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ABSTRACTS
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Kulturskolelæreren – framveksten av en ny profesjon?

– en intervjubasert undersøkelse av grunnlagstenkningen om kulturskolelæreryrket som egen profesjon blant undervisere på musikkpedagogiske utdanninger

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Bakgrunn for undersøkelsen:

Det er lovfestet at alle kommuner i Norge skal ha et kulturskoletilbud (Opplæringslova, 1998), men det er opp til hver enkelt kommune og kulturskole på bakgrunn av kulturskolens rammeplan (Norsk kulturskoleråd, 2016) å definere hva undervisningsinnholdet i kulturskolen skal være og hva slags kompetanse en kulturskolelærer skal inneha. Kompetanseveiene fram mot kulturskolelæreryrket er derfor mange med store variasjoner innenfor de ulike kunstpedagogiske utdanningenes innhold. Kulturskolene tilbyr undervisning i flere kunstfaglige områder, men dette prosjektet avgrenser seg til å undersøke fagområdet musikk.

Temaet for undersøkelsen er profesjonsutøvelse, og hvordan tenkningen om profesjonsutøvelse kommer fram i høyere musikkutdanninger som kan sies å kvalifisere for å undervise i kulturskolen. Hovedformålet med prosjektet er å styrke det vitenskapelige kunnskapsgrunnlaget for profesjonsutøvelse i kulturskolen, ved å utvikle ny kunnskap og en bevissthet om kulturskolelæreryrket som egen profesjon, og hvilken betydning denne kunnskapen kan ha for grunnlagstenkningen i musikkutdanningene.

Hovedproblemstilling:

Hva slags grunnlagstenkning om kulturskolelæreryrket som egen profesjon er framtreddende blant de som underviser ved musikkpedagogisk rettede programmer innenfor høyere musikkutdanning?

Metode:

Undersøkelsen er intervjubasert, hvor det gjennomføres fokusgruppeintervjuer og individuelle semistrukturerte dybdeintervjuer (Brinkmann & Kvale, 2015) med hver enkelt av deltakerne i etterkant. Informantene vil være lærere som underviser i musikkpedagogisk rettede programmer innenfor høyere musikkutdanninger. Fokusgruppeintervju gir muligheter til å bevege seg forbi den personlige interaksjonen mellom forskeren og intervjuobjektet gjennom "the explicit use of the group interaction to produce data insights that would be less accessible without the interaction found in a group" (Morgan i Brenner, 2006, p. 360). De kan generere et bredere spekter av respons, ved at diskusjonene kan sette i gang ulike refleksjonsprosesser hos den enkelte deltaker, som videre kan bidra til utforskning av og skape ny kunnskap om kulturskolelærerprofesjonen. De individuelle intervjuene vil gjennomføres i etterkant av fokusgruppeintervjuet, hvor det da blir anledning til å utdype forskningsspørsmålene med hver enkelt deltaker. Disse intervjuene vil ha en narrativ form og gjennom et førstepersonsperspektiv ta utgangspunkt i deltakernes livsverden (Brinkmann & Kvale, 2015). De narrative trekkene i intervjupersonenes historier, handlinger og oppbygginger kan til sammen utgjøre et verdifullt underlagsmateriale for videre tolkninger. Man kan anta at informantene selv har gått i kulturskole, men om de ikke har det, så har de opplevd å bli undervist i musikk på ulike måter, på ulike nivåer og av ulike lærere. Informantenes fortellinger om sin egen undervisningshistorie kan bidra til å utforske og skape kunnskap om hva slags grunnlagstenkning om kulturskolelærerprofesjonen som eksisterer innenfor høyere musikkutdanning.

Teoretisk rammeverk:

