lullaby singing is also strongly linked to a parental identity. In this respect, the singing is part of children's upbringing, a process of socialisation and enculturation, as a *Bildung* aspect of learning about our cultural song heritage or simply as an important social family tradition that is passed on to the next generation.

### Lullaby singing as personal awakening– a unique parental personal style and signature

The empirical material shows a great range of assessment when it comes to parent's singing and musicality. The arrival of a newborn baby into one's life sometimes reawakens one's musicality. When raising children, in effect, parents are also very often raising themselves as well:

I started singing again, for my son, after a very long break. I think I haven't sung since the school days. I am not that into music, but I see that my son likes it, so I started to do it for that reason only. (Father no. 2)

But I have not really been singing. I cannot sing, or at least I didn't believe that I could. I never sang. 'Passively musical', you could call it. It turned out that it was only a matter of trying. I could actually sing for my children. (Father no. 4)

-I have not sung much, but I have always wanted to express myself through music. Since my children love music and singing, I now have a new opportunity.

-So there is something new taking place since you got children?

-Yes, I have always wanted to sing, but life has not given me the opportunity until now. I never took the initiative to take singing lessons. But I have always wanted to sing and play music. (Father no. 10)

I think that I haven't sung since the school years, but now I sing every other day to my son. (Father no. 2)

Parents sing for the first time, or they find their personal singing to be placed in the spotlight for the first time. Some parents revisit their musicality entirely when their child is born, and they become more confident in their singing to their children. Interestingly, parents build their own unique and personal identity despite powerful conventional 'forces' surrounding this musical material.

It is no secret that I prefer classical music, and I use small variations of Haydn and Mozart when I sing to my youngest son – instrumental variations with no text, just a simple melody. My mother also used a simple melody when she sang to me, a melody in a minor key. I chose a melody in a major key as well. It has a lot of humour in it when I make small alterations to it. Nowadays, my wife and I sing to him a fixed series of three songs that belongs to the good old lullaby repertoire. It's part of our cultural belonging. (Father no. 5)

In this example, the father wants to musically influence his son and he has a strong passion for classical music. It may appear as a sort of "one-sidedness" (Humboldt, 1792, I. 64), where the father follows his own heart and taste, but the father is also influenced by his son's presence and adapts his singing to his son's maturity level as

he sings a simple classical melody without words. In addition, he wants to sing songs with humour and joy rather than with sadness and melancholy in order to affect and influence his son in a positive way and create a good atmosphere. Receptivity and self-activity (Humboldt, 1792) seems to go hand in hand. Other parents also shape the songs as they see fit, and try to create their own personal style:

I was strongly influenced by my mother's singing. I tried to sing the way she did, softly and tenderly, but I also tried to make it my own style. I added small nuances that belonged to my particular world and that my children appreciated. (Mother no. 10)

Drawing upon Humboldt, Mother no 10 also seem to work for "a correct balance of all powers" (Humboldt 1792, I: 141), and in this particular context, these "powers" or "forces" are the tradition, her own mother's singing, her personal singing expressions and the child's preferences and appreciation. Moreover, there seems to be a "conjoining of the powers of reflection and sensation" (ibid). The mother is highly reflective and sensitive when it comes to her own singing and she really makes an effort in trying to make a good balance out of her singing. The powers in this particular context may then work for and against a harmonious family atmosphere or "harmonious Bildung" potential where "individuality and diversity" can be achieved (Humboldt, 1792, I: 141). This also relates to the particular songs used. Some parents make a highly personal selection of songs, so in this way they reflect a sort of personal cultivation and selection:

Yes, I made a selection of songs. I picked out twelve songs that I found to be meaningful and deep. They did not belong to the traditional lullaby repertoire, like 'So ro' and other cute songs. I found songs that were deeper. (Mother no. 2)

I use a mixture of creative storytelling and old traditional songs. (Father no. 4)

When parents ornament their own personal stories through lullaby singing, their identity as mothers and fathers is strengthened and expanded. They create their own signature. They come closer to their own emotions and give their children insight into their love towards them:

Introducing our rich cultural heritage to children is an important parental task, together with creating your own personal signature that gives them

insights into your love towards them. This is what is the most valuable thing about parents' singing, I believe. (Father no. 8)

Father no. 8 continues:

The voice in the voice is all that matters.

What do you mean by that?

There needs to be a personal signature in it – if not, the meaning is lost on me. I pay particular attention to what I call the 'voice in the voice'. The voice is in itself personal, but you need to go beyond the more obvious parts of it. There is much more that makes art or singing unique.

Is this related to art in general?

Yes, but also to the singing. It is of course the actual voice of the parent that matters. But I also believe that our collective cultural traditions and our rich repertoire of songs are very important for my kids. I know a family that sing hundreds of old songs by heart. It is so valuable. (Father no. 8)

In these statements, the material Bildung aspect of a "personal signature" and "the voice in the voice" intermingle with the collective and cultural "material", such as "the old song tradition" and the "rich repertoire". Together, these aspects form the important personal, cultural or musical Bildung "substance" that parents take into account while singing. Sometimes the individual "power" or "signature" is highlighted, and by others "the conventional and traditional" forces seek to be maintained. Sometimes parents are able to track or trace the origins of their own values through concrete role models, traditions, personal childhood experiences or later professional influences.

### Lullaby singing as Cultural Bildung – building tradition, identity and cultural values

Their cultural background influences their choices of songs as well. One parent has an Italian father, and he sings an Old Italian Partisan song to his children, because it is a part of his Italian identity together with his emphasis on the importance of art, good communication and the human rights that he wants to share with his children:

I am half Italian, and my mother sang 'Bella Ciao' to me when I was a boy. She sang it in Italian, even though she is Scandinavian – my father is Italian. I

grew up in an artistic environment. Both of my parents are artists, and I was born in Italy. I am not religious, but I follow the human rights and principles. Life is hectic, being divorced with three kids, but I try to give my children this cultural dimension. Art is about communication, and good communication is about being authentic. Art always generates a response. It is fantastic. I experience this marvel with music, movies and books. Art forces you to reflect upon certain things. It moves you in new directions. (Father no. 1)

One parent has a Swedish mother, and she sings a lot of Swedish songs to her children:

My mother sang the Swedish song 'Tryggare kan ingen vara' to me every night, because that is part of her national identity. She grew up in Sweden and moved to Norway when she married my father. My children also love that song, so it's part of our repertoire today too. (Mother no. 10)

The lullaby act is also closely linked to the parents' or grandparents' mother tongue. The parents in this study mostly choose to sing songs that belong to the Norwegian song repertoire, because this acquaints their children with the particular sounds of their own language and introduces a sense of cultural and national belonging.

I believe that he wants this song so much, because it starts with 'Mamma mi' [My mommy]. This was the first word he said to me, and every time I sang this song, and the words 'Mamma mi' appeared, I could see that he appreciated it. (Mother no. 3)

These examples illuminate the strong connection between the parents' cultural background, influences and identity and choice of songs. Drawing upon Humboldt, this brings in the important aspects of both diversity and individuality (Humboldt, 1792). Lullabies themselves are handed down from generation to generation, and many parents pass on their family tradition of singing. Picking up on their own influences and intentionality, the parents stress the value of a familiar lullaby, an intimate and familiar mode of singing and the connection between singing and cultural identity:

There is a cultural transmission taking place and I want to give them what meant a lot to me when I was a child, based upon my own good childhood memories. (Mother no. 8)

I try to sing like my mother. She has been a very powerful role model for me. If I can sing as softly and warmly as she did, I feel that I have succeeded. (Mother no. 10)

I want to share our rich cultural heritage with my children. There are so many beautiful songs out there, and they don't seem to learn them in school any more. I have a friend whose children can sing many songs by heart. It is really a treasure. (Father no. 8)

Parents appreciate the rich cultural and collective material that is evident in many of the songs that they sing. The lullaby ritual activates their participation in the shared practices and patterns of their culture. Lullaby singing is an intrinsic part of those areas of parent's active lives that are instinctively intelligible rather than consciously managed. Singing is part of parents' cultural background and upbringing, which explains its continuity. These background stories demonstrate the complex net of influences that contribute to parents' convictions and intentions regarding the act of lullaby singing. Some parents are highly influenced by their professional backgrounds, while others emphasise their family and cultural background, traditions and specific life situations. Positive childhood experiences have a measurable impact on the parents' positive attitudes towards music and singing in turn. Many of the parents' musical memories of childhood are rich and often positive:

'So, ro' is a song I recall from the time when I was very small. I remember my parents sang it to me, and when they started singing, I closed my eyes and just lied down and fell asleep. (Mother no. 1)

My mother sang incredibly often to me, so when I start to sing a song from the songbook, I cannot recall it in the beginning, but then it comes back to me – all kinds of songs. It feels like a part of me, and it is so natural to pass them on to my son. (Mother no. 7)

My mother shared the deep dimensions in life when singing to me. I wanted to do the same for my children. (Mother no. 2)

Parents want to perpetuate this particular family tradition and develop similar musical relationships with their own children. This intergenerational transmission is not only related to the choice of songs but also to the particular mood or atmosphere that parents associate with lullaby singing in their own childhoods. Positive memories are

a motivating force for parents, whose own parents and grandparents thus become role models in terms of their singing today. They might even model their performance (and related parenting) styles upon these figures from the past, and they might draw from that repertoire of songs as well. Parents' childhoods exert an influence in a tacit and nonverbal manner, and parents' memories are evoked while they are singing.

