Music, education and innovation

Festschrift for Sture Brändström

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INTRODUCTION

Fifteen years of innovative leadership: Professor Sture Brändström and the development of the research environment at the Department of Music and Media in Piteå

Cecilia Ferm Thorgersen and Sidsel Karlsen

What constitutes a strong leader, or a good one? What makes a leader successful? Or an even more complex question: What are the characteristics of the leaders who through their leadership enable innovation and change, allowing the persons they lead to thrive and grow both as individuals and a collective, whilst at the same time creating a vigorous and competent research community? Whatever these characteristics are, they are certainly to be found in professor Sture Brändström, a leader of research who not only possesses the strong ability to recognise fruitful research work in motion, but who also displays the rare skill of putting the processes and products in the foreground, even to the extent that he sometimes brackets his own authoritative position if that proves to be beneficial for the work in question. This skill must, however, not be mistaken for invisibility or weakness. Rather, some leaders become strong, good and successful, not by imposing their impressive persona upon their surroundings, but rather by carefully and thoughtfully preparing the nourishing soil for their community’s continuous growth by working calmly and tirelessly, always with an open mind towards the surrounding society as well as the needs and initiatives of co-workers. It is our experience and belief that Sture Brändström is a leader of this rare kind. It is also our conviction that the fact that the research environment at the Department of Music and Media in Piteå today, in 2010,
stands out as one of the most innovative of its kind, both in Sweden and internationally, is much due to his unique abilities and efforts.

For the past 15 years, Sture Brändström has been the head of music education (ämnesföreträdare) at the Department of Music and Media, Luleå University of Technology as well as the driving force behind the development of this department’s research environment. His professional activities during those years can be summed up by the words that constitute the title of this Festschrift, namely: music, education and innovation. While the music and the education aspects have been evident since the beginning of his career, among other things through his training and work as a concert pianist and a piano teacher, the aspect of innovation is perhaps most visible if we take a closer look at his scholarly contributions and leadership. At a time when most of the Nordic music education community directed their research interests towards formal educational environments, Sture had the courage to support projects that went far beyond this scope, supervising research that for example aimed to investigate rock musicians’ ear playing strategies and musical socialisation, the learning outcome of music festival attendance as well as what youngsters learn musically while playing seemingly non-educational computer games. From being considered, by some, as existing out of the range of the music education research field, these approaches may today be seen as central to its further development. While other research leaders may seek to sharpen their community’s competence by narrowing down its field of interest, Sture’s strategy has been to allow for broad and rich influences through creating a community that not only includes researchers of music education, but also scholars from subject areas such as musical performance, audio technology and general education – a multi-disciplinary approach that is increasingly recognised as valuable. Being employed by a university which highlights and celebrates the concept of ‘entrepreneurialism’, Sture has certainly contributed his share in this domain by initiating a large number of successful research and developmental projects in collaboration with national, Northern and international partners. The aim of this anthology is hence, in honour of Sture’s work, to show
some of the fruits of his efforts by collecting contributions from most of the former PhD students who have graduated from the Department of Music and Media in Piteå and who were so fortunate to have Sture as a supervisor\(^1\), as well as former and current colleagues within the fields of musical performance and music education. In the following, we will provide the reader with an overview by briefly describing the book’s different sections and chapters as well as outlining some of the projects and interests that Sture has encouraged and supported throughout the past 15 years.