Prosjektet bygger hovedsakelig på to teoretiske posisjoner, der profesjonsteori utgjør den bærende posisjonen i prosjektet (Molander & Smeby, 2013; Molander & Terum, 2008). Den andre posisjonen er kunnskapsteori, som vil ha et overgripende perspektiv, og være en inngang til å kunne si noe om grunnlagstenkningen. Et sentralt begrep vil være *profesjonskvalifisering* (Polanyi, 2009; Ryle, 2009; Schön, 1995), som åpner for å studere forholdet mellom teoretisk og praktisk kunnskap. Dette kunnskapsgrunnlaget vil gi et verdifullt rammeverk for å analysere ulike kunnskapsformers betydning og rolle i musikkutdanningene som retter seg mot kulturskolelærerprofesjonen (Grimen, 2008; Gustavsson, 2000). Videre vil kunnskapsteori bidra til å belyse grunnlagstenkningen omkring kulturskolelærerens virke og hva slags type kunnskap, både på et filosofisk plan og innenfor et mer og mer kompleks musikkfag, profesjonsutøveren bør inneha (Folkestad, 2006; Green, 2008, 2011; Gustavsson, 2000; Johannessen, 1984). Læringsstrategier som mesterlæretradisjonen (Kvale & Nielsen, 1999) og formelle og uformelle lærings situasjoner og læringsarenaer (Folkestad, 2006; Green, 2008, 2011) vil også være viktige perspektiver å trekke inn i drøftingen om profesjonstenkningen. Et annet begrep vil være *profesjonell identitet*, som viser til identitetsdanningen som har med utøvelsen av yrkesrollen å gjøre (Heggen, 2008). Det kan forstås som en mer eller mindre bevisst oppfatning av 'meg' som yrkesutøver, og hvilke egenskaper, verdier og holdninger, samt hvilke etiske retningslinjer eller ferdigheter og kunnskaper som konstituerer 'meg' som en god yrkesutøver (Angelo & Kalsnes, 2014; Ellefsen, 2014; Heggen, 2008; Kvale & Nielsen, 1999). Når yrkesutøvere er sertifisert til å forvalte en bestemt type kunnskap, som for kulturskolelæreren innenfor fagområdet musikk i hovedsak er instrumental- og vokalundervisning, kan man slå fast at denne yrkesgruppen har en særegen *ekspertise* og kunnskap i forhold til de som ikke har denne sertifiseringen (Smeby, 2013a, p. 17). Det vil da være et poeng se på kulturskolelæreren som en ekspert, og hvordan grunnlagstenkningen om kulturskolelæreryrket som egen profesjon blant de som underviser på musikkutdanningene bidrar til utvikling av denne ekspertisen (Bouij, 1998; Molander & Terum, 2008; Sennett, 2009; Smeby, 2013b).

Presentasjon av prosjektet på PhD-seminaret:

Presentasjonsformatet på seminaret vil være en powerpoint-presentasjon. Jeg kommer til å legge vekt på prosjektets teoretiske posisjoner i presentasjonen, og ønsker å diskutere og få tilbakemeldinger på de teoretiske perspektivene og relevansen for prosjektet.

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World music in higher music education—a critical collaborative ethnography

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A higher education program in world music has to deal with many various genres and genre-related ideas regarding concepts like tradition, authenticity and representation, affecting the musical practices within the education. Institutional discourses are also part of the educational context creating a space where genre specific dilemmas meet institutional context, constructing specific conditions for the production of musical knowledge. In this study I use a constructivist stance and a post colonial critical perspective, with an interest of examining how different discourses shape the practice of world music in higher educational settings. I use Foucault's concept of *discursive practices* (Foucault, Bjurström, & Torhell, 2011) which he uses to examine how relations are built by a group of defining rules occurring through action (Foucault et al., 2011). Discursive practices involve micro and macro discourses; on a micro level the discourse is shaped by the participants in the local practice, while at the same time societal and institutional discourses are working on a macro level (Ericsson & Lindgren, 2010). In this study music is seen as a factor in discursive practices, leaning on the studies of Walser (1993) and Borgström-Källén (2010). When examining education within the field of world music from a postcolonial perspective it is crucial to acknowledge and discuss how world music is intertwined with the colonial history (Philip V Bohlman, 2002; Philip V. Bohlman, 2002; Frith, 2000; Hess, 2015). World music can be defined in various, sometimes conflicting ways (Barrett, 1996; Schippers, 2009; Thompson, 2002) and the construction of world music education is a main interest in this study. Theoretically world music can be interpreted as a complex framework for a huge number of musical styles and genres with specific cultural implications, a framework that is both productive and problematic (Hess, 2015; Schippers, 2009). One way to understand world music is that it is a concept impossible to fully map since it is in constant flux (Barrett, 1996), it is temporal and place bound (Hess, 2013). My research focus is to examine how world music education is constructed in the actual settings of higher music institutions and how musical practices within the programs are shaped by certain discourses.

- How is world music education constructed in higher music education institutions?
- How is the concept of world music constructed within the educational settings?
- How can educational practices taking place in the discursive practices of world music education be problematized from a postcolonial critical perspective on music education?

The study takes place through a critical ethnography in "selective intermittent time mode" where research design and questions direct the amount of time and the frequency of the field study (Jeffrey & Troman, 2004). Empirical material is produced in two or more settings of folk- and world music education in Sweden, through fieldwork stretched over a period of 1-1,5 years. As part of my empirical production and a way to help solve some of the ethical dilemmas in studying such a narrow field, I will have an on-going dialogue with invited representatives from the educational field of folk- and world music, discussing my interpretations and hopefully gaining a wider perspective of the context while remaining my critical perspective. My study also has a reflexive aspect turning the "critical" in critical ethnography towards myself as a researcher. Methodologically this is produced through the continuous writing of a process diary that will be part of the dissertation, where reflections on my own position in the field, my prejudices and expectations as well as unexpected events can be traced and reflected upon throughout the whole process.

