

*Book of
Abstracts*

**Rommetveit
Seminar 2011**

Grieg Research School in
Interdisciplinary Music Studies



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Aesthetic and Creative
Learning Processes;
For All? Anywhere?

Keynote I

Informal music learning processes and the expansion of music education - for all, anywhere!

Lucy Green

Lucy Green is professor of music education at Department of Arts and Humanities at Institute of Education, University of London. She is well known for her research in a number of areas but her main research interests are in the sociology and philosophy of music. Her research and work on informal learning over the past decade has influenced music education and education generally profoundly in Britain as well as internationally. Her current research is taking this work forward into instrumental pedagogy.

Abstract

The paper will start with some music that was made completely outside the formal education system, then range through various illustrations of children learning to play many different kinds of music both in classrooms and in instrumental settings. I will briefly review the findings of my earlier study (Green 2001/02) concerning how popular musicians acquire their knowledge and skills informally outside of schooling and instrumental tuition. Then I will discuss how some of the main characteristics of these informal learning practices were adopted and adapted for the school classroom (Green 2008). This will be illustrated with some audio examples and a short video showing children and teachers using informally-based learning practices in classrooms in England. Aspects of how the children learn, and the experiences and views of both themselves and the teachers will be reviewed. I will then show how similar techniques are being used in my current project. Rather than the classroom, this is taking place in the one-to-one setting of the specialist instrumental lesson. I will consider the concept of 'learning style' in relation to music, and illustrate some of the different ways that individual pupils approach an aural learning task.

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Keynote 2

"Between panic and boredom"

Improvisation as communicative practice and learning potential

Bjørn Alterhaug and John Pål Inderberg

Bjørn Alterhaug is professor at the Norwegian Institute of Science and Technology (NTNU) in Trondheim, Norway and has taught on the jazz programme there since it began in 1979. He is one of the grand masters among European base-players and has been leading an international career in jazz since the late 60's. He has played and worked with a great number of international greats such as Lee Konitz, Warne Marsh, Chet Baker, Joe Henderson, Lucky Thomson, Sheila Jordan, Ben Webster and Clark Terry. He has chaired projects on creativity and he has published extensively on improvisation as a way of communicating and learning.

John Pål Inderberg is associate professor at the Norwegian Institute of Science and Technology (NTNU) in Trondheim, Norway. He was one of the founders of the jazz programme at the Conservatory in Trondheim 1979 and has been its ideologue and central educator for more than 30 years. John Pål is also well known as a versatile saxophonist with a natural spontaneity of expression. His playing synthesises many different styles, not least when in partnership with Norwegian and American jazz musicians - players as contrasting as Gil Evans and Lee Konitz.

Abstract

Man's cognitive, emotional and aesthetic potential seem to develop optimally through different relations, dynamic forms of interaction and constructive real time interplay. Improvisation constitutes in this social context an important element concerning the communicative action based on trust, confidence, tolerance and the freedom to choose. One of the most central characteristics of jazz is improvisation. Studies on jazz improvisation show general acting patterns and communicative ways that seem to be relevant in other contexts than jazz music. This presentation intends to show possible links to learning and pedagogical practice through live musical examples and related reflection.

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Keynote 3

A design-theoretic and multimodal understanding of aesthetic and creative learning processes

Staffan Selander

Staffan Selander is professor in education at Stockholm University and professor II at Vestfold University College. He has managed several research projects on the topics multimodal texts, aesthetic learning processes and digital learning resources. Selander is leader of the research team DidaktikDesign at the University of Stockholm, and he is editor of the net journals "IARTEM e-journal" and "Designs for learning".

Abstract

In this presentation, a design-oriented, multimodal understanding of learning in era characterized by digital media, consequent changes in communicative patterns, and changed aesthetic practices, is outlined. For that environment of transformational, interactive processes, I will sketch an understanding of learning based on the centrality of the learner's agency and his or her interpretative and transformative work. A central concern is to develop a new understanding of cultures of recognition and of signs of learning.

The digitized media has changed our ways of communicating and accessing information. Not only can we find facts easily, we also can find elaborated overviews, descriptions and definitions in different fields of knowledge. More, we can be in constant connection with others and use digital media for intensive small talk, and share whatever opinion with others. We can produce music, videos and reports, and share these with 'the world' by using open channels – social media - such as YouTube.