Parents continually inform their ongoing lives with their children, and past memories, if they have any in particular, are integrated naturally, intuitively and mostly unconsciously into their living musicality. On the other hand, parents reflect quite consciously upon their beliefs, previous experiences and values and are very conscious about not transmitting anything they consider to be dogmatic, shallow or harsh. Instead, they prefer to introduce their own personal sense of what they consider to be important and meaningful in life. The lullaby-singing act balances between past and present, and traditional and personal, inclinations and expressions of creativity:

I carry my own memories from the time when my mother sang [the song] to me. It contains a human depth. Love is passed on through generations. This makes it even more powerful. (Lullaby diary, February 2011)

I think I try to imitate my own mother without being aware of it. She sang so softly and melodically, especially in the evenings. I try to make it sound as soft as she did, and there are songs that I have a very special relationship with, because I remember that my mother sang them to me when I was a little girl. Anyway, I try to make my own personal versions. (Mother no. 10)

My mother sang an incredible number of songs to me. So when I start singing a song, it comes back to me. I recall it from my own childhood. I can start singing a song, and I thought I had forgotten it, but it comes back automatically. I have a huge repertoire. And all the songs evoke memories. I find it very interesting. This is something new and probably one of the things that makes the process of becoming a parent very powerful. You get in contact with your self, when you were a child. And it doesn't feel so long ago, either. No, it feels like a part of me that is very natural to share with my own child. (Mother no. 7)

Lullaby singing, for many parents, represents a musical reawakening from their own childhood and is part of their parental caregiving identity and style; for some, as well, it evokes impressions and aspirations around maternal identity in particular. It seems as though the ideals that parents create or consciously or unconsciously

draw upon while singing to their children are very basic and are highly personal. Many external as well as internal “forces” influence parents’ singing. However, the most important aspect in this intimate context of lullaby singing is the focus on the contact and closeness the singing creates. A social and relational Bildung potential is highly present and this important aspect of intimacy and closeness will be touched upon in a bit more detail.

### Lullaby singing as relational Bildung – creating intimacy and closeness to the self and others

According to the parents, singing seems to nurture the parent-child relationship in a deep and tacit sense as well as an overt and concrete manner. Themes of contact, relatedness, intimacy and closeness arise, as do observations about the physical and emotional aspects of the act – in all, the diversity of the parents’ interactional and parenting styles and relationships becomes evident. Many parents report and emphasize the closeness and good contact that their singing creates:

I sing every night to my daughters, and it is part of our relationship. The singing creates strong bonds between us, and it gives me a feeling of companionship. (Mother no. 10)

Sometimes, the singing becomes so personalized and integrated that children seem to internalize them and they become a natural part of parent-child relationship:

I have created my own lullaby, based upon an Italian Partisan song but with my own lyrics, and I have turned it into a lullaby. The melody is beautiful and I have integrated the names of my children into it, so it is a very personal and private song. This song has a particular place in my children’s heart. They own it and I have to sing it over and over again. My daughter says that it is her song and I am not allowed to sing it to anybody else. My second daughter says the same things when I sing it to her. (Father no. 1)

Many parents recognise the physical, psychological and social aspects of contact as foundations of the lullaby-singing act. Parents’ singing provides an interpersonal arena in which relatedness and interpersonal contact can be experienced:

When I start to sing the song ‘Kom og rekk meg hånden din’ [Come and give me your hand], her little hand stretches out towards mine.

Her little hand stretches out towards your hand?

Yes, it does, even now, when she is thirteen years old. (Mother no. 4)

I sing to the inside, a caring song. (Mother no. 2)

Both physical and emotional intimacy takes different shapes according to the child's age and preferences, as well as the specific parent-child interactive style. Parents even acknowledge an unconscious dimension to the act that lays the groundwork for a deep intimacy that is beyond language and rational thinking. Singing allows for emotional layers that are often hidden in other daily interactions:

This deep wordless dimension is difficult to explain, but I feel it quite strongly. We get in contact beyond the words' significance. Actually, the words are not the most important thing. It is more the bodily anchored dimension that counts, and the breathing connects us to a common human ground. It is so basic, naked. I can feel my own vulnerability when lying together with my child in the bed at bedtime, and we are so close. The song emphasises this closeness, because we both know it by heart and from the heart. (Lullaby diary, September 2011)

This is a moment when we feel really close, the two of us. (Mother no. 9)

The lullaby singing invites being close to each other. (Mother no. 5)

This is a moment of closeness. (Father no. 7)

I feel that we are so close, not only at that time of the day, but this is felt very strongly when we sing together. I believe that the singing creates a positive attachment, and that the children connect the singing to our relationship. (Mother no. 10)

Parents consider the act to be highly private and indicative of the closeness that exists between them and their children. Many parents, regardless of gender, highlight the closeness and the intimacy of the act. Their focus is on the *good contact* that lullaby singing creates between the parent and the child; they are more interested in this mutual engagement than in the contact between the child and the sounding music as such. In this sense, Humboldt's emphasis on *Bildung* as a process of socialisation seems relevant, but it is a more intimate and relational kind of process, which has the

character of a dyadic, private and personal everyday encounter. Intimacy and closeness relate to both the self and the other – to the parent and the child, both together and individually. It seems that for some parents, there seems to be an “overweighting of sensibility”, to use Humboldt’s words (Humboldt, 1792, I., 141), while in other cases, parents are rather rational and put emotions aside when singing. At least, this is how they describe the act. Some parents are very emotional and receptive while singing, while others are more into practical matters, and are highly sleep or goal-oriented.

Nonetheless, some parents report that they also come close to themselves in the sense that they recollect moments from the past when they were small children and needed their own parents in order to feel safe and happy. They also relate to movement and being moved, in a very basic way, because their singing is sometimes so strongly connected with their own body or past embodied childhood experiences. Keeping in mind (and body) their own childhood memories, they seem to understand their own children’s needs better and how to successfully connect with them. Likewise, the parent can also experience the feeling of being close to oneself as a human being (as “a child within” and as a parent):

I can still remember my mother singing to me. It doesn’t seem so long ago actually. I have very vivid memories of my mother singing and lulling me to sleep. I feel like a child when thinking of it. (Mother no. 7).

Parents highlight the ways in which they get in touch with their children through their singing and the child’s responses and how it strengthens their bond.

This is a moment when we feel really close, the two of us. (Mother no. 9)

The lullaby singing invites being close to each other. (Mother no. 5)

I feel that we are so close, not only at that time of the day, but this is felt very strongly when we sing together. I believe that the singing creates a positive attachment, and that the children connect the singing to our relationship. (Mother no. 10)

The temporal aspect is also important, as the singing signalizes a free time and space, where there is nothing more to be done than to being together. A nice and free moment and sharing time seems to be an important circumstance in this respect:

The focus is on our relationship – to do something nice together. (Father no. 3)

There is no more things to be done, we can just be together. (Father no. 4)

This is our time, and I need to be alone with one child at a time. My daughter or both of them actually, want to make sure that I have made this song especially for them. (Father no. 1)

The singing is very strongly connected to our relationship and the good time spent together. At that time of the day, he only wants me to take care of him. (Mother no. 7)

It feels as if we are getting even closer to each other at this time of the day, because there is nothing in between us. My daughter wants to share with me her inner thoughts before I start singing, and can even stop me from singing, because there is something she wants to share. When the singing starts, she comes closer to me in bed, and we almost feel like one and the same body (Lullaby diary, Sept. 2012).

The singing bridges separate subjects, and physical contact and dialogue between the parent and the child reinforces. This is part of the important “substance” of their singing, which the simple songs facilitate.

## **Lullaby quality Bildung – the songs, the singing and their substance**

Emotional, free and true expressions of love and safety

The recalling of their singing to their children evokes strong emotions and reflects a strong connection between parents’ immediate affections and their singing:

-Can you describe your singing to your children?

-I feel now that I am getting very emotional when thinking of it. When they were very small, it was so different. I felt that I have so much to give my children. I feel that I am missing this very intimate singing. They are getting older now. Oh, this is not working (she starts crying).

-Your singing is strongly connected with your emotions and expressing them while singing?

-Yes, I cannot sing if I don't mean it. (Mother no. 5)

Mother no. 5 emphasizes the importance of a true singing expression. This can be linked to Kierkegaard and Levinas emphasis on an "authentic meeting" (Levinas, 1993; Kierkegaard, 1993). The mother wants to be emotionally honest with her children and in this sense the mother's Bildung process is more about true emotions, self-interpretation and the creation of an authentic relationship with her children than a cultural and musical one. It is about her true face-to-face encounter with her children on with the intention of creating a personal world of her own, based upon true, positive emotions and a convivial atmosphere. In this sense, the mother's Bildung project is connected with authenticity and emotional quality. Quality is often connected with the concept of Bildung. Klafki on his part wanted to connect quality with a basic education level and not with elitism (Klafki, 1998). In the context of lullabies, the notion of quality has different connotations. Quality may be associated with honesty and authenticity as in the previous example, parental presence and daily commitment as well as musical and cultural commitment as mentioned earlier. Mother no. 8 pays particular attention to positive responses in life, and she groups lullaby singing among them.

