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## Introduction

This volume is the 10<sup>th</sup> of Nordic Research in Music Education Yearbook. It is a great pleasure for the Nordic Network for Research in Music Education (NNMPF) year after year to be able to present a series of research based articles covering a wide scope of topics. The first NNMPF edition (1995) does not have the title of yearbook as do the following 10 volumes: 1997, 1998, 1999, 2000, 2001, 2002, 2004, 2006, 2007, 2008. The Yearbook invites a variety of articles: Keynotes from NNMPF conferences, research reports from PhD projects as well as senior research, specially invited articles from authors not participating in the network, and research notes.

Since the network was established in 1992, fourteen conferences have taken place:

1994	Copenhagen, Denmark
1995	Piteå, Sweden
1996	Aarhus, Denmark
1997	Tromsø, Norway
1999	Gothenburg, Sweden
2000	Oslo, Norway
2001	Copenhagen, Denmark
2002	Helsinki, Finland
2004	Hamar, Norway
2005	Stockholm, Sweden
2006	Copenhagen, Denmark
2007	Helsinki, Finland
2008	Oslo, Norway
2009	Örebro, Sweden

The main theme of the 2008 conference in Oslo was *Text analysis related to research in music education*. Keynotes from the 2008 conference will be published in Yearbook vol. 11, 2009.<sup>1</sup>

The contributions to the present volume fall within two main groups. Articles 1-7 apply theoretical or methodological perspectives on research in music education, whereas articles 8-14 primarily focus on music as the object for pedagogical and aesthetic activity. The concluding article is a research note.

The opening article of the current yearbook is a revised keynote from Helsinki (2007) in which Bengt Olsson applies a sociological perspective on theories used in research on music education. The conference theme in 2007 was *The use and development of theories in music education research*, and Olsson concentrates on Nordic, mostly Swedish, theses asking which kind of theories are used and which seem to be neglected. Is there a hidden agenda behind the chosen approach to research in music education?

A topical question in the Nordic countries is how and in which sense education at music conservatories can be research based. Siw G. Nielsen, in the second article, discusses different meanings and implications of research based music education concluding that higher music education should be based on artistic as well as pedagogical developmental work and research.

Another challenge for education at music conservatories is the implementation of quality assurance measures such as student evaluation of teaching. Ingrid Maria Hanken reports a case study the results of which “underline the importance of developing student evaluation systems which are adapted to the existing “logic of appropriateness” in music education institutions, but also the need to challenge such a logic when it is counterproductive.”

Geir Johansen reports a study including six focus groups of music education students in which connections between identity and learning appeared to be multiple and many-sided. Main categories discussed are student identity types, identity processes, experienced and envisaged identity, and core identity vs. parallel identities. The study concludes that “the social conditions for the mutual identity interplay of students and teachers should be studied in depth as well as breadth.”

Also, the next article focuses on the teacher-student interaction, but here Anna-Lena Rostvall and Tore West have used video observation for analysis of music instruction as text. The aim of this article is to discuss the theory and method used for the reported investigation and further to interpret results of the study at a meta level as well as implications for various aspects of instrumental teaching.

Tiri B. Schei and Thorolf Krüger operate in a different theoretical landscape as they take a Foucauldian perspective on vocal didactics. “By analyzing institutional patterns through concepts like governmentality, technologies of the self and subject positions, we become aware of influential, often non-articulated, mechanisms that make us think, speak, act and sing in certain ways.”

Reporting from her PhD project in progress, Kristina Holmberg provides discussion of how discursive psychology can be used as an analysing tool. The text includes a theoretical discussion as well as examples of analysis drawing on Holmberg’s empirical material.

The second section opens with a philosophically based discussion of orality and literacy in music and music education. Øivind Varkøy discusses three paradoxes, first about the strength of the written tradition of Western music, secondly about the written (!) tradition of Western philosophy focusing on orality as primary to the written word, and the third paradox drawing on Derrida’s attempt to replace the either/or thinking of dichotomies with an and/or solution. Varkøy pursues a complex theoretical argument but at the content level the text deals with the musical material and experience.

Cecilia Ferm Thorgersen writes about aesthetic communication in two composition classes. The applied theoretical perspectives, pragmatist aesthetics and life world phenomenology, are used as completing each other. Here we are invited into the learning environment where students and teachers share experiences and the students get the chance to feel “I can compose – I am a composer”.

Music itself is at the core of Torill Vist's discussion of *Music as a mediating tool*. The socio-cultural perspective of Lev Vygotsky is applied to music education, and the author argues that not only language but also music (and other non-linguistic tools) should be considered valuable tools for mediation and acquisition of knowledge.

Drawing on Foucault, Monica Lindgren discusses the influence of governmental logics on the aesthetic subject area in school. Taking music as a subject matter for granted, the discourse of normalization tends to constrain musical activities and views on students. Various teacher identities are constructed, which are supporting the view that aesthetic activities generally serve the purpose of normalization of the students.

Music as a school subject is also the main agenda for Annika Danielsson, who specifically refers to the view of music in the Swedish schools acts of 1994 and earlier. The article focuses on four aspects of music teaching: music as a social and cultural phenomenon; music as a part of cultural heritage, and as a means for identity formation; music as a language; and music as a means for transcending boundaries.

Musical identity formation is empirically explored in Sidsel Karlsen's investigation of *music festival attendees' strategies when choosing events*. Although festival participants were offered possibilities for development of their musical identity, the main tendency among the audience was to maintain pre-existing identities.

In the last ordinary article, Marja Heimonen enlarges the perspective to discuss *music education as one aspect of cultural and welfare rights*. Heimonen asks whether it is possible to justify music education as part of cultural and welfare rights and if so, what are the possible implications for music education?

In the concluding research note, Juvas Marianne Liljas gives an account of her thesis about the vocal pedagogy of David Björling.

Biographical data about contributors to this volume are given at the end of each article. The last section of the Yearbook provides an updated list of PhD dissertations from 2008 in music education, music therapy and related areas. Further information about the Network is available on [www.nnmpf.org](http://www.nnmpf.org).

Finally, the board of editors would like to thank all contributors for their interesting articles and research notes. We would also like to thank the Network's member institutions for securing the financial basis for the Yearbook. Special thanks to Astrid S. Bertelsen for smooth collaboration and accuracy about the layout, and to the Norwegian Academy of Music that has made it possible to print and publish the Yearbook in NMH Publications.

*Frede V. Nielsen, Siw Graabræk Nielsen and Sven-Erik Holgersen*  
December 2008

### Note

<sup>1</sup> Deadline for submission of manuscripts for Yearbook Vol. 11 is the 15<sup>th</sup> of April 2009.