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Petter Dyndahl & Live Weider Ellefsen

ABSTRACT

Music didactics as a multifaceted field of cultural didactic studies

The aim of this article is to explore how perspectives from different cultural theories can inform music education research, more particularly didactic aspects of teaching and learning music, and predominantly in relation to the institutional framing of common schooling. In order to rethink music didactics as 'cultural didactic studies', the notion of 'didactic identity' is put forward and discussed, the term being coined on the basis of Lars-Owe Dahlgren's central didactic identity question. The authors employ identity as a metaphorical concept: analogous to human subjects' constructions of identity, the didactic identities of school subjects are also created and negotiated by means of, and in relation to, culture, meaning and power. According to this conception of didactic identity, the school subject music will inevitably be embedded in discursive negotiations concerned with diverse comprehensions of musical meaning, much in the same manner as any musical and musico-pedagogical custom. The article attempts to epitomize the concept of 'cultural didactic studies' by distinguishing and deconstructing a certain array of music education binaries, showing how arbitrary articulations in a temporary network of relations constituting the didactic identity of music as a school subject come forth as essential, natural and unavoidable categories and connections. Moreover, the aim is to demonstrate how complex, contingent and culturally contextual the didactic identity of the subject of music can be, and, thereby, further to expound and legitimize the versatile concept of didactic identity itself. Finally, an outline of some crucial arguments and premises of cultural didactic studies is suggested along with a few perspectives on how this might be of importance to music teachers and teacher education.

Keywords: music education, didactics, post-structural theory, cultural studies, identity

Øivind Varkøy

ABSTRACT

The role of music in music education research: Reflections on musical experience

First in this article the role of theories of musicology in music education research is considered. Second, the case in point is examined where the focus of music education research is brought to bear directly on music education, to wit music. By concentrating on music in music education research, the focus remains firmly on musical experience as a basis of reflection in music education research. The author has chosen to focus in particular on a specific kind of musical experience – more precisely, musical experience as an existential experience.

Keywords: music educational research, role of music, musical experience, existential experience

Cecilia K. Hultberg

ABSTRACT

A cultural-psychological model of musical learning by making music

This article presents a cultural-psychological model of musical learning, based on results from several longitudinal case studies consisting of many-sided data collected in different contexts of making music. Here the discussion is limited to learning by playing instruments. Starting out from the learning triangle as presented in cultural history, cultural tools are seen as mediators establishing the connection between the learner and the learning object. The model describes musical learning as music-culturally framed by the learning musician's idea of, and familiarity with, the music style/tradition in question. In this framing, established music-cultural conventions of structuring and expressing music are crucial tools when used in combination with each other and with other tools included in the cultural tool-box: instrument, performance (notation). Related to this, musical learning is characterized by mutual interaction between the learning musician and the music studied. The presentation of the model is followed by descriptions of musical learning in four contexts and a discussion on implications to teaching.

Keywords: musical learning, cultural-psychological perspective, conventions in music traditions, individual conditions, practising

Hilde Synnøve Blix

ABSTRACT

The Great Divide? The influence of literacy on cognition in musical learning

Music reading and writing are regarded as useful skills for musicians in many genres. As a means to communicate, written music is a useful tool both for composers, musicians and musicologists. Discussions concerning whether music literacy can have negative consequences for musical expression, as well, to a large degree focus on the relationship between oral and written music. – In this article this relationship is discussed using perspectives from language literacy theories, anthropology and philosophy. Implications for music literacy didactics will be seen in the light of questions regarding the potential effects that music literacy has on cognition and consciousness.