Singing came to me in a very natural way, and I sing for my own kids for that reason, I believe. I also believe that we influence each other very strongly. What kind of responses you get from others in life is very important, for example. I don't believe that you are born in such-and-such a way – you instead become who you are. Of course, you have your own special point of departure, but there are very powerful external influences that shape you as well. Giving positive responses to my own children is part of my thinking. It is in my blood. However, I don't look at care in the sense that you need to be with your children all the time. They need to learn to be autonomous and independent. I think a lot about that; they need to learn to be independent, to become self-confident and be able to walk the line by themselves. (Mother no. 8)

Some may also refer to continuity and role modelling, and quality here is strongly connected with creating predictability, familiarity and a sense of safety:

I want to let my children know that there is something nice out there – it is a message based upon some kind of confidence, as it was for me when I

was a child. It is all about the contact and safety – to assure them that I will always be there for them. (Mother no. 5)

I want to sing to my boy in order to give him what I never got when I was a child. I want to give him a safe and calm place to be. My own parents didn't think in those terms. I felt so insecure. (Mother no. 9)

Some parents seem to start singing because they feel that they lacked something when they were children, and they want to give their own children what their parents did not. In these examples, lullaby quality is related to a sense of freedom, creativity, open-mindedness and an emotional dimension:

My parents were Jehovah's witnesses, and I believe it was a big mistake. We became so asocial. I always felt very different from my schoolmates, and there were so many constraints in my life. Don't do this and don't do that. I feel that I have lost so much of what life is all about. We are all connected to nature, and there is something bigger than ourselves out there. If you have the courage to believe in love, and believe that you do the right things, you are not afraid of challenges. It takes a lot of courage to have children and create a family. How will I be able to pay all the bills? How can I change and adapt to this new life? I am an agnostic. God is within you. I am not religious, but I am cultivating harmony in the life of my family. I want my kids to be free, and I believe that singing facilitates this flow of freedom. I want my kids to play and have fun. And I can see that they need it. Unfortunately, I cannot sing many [actual] songs, so I invent them all. But to be honest, I do this more out of duty, because I am so tired at night. But I can see that they need it, and it is fun for me too. (Father no. 10)

Lullaby quality is here mostly linked to love, joy and a sense of safety. Other parents want their children to learn about the paradoxes and “deep” dimensions of reality.

### The deep dimensions of reality

According to mother no. 2, the following song evokes certain emotions, some of them difficult. It is a song about the paradoxes and harshness of life:

'Danse mi vise' (by Einar Skjæråsen):

Vinden blæs synna, og vinden blæs norda,

lyset og skuggen er syskjen på jorda.  
Sommarn er stutt, og vintern er lang.

Danse mi vise, gråte min sang.  
[The wind is blowing south and the wind is blowing north  
The light and the shadow are siblings on earth  
The summer is short and the winter is long  
Dance my melody, weep my song]

The mother shares her experiences and thoughts about this song:

The summer is short and the winter is long [she simulates crying]. Yes, the winter is too long. And then you have the line, 'Some are poor and others are rich'. And then there is this line, which I don't like to sing, but it comes automatically out of my mouth: 'Sing about Berit and you will get Brita'. What? You tell your children that there is no hope. You never get the one you really love. Then you sit on a stone and dream that you are sitting on a lap. It is awful. And then I reflect upon it: What am I actually singing and how many times has my son listened to this? It is terrible. But I often forget and sing all the lines anyway. The lyrics are on autopilot.

-So you don't modify the text?

-I try to avoid that part of the song. It is a sad song. No hope. But sometimes I sing it anyway. I forget. It comes rather automatically. If I remember to do it, I change the words – if you sing about Berit, you get Berit. Then I laugh and my son wonders why I am laughing. (Mother no. 2)

From this extract, we can see that there is certain amount of incompatibility between the content of the lullaby text and the mother's personal convictions and values in life. However, the mother wants the songs she sings to have depth and describes a need to show her children what is important in life. The mother in this example communicates human depth, dark as well as constructive sides of human nature to her children:

It has something to do with getting in contact with these deeper layers of reality. We don't have so much of it in our world. So I want to add a glimpse of the deeper aspects of life and not only live from consumer simplicity. Children are very open-minded, so they easily accept what we give to them. I see it as

a matter of choice what one wishes to relate to. Many people seem to choose to live a superficial lifestyle. I see this in the choices I made. I wanted some depth, and I found some of the lullabies so shallow and trivial. I believe it is important to integrate depth into our lives. This potential can be revealed through lullabies. Powerful forces and images can be accessed. A kind of transformational Plutonian atmosphere is available. This is often suppressed and censored in the over joyous TV programs for children and sweet-tempered lullabies. To deny or avoid this 'deeper' dimension is dishonest to me. These sweet types of melodies become so simple, kind and harmless.

-What do you mean by a Plutonian atmosphere?

-What I mean is the dark, magnetic forces that pull us towards darkness, a kind of Strindbergian<sup>3</sup> atmosphere, where the deep and not always positive sides of human nature see the light, but it can also be constructive forces in play. I have reflected upon the choices I made, because I found the new lullabies so superficial and light weighted. I think the 'So, ro' song is beautiful and I sang it a lot, together with 'Jeg folder mine hender små' [I fold my small hands], a song about Christianity from the seventies, and 'Det var en deilig deilig dag' [It was a lovely, lovely day]. They are all positive in character. So I picked up those that are 'on the edge of death'. That's what they are. I did it deliberately, not because they were sad, but because I wanted the depth. Not only 'it is a very beautiful day and tomorrow the sun will smile again' and all such sweetness.

-So lullabies have different qualities?

-Yes, really. The song 'Danse mi vise' [Dance my song] is so sad. At times I started to cry when I sang it. I had to stop and rebalance myself, and there were also verses that I couldn't sing. They were too sad. (Mother no. 2)

This mother wants her children to experience the 'deep dimensions' in life, and her point of view influences her choices of repertoire and relationship to her own singing. Her awareness of the various affordances of the songs she sings is evident. She picks out songs 'with powerful forces and images' so that they might 'integrate depth into our lives'. As she creates an intersubjective space that makes room for an affective dialogue,

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3 Strindberg is a Swedish author that often wrote about the dark forces of the human nature.

she also reflects on her children's openness and acceptance and her responsibility to give them something substantial and real. This means that sometimes she shares human sadness and loss, and she must deal with her own feelings in relation to this. Of course, if the songs are too relentlessly negative, she modifies the text. Drawing upon Klafki, one could say that the deep dimensions of reality are opened categorially to the child, and that it is thanks to the gained "categorical knowledge and experience" of their parents' lullaby singing that the child has been opened to these dimensions (Klafki, 1963: 44). Some parents make an effort in communicating spiritual beliefs in their children's lives. Their singing is built upon the belief that this content is both enriching and comforting:

-I want to share with my children a belief and message that there is something out there. It is about my belief – not that I know for sure. These songs are a very gentle means of transmitting this belief. I think it is a non-intrusive way of sharing with them my own personal faith. I am not religious in the strict sense, as I am very seldom in church, but I feel awe and wonder when I enter one.

-So your singing also has a spiritual dimension?

-Yes, I try to share with my children a sort of gratitude towards life and a belief that there is something out there. It gave me a sense of safety when I was a child. In this sense, my singing has a spiritual side. My husband only believes in the 'Big Bang' and the universe, and he doesn't believe in God. Introducing the spiritual side of life is my little 'mission', so to speak, but I don't share this with him. It is between my children and me. (Mother no. 10)

The mother describes lullaby singing as an act that is grounded in life values and beliefs, one that can communicate a message about being in a safe place and protected by a higher power. Another parent also touches upon the spiritual dimension of her singing.

### Religious and spiritual Bildung dimension

Spirituality for me has to do with being true to one self and others. I want to share this dimension with my children, and my choice of songs illuminates this point. (Mother no. 2)

One particular song that many parents sing to their children reflects traditional Christian religious beliefs about being grateful and praying for protection. In general, the parents consider this song to be relatively innocent and not too religiously 'loaded':

Kjære Gud, jeg har det godt

Takk for alt som jeg har fått  
Du er god, du holder av meg  
Kjære Gud, gå aldri fra meg<sup>4</sup>  
Pass på liten, og på stor  
Gud bevare far og mor

[Dear God, I am fine,  
Thank you for all the good you provide  
You are good and take care of me  
Dear God, don't ever leave me  
Take care of small and big  
God take care of mother and father]

Nonetheless, from outside this song may appear to be quite religiously loaded, but many parents sing this song without thinking of its religious content. The song is part of a strong cultural tradition, a collective Christian belief and 'main stream' repertoire, and is not considered to be too religiously loaded for this reason. Other parents sing the song because it creates a sense of gratitude towards life in general.

Some parents report that they seek to avoid songs, which have religious content and or a message that is too strong:

I like the song 'Den ville sauen' [The wild sheep] and sing it to my daughter, but I skip some of the verses, because I found out that the song actually is about the lost son in the Bible, and the lyrics became too heavy for me. I stick to the innocent animal world of the first verse of the song. (Father no. 5)

Many lullabies reflect religious beliefs; some parents take this seriously, while others sing these songs out of habit or as a nod to tradition. Several parents in this study preferred to 'soften' or avoid the Christian messages in these songs, preferring to

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<sup>4</sup> A new psalm book (October 2013) has neutralized this line even further as 'Takk, at du går aldri fra meg' [Thank you for never leaving me], but this version came out too late to be incorporated into the present empirical inquiry.

remain as religiously neutral as possible and cultivate instead the ‘playful’ and ‘free’ communicative dimension of their singing.