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The teacher as agent and navigator: A study of primary school music teaching in grade 2

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(This project is in its early beginning, initiated in September 2016)

During the very first years of primary school, music education is just one of many facets constituting a complex school day for pupils and teachers. School has many functions for the youngest pupils, tending to educational as well as non-educational needs. Although the school day may present many different demands, teachers are nevertheless expected to ensure that their teaching in every school subject is in accordance with the national curriculum. In the Subject Curricula of Norway's current national curriculum, Kunnskapsløftet (K06), subjects are divided into three main sections covering a number of specific "competence aims" to be attained within a given period of time.

There is a wide range of research on primary school's music education both in Nordic countries as well as internationally. Yet there is a significant need for research on early years' music education in the Norwegian public primary school: How do teachers evaluate and reflect upon their teaching towards the competence aims in the national curriculum? The purpose of this study is to pinpoint music education in grade 2 of the Norwegian primary school: I wish to provide a description of how teachers in grade 2 evaluate and reflect upon their working towards the competence aims. The choice of focus for this project is inspired by my personal work experience as a combined generalist and specialist music teacher in Norwegian public primary schools for the last six years, teaching children from grade 1-3.

My aims for this project are as follows:

1. Providing a description of teachers' thoughts and reflections concerning their teaching directed towards competence aims in the national curriculum. Do the teachers, by the end of grade 2, experience having reached their goal of covering the competence aims? How do they experience and evaluate the extent of adequate teaching towards these aims?
2. Investigating teachers' thoughts concerning the «navigation» between several different "waypoints" of didactical categories in the complex reality of the classroom. Bjørndal & Liebergs (1978) model of relation oriented didactical thinking is an example of conceptual framework suitable for this project. Clarifying six different categories of didactical significance (pupils, aims, frame factors, pupils' activities, educational content and assessment) and the dynamic relations between them, Bjørndal & Lieberg's model is, in my view, accentuating the teacher's role as a navigating agent. These implications of teachers' agency and professional autonomy as "didactical navigators" will be discussed in the light of *critical theory*. My theoretical framework furthermore includes *general didactics* and *subject didactics*, *curriculum theory* and *teacher thinking*.

My current research questions are as follows:

1. *To what extent do teachers experience having taught in adequate accordance with the competence aims for grade 2, and what, in their experience, is obstructing and/ or enhancing their work?*
2. *How do teachers experience their navigating between different didactical categories on their way towards reaching the competence aims for grade 2?*

The methods planned in this study are of a *qualitative* nature, focusing on in-depth studies of a few schools. Criteria for selecting schools and informants are currently being elaborated. After initiating *observations* of music classes to get the necessary introductory knowledge of the schools, I will make a record of specific parts of a class focusing on different observable actions of the teacher. A subsequent *stimulated recall interview* will be made with the teacher in action based on the

recording of the session. There will also be a *focus group interview* with a selection of teachers involved. Additional observations and interviews will be done when needed, to provide a satisfactory ground for analysis. Observation material may also be used in a process of triangulation with teachers' utterances. Initial pilot interviews will be performed by spring 2017.

The choice of tools to be used in the analysis is currently being elaborated. At this point, a "meaning condensation" (Kvale & Brinkmann, 2015, p. 231) seems relevant concerning the interview material, as I am searching for meaning in the utterances of teachers. This is basically a categorization based on transcribed interviews (ibid).

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Aging, music use and men's health

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A study within the project Successful Ageing at the Örebro University, Sweden

With an increasingly aging population all over the world (United Nations 2015), there is an urgent demand on governments and societies to adapt their health care systems to the rising costs and challenges which follow this. Therefore, research is gradually being directed more toward finding ways to promote life-long health and wellbeing, and prevent illness. The Successful Ageing at Örebro University is part of this general trend.

Some of the specific health challenges for older men and risk factors for increasing mortality are loneliness, depression and a heightened risk for suicide (Zierau et al 2002; Nordin 2009; Holwerda et al 2012). Men die younger than women, yet women are reported to be more frequently ill than men (Oksuzyan et al 2010; Van Oyen et al 2012). Different explanations for this have been suggested. One is that men seek professional help later and less frequently than women, especially for psychosocial problems, depression or other mental issues (Galdas et al 2005). This might be linked to certain cultural gender norms surrounding masculinity, which emphasises men not to be 'emotional' nor show vulnerability (Emslie et al 2005; De Boise 2015). In that sense older men's health is strongly correlated to questions around equality.