Part one, *Aspects of music education: Innovative approaches*, presents four studies, philosophical as well as empirical, carried out within the field of music education. The first chapter, *What chord was that? A study of strategies among ear players in rock music*, summarises KG Johansson’s PhD thesis which he defended in 2002. The study widens the field of music education, as it includes and recognises ear playing among adult musicians as a field of interest. The aim of the study was to investigate which strategies ear players use when they are expected to play unfamiliar rock songs. Johansson concludes that ear playing is learned by playing by ear, and furthermore, that the learning is genre-specific. Knowledge of clichés, harmonic formulas and other stylistic traits of a genre seem to be crucial in order to be able to play unknown songs by ear. KG Johansson has left the academia and is currently working as a freelance writer and musician. Chapter two is written by Cecilia Ferm Thorgersen who completed her PhD degree in 2004 with a thesis about interaction between teachers and students in primary schools’ music education in Sweden. Cecilia is now working as an associate professor in Piteå, has a position as a postdoctoral researcher at the Royal College of Music in Stockholm, and is visiting professor at Karlstad University. In her postdoctoral work, she has focused on quality in music teacher education, special education, aesthetic communication and multi-dimensional musical learning. Her contribution, *Inclusion and involvement: Special needs in music education from a*...
life-world phenomenological perspective is first and foremost a philosophical study that situates inclusion and involvement on the music education map. In 2007 Johnny Wingstedt completed his PhD degree in music education in Piteå. His thesis is briefly described and explored in chapter 3, Narrative media music – functions and knowledge. In the same spirit as KG Johansson, the text offers a new perspective on, and an extended context for, the studying of musical learning and expressive strategies. Using social semiotics and theories of multimodality as a point of departure, Johnny shows how youngsters’ musical backgrounds and habits of playing computer games and watching movies is connected to their abilities of combining musical parameters with 3D-animated visual settings in ways that correspond with established musical clichés and stereotypes. Johnny currently works as a senior lecturer at the Department of Music and Media Production at the Royal College of Music in Stockholm. In the final chapter in the first part of the book, Music education with ears wide open – some new sounds for some old ways of thinking? About open access and licensing of artistic and intellectual property and possible implications for music education, Ketil Thorgersen explores the issues of ‘open access’, ‘open source’, ‘open formats’ and ‘open content’ in relation to music education and with John Dewey’s ideas of democracy as a philosophical basis. From a pragmatist point of view, Ketil discusses possibilities of and perspectives on openness, which may contribute to a way of understanding different layers of music education. Ketil defended his PhD thesis about Hagström’s Music Education in 2009 and holds a position as assistant professor within teacher education at the Department of Education in Arts and Professions at Stockholm University. In his postdoctoral studies, he has pursued and further developed his interests in pragmatism and aesthetic communication.

In Part two, Exploring and developing practices in higher (music) education the reader will be guided through five studies that in different ways are connected to higher education-related research and developmental projects and ideas that were first initiated within the frames of the Piteå research community. Geir Johansen is professor of music education at the Norwegian Academy of Music and participated
as a guest member of the Piteå community’s seminars during the years of 2004-2008. His current research interest is primarily directed towards educational quality within music teacher training. The chapter, *Educational quality and the selection of content – the views and opinions of Musikdidaktik professors* renders one part of a large, ongoing Nordic project. Through narratives, Geir analyses the professors’ opinions and perceptions of how the selection of educational content affects the quality of teaching and learning. Chapter six is written in Swedish and the title is *Tyst kunskap i ljuset av verksamhetsutveckling* (Tacit knowledge in the light of professional community development). The author, Ann-Christine Wennergren, defended her PhD in general education in 2007 in Piteå and she currently works as an assistant professor of special education at Halmstad University College. Her main research interest has been professional and school development in the spirit of action research. In her thesis Ann-Christine investigated a large national developmental project aiming to establish a dialogic learning environment for hard-of-hearing children. In her present chapter, some tools for professional development have been developed further, and the outcomes have been analysed from the perspective of tacit knowledge. Anna-Karin Gullberg completed her PhD degree in music education in 2002. As KG Johansson, she chose to focus on the tension between musical knowledge acquired in formal and informal settings respectively in her thesis *By learning or doing. Studies in the socialisation of music*. Since her doctoral defence Anna-Karin has, among other things, worked to develop a higher music education programme especially tailored for rock bands. In the chapter *Boom Town Music Education – an introduction* she presents the realisation and development of this student and music centered ‘informal’ educational programme. In chapter eight, the research community of Piteå is discussed, a community heavily influenced and nurtured by Sture Brändström. Cecilia Ferm Thorgersen and Ann-Christine Wennergren have followed the development of the community’s text seminars, and in the chapter *How to challenge seminar traditions in an academic community* they discuss this development in relation to critical socialisation, power, traditions and change. Questions that are brought to the fore are, among others: What kind of
skills are seminar participants expected to internalise? And how may seminars be organised in order to enhance these skills? In 2007 Sidsel Karlsen defended her doctoral degree in music education with a thesis about learning and identity development among music festival attendees. Sidsel currently works as a professor of music education at Hedmark University College in Norway, and as a postdoctoral researcher at the Sibelius Academy in Finland, and her research interests are mainly directed towards the development of musical agency among lower secondary school students in immigrant areas in Helsinki, Oslo and Stockholm. As the ninth chapter of this book she, professor Heidi Westerlund and doctoral student Inga Rikandi (the latter two also from the Sibelius Academy), contribute the article Bridging practices in Nordic music education doctoral programmes: Theorising and evaluating the Finnish application of the Piteå model, in which they describe how the seminar model of the Piteå research environment was adopted and adapted to fit a similar environment at the Sibelius Academy.