### A playful, creative and imaginative sort of communication

Today’s lullaby repertoire, in fact, seems to be more adapted to the child’s world than to the adult world, which correlates with music as, according to Cross and Morley, ‘a means of assimilating the value of juvenile modes of cognition and exploration into the adult behavioural repertoire, while regulating its modes of expression’ (2009, p. 74). In general, there is no logic involved when it comes to which songs the children choose, even when the song in question is meant for a baby rather than a child. Some songs are particularly suited to bedtime, due to their melodic and lyrical sweetness and soothing quality (for example, ‘So, ro’ and ‘Kvelden lister seg på tå’). A new song from a regular children’s television program is also sometimes included in parents’ contemporary repertoire, namely ‘Fantorangens sovesang’. This particular song is very appealing to children – it is about an orange elephant or hybrid animal called ‘Fantorangen’ that most children know through the daily Norwegian television program of the same name. While the song’s beautiful melody appeals to parents as well, few of them know the song by heart, so the lyrics are often made up or modified, and sometimes only the refrain is performed. Most parents seem not to bother to learn new songs like this, but they feel compelled to include them for their children’s sake. On the other hand, parents unanimously approve of ‘So, ro’ as a good lullaby. The song is easy to master and features a compelling melody and positive, associative lyrics: This song appears to be addressed exclusively to a boy, but this doesn’t hinder the parents from singing them to their daughters. They only make a few changes, and then it fits.

So, ro lille mann . Nå er dagen over  
Alle barn i alle land. Ligger nå og sover  
So, ro tipp på tå . Sov min vesle pode  
Reven sover også nå . Med halen under hodet

[Be calm, my little man, Now that the day is over  
Every child in every country is sleeping now .  
So calm, tip on toe, Sleep, my little lad  
The fox is also sleeping now With his tail under his head]

Moreover, many parents and children find this little song, which comes from a 1953 theatre play for children, to be ‘cute’, ‘simple’ and ‘nice’ (see the play ‘Dyrene

i Hakkebakkeskogen' by Torbjørn Egner). They like the melody and the lyrics, especially the image of the fox with his tail under his head. The song is meant to have a calming effect and make the child fall asleep, exactly as it happens in the fairytale to which this song refers, where a small mouse sits in a tree and sings to the fox waiting below to eat him, until he falls asleep. Parents also seem to communicate in a playful manner with their children:

I sang a very simple song – not even a song, just a melody. And when my son knew it very well, I started to alter it. He started to laugh, and I got back on the right track, and this continued for some months. It was fun to see how he enjoyed this playful way of singing. (Father no. 5)

Sometimes I deliberately sing the wrong words, and we all start laughing. Then we create even more nonsense together. I have not been afraid of laughing and joking at bedtime. My daughters always calm down anyway. It is nice to laugh together when singing these last songs. (Mother no. 5)

Some of the songs parents choose evoke beautiful images and inner harmonious landscapes, and they present poetic inspiration. Others present a hard reality – Federico Garcia Lorca, for one, emphasises the often sad and tragic content of many Spanish lullabies (Garcia Lorca, 1928/2008). Sad and tragic songs also exist in the traditional Norwegian repertoire of lullabies, in addition to more playful ones. There are, however, reasons to believe that parents have a highly selective approach towards religious, sad and tragic songs. Parents attach significance to the content of the songs, which the children might grasp. In addition, the child's imaginative world is a pleasant place to be, for both the parent and the child, and that might be reason enough to sing silly songs. Today's lullaby repertoire, in fact, seems to be more adapted to the child's world than to the adult world, which correlates with music as, according to Cross and Morley, 'a means of assimilating the value of juvenile modes of cognition and exploration into the adult behavioural repertoire, while regulating its modes of expression' (2009: 74).

However, some parents do question how meaningful it is to sing a song, every day, about a fox that puts his tail under his head when he goes to sleep.<sup>5</sup> Yet there are good reasons. The fox that will soon fall asleep resonates with the bedtime setting and the childlike world, and children tend to love domestic as well as wild animals, as well as nature in general. Parents report that lyrics like this also promote a feeling of wonder and gratitude towards life in general. In order to catch the child's attention in the first

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<sup>5</sup> This image refers to the prototypical happy lullaby 'So, ro'.

place, many songs that parents use are childish and 'child friendly'. In general, the songs are positive and contribute to the creation of a warm and positive atmosphere. Shortly, the lyrics tend to display the following characteristics:

- the parental expression of love and affection;
- human wisdom
- a nonsensical, imaginary, magical or childish world;
- a bright outlook on life;
- beautiful and simple poetic language that evokes images of both domestic and wild animals and natural landscapes;  
collective myths and/or powerful spiritual or religious messages.

The material Bildung aspects of the act, which here refers to the various content dimensions of the songs, plays an important role in the forming of a rich ritual and evening atmosphere. The parental personal signature, daily commitment and emotional expression also strongly influence upon the material Bildung potential of the act. I will come back to these influential factors in the chapter of discussion, but now look closer to what the act may promote and enhance for the child.

## **The Child and Lullaby Bildung**

Multi-sensory lullaby singing as enhancing relaxation, self-regulation, integration and wellbeing

Parents, as already mentioned, emphasize the multi-sensory character of the lullaby act, which makes the child feel loved, safe and comfortable:

What I remember most when it comes to the movements is that he puts another part of his body in my lap. He wants a massage over his whole body – first the back, then the neck and so on. And when I have finished singing, he says, 'and there too'. And then I have to massage another part of the body and I also sing another song before I finish the whole séance. My children have gotten so many evening caresses. Very often I lay in the bed together with my children. I did that the first five years. I lay there, singing to them and caressing them, like a bird on my lap, or we lay in front of each other. (Mother no. 2)

When we spent the night at my parents' place or elsewhere, and she felt a little insecure or distressed, I was almost surprised how easy it was to put her to bed, as long as I did the same thing as at home, singing and walking. (Father no. 3)

Singing makes it safe for them to fall asleep, even though the dark night is out there. I create a safe frame for the night. (Mother no. 8)

I can see that my children love me, so I hope that I give them a sense of safety. I am not so strict, and I know that clear boundaries also give children a sense of safety, but I am much softer than my husband. I give them a sense of safety through my loving kindness, I believe. (Mother no. 10)

Most of the parents are aware of the fact that their singing creates a safe space for their children. The predictability of well-known songs and the familiarity of the bedtime routine combine to make the singing a powerful antidote to risk or threat. The singing is part of the children's 'safety toolkit', as another parent puts it. Through parents' singing, the children seem to develop an inner sense of safety. The contact established by the music and its ritualized character is also evident in the child's feeling of 'ownership' or internalization of the songs.

I have created my own lullaby, based upon an Italian Partisan song but with my own lyrics, and I have turned it into a lullaby. The melody is beautiful and I have integrated the names of my children into it, so it is a very personal and private song. This song has a particular place in my children's heart. They own it and I have to sing it over and over again. My daughter says that it is her song and I am not allowed to sing it to anybody else. My second daughter says the same things when I sing it to her. (Father no. 1)

The two daughters have both developed a strong relationship and 'ownership' of the same song. The father needs to hide the fact that he sings the same song twice a day. Each girl insists that the song belongs to her and acknowledges her father's creative 'invention'. Sometimes the lullaby is so strongly integrated into the child's lives and mode of being that the child does not view it 'from outside' as another parent puts it. Early on, then, songs are integrated and internalised almost as part of the children themselves:

If I sing ‘Trollmors vuggeviser’, my son thinks it is so childish. And I wonder why this other one, ‘By, By barnet’, isn’t childish to him. It is just because it has been part of a fixed ritual for years, from the time when he was an infant. He doesn’t evaluate it critically. It is part of him. It is internalised. But when it comes to other songs, he considers them from an external perspective and is much more critical. Some songs are very childish, my son says, so he doesn’t want me to sing them. Others are, to me, made for infants and babies, but I have always sung them, so he doesn’t evaluate them this way – view them from outside – they are part of him. They are so integrated. The songs are part of a fixed pattern of being together, and he doesn’t look at them from outside. They are in him. Other songs are different. They are looked at from outside and can be of interest too, or they are just childish. (Mother no. 2)

For children, the singing seems to become internalised, which makes it even more powerful, partly due the physical and psychological expectancy that the act creates over the course of time. By the way in which the parent and the child softly move together with the lullaby’s rhythm and shared intentional message of calmness, lullaby singing seems to create one space, the space of mutual relaxation. In this respect, the act enables co-regulation, which here means a mutual, synchronized state of calmness and relaxation.

If I relate this state to wellbeing, I think of mindfulness and presence. When I make myself ready for the singing ritual and the bedtime situation and the singing, I leave behind all that doesn’t matter. What has happened and now belongs in the past is left behind – for example, brushing teeth or other trivial matters – and I become fully present. This state creates wellbeing. The singing is, in this respect, a management tool, which is a concept within self-development and coaching. It is a deliberate influence on one’s thoughts and feelings. It is a mental aspect, and I experience this when I am singing to my son. I prepare myself before I start singing and enter this state of fully being present. (Mother no. 9)

Some parents are very conscious about creating a calm and free space, within which there is no more stimulation. They seek to provide an oasis where non-doing is just as important as doing:

-Poor children! They are not supposed to learn anything new when they are in bed and about to fall asleep. The bedtime moment is not a moment

of stimulation and activity. They are supposed to calm down and relax at that time of the day.