It is worth noting that "older men" is not a homogeneous group. Differences in health are larger between groups of men with different levels of education, than between men and women (SOU 2014). Since the level of education is such an important health factor, questions concerning (older) men and health are relevant in an education context.

Depression and other psychosocial problems cause a lot of suffering in themselves, but are also risk factors for other illnesses. The connection between psychological and physical health is recognized more and more in health care research. There are non-specific mechanisms which can add to the risk of getting a disease. Such non-specific mechanisms can be aging, poor sleep, stress, depression, grief and other negative emotions. On the other hand, preventing and treating such mechanisms can strengthen the immune system and protect against the same diseases (Håkansson 2016).

Engagement in cultural activities can effectively improve both physical, psychological, social and spiritual wellbeing of aging and elderly people, and even increase longevity (Kulturrådet 2008; Theorell & Kreutz 2012). A group of healthy, older people who got the chance to participate in cultural activities such as painting, writing poetry, making jewellery or singing in choir, had fewer health problems, fewer visits to the doctor and fewer falls than the control group (Cohen et al 2006). Listening to music was a common and highly valued free time activity in a large Swedish survey with 280 older people. The main reasons reported were that music was found to be beautiful, pleasurable and entertaining (Laukka 2007).

The health benefits of music can also be understood as a device for social interaction, which in itself can lead to increased wellbeing. 10 weeks of participation in a drum group could improve depression, anxiety and social resilience for patients in mental health care, compared with a non-music control group (Fancourt et al 2016). Tests showed both physical, social and psychological improvements in the depression of the participants.

Despite substantial evidence concerning the positive health effects of music, it must be noted that not all use of music can be considered healthy. Music has been associated with the use of narcotic drugs and other health damaging behaviours (Theorell & Kreutz 2012). Music can be used in torture (Macarthur 2012) and to manipulate people to consume more in shops and restaurants (DeNora 2000).

Thus, there is a need for a critical perspective when researching the potential health benefits of music, especially on aging populations.

This study is only just begun, since September 1 2016. The aim is to explore older men's relationship to music, if and why they engage in music and in what way they experience that music is related to their health and wellbeing.

The tentative research questions at this stage are:

- **How is music in the everyday life of older men, related to their experiences of aging?**
- **How do they explain why they engage in music and what it “gives” them?**
- **In what ways do they relate their use of music to their health and wellbeing?**

The thesis will be article based on mixed methods research, combining interviews and ethnographically inspired observations at venues where older men engage in music, with statistical data.

The first study will be carried out in cooperation with the Karolinska Institute, based on an already-existing survey with self-identified healthy older people, age 65-80. The survey, which looks at mental and physical health indicators, in conjunction with a range of cultural activities, includes 37 men. A psychologist at KI will carry out statistical analysis of the survey, concerning music, whereas I will conduct interviews with some of the participants in order to further illustrate how their musical experiences are linked to aging.

The second study will be ethnographically-inspired, observing men in different musical amateur activities, such as an amateur orchestra, a male choir, a folk dance organisation, a jazz club where amateur groups can perform, a mixed church choir; sites that engage men from different class, background, educational level, countryside-city and socioeconomic status. It might also include individual interviews.

The third study will be an intervention study with a group of men from an area of traditionally low education and economic status. The group will meet for 10 weeks, listening to music of their choice and discussing it from the perspective of health and wellbeing. The data collection will be made through some type of observation, either as “Participant as observer” or “Complete participant” (Creswell 2013).

Although the implicit aim with all research concerning “successful ageing” is to find cost-effective ways to keep aging people healthy, this research will hold a critical perspective even to such utility ambitions.

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Singing hymns and songs in church—The Church Musician's role in Christian education in the Church of Norway

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Singing hymns and songs is an important ingredient in Christian education. The Evangelical Lutheran Church of Norway has conducted a large reform since 2003, focusing on Christian education programme. Church of Norway Council has made a general plan for religious education in Church ("God gives – we share" 2009), and *Music and culture* is one of the 11 main subjects. The selection of hymns should mirror diversity and take into account both tradition and renewal. Music also makes it possible for children and youth to encounter the religion in many ways, as participants, receivers and co-operative roles in the religious fellowship. (Plan for Christian education in the Church of Norway 2009, page 32). The Church musician is the person formally in charge of music choices and performances and she is expected to teach children and youth in singing hymns and songs in her congregation. Music pedagogy is not a part of the organist study in Norway. Neither is religious pedagogy. So how do the Church Musician describe her role in the religious education of the Church of Norway, and what kind of reflections on music pedagogy and music philosophy can be found? By implementing the new reform, the position of Church musicians, her colleges and the way of thinking about children's experiences and development through music has been challenged. A description of the practice theory about the Church musician teaching children through music might be a platform for creating a *Church music pedagogy* for Church musicians.