Traditionally, *design* is about the forming of ideas, concepts and patterns for the shaping of new products. Now one might say that the basic idea is to identify a 'need' and then to imagine a product, which can fulfil the need. In this perspective, form precedes function. Another way of thinking of design is to look at the development of *interaction design*. Here, one not only focuses on products but also on, for example, social processes at different work places, and emphasis is laid on the making of products together with users. Aspects like transparency, user control and playability (in games), social-action space and personal connectedness are then put at the fore.

Still another aspect of design is *design by use*. Here, *re-design* is the central aspect of how products, artefacts or processes can be used in a new way, related to new situations and new problems or demands. One could also say that in this case function foreruns form. All three design-perspectives outlined here will be used to understand education and learning. *Re-design*, or *inter-active design*, is a central aspect for a theory of learning. Here we emphasise *action*, *engagement*, and *doing in making choices* during a process to transform a given representation into new representations. Here, also aesthetics will be discussed, as well as the creative act of re-design in learning.

In this sketch of a theory, learning is seen as an instance of communication. This leads to the re-valuing of the agency of both the 'sender', in traditional terms, and the 'receiver', now seen as an 'interpreter' of the message. That requires entirely new cultures of recognition.

Reference

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Keynote 4

Beyond Beauty: Music Therapy, Creativity, and Multiple Aesthetics

Brynjulf Stige

Brynjulf Stige is Professor in music therapy at the Universitetet of Bergen and Head of research at GAMUT – The Grieg Academy Music Therapy Research Centre, Uni Health. He is co-editor of the international journal *Voices: A World Forum for Music Therapy* (Open Access) and a member of the editorial board of *Nordic Journal of Music Therapy*. As a researcher Stige has been preoccupied particularly with the cultural and social aspects of music therapy, and he has focused upon themes such as disabled persons' participation in the local music practice, psychiatric patients' experience of the music therapy service and music as a health promoting resource in the local community. Stige is now leading the project "Network for research on music therapy and the elderly" (2008-2012). This is a Nordic network which aims to build up a research close to practice, that can increase the competency and develop the music therapy service in the geriatric care. He has published many articles and several books in Norwegian and English. The last book is: Stige, Ansdell, Elefant & Pavlicevic (2010). *Where Music Helps. Community Music Therapy in Action and Reflection*. London: Ashgate.

Abstract

Some authors consider creativity and beauty as central elements in music therapy processes, while others underline interpersonal and emotional processes with less focus on say beauty. This paper outlines some of the various notions of and positions on creativity and beauty in contemporary music therapy theory. The affordances of various notions in relation to some of the values that characterize contemporary health services, such as user participation and empowerment, are also discussed.

Reference

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Keynote 5

Aesthetic Learning Processes as Performative Events - Contemporary Art Forms and Pedagogical Practice

Helene Illeris

Helene Illeris is Professor of Art Education at the University of Agder. Her research interests include art education in schools and museums with a special focus on contemporary art forms, social inclusion, aesthetic learning processes, and practices of looking. In 2009 Helene published two books together with other researchers: *Visual Culture – Knowledge, Life, Politics*, and *Art as a Resource for Learning*. She has also published several articles in English, Danish, Swedish, and Italian. Helene is the leader of the Nordic research network CAVIC (Contemporary Art and Visual Culture in Education).

Abstract

In this talk I will discuss current understanding of aesthetic learning processes in relation to some of the challenges of art and education in late modern societies. My point of departure will be the contradiction between at one hand an increasing individualist orientation within educational politics and at the other hand an increasing social and collaborative orientation within contemporary (visual) art projects. In the central part of my talk I will discuss how performative pedagogical practices in art education can meet this contradiction, and finally I will give some examples from my own projects with children and student art teachers.

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The skill dimension in aesthetic subjects, acquisition of skills, and bodily conditions

Sven-Erik Holgersen – Senior Researcher

Sven-Erik Holgersen, MA in musicology and pedagogy, PhD in music education, Associate Professor in music education at The Danish School of Education, Aarhus University, where he is head of master studies. His main research areas include music in early childhood and music teacher education. He teaches MA and PhD courses in music pedagogy, music psychology and research methodology. He is past chair of the ISME Early Childhood Commission (ECME), and co-founder of the European network of Music Educators and Researchers of Young Children (MERYC). He is currently co-chair of the Research Alliance of Institutes for Music Education (RAIME) and chair of the Nordic Network for Research in Music Education and in relation to this chief editor of *Nordic Research in Music Education Yearbook*.
Email: svho@dpu.dk

Abstract

Key words: skill dimension, skill acquisition, aesthetic subjects, body aspects, life-world perspective

This aim of this paper is to outline a framework for investigation of the skill dimension in aesthetic subjects such as music, arts and physical education. Four different perspectives are discussed.