-You are a teacher, and I thought that you probably had other intentions when singing. So you don't think about the learning potential of singing?

-Not at all! There is, of course, a conscious and unconscious transmission of my own values and memories from my childhood when I sing to them – a sort of cultural transmission, because I want to show them what meant a lot to me when I was a child – but I don't want this moment to be turned into a moment of teaching and learning. Quite the opposite. It is a time for relaxation and peace. No more stimulation. (Mother no. 6)

This mother emphasises the conscious (relaxation) and relatively unconscious (cultural transmission) benefits of singing to her children. Or simply, the singing is an end-in-itself. She does not want her singing to have any pedagogical function; like the other parents, she favours the calming impact of singing instead.

Through my calm singing, they learn to calm down themselves. This is very important. My calm singing is 'contagious'. I can see that my son turns inwards when I am singing, and that he prepares himself to fall asleep, due to my deep breathing and singing, and I should not forget my massage, which contributes to muscle relaxation as well. (Mother no. 2)

My singing is a tool that makes him calm down and relax. (Mother no. 9)

It's important that it is melodic and calming – a calm séance. (Father no. 1)

At bedtime, there is no more doing. It is a good time to be with your children. You just need to take the time to listen. The singing was the only way we managed to calm our children down. (Father no. 4)

I centre myself and find a calm spot within. I believe that is what I am doing. And then my son calms down too. My singing is contagious. (Mother no. 2)

Parents report that, in their everyday lives, there are often stresses and strains, and they want to put all of this behind them when putting their children to bed. Through singing, parents express, and therefore share, their calm state, helping their children to regulate their own emotions and energies. Parents are also aware of the benefits

of singing in relation to their children's creative, social and cultural capacities and learning processes, and I will now present a few examples of this.

### Lullaby singing as enculturation, learning and skills

Learning about the mother tongue and culture is not always the primary goal of singing to children, but as the parents observe, children are like 'sponges' and 'like to learn new things'. The songs that parents choose tell stories about human desires, hopes, worries and vulnerabilities – often, sadness goes hand in hand with joy and laughter. Lullabies, in this sense, help to shape the child with regard to his or her culture as well as innate intellectual and imaginative skills and abilities. With the support of parents' sensitive and tender singing, the child learns to be a social human being as the bedtime moment unfolds. Several other parents touch upon the connection between singing and language acquisition, as we will see below.

I sometimes stop singing in the middle of the song just to listen to whether they sing the words correctly. I hear them sing along, and I am surprised at how easily they learn new songs and how they can pronounce rather difficult words when singing. (Mother no. 10)

I take long pauses so she can fill in the words of the songs when I sing. (Mother no. 1)

She loves music and songs, and she even sings better than she can talk. Yes, I believe that she started singing before she could talk. It is amazing how easily words come to her while singing. (Father no. 9)

Parents point out that children learn new words very easily through singing, and that the parents' singing facilitates the children's language acquisition. Parents look upon lyrics as a powerful language-teaching tool and try to use the singing process effectively, through pauses, for example.

In general, though, parents encourage learning through singing to different degrees. This process also depends upon the child's developmental phase and personal preferences:

There was a period when I had to sing new songs all the time – this one and this one. She loved learning new songs, and this led to singing the whole songbook. (Mother no. 1)

While the connection between lyrics and emotion seems to be especially salient when singing, parents' expressive capacities also seem to vary a lot. Sometimes reading also starts to replace singing, or at least anticipate it – singing is associated with the last phase of the bedtime ritual (that is, falling sleep), whereas reading is seen to stimulate the imagination more:

Tonight, when we were lying in the bed, my daughter wanted me to read several chapters in her book, and then she wanted me to make up stories. I asked her if I should start singing our regular lullaby, but she didn't want to. 'No', she said, 'I don't want to go to sleep. I want you to tell me another story'. (Lullaby diary, Jan. 2013)

Compared to reading a different book every night, singing the same lullaby over and over again has a more limited effect on the development of the language repertoire. However, if the child learns to sing the lullaby perfectly, word for word, there follows a feeling of mastery; in addition, the parent's singing contributes invaluable to the child's emotional repertoire.

Lullabies sometimes also contain words, which are not used in an ordinary conversation, and this may contribute to an enrichment of the child's vocabulary, particularly in relation to a given country's dialects (or, in Norway, the second common language of Nynorsk):

Den fyrste song eg høyra fekk  
Var mor sin song ved vogga  
dei mjuke ord til hjarta gjekk  
Dei kunne gråten stogga

[The first song I heard  
was mother's song by the cradle.  
The soft words entered my heart.  
They put an end to my crying]

Some parents, indeed, focus on the human, positive potential of their singing in particular, as we will see next.

Learning the children to express themselves in a free, emphatic, intimate and honest fashion

Parents talk about the importance of learning to be at once unfettered and honest, and singing seems to support this mode of expression:

I feel it is so important to be honest when singing. It needs to be honest, for me – what I express towards my children. I do not say ‘I love you’ all the time like Americans do, so if I don’t feel it, I cannot sing either. (Mother no. 5)

You need to release and liberate yourself, even if you sing very badly. That is what it is all about, and it is fun. And I want them to be free as well. To sing is to set your soul free. I want my children to learn to express themselves, and music and singing gives this feeling of freedom – you let your soul and personality free and express them. (Father no. 10)

From my point of view, singing lullabies in relation to aspects of learning has first and foremost to do with learning about tenderness, intimacy and an inner calm. I am trying to transfer my own human wisdom to my child, so to speak. I am growing into being a mother day by day, and the singing is part of this process. (Lullaby diary, June 2011)

Testimony regarding the positive empathic influence of the act came from my own daughter:

We went to a birthday party, and one of the boys got hurt and was standing against the wall, crying. My daughter went up close to him and started to sing her favourite lullaby. Afterwards she told me that it was a good thing to do, because the song soothes, she said. (Lullaby diary, May 2012)

Through my singing, my daughter seems to have learned the language (and delivery) of intimacy, meaning that she can talk as well as sing in a soft and tender voice. In kindergarten, children often must talk very loudly in order to be heard, and bedtime singing provides a welcome contrast to this commotion.

Bedtime singing can also enlarge the parents’ expressive and performative repertoire:

I can hear that my own voice changes when singing at bedtime, compared to my talking voice. It is not just a matter of longer vocal sounds and phrasing. It has to do with this particular setting, which makes me more tender and sensitive, and the lullabies I have chosen are so innocent and cute that it is almost impossible to sing them in a rude or tough manner. One day I paid attention to my own voice just before I started singing. I said, 'Now you need to go to bed, because it is so late!' My voice was loud and dark. When my daughter finally went to bed, and I started singing, a new, brighter and softer dimension came to life. This makes me think that this tender and soft way of singing to my daughter also influences her way of relating and expressing herself elsewhere in life. (Lullaby diary, March 2012)

Learning to be free, intimate and honest is also linked to parents' confidence about the performing and musical aspects of lullaby singing, and especially their acceptance of imperfection in that regard:

My singing is far from perfect. I don't have a beautiful voice. Nevertheless, I sing for my children. (Mother no. 3)

I am thinking of what I was taking for granted – that's what singing and musicality is about, to connect and just be in it, without being afraid or put off. Just catch the music and participate in it. The easier this is for a person, the more musical this person is. (Mother no. 2)

As already mentioned, parents don't seem to evaluate their singing in aesthetic terms, applauding it instead as the transmission of *imperfection* – a highly organic and human act which allows both the parent and the child to express themselves freely and openly. Parents sing, in other words, even though they are out of tune and use the wrong lyrics. That said, a few of them at least acknowledge the concrete musical dimensions of their singing and their intention to share their love of music, hopefully 'building up' the child's appreciation of the art form.

### Lullaby singing as fostering the love of singing and music

Many of the parents seem to be aware of the importance of musical influences in relation to their children's musical abilities, sense of appreciation and development. However, they seem to emphasize the importance of music and singing differently.

Some of the parents seem to pay especially attention to the musical building potential of their singing:

I want my son to love music the way I did, and I want to share with him the joy that I feel when listening to it, and hopefully he will enjoy music too. Music will be an integral part of him, because it has been in his life from the very beginning. (Father no. 5)

I try to sing relatively in tune. If I start too high and the voice cannot bear it, I restart in a lower voice. You sing better when you stand than when you are lying down, so I normally sit when I sing. (Father no. 1)

Our home has been a living musical. I wanted to stimulate my children in a deep and natural way. (Mother no. 2)

I believe that my singing, in a way, cultivates the child's love of music and singing. I become a role model, and when I express myself through singing, and my child observes that I like to sing, she also feels that it's natural to express herself through music and singing. (Lullaby diary, January 2011)

Parents often include pitch and intonation when they talk about the act from an aesthetic and musical angle. Parents agree upon the fact that it is more important to sing to their children in the first place than it is to sing well. Rather than using the lullaby as a music lesson, they use it as a 'human lesson,' relying upon its calming, supportive influence much more than its musical content. As mentioned, parents are always aware of their children's need for their presence and support in order to be able to relax and fall asleep, and that is behaviour that they try hard to model for them. These simple and childish songs are adapted to the children's world and are also more easily to master for the children. The experience of repeating these songs both at home and in kindergarten give the children the courage to sing along and fosters their love of singing.