My main research questions are:

- 1) How do the Church Musician (the organist) herself reflect on her role in the Christian Education in the Church of Norway?
- 2) How do the Church Musician articulate her reflections on singing hymns and songs from a music- and religious-pedagogical point of view?
- 3) How is the function of the Church musician mirrored in the practice of religious education?

To find a theory on the Church musician's practice in this view, a hermeneutic research tradition will be used to interpret the findings from the triangulating data collection (surveys, interviews and plan documents). I have already collected and categorized hymn and song repertoire from 208 different activities in 50 Norwegian congregations from all Dioceses. The activities include choirs, family services, confirmation and other particular educational events involving children and youth. The data material reveals a tendency on the connection between professionals in charge and the choice of contents and music genres, according to the main themes in the Plan for Christian education. My next step is to make approximately 12 semi-structured interviews of church musicians, but also of a few catechists, to find out how their professional assessments and reflections are expressed. These informants will be chosen from some of the congregations that has delivered repertoire, by certain criterias.

Furthermore, I am going to read thoroughly some of the official documents dealing with the organist, music and religious education in the Church of Norway, to see if there might be some signs of music philosophy and consciousness about singing hymns and songs in a church context. Even if the music performed might have a spiritual dimension, singing hymns and songs hopefully means more than just being a tool for interpreting text.

To help me interpreting my empirical data, I will use the following theories:

Hans Skjervheim's pedagogical theory on "the instrumental mistake" is a relevant theory to discuss the pedagogical thinking in music teaching on means and ends. Pierre Bourdieu's theory of distinction might be useful to discuss the connection between music philosophy and the cultural

capital of church musicians compared with the catechists. And finally, the “Bildungstheorie” of Hans Gadamer is a natural choice for discussing this field.

The thesis will be written in Norwegian and published as articles. One or two of the articles might be written in English.

I have a long experience as an organist and choir conductor in the Church of Norway. Since 2009 I have been working as a University Lecturer at the Northern Norway Church Education Centre (Tromsø) and now, since 2015, I am also a PhD candidate in Music Pedagogy at the Norwegian Academy of Music (Oslo).

Playing the interview: Considering the co-construction of musical meaning as an interview practice in music education research

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My PhD-project investigates how students in an upper secondary music program learn concepts introduced in lessons in music theory and aural skills (Swedish: *Gehörs- och musiklära*). This means I am very interested in how these students talk about music. However, learning and knowing a concept (musical or otherwise) must be understood as something more than only mastering its definition and being able to use it in discourse (Miller, 2011, ch. 9). Additionally, in a field like music education it might be especially apparent that not all knowing is readily expressible in language. As Bennett Reimer puts it: “At the heart of aisthesis, knowledge and meaning are ineffable in essence” (Reimer, 1997, p. 104). While Reimer appears to be expressing something akin to Polanyi’s famous dictum that “we can know more than we can tell” (Polanyi, 2009, p. 4, emphasis omitted), other researchers have opted to put more stress on the multimodal (eg. Kress & van Leeuwen, 2001) nature of communicating, learning, knowing, and thinking in and about music (eg. Falthin, 2015; Pramling & Wallerstedt, 2009; Sandberg Jurström, 2009; Weekes, 2013). In my view, taking the multimodal approach to communication seriously means (1) that my methods must be sensitive to communicative and sense making processes that are not expressed in (narrowly defined) language or conventional music notation, and (2) that I do not assume that these other communicative modalities are languages in the sense of (narrowly defined) language and can be analyzed in the same way (Marnier, 2005; McDonald, 2012). To meet the second requirement, I suggest thinking of playing music as a communicative case of musical knowing-in-action (Molander, 1996), and reflection-in-action (Schön, 1987). The question then becomes, how can this be studied?

At least since Piaget, interviews have been a common way to investigate knowing and the development thereof. Today, interviews are commonly viewed as joint construction of knowledge, or co-construction of meaning by the participants (Branco & Valsiner, 1997; Halldén, Haglund, & Strömdahl, 2007; Kvale, 2007, ch. 2; Säljö, 1997). It is not uncommon in interviews to use means other than linguistic ones—just a few examples out of many are Piaget’s different tasks, photo-elicitation in qualitative interviews (Bryman, 2008), and listening to music and playing on handheld drums in a study by (Wallerstedt, Pramling, & Säljö, 2013). Jeanne Bamberger’s work with “Jeff” (Bamberger, 1995) might be another example, where the boundaries between interview, experiment, and teaching/learning situation blend together. To my knowledge however, musical communication and co-construction of musical meaning *by musical means*—i.e. playing music together—has not been conceptualized as an interview in itself. It is easy, if we forget that music is a communicative mode and a realm of knowing in its own right, to view music making or listening in interviews in a similar way as Bryman views photographs in photo elicitation, as means to an end, which is to *talk* about it.