First, skills in aesthetic education are defined in psychological terms as a combination of perceptual, cognitive, psycho-motor and distributed skills.

Second the question “what are skills in aesthetic education” is answered from a subject matter didactic perspective with a particular emphasis on school grades, though all levels from preschool to higher education are considered relevant. Core skills in music, arts and physical education are briefly described and compared.

Third, from a phenomenological point of view it is discussed how skills in aesthetic subjects may be understood as embodied and bodily conditioned. Taking a phenomenological life-world perspective has far reaching implications for the understanding of skills as well as for the research approach as a whole.

Fourth, the acquisition of skills is discussed referring to different theoretical traditions: Expertise theory, intuitive expertise (skill model), and participation theories.

In conclusion, a didactic rehabilitation of skills is suggested. In the educational policy discourse, skills are often limited to measurable aspects as in the PISA measures. The holistic account of skills in aesthetic education as suggested in this paper emphasizes embodiment and bodily orientation / intentionality as a pathway to understanding skills as constituted within a life-world perspective. This perspective may open up for the appreciation of skills across different educational contexts and cultural diversity.

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Music performance and aesthetic learning processes

Pål Runsjø – Senior Researcher

Pål Runsjø is working as an associate professor in music at Vestfold University College, and he teaches at all levels. He has previously been working as a musician.

Email: Pal.Runsjo@hive.no

Abstract

Key words: music performance, aesthetic learning processes (or in Norwegian: musikkformidling, mesterklasse, interpretasjon, instrumentalundervisning)

My work as an associate professor in music includes composition, performance and research, and I write articles about what I do. The general theme of my research is *aesthetic learning processes*, and I investigate learning processes in activities such as arrangement, master classes and school concerts. I have recently written an article about my research into *arrangement and aesthetic learning processes*. This has been submitted to the Yearbook of the Nordic Network for Research in Music Education.

In this study of *music performance and aesthetic learning processes*, I want to find the discourses that are in play in master classes and discuss their effect on learning. I plan to produce an article based on this data. I have not yet formulated any hypothesis, but intend to focus on the phenomenon of *playing and response from teachers and fellow-students*.

In this project I have transcribed videos from master classes involving 10 students. I will analyse this data, which includes responses from fellow-students. These responses can be specific or diffuse, and may contain words, phrases and concepts that not everyone understands. Language contains signs and conventions, irony, strategies, negotiations, retractions and apologies. Student discussion can also bring in political, cultural or religious topics linked to the music that is being performed. The validity of students' judgments may occasionally be somewhat debatable.

Students enjoy receiving feedback, even though it can sometimes be hard to understand. For example, if a student sings below pitch, some of his/her peers might say that more practice is needed, while others may suggest some massage. The total experience of what happens in a master class can be regarded as an example of what Christopher Small defines as 'musicking'.

I attempt to understand what goes on in master classes through a discursive method that has been developed by Professor Jan Svennevig. I will discuss my findings in the light of Kristin Kjølberg's study of music performance and Monika Nerland's study of instrumental teaching as cultural practice.

References

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An exploration of music in everyday life for a person with dementia and their familial carer in a home-dwelling setting

Elizabeth Dennis – PhD candidate

Elizabeth Dennis has completed an MSc in Music in the Community at the University of Edinburgh, and began a PhD at the University of Exeter, under the supervision of Prof Tia DeNora in October 2010. Dennis has a background as a musician which led her to the MSc which focused on performing arts outreach and creative arts therapies as well as providing an understanding of current scientific and theoretical frameworks for human musicality. The area of research for her PhD project is that of music and dementia, and her research seeks to musically engage both the person with dementia and their familial carers who live in their own homes.
Email: ed271@exeter.ac.uk

Abstract

Key words: dementia; music in everyday life; well-being; lay expertise

Investigations into the relationship between music and dementia have revealed that peoples' capacity for music outlasts other cognitive faculties (*Cuddy and Duffin 2005*). Harnessing this phenomenon, research has demonstrated music to be an effective medium in dementia care, whether by facilitating speech production, easing agitation, wandering and general negative behaviours (*Ragneskog et al 2001*).

