BEING – IS IT POSSIBLE IN A SPACE OFFERED BY MUSIC EDUCATION? A PHILOSOPHICAL INVESTIGATION OF HOW MUSIC EDUCATION CAN EMBRACE THE SPACE OF BEING PRESENTED AS THE ‘ORIGIN OF THE WORK OF ART’

Martin Heidegger claims that a work of art contains an intrinsic power to open the space of Being. If a work of art can be a musical work of art, then music possesses the power to strike us and hence throw us into Being. We will examine Heidegger’s thinking in relation to the new Swedish syllabus for the subject music. This theoretical study is animated by a living example of a young boy who is about to conquer music.

Further, art, as Heidegger describes it, will be focused upon and discussed in relation to how it can exist within music education. How is it possible to relate to music as a work of art with the same distinctions as Heidegger presents for us, by looking upon art as a thing as well as a tool but also as an as an opener to the space that constitutes the gap between earth and world? We argue that the educator has an unquestionable role in this creational space of origin seen as an educational practice.

To be able to understand, draw parallels and exemplify Heidegger’s thinking, we choose to relate the investigation of those two main issues to the Swedish national syllabus for the subject music. Heidegger’s thinking is then related to the new Swedish governing documents, an investigation aiming to explore how the syllabus embraces and performs Heidegger’s thinking in music educational practice. The presentation ends with a discussion about how music education can offer students a place in Being, and music educators’ roles as parts of the creational origin process of a work of art.

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PROFESSORS’ VISIONS OF MUSIC-TEACHER EDUCATION

Recent developments at the labour market for music teachers require a broader understanding of the music teacher profession than before and cause music teachers to establish themselves as versatile music workers at various levels and areas of music education. This requires music teacher education to not only offer a variety of relevant courses but also to ensure that the student music teachers profit from the potential synergies of relating to and reflecting on the learning outcomes of those courses in relation to each other. As a basis for succeeding in such an endeavour, studies into the characteristics and manifestations of the various educational traditions at play are very much needed. In addressing this need empirically we found the notion and concept of vision a possible point of departure. Drawing on Hammerness (2006), we conceive of music teachers’ visions as entailing ‘images of an ideal practice’ (ibid.: 1), bringing
together their hopes, cares and dreams with their understandings. As such, a vision represents a goal for them that also is within the realms of possibility. In turn, vision connects to their understandings, dispositions; and practices as well as notions of accessible tools.

While the role and function of visions among teachers and student teachers have been scrutinized by several scholars, vision’s role in the teacher education of particular subjects and the role of the teacher educators’ visions have not yet been systematically studied. We hold that these visions may turn out to be equally important for the quality of teaching and learning in music teacher education as (music) teachers' visions may prove to be in the areas and schools for which the student music teachers are qualified. Furthermore, the professors’ visions can be expected to influence the visions of student music teachers and teacher freshmen and thus constitute a kind of visions of second degree.

Hence, in this presentation we will address the following question: What characterizes the visions of musikdidaktik professors and how do these visions relate to their notions of understandings, dispositions, practices, and tools within the musikdidaktik subject as a learning community?

The study is positioned within the field of research on higher music education and how that education can be further developed. The theoretical framework draws on teacher thinking research (e.g. Jyrhämä 2002; Kansanen 1999), questions of teaching and teacher development in teacher education (Darling- Hammond 2006; Darling- Hamond & Bransford ed. 2005) and the understanding of teaching and learning in musikdidaktik (e.g., Ferm & Johansen 2008, Juntunen 2007). The study is a shared project between three researchers from Sweden, Norway and Finland each examining one music teacher education programme in their country which educates both classroom and instrumental music teachers. The data consist of four semi-structured interviews of musikdidaktik professors from each country representing musikdidaktik for classroom, voice, piano, and strings. The results will be presented and discussed in connection with professors’ visions of good practice, professors’ visions of an ideal graduate, and professors’ visions of the musikdidaktik subject as a whole. The ways in which similarities and differences between countries and musikdidaktik traditions emerge from the visions will be discussed in relation to music teacher education, as well as music teaching practice.