Keywords: music literacy, the oral and literate in music, musical consciousness

Stojan Kaladjev

ABSTRACT

Musical generalizations

The term “Musical generalizations” refers to generalizations of artefacts – signs and tools – in a music context. Issues about these generalizations are defined by means of cultural historical activity theory. Musical generalizations can be seen as as man’s acquisition of music culture and as the transformation of external conditions into internal (mental) representations. By generalizations musical artefacts are transformed into psychological tools. Generalizations on the basis of two aspects of language, the conceptual and the phonetic, result in conceptual and auditory generalizations. In turn, auditory generalizations comprise both language intonation and musical structures. Children’s auditory generalizations are unconscious and their function includes an ability to predict and to interpret development of musical structures. Infants’ auditory generalizations are associated with the emotional-communicative context. Both conceptual and auditory generalizations may involve some contradictions, by which a rich and dynamic relation within the music activity is indicated. Within the hierarchical structure of music activity, the learning activity consists of three levels and is also connected to different kinds of generalizations. Knowledge about musical generalizations seems to be of interest for musical learning, music education and for issues concerning music health.

Keywords: musical generalizations, activity, psychological tools, musical learning levels, contradictions.

Odd Torleiv Furnes

ABSTRACT

Music and adaptation – a matter of differentiation

Adaptation for individual differences is a core principle in the national curriculum in Norway. The article refers to studies that claim that differentiation should be closely associated with the principle of adaptation. With music as a point of departure, the article investigates some of the opportunities for differentiation that may be found in the intersection between music, language, and mathematics. This is approached through concepts of intelligence and subintelligence, as found in the theory of multiple intelligences. – The discussion builds upon results from experimental psychological research stating that a particular subintelligence typical for musical ability may also be a subintelligence in mathematics or language. The article also points to the fact that some of the skills associated with a particular school subject may also be found in other school subjects. Discussions of these findings are based on central thoughts from the theory of “transfer of learning”. A basic principle in this theory is that all forms of learning depend on transfer and application of knowledge and skills from one context to another. – Based on these conditions, the article concludes that a mutual cooperation across school subjects is important for learning and cognitive development, as well as for adaptation and differentiation.

Keywords: differentiation, musical ability, multiple intelligence, transfer of learning

Frederik Pio

ABSTRACT

Pedagogy of sensuality and capability of life (livsduelighed)

The School's path towards a reassessment of music as sensual-aesthetic subject

In this article music is discussed as a sensual-aesthetic subject in the Danish 'Folkeskole' (compulsory primary and lower secondary school). Special attention is given to music as a sensual subject. This topic is developed in two directions:

(i) The overall curriculum of the 'Folkeskole' is criticized as being divided into a 'structure of opposites'. Among other things this structure includes the opposition between academic-theoretical ('bookish') subjects opposite the aesthetic ('artistic') subjects. Based on this criticism a 'pedagogy of sensuality' is suggested as a relevant approach. (ii) As a way to develop the problems concerning the sensuality-approach to the subject music discussed in (i), the concept 'capability of life' (livsduelighed) is suggested as a key concept for an ontological grounding of music as a school subject. This perspective draws on the ontological concept of Lichtung (clearing) found in Martin Heideggers Sein und Zeit (1927).

Keywords: cabability of life (livsduelighed), school subject music, sensuality, Martin Heidegger, clearing, Theodor Wilhelm

Cecilia Ferm Thorgersen

ABSTRACT

Mutual curiosity and respect – phenomenological Didaktik as a point of departure for music education in primary schools

In the music educational discussions of today, the engagement regarding youngsters' musical everyday culture, identity and knowledge, is prominent. So is what place these musical features get in the schools' music lessons. Arguments are put forward that youngsters today experience music in school and music in their lives as separate entities, while at the same time, playing of popular music is the most common method in schools' music lessons. A question is what can be said to constitute youngsters everyday culture, and what it implies to develop musical knowledge within school frames. Such discussions steered my curiosity towards young children's experiences of music within and outside school. The specific aim of the article text was to illuminate and discuss what consequences life world phenomenological Didaktik might have for music education in the early stages of the compulsory school. The results of the philosophical investigation implies that a life-world-phenomenological way of thinking about teaching music can help teachers to offer pupils earlier experiences and knowledge to develop. Phenomenological Didaktik implies that children's musical cultures are being cared for, and challenged in common learning situations through mutual curiosity and respect. How children's musical knowledge and experience can be related to teaching content is also illuminated in the article.

