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Introduction

This volume is the 9th 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 that as such have research in music education as an integrated part of their activities.

Since 1994 the network has organised eleven 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. However, the Yearbook is open for contributions from others in addition to members of the NNMPF, and several articles during the first nine volumes have also been from researchers in related areas relevant to music education.

During 2006 and 2007, the network held two conferences with different themes. The conference held in Copenhagen, Denmark (2006) had *Text analysis focusing on different text genres in a music education context* as its main theme. The first two articles in this volume are keynotes held at that conference, and some of the other articles are also based on presentations given at this conference. At the conference held in Helsinki at the Sibelius Academy (2007), the main theme was *The use and development of theories in music education research*. Articles from this conference will be presented in the next yearbook, volume 10¹.

In Copenhagen, both keynotes discussed research from a rhetorical point of view, and as such, the first article, written by *Aslaug Nyrnes*, aims to put research in music education in the sidelight of rhetoric. Her challenge is to '*...make the dialogue between the verbal surroundings and artistic work as musicians and music teachers a conscious one*'. In doing so, she argues in favour of the use of rhetoric as a meta-language helping to light the topological dimension of research. As she points out, the three *topoi of research*; 'own language', 'theory', and 'material' are found in all types of research work, and to qualify as a researcher is '*getting to know that topology*'.

In the second article, *Søren Kjølrup*, argues that as scientific work is not only research, but also the communication of the results of research, '*...one has to remind oneself that rhetoric is not only communication, but also the gathering of the material that has to be communicated.*' Based on five steps in the preparation of a speech retrieved from classical rhetoric, Kjølrup shows how rhetoric concepts and ways of thinking may serve as both generative aspects of communication as well as tools for analysis in scientific work.

In adhering to principles of the Bologna process, *Steen Pade* discusses the consequences for music academies/conservatories when faced with the demand for research based study programmes. Considering education, art and science as separate systems from the theoretical perspective of Niklas Luhmann, Pade argues that music academies/conservatories should

observe and reflect on the various references of systems in function. The article is based on a lecture given at the conference "Connections between art and science at institutions for artistic education," The Danish Network for Research in Music Education, 25-26 November 2005.

The development of quality assurance systems in higher education in music came as one of several reforms in adhering to the Bologna process. In her article, *Ulla-Britta Broman-Kananen* asks if the introduced quality assurance systems count quality that counts, through discussing the intended and unintended consequences of quality assurance systems. According to her, a quality assurance system can be seen as an agent of change towards a certain organisational ideal or higher educational policy.

In his article about Framnäs Folk High School founded in 1952, *Sture Brändström* addresses the development of music education ideas at a folk high school. His intention is to investigate the recruitment and study environment during the first five years of the school's history. With reference to Bourdieu's theory on cultural capital, Brändström points out that Framnäs managed to strike a balance between the conservatory tradition and the folk education tradition.

Øivind Varkøy puts the tension between 'Education' and 'Bildung' in focus in his article regarding post graduate courses in music education. He discusses questions regarding what sort of competence is useful in the field of music education, which qualifications and attitudes are important with regard to renewal in this field, and what will contribute towards this in post graduate courses in music education.

Following up his focus on 'musicality- Bildung', *Frederik Pio*, in the present article, outlines and explores this concept in relation to Heidegger's ontology, and discusses the phenomenology of musicality-Bildung. Pio argues that when '*...music-phenomenology addresses the question of ontology with Heidegger, - this amounts to the same as addressing the [very] being of the musical work.*'

As part of her on-going Ph.D- project, *Sidsel Karlsen* in her article explores statements given by music festival audiences on their strong emotional experiences in connection with music. Of special importance to the audience's strong emotional experiences, were contextual factors such as *frame factors* related to the arrangement, the music, the audience or the musician, and *meditative factors* related to the social and musical interaction between performers and audience and the perceived results of such mediation.

Cecilia Hultberg's article addresses commonalities in approaches and strategies in musicians' interpretation-finding. In the study presented, five musicians' rehearsals and performances were followed. Hultberg found that the musicians' interpretation-finding requires commitment and creativity, presumes familiarity with the music tradition, is expected to be rewarding to the interpreters and is an open-end process. Thus, their strategies were innovative and their responses were varied, rather than specific.

How do secondary school teachers reflect upon aesthetics? This question is explored by *Ketil A. Thorgersen* in his article. Although the participating teachers in his study claim that they never talk about aesthetics, his study shows that the teachers '*...(re)constructed*

a multi-faceted and coherent notion of aesthetics. The teachers saw aesthetics primarily as providing an alternative opportunity for pupils to express themselves, and that aesthetic experiences are vital for human beings. The study forms part of Thorgersen's Ph.D.-thesis.

In their article, *Kirsten Fink-Jensen and Sven-Erik Holgersen* discuss the relevance of concepts about evidence for research related to an educational practice. They argue that the concepts of evidence are currently related to theories of new public management which emphasise the search for the most effective and efficient practices (i.e. 'the best practices'). The article presents an example of research in education inspired by this view, and discusses the relevance of the concept of global evidence.

The next section of the Yearbook presents four research notes where the first two comment on an earlier article by Kirsten Fink-Jensen in the last Yearbook, volume 8 (2006). In the first research note, *Finn Thorbjørn Hansen* argues that hermeneutics is not a scientific approach, but a state of signification and being settled in a community of curiosity. In her comment on Hansen's note, *Kirsten Fink-Jensen*, elaborates on the use of the concept 'phenomenological hermeneutics' in the empirical study of childrens' 'musikalske stemthed'. This study formed the point of departure for her discussion of hermeneutics in the previous article from 2006. In the third research note, *Siw Graabræk Nielsen* presents a study of the self-imposed problem solving of advanced music students, and in the last research note, *Ole Skou*, gives a short presentation of a study of mature band members in popular music.

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 2006 and 2007. Further, biographical data about the contributors to this Yearbook is given, as some contact information to the Network.

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

Siw Graabræk Nielsen, Frede V. Nielsen and Sven-Erik Holgersen
October 2007

Note

¹ Deadline for manuscripts for Yearbook Volume 10 is the 15th of January 2008.