Currently two thirds of the UK dementia population live in their own homes, a high proportion of whom are cared for by a familial carer, frequently an aged spouse. The vast majority of the music in dementia care literature, however, focuses on people with dementia living in long-term care facilities. Research situated outside of such locations is predominantly situated in day care centres, with the music being facilitated by professional music therapists or nursing staff. There is a paucity of research seeking to engage couples musically in their own home, unbound by timetable restrictions, the existence of which serve the requirements of the professionals/establishment above the person with dementia, and potentially fail to accommodate the fluctuating characteristics of the condition.

This research seeks to combine established music and dementia care practices with that which is illuminated by the music in everyday life literature (*DeNora 2000, Batt Rawden, DeNora, Ruud 2005*). The aim is to engage with a maximum of four home-dwelling couples, each consisting of a person with dementia and their familial or spousal carer. Through collaborating with each couple, tailor made music practices will be designed to assist in facilitating areas of daily life which have become increasingly challenging since the onset of the condition.

A proposed methodology for exploring the interface of dementia care and music in everyday life is presented here. The intention is initially to conduct a series of qualitative interviews in order to elicit the musical preferences and experience of the person with dementia and also the couple as a unit. Further interviews will assist in determining preserved cognitive and non-cognitive abilities in addition to principle needs and environmental constraints. The researcher and each dyad will then cooperate to design tailor made music practices, addressing one or two feasible objectives. Each dyad will then be requested to employ the music, at appropriate times, for a 6 week period. During this time the researcher will visit each dyad twice a week for observation and discussion.

Eight weeks after the cessation of the 6 week study period, follow-up qualitative interviews will be held. Data collection will be by way of video recording, qualitative interviews and questionnaires.

The participatory action research nature of the study will apply a grounded theory approach to the data in order to define emergent themes to develop a richer understanding of music's potential within this context, in accordance with a social constructivist perspective. In undertaking this research the aim is to examine whether by channelling the innate musicality of both the carer and the cared for, a reconstruction of shared life worlds, enhancements in social experience, communication, self-remembrance, and, potentially the fluidity of specific targeted actions can be achieved.

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What characterizes the participants' communication during creative collaborative music projects in schools?

Randi Margrethe Eidsaa – PhD candidate

Randi Margrethe Eidsaa is Assistant Professor at the Faculty of Fine Arts, University of Agder (enrolment on the PhD program at DPU, Copenhagen). She holds bachelor in music from Agder Music Conservatory and a master in music education from The University of Oslo. Prior to her work at Agder University she taught music for ten years in primary and secondary schools in Norway. She is a composer and a producer of school musicals and co-author of *Sanger, Septimer og Triangler*, *Spektro Musikal* and *Allmenn Musikkundervisning* - cases presenting pedagogy, didactics, methods and repertoire for music teachers and students. She was a member of the National Committee who revised the music teacher education in 1997 and the Norwegian National Music curriculum in 2006. She is presently working on a PhD research project on creative collaborative music projects in Lower Secondary Schools in Norway.

Email: randi.m.eidsaa@uia.no

Abstract

Key words: creative processes, ensemble interaction, communication, aesthetic learning

This paper is a presentation of a PhD study in progress on collaborative creative music projects (*creative partnerships*) in schools. The study focuses on creative processes with music within the context of a strictly structured temporary school project. The intention of the research project is to describe and analyse the music, the ensemble interactions, the didactics and the context. An overall aim of the research project is to clarify in which ways these four components; music, relationships, didactics and project design are connected. During this presentation I will in particular discuss relationships between participants in collaborative projects and draw attention especially to the partners' discussions about musical and artistic issues during the creative process.

This is a qualitative research project with a phenomenological approach to creative composition processes in music and art partnerships. Empirical work is an essential part of the study. However, there is an underlying set of ideas and theories that will be discussed in the research project; in particular theories on musical creativity, music aesthetics and collective learning processes as well as different perspectives on music and music analysis.

The research data were collected during the observation of four creative music projects from 2007 to 2010 and include field notes, video, sound recording, written music, interviews, manuscripts, children's written reflections, children's drawings, concert programmes. I observed the partnerships during the majority of the sessions from introduction to the final performance. Two of the projects were clearly composition projects while the other two cases were inherently interdisciplinary in focus and involved pupils in creating musical forms combined with language, drama, dance and design.