Part three of this anthology, Musical performance: Art and research is dedicated to describing the establishment of musical performance as a field of research in Piteå as well as two of the projects recently completed in this area. Professor Sverker Jullander describes the process in chapter ten, The development of musical performance as a research subject at Luleå University of Technology. He became the first professor in Sweden in this field on accepting the Anna Hwass professorship in Piteå in 2005, and he currently also works as the Head of Research School at the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg. Åsa Unander-Scharin defended her doctoral dissertation in 2008, and was the first PhD student to complete her thesis in musical performance in Piteå. In this anthology’s eleventh chapter, Dancing machines, she describes her doctoral work of choreographing robots, exploring how digital technology might be used in choreographic works and processes in order to capture human qualities in bodily motions. Åsa currently works as a research fellow at the Department of Media and Music in Piteå, and has chosen to further her work on body and corporeality, investigating the body as a multi-stable
phenomenon. In the final and twelfth chapter, *En musikalisk lärprocess på 1800-talet – en studie av J H Romans ornamentskisser till en sonat av A Corelli* (A process of musical learning in the 19th century – a study of J H Roman’s ornament sketches for a sonata by A Corelli), Lena Weman Ericsson discusses whether sketches of musical ornamentation, and the development found when investigating them, might be understood as musical exploration and hence a process of learning. Lena completed her PhD thesis, in which she explored a flute sonata by Johann Sebastian Bach (BWV 1035) theoretically as well as artistically, in 2008, and she currently works as an assistant professor of musical performance at the Department of Music and Media in Piteå, pursuing careers both as a performer and a researcher.

The anthology’s three parts are framed by a prelude and a postlude: a speech and a poem written for Sture Brändström by his colleagues over many years, professor of music education Christer Wiklund and organ professor Hans-Ola Ericsson. Hans-Ola also contributes a recording of music by Johann Sebastian Bach (BWV 599, 614 and 620). The CD can be found attached to the last page of this book.

As editors, we wish to thank all of the Festschrift authors for fruitful collaboration. On behalf of all the contributors, we also want to express our gratitude to Sture Brändström and wish him a happy 65th birthday!

Hunnebostrand and Hamar, July 12, 2010
Cecilia Ferm Thorgersen and Sidsel Karlsen
PRELUDE

Tal till Sture

Christer Wiklund


I mitten av 80-talet gick vi en högskolekurs i pedagogik samtidigt som ditt projekt ”Självformulerade mål och självbedömning i pianoundervisning” genomfördes. I projektet prövades idéer om studentens ansvar för sitt lärande och lärarens roll som mentor och stödjare i lärandet, tankar som långt senare skulle få genomslag i pedagogisk forskning och praktik.

