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Introduction

This volume is the 8th Yearbook from the Nordic Network for Research in Music Education (Nordisk nettverk for musikkpedagogisk forskning). The Network was founded in 1992 by representatives from all higher music education institutions in the Nordic countries that have master studies and Ph.D.- studies in music education, and as such research in music education as an integrated part of its activities.

Since 1994 the network has organised ten conferences where Ph.D.- projects in progress, completed Ph.D.- projects, and senior research in music education have been presented and discussed by the network members. The network members include Ph.D.- students, researchers, others interested in research in music education, and member institutions.

During 2004 and 2005, the network held two conferences with different themes. The conference held in Hamar, Norway (2004) had *Music education and the traditions of philosophy of human and social sciences* as its main theme. The first three articles in this volume are keynotes held at that conference. The Nordic Network of Research on Music Education celebrated its 10th conference with a symposium at Centre for Research on Music Education at the Royal College of Music in Stockholm (2005). Two preliminary topics were discussed during the conference: *Nordic research on music education in the perspective of international research*, and secondly, *Research connected to curriculum studies and theories within aesthetic learning processes*. Also articles from this conference is presented in this yearbook.

The first article is written by *Kirsten Fink-Jensen*. She puts hermeneutic perspectives on musical interaction, and describes how the meaning of the concept of 'hermeneutic' has changed from being a scientific method of interpretations of texts to a practical method of interpretations of human actions and spoken words in qualitative research. Fink-Jensen has done empirical studies of musical interactions using the strategy of participant observation and, as she points out, the hermeneutic position of her empirical study is based on Ricoeur's 'phenomenological hermeneutics'. In this article, she discusses the concept of 'bodily dialogue' as a metaphor of processes of understanding of nonverbal communication in musical interactions.

Sven-Erik Holgersen discusses this 'bodily turn' further by describing how isolated fundamental aspects of musical intersubjectivity are seen from a phenomenological perspective. His discussion is based on an empirical study of a three-year-old girl participating in a music lesson. As he points out, short explanations of the 'lived body', forms of intentionality and phenomenological techniques serve as a theoretical framework for the discussion of intersubjectivity in general and musical intersubjectivity in particular.

The deconstruction of/and/or/in music education research is addressed in *Petter Dyndahl's* article. His intention is to discuss different forms of relationship between deconstruction, as coined by French-Algerian philosopher Jacques Derrida, and research

perspectives on music education. Dyndahl points out that deconstructive research on music education does not consider empirical studies privileged, representing a more valid access to the realm of reality than theory – as neither of which are accessible without signs, anyhow. Further, that deconstruction will make demands on the ability to develop a theoretical vocabulary, capable of signifying the ambiguity and contingency – as well as ethical issues – of its research object adequately.

Frederik Pio's article is based on his doctoral thesis, and discusses implications of the event 'Birth of musicality' for us today. He addresses questions related to the current interpretation of the relation between teacher, student and music, and states that to "...put the question of musicality in this way at the same time amounts to placing musical man in front of his own wonder with reference to the essential being of music. With that he finds himself before the wide open question mark of feasible change".

Life-world-phenomenological ontology and epistemology in relation to music educational settings are addressed by *Cecilia Ferm*. She aims to discuss the history and the consequences of choosing a life-world-phenomenological way of viewing music educational settings for research. Ferm also addresses relations to other ontologies, the bodily aspect, knowledge development, and the dimension of reflection in her article.

Maria Calissendorf describes the study of a small group of pre-school children learning the violin in her Ph.D- thesis. The children were five years old and in their first year of learning the violin. The aim was to develop a theory directed towards understanding how small children learn an instrument when their parents attend the lesson. In her article, she describes how theory was developed through the use of Grounded Theory.

According to *Geir Johansen's* article, questions of educational quality have been on the general education agenda for more than twenty years. Within higher music education the concept of quality have been operationalized in several ways, though little attention have been directed towards the quality of teaching and learning of specific subjects that students study. Thus, Johansen addresses a theoretical foundation for studying the music Didaktik in a music teacher education.

Pirre P. Raijas puts playing motivation and the development of expertise as experienced by 12 top Finnish musicians in focus in her article. The article is based on her Ph.D.-thesis, and describes the career phases, and the emphasize of emotions and affections as determinants of musician's behaviour. Her results support those of Ericsson et al. (1993), but Raijas also argues that Ericsson's model of the relationship between deliberate practice and performance, seems to simplify the road to top musicianship. An unexpected finding was the crucial role of extrinsic motivation.

Eva Georgii-Hemming's article addresses five music teachers' life histories. The main aim of the study described in the article was to acquire an understanding of the teachers' views of the core subject Music, and to describe the five teachers' personal experiences of music in various social, educational and musical contexts, and how these experiences affect their teaching. The article is based on her Ph.D- thesis, and the study finds that what the teachers have derived from their own musical experiences – pleasure and play, skill,

a sense of community, outlet for emotion – is what they want to pass on to the pupils.

Aims in music teacher education from a Finnish perspective is addressed by Marja Heimonen. The article discusses the philosophical foundations of music curricula and educational aims in an interdisciplinary approach based on both legal and social philosophy and comparative music education. The article is partly based on the research report made for the Nordic Council of Conservatories (Heimonen 2004), in which higher music education is explored in Denmark, Finland, Iceland, Norway and Sweden.

The last article is written by *Ulla-Britta Broman-Kananen* who describes and analyses the qualitative meanings and consequences of the quantitative development of music schools in Finland, particularly from a teacher's point of view. The research data consist partly of articles, rules of law, committee reports and curricula which discursively articulate something of what music education is or ought to be at different points in time, and partly, of 38 teachers' autobiographies where the teachers write about their lives with music, about their professional development and their current views on teaching.

The last section of the Yearbook gives an updated version of Nordic Ph.-D's in music education, music therapy and in related areas from the years 2004 and 2005. Further, biographical data of the contributors to this Yearbook is given, as is some information of the Network.

Lastly, we would like to thank the contributors for their interesting articles. We also would like to thank the Network's member institutions that secure the financial basis for this publication, and a special thanks to the Norwegian Academy of Music that has made it possible to print this Yearbook in the Academy's publication series.

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