The four cases represent a wide-ranging sum of expertise between musicians and other professionals and also different models of creative collaborative music projects for children as creative partners. One common theme in all four cases is communication. Through the analysis of dialogues this presentation aims to portray musician – pupil interactions during the variety of creative and aesthetic activities that take place throughout various stages of this particular category of music projects in schools.

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What elements of bildung can be identified in aesthetic and creative learning practises with digital music technology?

Ingrid Arnesen Råheim Grønsdal – PhD candidate

Ingrid Grønsdal is currently working on her PhD "Music teachers' conceptions of the computers' role in their classroom practice" at Stord/Haugesund University College. Her project is associated with the project "Education, Curriculum and Technology", funded by The Research Council of Norway. She is educated as a general music teacher, which she supplemented with studies of history and social anthropology, and in 2005 she finished her MA of ICT in Learning. Prior to the PhD, Ingrid Grønsdal worked as Conference Coordinator of Bergen Interactive Music Conference (BIMUC-07/08) and as the Web Chief Editor for International Society for Music Education (ISME) 2007-2008.

Email: ingrid.gronsdal@hsh.no

Abstract

Key words: Music education, Music didactic, digital technology, teacher conceptions

The title of this seminar – “Aesthetic and creative learning processes: For all? Anywhere?” – is open to a number of interpretations, some of which emanate from the role and importance designated for the aesthetic and creative elements in the learning processes. These elements can be seen as either a means to an end or as an end in and of itself. In the first case “aesthetic and creative” would be used as mere descriptors of any kind of learning process, whereas in the latter they describe the capabilities the learning process is there to develop. If learners experience a learning process as aesthetic and creative, they would of course describe it as such. But if teachers consciously make use of these creative elements as a means for achieving something else, we can analytically term it a consequence or added value of the learning process. When it comes to “For all? Anywhere?” it is more evident that one is questioning whether or not learning processes that are aesthetic and creative can be accessed by all people at any place. One could even add “Anytime?” to address the aspect of time connected to learning. The relevance of the seminar theme for my project is mainly tied to my study of music teachers’ conceptions of aesthetic and creative aspects of using digital technology in the classroom.

In this presentation I wish to explore what elements of *bildung* that can be identified in music teachers’ descriptions of their own creative classroom practises with digital music technology. By “creative” practises, I preliminary define it as classroom practises where teachers let pupils create music digitally. The concept of *bildung* presents, according to Wolfgang Klafki, educators with a central question: “*What content and subject matter must young people come to grips with in order to live a self-competent and reason-directed life in humanity, in mutual recognition and justice, in freedom, in happiness and self-fulfilment?*”(Nielsen, 2007) How can creative digital activities, like for example remixing music loops, be educational in a way that leads to a person’s *bildung*? As part of a larger set of data produced, I have interviewed eight music teachers about their practises with digital music technology and I’m currently analysing transcriptions of these by using categories inspired by Wolfgang Klafki’s theory of categorial *bildung* (Jank, Meyer, & Christiansen, 2006). I wish to present some preliminary findings from my data material that concerns music teachers didactical conceptions connected to digital technology usage. Some of the findings involve occurrences in the interview material of concepts such as “ease” and “immediateness” and I will try to discuss in what way they can be seen to represent *bildung*.

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Quality in school performances – what can it be?

Kari Holdhus – PhD candidate

Kari Holdhus is a ph.d-student at HSH and DPU. Supervisors are Sven-Erik Holgersen at DPU and Magne Espeland from HSH. Kari has been working as a music journalist and concert producer for many years. Her Ph.D-project is a study on how quality is constructed in school performances, with didactic, aesthetic and sociological approaches.

Email: kari.holdhus@hsh.no

Abstract

Key words: Youth performances, quality, didactics, aesthetic learning processes

In this presentation I will explore the term "Quality" seen in connection with concerts in schools. This will be done from an educational as well as an artistic angle. I will discuss the concept of "quality" addressing three aspects that are related to one another: the work, the audience and the musicians.

The work

A number of philosophers and educators claim that experiencing music is culturally constructed through learning (Gadamer (1977), Dewey (1934), Best(1992). Human beings use sensitive as well as cognitive and bodily capacities to comprehend the musical experience According to Gadamer and Dewey human experience and communication are essential aspects of art. This means that concerts can be seen as constructed through aesthetic as well as educational elements. A comprehension of the work as the only source for music experience will perhaps be difficult to put into play within the context of a school concert. Contemporary artists claim that performative qualities of concerts in many ways constitute a meeting which becomes a part of the artwork. Does this mean that the audience also is responsible for contributions to the qualities of the work?