In this paper I will discuss the methodological implications of taking seriously the idea that playing music together can be a form of interviewing. What kind of meaning is co-constructed in such an interview? How can it be analyzed? Can we, for example, use analytical techniques from music theory, much like conventional interviews can be analyzed with tools originating in linguistics?

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Hva slags musikkfaglig kunnskap utvikles når elever komponerer i Garageband på iPad? – PhD-prosjektskisse i kortform

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I denne studien undersøker jeg, gjennom en etnografisk tilnærming, hva slags musikkfaglig kunnskap elever utvikler gjennom komponering på iPad. Jeg vil presentere og drøfte observasjoner fra et feltarbeid med fokus på digital teknologi som didaktisk virkemiddel i grunnskolens musikkundervisning. Jeg har gjort et pilotstudie på 8. trinn ved en ungdomsskole hvor elevene komponerte i Garageband på iPads gjennom en 10-ukers periode, fordi jeg ville observere hvordan dette fungerte i praksis, etter å ha sett at slike arbeidsformer brer om seg i norsk skole. MUSTEK-miljøet rundt Eldar Skjørten, Norsk Kulturskoleråd, Musikk i Skolen og RIKT har vært pådrivere for å gjøre arbeidsformene kjent blant lærere de siste åra. IKT-senteret har bidratt til å hekte på lærerutdanningene gjennom sin "nettbrettstafett" som startet hos oss ved grunnskolelærerutdanninga i Trondheim, HIST i 2014. I MUSTEK-miljøet snakkes det om et paradigmeskifte for musikkfaget i skolen. I dette står iPad-teknologien sentralt fordi den helintegrerer berøringsskjerm, mikrofon, og lyd på det som kalles en intuitiv måte.

Litteratur som omfatter forskning om barns musikkskapning (Sundin 1978, Bjørkvold 1996, Espeland 2007, Bosch 2008, Burnard 2000, Burnard&Younker 2002), barns musikkskapning med digital teknologi (Folkestad 1996, Nilsson 2002, Mellor 2008, Reynolds 2012, Breeze 2011) og teknologisk musikkundervisning (Dyndahl 2002, Bauer 2014, Kvidal 2009, Savage 2005) er tatt i betraktning. Litteraturen virker nokså samstemt om at barns komponering kan betraktes som personlige musikkuttrykk, som bygger på en individuell iboende musikalitet og erfaring. Flere studier fokuserer på idéskapning, idéopphav og barnas egenkonstruerte komponerings-strategier. Linjer er trukket til utenommusikalsk inspirasjon og til barnas individuelle musikkbakgrunner. Litteraturen om teknologisk undervisning virker nokså fokusert på teknologier og mer innrammende didaktiske forhold og refleksjoner. I møte med de nevnte litteraturbidragene opplever jeg et behov for mer forskning som undersøker disse temaene konkret i forhold til barns tilegnelse og bruk av ulike musikkfaglige kunnskapsformer.

En diskusjon om ulike kunnskapsformer og kunnskap i musikkfaget kan ta utgangspunkt i Antikkens kunnskapstenkning om *episteme*, *techne* og *fronesis* (Grimen 2008). Grimen (2008) diskuterer profesjonskunnskap som sammensatte fenomener, og gir mange fruktbare perspektiver: forholdet mellom praksis og teori, representasjoner og overføring av kunnskap, akkumulasjon av kunnskap og normativ kunnskap. Nielsen (2010) beskriver musikkfaget ut fra aksene Ars-Håndverk-Scienta, og peker dermed på at ulike sider av musikkfaget knyttes til ulike typer kunnskap. Swanwick (1994) skiller mellom intuitiv kunnskap og logisk-analytisk kunnskap. Ruud (1983) skriver om "kunnen" som forutsetter øving. Hanken&Johansen (2013) skiller mellom kognitiv kunnskap, psykomotoriske ferdigheter og affektiv kunnskap. Sundin (1978) skriver om barns musikalitetsutvikling, herunder persepsjons og -begrepsutvikling.

Ut fra dette er følgende problemstilling aktuell: Hva slags musikkfaglig kunnskap utvikles når elever komponerer i Garageband på iPad?