Din vetenskapliga verksamhet – efter forskarutbildning i Umeå och som ett resultat av arbetet som professor och ämnesföreträdare vid LTU – har handlat om idéhistoriska perspektiv på musikpedagogik, musikalitet, relationen mellan formellt och informellt musikaliskt lärande, för att ta några exempel. Du har (till dags dato) handlett nio forskarstuderande till doktorsexamen och haft en mångfald åtaganden
och uppdrag både nationellt och internationellt: som sakkunnig, opponent, rådsledamot, projektledare och inte minst, dekanus för den filosofiska fakulteten vid Luleå tekniska universitet.


Vi som arbetar tillsammans med dig har, när vi klivit in i ditt arbetsrum eller du besökt oss i våra rum, knappast kunnat undgå att känna värmen och omtanken. Att generöst vilja ge av sin tid, och ta sig tid för andra är ett viktigt signum i din gärning. Vi hoppar och tror att du uppskattar det förtroende, den vänskap och tacksamhet som tillägnas Dig genom denna bok.

Piteå den 4 juni 2010

Christer Wiklund
PART 1

ASPECTS OF MUSIC EDUCATION:
INNOVATIVE APPROACHES
CHAPTER ONE

What chord was that? A study of strategies among ear players in rock music

KG Johansson

Introduction

How do rock musicians work – which strategies do they use – when playing chord progressions in new and unfamiliar songs by ear? This question was addressed in a study by Johansson (2002).

All over the Western world, and in many other parts of the globe, rock bands play live every day. The music is mainly learned by ear (Green, 2001; Lilliestam, 1995). In many instances, a musician is substituting for somebody in a band; or the band may be put together for just one concert; or the band may play songs, for example on request by the audience, that one or more of the musicians do not know. Also, when learning songs for example in a studio, musicians may have one or two chances of listening to the song before the first take. Thus, ear playing is an important part of rock music, as well as of many other genres.

Studies by Parncutt (1989, p. 129 ff.) and Krumhansl (1990, p. 177 ff.) state that tonal harmonic relations are built up in long-term memory through abstraction and schematisation of pitch usage in tonal music. Also, Sloboda (1985, p. 174) writes that it is easier to remember musical patterns “designed to form common musical patterns within the scale framework”, and that music is remembered through “global information which specifies some parameters of the overall structure” (ibid.). This means that chord progressions (as well as melodies, form schemes and so on) are

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1 This article was first published in Research Studies in Music Education, 23(1) in 2004 and is reprinted in this anthology with permission from SAGE Publications.
ingrained in us from an early age; listening to tonal music will familiarise us to the conventions of tonal music, and so on.

The following aspects all might have relevance to how chords are heard:

- **Harmonic rhythm.** Where, in a phrase or form part, is the chord found; and what do we generally expect in this place?

- **Bass line.** What does the movement of the bass line tell us? Serafine (1988, p. 49) mentions for instance “bass movements reflecting clear dominant-tonic relations”; also, for example a bass line descending stepwise will indicate something about the chords used.

- **Melody.** If the melodies of a style are “singable and locked into the harmony by mostly using chord tones” as Lilliestam writes about rock music (1998, p. 27), the melody will also reveal something about the harmony.

- **Chord extensions.** Using extensions and alterations changes the sound of a chord – a G triad obviously does not sound the same as a G13b9, even if both might be used as dominants preceding a C chord.

- **Style and sound.** Serafine (1988, p. 52) notes that parameters like timbre (“sound”) and dynamics “have not been given rigorous analysis and are not precisely notated”. Although some writers have touched upon sound, like Brolinson and Larsen (1990, p. 60 ff.; Moore, 1993, p. 136 ff.), Serafine’s statement still holds. A style also tells us something about what chords to expect: an E – Bb – F chord progression in a Mozart symphony would be as surprising as a diatonic major melody with appoggiaturas in a heavy metal song by Metallica.