The audience

The audience at school concerts are pupils, children and audience at the same time, and the arena is the compulsory school, a pedagogical institution. The aim of these concerts is to expose the pupils to different musical and cultural codes, in order to inspire them to further listening and creation. I see this as corresponding to "Das Exemple" in Klafkis' (1963) theory of Bildung. The pupil's potential for participation in the art meeting is based upon knowledge and earlier experiences, personality and the children's partaking in contemporary cultural life. The pupils are responding to the school performance at the actual time, but also to other people sharing the meeting, like teachers and peers.

The musicians

The sum of each musician's lifeworld and musical, social and cultural experiences make up another part of how quality can emerge in a school production. In an ensemble with a common understanding of their genre and agenda, the musicians have common experiences and a common culturally constructed background which provides consensus about music, style and bodily representations at stage. This will also form the group's reflections around both the work, the performative elements and the goals towards the audience's experience. To what extent are the musicians' concepts of quality contextually based.? Does some aspects of quality dominate other aspects of quality?

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Constructions of Femininity in Secondary School Music Education

Silje Valde Onsrud – PhD candidate

Silje Valde Onsrud is a PhD-candidate at the University College of Bergen and the University of Bergen, 2008-2012. She is working in the field of music education. The PhD-study is an investigation of gender structures' influence on music activities in secondary school music education. She has a master degree in musicology from the University of Oslo, and several years of experience as a music teacher in secondary school.
Email: Silje.Valde.Onsrud@hib.no

Abstract

Key words: Music education, constructions of femininity, gender performativity, gender discourses, musicking

The issue of music and gender will in this paper provide the basis for a discussion of how femininity is constructed in secondary music education. Drawing on post-structural theories about power, knowledge, discourse and gender performativity, the actions of pupils in the music classroom is seen as an effect of the discursive space of possibilities. The pupils' behaviour is governed by what they find suitable and meaningful for "girls" and "boys" to do, and they are shaped by these actions.

Data from classroom observations and interviews with pupils and music teachers in two lower secondary schools on the west coast of Norway shows that gender is constructed in different ways depending on; choice of music activity and music genre; the teacher's awareness of gender issues; and the group dynamics between the pupils. In the analyses I find it useful to consider music as action and social negotiation the way Christopher Small does with his term 'musicking'. The data shows that the social negotiation is important in secondary school children's use of music, for instance they stage and perform different gender figures through their musicking.

The constructions of femininity found in the data is discussed in relation to earlier times' constructions of femininity, with an example from Jean-Jacques Rousseau's text about Sofie in *Émile ou De l'éducation* (1762). The space for girls to do music in the classroom today is probably not as limited as it was supposed to be for Sofie in the 18th century. Nevertheless, there are many similarities between the described musical skills of Sophie and the understandings of typical ways for girls to do music in the data from the study of this paper. The discussion raises questions about some of the more unspoken or taken for granted conditions for knowledge production in music education.

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Understanding the current situation in jazz and jazz education through jazz educators' practical theory

Steinar Sætre – PhD candidate

Associate Professor Steinar Sætre works at University of Bergen, The Grieg Academy in the areas of music education and jazz studies. He is currently working on a PhD at University of Bergen, Department of Education. This project is primarily linked up to NATED (Norwegian national graduate school in educational research) at track 4 (Higher Education and Professional Learning).
Email: Steinar.Satre@grieg.uib.no

Abstract

Keywords: Institutionalization, jazz, jazz education, jazz educator, learning, narrative, practical theory, practice, socio-cultural learning theory

This paper is a part of an on-going doctoral study, which studies changes in learning practice in jazz. Different characteristics of institutionalized learning practices in jazz are in the core of the study. The special focus in this paper is a discussion on the current situation in jazz and jazz education, where descriptions in different academic texts (books, articles and thesis) emphasis tensions in jazz and jazz education. How do this look through the lenses of the jazz educators' own practical theory? The original source of data is semi-structured interviews with seven American jazz educators. These informants represent a selected group of expertise with a profiled position in jazz education, either internationally, nationally and/or locally. They represent diversity in age, gender, ethnicity and also different positions/discourses found in present American jazz education. Most of the interviews were done in September/October 2008. Three pilot interviews from 2002 are also included. The study is based on the traditions of research on teachers' thinking and practice through collecting their own narratives. Some important questions raised are: What are the reflections behind the priorities jazz educators make in their own teaching practice? What personal experiences and influences are reflected in these priorities? What do jazz educators see as basic knowledge and skills related to the improvisation element in jazz? How does this influence the understanding of jazz as genre? Different socio-cultural perspectives on learning and learning practices are the theoretical framework for data collection, analysis and presentation of findings.