Jeg satte i gang en kvalitativt orientert pilotstudie, med utgangspunkt i etnografisk metode, for å observere læringskulturen i klasserommet under arbeid med komponering i Garageband på iPad. Studien har hatt et åpent forskningsdesign for å kunne oppdage og utforske relevante forhold underveis. Jeg initierte et samarbeid med en ungdomsskole, og fulgte et helt trinn gjennom 10 uker hvor det ble jobbet med komponering på iPad i alle musikktimer. Gjennom deltakende observasjon har jeg kommet tett på studieobjektet i interaksjon og innlevelse med elever og lærere. Jeg loggførte

observasjoner underveis, og dokumenterte elevarbeidene med video etter hver time. Jeg har skrevet ned observasjoner om hva elever gjorde og sa, og hvordan de grep an oppgavene i forhold til fremgangsmåte, motivasjon og innsats. Søken etter hvordan elevene både utviklet og benyttet kunnskap ble et hovedfokus. Derfor så jeg spesielt etter hva som utfordret elevene, og hvordan elevene grep an utfordringene som oppstod. Det empiriske materialet består dermed av både en loggbok som gjengir hendelser i klasserommet, og filmer av hvert elevprosjekt slik det så ut etter hver undervisningsøkt. Både loggboka og filmene analyseres med fokus på faglige utfordringer. I loggboka finnes gjengivelser av hendelser hvor elever stilte spørsmål og ga uttrykk for frustrasjoner i møte med ulike faglige elementer. På filmene finnes eksempelvis musikalsk materiale som viser ulike former for faglige vansker elevene hadde den ene uken, og hvordan elevene håndterte disse vanskene den neste. Analysearbeidet tar utgangspunkt i å identifisere ulike faglige elementer som elevene brynet seg på, og hvordan elevene håndterte disse faglige elementene videre. I dette arbeidet er både loggboka og filmene viktige.

Observasjonene viser at den aktuelle teknologien presser fram arbeid med ulike musikkfaglige begreper, og at forståelse og håndtering av begrepene avhenger av flere ulike musikkfaglige kunnskapsformer; både logisk-analytiske og intuitive (jf Swanwick 1994).

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Avhandlingens arbetstitel: Sociala villkor för barns kulturutövande/musikutövande i kulturskola

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Under NNMPF-konferensen planerar jag att presentera under doktoranddagen den 13 mars. Jag planerar att presentera min avhandlingsplan och/eller delar ur artikel 2.

Det övergripande syftet med min avhandling är att undersöka barns och ungdomars organiserade kulturutövande och musikutövande i relation till social inkludering. Kulturskolan och barnens frivilliga kulturutövande där utgör navet i avhandlingen. Frågor kommer att fokuseras som handlar om vilka grupper av barn som nås av kulturskolans verksamhet utifrån vilken socioekonomisk och kulturell bakgrund barnen har. Ett syfte är också att identifiera hinder för social inkludering på kulturskolorna och fördjupa förståelsen för dessa hinder, dels från elevernas perspektiv och dels från lärarnas. En del forskning tyder på att kulturskolan kan uppfattas ha en sluten och exkluderande karaktär (Rostvall & West, 2001; Tivenius, 2008) och ofta tycks ha svårt att nå utanför den etniskt svenska medelklassen (Elofsson, 2009; Hofvander Trulsson, 2004). El Sistema som är en musikverksamhet med uttalat sociala ambitioner kommer i avhandlingen att ställas i relation till kulturskolan.

Artikel 1 bidrar med en bred bakgrundsbeskrivning och utgångspunkt för de följande artiklarnas mer specificerade fördjupningar kring sociala villkor för barns musikutövande. Frågor som fokuseras i artikel 1 handlar om vilka grupper av barn som nås av kulturskolans verksamhet. Artikel 2 planeras att fördjupa förståelsen av lärarnas perspektiv på identifierade hinder för barns medverkan i kulturskolans musikverksamhet. Musiklärare i kulturskolan och musiklärare i El Sistema planeras medverka i fokusgruppsamtal.

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Varför deltar inte förskollärare i barns fria musikskapande? – En studie kring röstlig musikalisk intera-aktion och skapande i förhållande till förskollärarkompetens och förskollärarytbildning

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I samband med min magisteruppsats väcktes frågor kring varför förskollärarna inte gav sig hän i det kreativa musikutforskandet tillsammans med barnen, vad det var som gjorde att de valde rollen som åskådare eller materialförvaltare. Forskning kring pedagogers musikutforskande och förebildliga sångskapande i förskolan är svår att hitta och senare musikpedagogisk forskning konstaterar att det gemensamma sjungandet i förskolor fortfarande till stora delar är reproducerande och sker i samband med vuxenstyrda sångsamlingar, där gemensam improvisation och lek med rösten är sällsynt (Young, 2009; Still, 2011; Holmberg, 2012).