Keywords: life-world phenomenology, lived music, phenomenological Didaktik

Torill Vist

ABSTRACT

Emotion knowledge – a field of knowledge in music education?

This article presents music experience as a mediating tool for emotion knowledge, and further discusses emotion as a field of knowledge in music education. – The empirical project, which provides the basis for the discussion, proves music experienced as a mediating tool for emotion knowledge. The aspects of emotion knowledge related to music experience were in a preliminary analysis categorized as emotional availability, emotional consciousness, emotional empathy, emotional understanding, emotional reflection, emotional expressivity, emotional regulation and emotional interaction. The main analysis revealed other opportunities for investigation and categorisation, such as revocable and new, dynamic and static, individual and intersubjective, mental and embodied, pre-reflexive and reflexive aspects of emotion knowledge. – These results are in the discussion argued to be a field of knowledge in music education, based on arguments related both to phenomenology, pedagogy and music philosophy. However, different categorisations can easily hide important aspects of the research area, and the article concludes pointing in this direction.

Keywords: music, experience, education, emotion, knowledge

Inger Elise Reitan

ABSTRACT

Students' attitudes to aural training in an academy of music

Aural training is part of any higher music education. The discipline is compulsory and traditionally aural training is considered a theoretical discipline in spite of its obvious practical character. There is a need for systematic knowledge of the role of aural training. A general question in this article therefore is: How does aural training contribute to the student's musical development? – As part of an empirical study of aural training at the Norwegian Academy of Music (Reitan 2006), a survey was conducted to investigate several aspects of the discipline, its relevance, content, effect and learning outcome, and also its relation to other subjects in the curriculum including theoretical as well as performing subjects. The study involved 104 students in the 1st and 2nd year of study. – The results show that, in the students' experience, aural training is to a high degree an important subject (92 %) and a useful subject (84 %). Aural training leads to a great variety of practical/oral/written skills and to theoretical knowledge appreciated as useful and transferable to musical praxis. The study shows that aural training also leads to more accurate comprehension and more focussed awareness of music in general. It is suggested that aural training contributes to the development of skills such as inner hearing, audiation and categorial perception.

Keywords: aural training, relevance, inner imagination, awareness, audiation

Tiri Bergesen Schei

ABSTRACT

'Identitation' – Researching identity processes of professional singers from a discourse-theoretical perspective

The discussion in this article focuses on the use of discourse theory in research on identity formation in professional education. Michel Foucault's works and ideas inspire researchers to work with concepts like discursive space, governmentality and technologies of the self, to explore social and cultural processes involved in identity formation. Within a discourse-theoretical perspective, identity formation is understood as an ever-evolving process, where individuals at any time embody multiple identities in response to patterns of power-relations among individuals and institutions. Identitation is suggested as a new term for the processes of being, having and seeking identity/identities. These ideas are illustrated by findings from a study of professional singers within classical, pop and jazz music, respectively.

Keywords: identitation, discourse analytic research, Foucault, professional singers

Finn Holst

ABSTRACT

Music teacher competences between general pedagogic knowledge and subject matter knowledge

*Establishing coherence between general pedagogics, subject matter and teaching practice is a well-known and recognized problem in Danish teacher education. The question raised is how music teacher competences are constituted in a relational field between different knowledge-bases. In order to conduct an investigation into this, the author deal firstly with the didactical-theoretical aspect of the relational problem, and secondly with the methodical implications this leads to. The didactical concepts *Didaktische Rekonstruktion* (German *Fachdidaktik*) and *Didactical Transposition-theory* (French *Didactique*) are applied to the discussion of the relation between pedagogical knowledge and subject matter knowledge and their possible integration. On the basis of a double transposition-process, a *Didactical Integration Model* is developed. Based on this model the author discusses and evolves the methodical design for an investigation of the subject-didactical competences of music teachers in teaching general music in primary schools and in instrumental teaching in music schools.*

Keywords: Teacher competences, relational field, transposition-theory, didactic reconstruction, didactic integration