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ME AND THE BANDit's – a participatory action research project

Lars Tuastad – PhD candidate

Lars Tuastad, music therapist, has been practicing as a music therapist in Bergen prison for ten years, and has been involved in the Norwegian project “Music in Custody and Liberty”. Tuastad is part of GAMUT as PhD student at the Grieg Academy, Dept. of Music, University of Bergen.

Email: lars.tuastad@grieg.uib.no

Abstract

Key words: “Music in Custody and Liberty”, participatory action research, possibilities and challenges

Since 2000 I have been working as a music therapist in Bergen Prison. In my PhD research, I have chosen to pursue some topics from the practice field by exploring the rock band as a music therapeutic arena in crime welfare. I intend to find out how music therapy with this population is carried out, and how it is experienced by the people involved in the process. More knowledge about music therapy in this field may contribute to a better adjusted treatment for this population.

Recently I have started a participatory action research project with a band named “ME AND THE BANDit's.” The band is rooted in “Music in Custody and Liberty”, a project which offers inmates and x-inmates to participate in music activities, where they mainly learn to play together in bands. The work in the project “Music in Custody and Liberty” is organized in three phases: 1) Band activities while participants are in custody, 2) Supported band activities in a community culture centre when participants have regained their liberty, 3) Self-initiated musical activities as hobby or occupation when participants maintain their liberty. The band “ME AND THE BANDit's” has in different ways been through the two first phases, and is now working to get establish their own driven music activity. In my presentation, I will give an introduction for the research project. Furthermore, I will discuss some of the possibilities and challenges in doing the participatory action research project.

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Phenomenological readings of artists' poetics

Tine Grieg Viig – PhD candidate

Tine Grieg Viig is a PhD student at Bergen University College (enrolment at UoB), working with a project called *Creating processes in art and art didactics* at the Centre of arts, culture and communication. Her background is from the field of music pedagogy, and she also works as a choir conductor and composes music mainly for voices. The PhD project is, however, interdisciplinary, and springs from a curiosity of the creating process as a phenomenon across the domains, based on descriptions of lived experiences, texts and artwork from composers, visual artists and authors.

Email: Tine.Grieg.Viig@hib.no

Abstract

Key words: Creating process, phenomenology, analysis, poetics

Entering into a world of new ways of thinking is a demanding task to approach. The Ph.D.-project *Creating processes in art and art didactics* focuses on the phenomena of creating processes, and this paper discusses the possibility of using artists' own written reflective texts (poetics) as a point of departure in such an investigation. Using such texts as a source in a phenomenological investigation is, however, not an indisputable matter, as they may be considered as philosophical descriptions, as results of a long and thoroughly reworked material. Phenomenological research is to be based on pure descriptions of lived experiences, characterized by the vocabulary of the natural attitude. How can such descriptions be identified, and do they differ significantly from the descriptions in worked-through texts? How can various kinds of texts be discussed as valuable sources to a more holistic understanding of the artists' creating processes?

To be able to discuss the questions posed above this paper is also an attempt to understand and undergo a process of learning a phenomenological way of researching the phenomena of creating processes. I will try to learn phenomenology through exploring it as a possible approach, through understanding the epoché, the transcendental and phenomenological reduction and the imaginative variation, as well as learning the vocabulary of the phenomenological philosophy including for example the terms *meaning, intention, transcendence, noema* and *noesis*. Phenomenology must, however, always be understood in relation to what it investigates: the way things are experienced in the natural attitude. The texts serving as a foundation for this paper presentation are written by professor, composer and painter Bjørn Kruse.

The discussion provides a basis for further questions regarding phenomenology and its contribution to an understanding of creating processes. Instead of limiting the sources in an investigation of creating processes, the emphasis should be on how these texts actually can help to expand the horizon of the understanding of the phenomena of creating processes.

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