Syftet med avhandlingen är att utveckla kunskap om förskollärares förhållande till spontant musikaliskt uttryckande och gestaltande med rösten. Syftet är även att undersöka vilka diskurser som formuleras kring värdet av musikskapande aktiviteter generellt, och lek med rösten och vokalt självuttryck specifikt, samt utforska dessa diskursers förväntningar på förskollärares deltagande och agerande. Genom att undersöka diskursivt uttryckta värderingar och förväntningar, är målsättningen att utveckla förståelse för vad som är möjligt att uttrycka personligt och musikaliskt med rösten inom ramen för förskolans diskursiva praktik.

Frågeställningar:

- Hur väljer förskollärare att intra-agera¹ musikalisk med rösten i samband med workshops och i samspel med barn på respektive förskolor.
- Hur uttrycker sig förskollärare kring sitt eget vokala självuttryck och det musikaliska lekandet tillsammans med andra förskollärare i samband med workshops och i samspel med barn på respektive förskolor
- Vilka diskurser styr förskolpedagogers syn på och deltagande kring ett lekfullt gestaltande och musikskapande med rösten tillsammans med barn?
- Vilka aktörer gynnas av och upprätthåller dessa diskurser?

Som utgångspunkt för denna kvalitativa studie, antar jag att pedagoger i förskolan inte uttrycker sig spontant ljudligt och musikaliskt med rösten. Den upplevda bristen skapar ett behov att iscensätta en workshop där förskollärare, förskollärarytbildare med förskolläraryrkgrund och lärarytbildare i musik utforskar barns sätt att använda rösten i fri lek. I fokus för min observation ligger det vokala självuttrycket i vid bemärkelse och innefattar även språkmelodi och alla former av röstljud. Huvudsyftet med denna workshop är att utmana deltagarna och väcka känslor och tankar kring det som sker eller inte sker. Jag vill försöka fånga ögonblick av överraskning, när något nytt händer i intra-aktionen, i samspelet mellan individer och mellan individen och det materiella. Upplevelserna från workshopen kommer att ligga till grund för fokusgruppsintervjuer, där vi tillsammans tittar på och samtalar kring valda videosekvenser. Jag tänker använda mig av videoupptagningar, förhoppningsvis minst två olika stationära kameror, så att jag kan filma från två håll samtidigt. Jag kommer i min roll som forskare hålla i några korta inledande ”kom igång” aktiviteter. Efter att rummet riggas med någon enkel ljusprojektion, placeras en stängd resväska mitt i rummet. Jag drar jag mig tillbaka och erbjuder deltagarna att själva öppna den ”hemliga lådan” fylld med hattar, handdockor, såpbubblor, schalar, bollar, leksaker och handtrummor och intar rollen som en passiv deltagande observatör.

¹ *Intra-agera* – en posthumanistisk beskrivning av en samhandling. Människor både påverkar och påverkas av ”alla typer av materialiteter och kroppar (mänskliga såväl som icke-mänskliga)” (Barad, 2003, refererad i Lenz Taguchi, 2012, s. 15).

I studien kommer jag att förhålla mig till flera olika teoretiska perspektiv, dels för att de olika undersökningarna studerar olika typer av empiri och att det som observeras är komplext, mångtydigt och flyktigt. Som bas ligger ett kulturpsykologiskt perspektiv på musikaliskt lärande, där vi lär av varandra, en mästare-lärling tradition. För att utmana det föregivetagna vill jag använda både poststrukturella och posthumanistiska förhållningssätt och begrepp, kritiska teorier som ifrågasätter normer och vårt sätt att agera i förskolan. Utifrån Faircloughs (Winther Jørgensen & Phillips, 2000) kritiska diskursanalys vill jag analysera både språkliga och ickespråkliga diskurser. Slutligen strävar jag efter att sätta den kritiska diskursanalysen i ett större sammanhang, ett makroperspektiv kopplat till genus, makt, musikskapande, musikalitet, lek och subjektivitet. Vad är det som påverkar vuxnas musikaliska röstliga uttryck i förskolan som institution och vilka stora diskurser påverkar förskolläro-utbildning och förskolläro-profession.

Jag skulle särskilt vilja diskutera poststrukturalistiska och posthumanistiska teorier i förhållande till ett spontant musikaliskt uttryckande och gestaltande med rösten tillsammans med andra, förhållandet mellan diskurs och materialitet, samt diskutera min dubbla roll som forskare och ledare under workshopen.

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