### Stimulating the creation of inner images and free associations

The powerful messages of lullabies can also trigger the imagination and a whole range of feelings:

When I start thinking about the Icelandic song I have always sung to my children, it almost gives me chills down my spine. The song is rather scary, and it evokes a very strong image about somebody standing outside the house, watching. I can still see the child's face. What is he doing out there? It is like being in a dream, but it is not necessarily a good dream. (Mother no. 2)

The lullaby singing creates a special space for making imaginative connections, and the musical associations that the songs enable evoke dreams. Parents and children also create nonsense words and sounds with which to modify existing songs using their imaginations:

We create stories together, and this relates to the children's everyday life as well as to their creative world and imagination. I can tell if something has happened during the day, because this becomes interwoven into their free-associative flow. The bedtime moment is very revelatory, and singing provides a moment to take the time to listen and play. (Father no. 4)

I can see that when I sing, and my daughter turns more and more inwards, the words of the songs seems to be experienced in a different way. They are just sounds, and it doesn't matter what they signify. They almost become a sounding carpet. (Lullaby diary, Jan. 2012)

I sing the song over and over again, but my son doesn't know the words of the songs and cannot sing the song by heart. I believe that he listens to the sounds of my voice more than to the words, and he is in a transition state of wakefulness and dream. (Mother no. 3)

Resuming my engagement with the interview with mother no. 6, we can see next that she touches upon the creation of inner images when singing. This was actually an unintended 'effect' of her own parents' singing; when she did not understand the lyrics, or when she only thought she did, she developed her own personal 'interpretations' and images in relation to the songs. They might have been pure nonsense or little stories that made sense to her. She believes that this takes place when she sings to her own children as well:

-This is really funny, because when I hear the songs that I listened to when I was a child, I have often misunderstood the content and the words of the songs. They made no sense, actually. I believe it is the same thing that

happens to my children. They listen to the same songs over and over again, but they often don't understand the song's message or plot. The words of the old lullabies may be very archaic and difficult for them to understand when they are very small, and they start to create their own stories and images that have nothing to do with the actual songs.

-Other parents also touch this upon. It is so funny, actually.

-Yes, it makes me laugh to think about it. I made up my own words and images connected to the songs that didn't have anything to do with the actual song – pure imagination and misinterpretation. It was part of my childhood world and it took me thirty years to realise that I had misunderstood the lyrics! (Mother no. 6)

Other parents relate similar stories, sometimes reflecting a more conscious relationship with the inner images that the songs create. They use visualisation, and imagery plays an important part in their singing ritual:

I always visualise the songs, and I talk to my son about these images, and we create and elaborate on them together. These images are a large part of the singing. My son probably cannot tell me what the name of the song is, but he certainly knows the images that belong to it. (Mother no. 9)

I create my own inner images while singing. (Mother no. 2)

Some parents also connect this creative and communicative process to what has taken place during the day, or to the transition time between awake and asleep, an imaginative in-between state where dream and reality meet:

This is a time of free association. If you take your time to listen, you get to know how your child is getting along and what has happened during the day. (Father no. 4)

The father pays attention to the present moment and emphasizes the importance of a listening stance while singing in order to be able to explore the relationship with his children. The father focuses on the new and unknown in his meeting with his children and this approach brings in "free association" and creativity. Other parents do not pay attention to the cultural heritage perspective, or simply they experience that their children are too tired to be able to learn something new or pay attention to the cultural Bildung potential of the act:

She lies there half asleep, and I don't think she really listens to what I am singing. (Lullaby diary, Jan. 2011)

I have been singing the same song, 'Kvelden lister seg på tå', for years now, and one day my son asked me what the word *Åto* [and two] meant. He connected the words 'and' and 'two', and the phrase was 'And two read light shoes'. It really doesn't make any sense, and this is how he has understood the words for years. (Mother no. 3)

Some parents do not seem to pay any special attention to the importance of these 'nonsense' words or 'misinterpretations', but they are an important part of a personal sounding, imaginative child world that the parents create together with their children at bedtime. The sounds are as important as the semantic content of the words. Moreover, the creation of inner images contributes to a mutual personal experience that is highly valuable from a creative and developmental point of view. This can be linked to the concept of *Bildung* in the sense of the cultivation of the inner life, of the human soul or the human mind (i.e. Humboldt, 1792; Luth, 1996; Naumann, 2006). Simultaneously, when children's world is enlarged and they learn new songs in kindergarten and create images from a shared cultural world and tradition, a collective sense of belonging takes place, and their social and cultural identity is strengthened. Here the social aspect of *Bildung* is emphasized in line with Klafki's formal and normative aspects (Klafki, 1998). I will now dig deeper into the human *Bildung* potentials of lullabies and discuss the notion of quality in a bit more detail.

## Discussion

Lullaby quality and *Bildung* as a dynamic balancing between different forces?

Taking the cue from the Norwegian musicologist Peder Christian Kjerschow, lullaby quality includes spiritual, social, cultural and human depths as well as personal sensibilities, empathic understanding and the loving atmosphere created by a devoted and present mother or father.<sup>6</sup> Adding to this view O'Callaghan (2008) reports that

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<sup>6</sup> The Norwegian musicologist Kjerschow refers to a special lullaby quality where these elements are present (Kjerschow 2000: 310).

lullabies exhibit specific qualities, such as nurturance, care, support, articulated, communicated and embodied love, acknowledgment and truth telling. Though some parents confine their lullaby singing to a practical and everyday mode and dismiss its particular social and existential 'qualities', these possibilities exist. Through them, in turn, meaning arises in the act, manifesting itself in ways large and small: physical signs of contentment, feelings of safety, relaxation, deep relaxed breathing, and the sense of an intimate bond.

According to the parents in this inquiry, the development of a singing ritual, initiated by the parents and insisted upon by their children, seems to have one rather obvious and explicit instrumental function or deeper meaning. It does not overrule the others, but it is surely the most central: creating a calm atmosphere and fixed routine or ritual in order to induce relaxation and sleep. Repetitive, even monotonous singing seems to help children to calm down (Bonnár, 2014). It does other things as well, and parents single them out according to their own convictions and backgrounds or childhood experiences. Lullaby singing is looked upon as an important vehicle for cultivating socialisation, promoting companionship and allowing for intimate sharing. It is also a tool for the maintenance of cultural and family traditions. It can even be considered a situated learning process, through which the child engages with a particular culture, a collective mentality, local or family traditions, and human identity and depth. From a general Bildung point of view, lullaby singing may function as an "approach" to the "aspects of our world and life" that we want our children to sense, experience, understand, imitate, recreate and think about..." (Nielsen, 2007: 275). Referring to Klafki's *basic* education, lullaby singing seems to fit to this notion as lullaby singing in this basic sense does not require complex parental emotional, musical or vocal skills. When children are babies they are omnivore and accept their parents' "good-enough" singing. For many of the parents and their children, it is the intimate, multisensory nature of the act and its context that counts and helps them to come closer together and it easily becomes an integral, natural, almost taken-for-granted part of their daily lives. In this respect, the lullaby singing becomes basic, as a natural everyday musical encounter between the parent and the child. This everyday quality promotes a family ritualized Bildung aspect that gives parents' – through their children – the basic knowledge about the human need for cultural rituals, routines and repetition in order for their children to feel safe and integrated. In this respect, the lullaby singing experience invite to a human growth for the parents. They see how valuable their singing is, and it gives them a sense of mastery.

However, both lullaby choice and singing needs to be strongly connected with the child's needs, response and appreciation, and with the parent-child relationship and with bedtime interaction more generally. The 'historical thickening' of the act balances

its occasional silliness by adding existential depth in terms of either personal parental history or cultural tradition. And all of this significance is in turn balanced by the individual parent's performativity (or purposeful lack thereof). Some parents regret the fact that the meaningfulness of the act can fade, and new meanings and dynamics will cease to appear, as it becomes more and more ritualised. The experience as a whole, though, tends to feel profound, lyrically and musically, as the mother indicates when describing the act as 'getting in contact with these deeper layers of reality'. Certainly part of the richness of the lullaby-singing act arises from the unintended or double meanings of sometimes hard lyrics that are sung in a sweet, positive and affective manner. The act's paradoxes, or even duplicity, likewise evoke parents' expressive as well as more instrumental intentions at bedtime. Parents want to express their loving kindness, but also regulate their children's behaviour and state or condition. Some parents become very goal-oriented and do not "put their soul" into their singing anymore as time goes by. Sometimes a parental ambivalence may occur, as parents sometimes lack energy and just want to get it over with. Drawing upon Humboldt, the actual lullaby "circumstances" (1792) influence the lullaby Bildung potential of the act together with the actual songs used and the lullaby quality depends upon these circumstances.

Lullaby singing needs to be a mutual, reciprocal process of give and receive, initiate and listen or what is often referred to in developmental psychology as turn-taking and infant-directed singing. Adding Klafki's notion of co-determination and Humboldt's self-determination to this picture, we could say that a co-attunement needs to take place. The experienced intimate and *mutual* dimension of lullabies seems crucial, including its multisensory character. Lullaby quality depends upon the sensitivity of gestures and movements, the sincere softness of the parent's voice and the parent's emotional attunement to the child's inner rhythm. It is strongly linked to what evokes presence, tenderness, openness receptivity and authentic behaviour. The act invites the parent to balance the aesthetic, existential, social and practical dimensions of his or her life. These complex experienced meanings of the act can rather easily be identified with Humboldt's different "forces" that are coming into play when singing. When the parent is too narrow-minded and unconsciously transmitting old values in a monotonous uniformity that does not correspond to the actual, modern life of themselves and their children, there will be no "equilibrium". Parents need to balance between new and old. On the other hand, if parents invent or introduce new songs all the time to their children, in an eager effort of cultural Bildung, they will not manage to create identity and progression, or be able to link the present to the past. In order to create a common ground, the right balance between repetition and continuity is needed.

The shared world of references, traditions, emotions and states of affairs, and the dynamic, mutually influencing parent-child relationship, are forces that are all brought into concert by the lullaby act. In this context, the concept Bildung is conceived of as both an inward and outward movement and process, which can foster capacities for lifelong, self-aware engagement with personal, relational and social issues crossing the levels of the individual, the collective and beyond these dichotomies (see Klafki, 1998, 2001). Though some of these initial aspects might dominate, the others are always present and active, via a circular form of interaction that adds individual nuances to the intersubjective understanding that lies at the core of the act. Yet the relational quality of the interaction is an elusive matter and difficult to explain. Nonetheless, a simple lullaby act might 'afford' in terms of its Bildung potential much more than the actual song and the singing. When parents start singing, they signal to the child that it is time to go to sleep, which can produce an increase in energy, as if the child knows this transition is coming and wants to expend the last bit of energy he or she has. This represents a centring on the threshold of sleep, to which the child must eventually surrender. Many parents experience the way children appear to be energetic at bedtime, even though they are in fact very tired. Singing becomes a transitional ritual (rit de passage) toward deliverance from this state. In this sense, the lullaby singing has the potential of creating an important *transitional* Bildung skill. Lullaby singing facilitates an in-between-state of awake and sleep, reality and dream through important self-regulation and relaxation. In this transitional sense, the act is transcending.

This transitional aspect or 'rit de passage'<sup>7</sup> also reflects a type of mediation between the self and the other that belongs to an intersubjective time and space that is between parent and child, wakefulness and sleep, reality and dream. The transition is of an immediate and temporal character, situated within the intimate parent-child daily life world, in which this intimate mode demonstrates the paradox of simultaneously being together and being alone in one's own body. This regular lullaby singing is an important introduction to the ritual character of our culture. Moreover, the parents' repetitive and regular singing adds an important continuous aspect to the parents and their children's life. It can have a restorative function for both of them when their daily lives seem chaotic and unpredictable.

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7 The notion 'rit de passage' or transitional ritual originates from the Belgian anthropologist Arnold Van Gennep, who observed structural similarities between rituals from different cultures (Van Gennep, 1908/1977). He refers to this stage as a liminal stage, which in Latin signifies 'threshold' (Van Gennep In Ruud, 1993: 141). It is often characterized by a sense of insecurity and ambiguity. The anthropologist Victor Turner deepens our understanding of this in-between stage by characterizing this 'threshold-situation' as being 'betwixt and between' (Turner, 1974: 232). Moreover, Ruud describes liminal states as touched by insecurity, confusion and dissolution (Ruud, 1993).

## Bildung of musical mindfulness – a social sort of mindfulness that safeguards both individuality and the sensitivity to the needs of the others?

The parents' statement about children gaining insight into their parents' love through their singing and how their singing is an important bonding time, demonstrate the strong connection that exists between our innate musicality, the affective state we call love and intimate relationships. According to Ryan and Deci (2001), there has been increasing appreciation within psychology for the fundamental impact of warm, trusting and supportive interpersonal relationships upon wellbeing. They have even defined relatedness as a basic human need that is essential for wellbeing (Deci & Ryan 1991, cited in Ryan & Deci 2001: 154). Assuming that this view is valid, one would expect a powerful and universal association between the qualities of one's relationships and one's wellbeing.

According to Ryan (2009), the premises of a child's wellbeing, human growth and functionality are optimised when internalisation and integration are enabled and children are able to satisfy their basic psychological needs. Internalisation is maximised when children are able to feel non-contingent love from their caregivers, are provided with optimal challenges, and are relatively free from excessive control, all qualities of sensitive parenting (Ryan, 1993, In Ryan & Deci 2000b: 323). In this regard, some parents touch upon the aspect of musical integration or 'ownership' – that is, how children seem to internalise the songs that are sung over and over again. Parents are aware of the importance of parental consistency and continuity and try to satisfy their children's needs for love, care, familiarity and repetition. On this basis, lullaby singing may be seen to represent an evolving and active parental initiative to connect with their children, and an effort in staying focused and attentive towards the child.

However, over time, lullaby singing becomes an everyday, even mundane affair, and its performativity or import sometimes fades; parents grow less inspired, even, by the older child's presence than they were by the infant's, at least as regards the lullaby. When it comes to the act as an *integrated* human means of caring and relating and how this relates to the concept of wellbeing, we need to take into account the parents' experience of caring for themselves as well as their caring for their children. Sometimes, the way in which parents relate to their children before bedtime implies a rather instrumental way of behaving and relating both to themselves and to their children. Much more favourable to the child's integration is the state or mode I have labelled musical mindfulness, within which the parents are more focused and present. The aspect of integration also encompasses a continuous and constant proximity between the mother or father and the child that creates and ensures a secure base

to live upon. Though lullaby singing is only a small part of parents' caregiving, it is a powerful one, channelling energy reserves at a time when it is not always easy to stay balanced and calm. It is also a reliable 'reunion' time after what is often a day's absence from the child.

To be a truly integrated part of the caregiving that promotes intimacy and secure attachment, though, lullaby singing must reflect an optimum balance between reunion and autonomy, and in fact, for many parents, the singing initiates a falling-asleep process that they want their children to conclude on their own. Accordingly, the act can have a positive impact on both the parent-child attachment, through its emphasis on bonding time, and on the child's striving for independence and autonomy. Parents' safeguarding of their own personal lullaby style and signature also plays a role here. Parents as important role models for their children shows creativity and individuality through their singing. Parents also experience a sense of mastery and control when their caring singing contributes to a happy ending of the day.

The connection between lullabies and wellbeing surely includes a relational dimension. As an opportunity for bonding time, the act supports the scholarly notion that secure attachments themselves are indicators of wellbeing (see Simpson, 1990, In Ryan & Deci 2001: 155). Research has shown that family members who have the ability to create attuned relationships promote resilience and longevity (Siegel, 2007: xiv). This connects wellbeing to the particular lullaby quality, which includes an intrinsic sensitive, soft and attuned character and continuous singing style. The lullaby act seems to represent a conduit to the brighter aspects of human functioning. Borrowing the terms 'antecedent' and 'indicator' from Ryan and Deci (2000a), we might well wonder, however, whether it is an antecedent of wellbeing rather than its indicator. Parents' conclusions vary in this regard. Those who do not always bring themselves to sing see the act as an indicator; those who sing regardless of mood tend to favour its impact as an antecedent or even describe it as what I choose to call an incidence of mutual wellbeing – emphasising, as these parents do, the importance of the present moment above all else.

Indeed, two aspects that are intrinsic to the act, love and calmness, actually blur the boundaries between care and self-care, which points towards an emphasis on mutual wellbeing as opposed to some parents' more unilateral focus on the child's wellbeing. I argue that singing lullabies would help parents' to recover from daily stress, as long as their singing absorbs them. The meditative stance that some parents have indicates this possibility. The act can reduce bodily tensions and promote the physiological and psychological wellbeing of both parent and child. In this respect, the singing safeguards the need of the parent as a caring person and the need of the child who needs the presence of his or her parent in order to calm down and fall

asleep. Parents often observe that their singing creates positive emotions for both themselves and their children. The relational and social wellbeing seems to overrule parents' individual one. Some parents also report that they derive energy from singing, and that their singing has an affective mode; others state that the singing comes out of their existing positive emotions, and only when they are positive. The act, by and large, is a symbol of positive emotions and harmony, and its multisensory nature gives children 'all-inclusive' care, particularly regarding the bedtime need to calm down.

When parent have an instrumental approach to their singing, positive feelings and the experience of an extended time seems to be secondary. Some parents don't even want to include feelings when singing to their children. Moreover, instrumentality never seems to fit to the child's playful and sometimes challenging, irrational nature and it may ruin a true moment of mutual sharing. On the other hand, positive relationships seem to grow out of a shared, positive time, based upon good communication and mutual attentive presence, conditions that a lullaby seems to invite to. The relational affordance of lullaby singing, which derives from its specific dynamic and living mode and quality of interaction and communication, rather than from the quality of the singing itself, seems crucial to mutual wellbeing. Many parents are aware of the potential connection between a lullaby and relational wellbeing and they make an effort in staying present and attuned to the moment and to the child in order to work the ground for mutual wellbeing and meaningfulness.

Parents' and children's non-judgmental attitude towards parents' musical shortcomings and imperfections also belongs to a particular accepting focus and mode of singing, and this particular non-judgmental attitude is often included when describing mindfulness (see Kabat-Zinn, 1994: 4). Moreover, parents search for balance and equanimity while singing also describes a special mode of being. I suggest that this conscious balanced, communicative and vital dimension of the lullaby act represents a uniquely musical sort of mindfulness that encompasses sensitive time and timing, dynamic movements, non-judgmental behaviour, attentive presence, social awareness and openness. Musical mindfulness is not intrinsic to the lullaby, but it is something that lullaby singing affords in terms of rhythmical integration, flow and movement, emotional and communicative depth and holding and multisensory elements.

Many interpersonal studies highlight the importance of the parents' presence and attentive awareness in any parent-child interaction (e.g., Malloch & Trevarthen, 2009; Siegel, 2007; Stern, 2004; Winnicott, 1971/1991). This parental state is crucial if the children are to feel vibrant and alive, understood, and at peace (Siegel, 2007: xiv). Mindfulness, in its most general sense, is about 'waking up from a life on automatic, and being sensitive to novelty in our everyday experiences' (Siegel, 2007: 5). Recalling the definition of mindfulness from the chapter of theoretical framework, a mindful

state brings 'complete attention to the present experience on a moment-to-moment basis' (Marlatt & Kristeller, 1999: 68). A mindful parental approach to lullaby singing adds important meanings to the act. A personal and intimate lullaby provides the parent with an opportunity to attune to the child, and this in turn distinguishes the genuine lullaby act from the rote fulfilment of its potentially habituated, regulated and automated ritual context. It also introduces a clear distinction between singing actively and reproducing passively, singing for oneself and singing to and with others.

I suggest that we think of this balancing between repetition and novelty, stability and improvisation, and this attuning to one's inner self and to the child, as a state of *musical mindfulness*. In this sense, we can see that the lullaby act affords 'the co-regulation of attention' as a lullaby's simplicity allow the parent to focus on a particular lullaby and the child. Musical mindfulness depends on the given parent's ability to make use of his or her musical resources and to exploit the implicit melodic, rhythmic and formal features and qualities of the lullaby. In this way, the parent adopts a reflective, self-observant and interpersonal listening stance while also performing. Musical mindfulness blurs the boundaries between intrapersonal and interpersonal attunement (see Siegel, 2007). The social, reciprocal aspect of the act is paramount. However, the parents' focus can shift very quickly, as stated by the parents themselves. Following the parents' statements, musical mindfulness reflects a higher degree of social attunement, and it is dynamic, process-oriented and movement-oriented rather than static. Musical mindfulness also encompasses the energetic levels introduced by Stern (2010). The act seems to fall along a continuum between activation and deactivation. In contrast to affective attunement, seen as outside the mother or father's awareness (Stern, 1985/2000), musical mindfulness depends upon parental awareness of the fluid nature of both the interaction and the singing. The easy mastering of a simple song makes this possible. Drawing upon Nielsen (2007), the elementary aspect of lullaby singing seems to involve element (the actual song and lyrics), simplicity (the melodic, rhythmical, poetic and structural simple contours and content), originality (the parents' personal signature and style) and essence (the love and care for the child).

It is based upon the *living and flowing act* of singing, which also, from my point of view, transcends the dichotomy between being and doing, between you and me, as it transports the parent and the child to an 'awareness of their intrinsic connectedness', to use Pavlicevic and Ansdell's formulation (2009: 42). It allows them to 'connect in the third', as one of the parents put it. Musical *mindfulness* means to forget, at least temporarily, chronological time and enter the realm of a perpetual state that is more in line with how children experience time. It demands a sensitive approach to the child's inner rhythm. If a parent's face is an emotional mirror of the child's face, I

propose that lullabies represent an aural or even multisensory analogue to the child's inner state. However, musical mindfulness is not only mirroring, as it seems to move the child towards integration.

Several parents in fact describe the intersubjective and intimate space that is created when they sing to their children, and one even used the term mindfulness when describing the way in which she *centres* herself. Another used the word when describing how she *tunes herself in* on the particular bedtime situation. This state represents a way of being with her son, when they need peace and quiet, as she put it. According to Winnicott, 'It is possible to seduce a baby into feeding and into functioning of all the bodily processes, but the baby does not feel these things as an experience unless it is built on a *quality of simple being*, which is enough to establish the self that is eventually a person' (Winnicott, 1960: 12; my emphasis). Musical mindfulness is the manifestation of this quality of being. Drawing upon the theory of categorial Bildung (Klafki, 1963), musical mindfulness is well being in a broad, social as well as meditative sense where the material and formal aspects of lullaby singing are transcended.

The transcendent or meditative state of musical mindfulness in turn affords co-determination, self-transcendence and shared agreement and wellbeing. For parents who have a hard time expressing their love, the symbolism of the lullaby's simple and poetic language can create a bridge to the parent's emotions in the context of musical mindfulness. Musical mindfulness can create a detached state of mind when the parents' life seems overburdened. An emotionally available parent, through singing, can create stories that are full of 'emotional images based on autobiographical richness' (Siegel 2007: 204). Musical mindfulness in this sense resonates with Humboldt's balance between receptivity and self-activity, between emotion, imagination and sensation on the one hand and reason and reflection on the other (Humboldt, 1792). It becomes an equilibrium of different forces that forms a relational unity, but still safeguard the diversity of individuals.

## Conclusion

The lullaby act is a manifestation of a certain kind of parental attitude, value orientation and intentional behaviour, which, for better or for worse, influences the lullaby's Bildung potential. Drawing upon Klafki (1998), it reflects parents' balancing between their own individuality, value-orientation, style and personal signature and their sensitivity to the needs of their children. Some parents emphasise the importance of bonding time and contact, looking the child in the eyes while singing or otherwise

creating a very physical, multi-sensory ritual, while others are satisfied with a pleasant atmosphere in which the child feels good and learn how to relax. Still others attach importance to an interactive style that privileges the participation of the child and its language acquisition. In each case, the voice of the parent and the voice within the voice (the loving-kindness energy, intention and emotion) are paramount. While singing, some parents open up to their own inner world of images, memory and imagination. Singing lullabies provides parents with stories that evoke an autobiographical richness, and this also helps the child to learn to visualise and develop the ability to create his or her own inner images. The lullaby act has infinite potentials, but very often the “circumstances” may not be perfect (read: parent and the child are both so tired, and the singing becomes monotonous and uniform), thus the Bildung potential of the act becomes rather limited. However, this one-sidedness of the parents’ singing still allows the child to enter into the ritualized world of our actions and thoughts. This ritualized, uniform and everyday way of behaving is part of our cultural and human way-of-being-together over time, and can be cultivated in a way in which joy, wonder and free associations can flourish.

The connection between modest means (e.g. a lullaby’s simplicity, the parents’ good enough singing) and richness (e.g. present, unpredictable interaction, the child’s expectancies and the parents’ representations, childhood memories, intergenerational historical and ritualized thickening) is in no way incompatible in this context. Based on the expressive potential of the human voice, the structural simplicity of a lullaby, the lullaby’s collective and mythological depths, and the parents’ personal communicative skills and sensitivity, the act becomes an important communicative and highly human Bildung event in the lives of parents and their children.

In addition, this inquiry highlights the interdependence of all of the elements in play in order to be able to explore the basic and categorial Bildung potentials of lullaby singing. When parents raise their children musically, they also raise themselves in this way or attend to musical aspects of their own continued Bildung as well. Their musicality is reawakened – they improvise and invent new songs with their children. They then develop an everyday ritual that soon takes on a life of its own, based upon mutual expectation and appreciation. When the ritual finally fades away, it is generally thanks to the child’s drive towards independence from any such parent-child interaction. Parents’ continuous caring singing at bedtime is an important condition or social circumstance in this process towards independence and autonomy.

A lullaby is a ‘Bildung-laden’ event which depends on the parents’ levels of awareness and sensibility towards the moment, the child and the structural, melodic and poetic qualities of the lullaby, and their ability to adapt and attune to the child’s unique and spontaneous physical intentionality, openness and interest in novelty

versus predictability. The act of singing lullabies has the clear potential to be an embodied, expressive, meaningful moment at a shared, purposeful time, one that enables socio-emotional engagement, bonding and companionship. The act has the power to fulfil many needs and promote both relational and mutual wellbeing, as well as a true and vital sense of belonging to a family and culture. Contrasting aspects, such as intuition and tradition, necessity and joy, real and ideal, often act together through the lullaby ritual and are opened to the child as well as to the parent.

From a developmental perspective, lullaby singing can have an affect regulating function (encompassing both dynamic and categorical affects) that is especially appropriate before bedtime, or it can have an emotional-education categorial function for the parent and the child, creating free associations or touching upon happiness, love, loss, loneliness, separation and sorrow. Lullaby stories are very valuable to the child; through them, they get to know their parents as *humans*. The singing creates a potential space for mutual understanding and meaning, and it enhances various kinds of perceptions, included fantasies, dreams and illusions. While singing, they explore together the paradoxes and contrasts of life – of being close but in two separate bodies, of equality and otherness and autonomy and interdependence. Singing lullabies represents a sharing of a resonant form and a precious and intimate dwelling on the threshold to sleep that has nothing to prove and is an end-in-itself. Yet it can lead to physical, psychic, social and spiritual fulfilment and improve the human condition through its creation of a free space and time for personal and interpersonal growth.

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Volume 16 of Nordic Research in Music Education Yearbook includes 16 articles. The themes of the contributions represent a wide variety of interests within the Nordic music education community, including philosophy of music education, classroom teaching, students' perspectives, teachers' perspectives, music education as profession, choir singing, improvisation, composition, school concerts, and lullaby singing. The first three articles of this volume are based on keynote presentations read at NNMPF conference organized at Royal College of Music, Stockholm, April 23–25, 2014.