In many situations, much of the ear playing actually consists of watching other musicians, looking at their hands to see chords, and also looking for other body language (e.g. nods or other signals). However, in other situations, like learning a song by ear from a CD or other recording, there is no visual help.
Playing by ear of course also relates to melody playing, improvisation and so on; and, as stated above, to many musical genres, styles and cultures. In this study, however, the purpose was to just investigate the aural part of ear playing, delimited to chord playing in the (albeit nebulous) genre of rock music.

Method

Three original songs were written and recorded. The first of these songs, called “Always Come Home”, was composed to be very easy to play for experienced ear players in the genre of rock music. The second song, “You Could Get Lost”, was written to be somewhat more difficult, while the third song, “Roller Coaster”, was composed with the intention of avoiding all familiar clichés or chord combinations in rock music\(^2\). The chord progressions of the songs can be found in Appendix 1. The songs themselves can be found at http://www.kgjohansson.se/\(^3\).

Six musicians were brought in to play to the recordings: two bass players, two keyboard players and two guitar players. To investigate if formal music education is helpful to ear players in rock music, one bass player, one keyboard player and one guitarist had such education. All the six musicians, however, had extensive experience playing by ear in bands.

The informants were called Bass I, Bass F, Keyboard I, Keyboard F, Guitar I and Guitar F; where I refers to ‘informally trained’ and F to ‘formally trained’.

Bass F was 41 years old and had played bass for 19 years. He started out by playing heavy metal in garage bands. In his thirties, he studied music and then started teaching at a School of Music in Sweden.

Bass I was 39 years old and had played bass since he was 15 or 16 years old. He started out by learning bass parts from records, still playing in cover bands and other situations, including tours with well-known Swedish artists.

\(^2\) Before the study, two preliminary studies on rock harmony were made: Johansson (1998) about the Beatles’ harmonic language, and Johansson (2000) about rock harmony in the 1990’s.

\(^3\) Under the heading ‘Forskning’ (‘Research’).
Keyboard F, 53 years old, began by playing the accordion and moved on to the piano, which he had played for 35 years. At the time of the study, he worked as a music teacher.

Keyboard I was 27 years old and had played keyboards for 18 years, now being a free-lance musician, playing and touring with well-known Swedish artists.

Guitar F was 37 years old. He had played his instrument for 20 years and had music education from a jazz and rock program at a music conservatory. At the time of the study, he made his living as a music teacher and musician.

Guitar I, 26 years old, had played the guitar for 10 years. He had no formal music education at all. At this time, he was playing in a local cover band, doing mostly acoustic material with emphasis on vocal harmonies.

All the informants were men. It could have been possible to find one or maybe two women for the study, but in view of the lack of research in this area, the aspects of instruments and formal education were seen as more important than gender aspects.

The musicians, one by one, were placed in a room with a stereo system to play back the songs; an instrument and an amplifier; a video camera; and an eight-track tape recorder to record the musicians on audiotape. The musicians tuned their instruments and checked volume levels, using another rock music recording. When they were satisfied, the three songs were recorded in one take each. Thus, the musicians did not hear the songs at all before immediately playing to them and recording. The only things they knew was that they were to play to three unfamiliar songs; that their task was to find, and play, as much as possible of the chord progressions (and not soloing); and the keys of the songs, which they were told right before playing each song.

The musicians’ playing was recorded on eight-track audio tape, where the original mixes of the songs were already in place, making the musicians’ playing in effect an overdub to the original music. Later, this material was mixed with the original songs in one stereo channel and the six musicians’ overdubs in the other.
The musicians were also recorded on video, to make it possible to study their hand movements, body language and facial expressions (e.g. smiles and frowns) later on. Immediately after having played the songs, a short interview was undertaken with each musician. They were asked about their musical background, about their views on ear playing, and about how they had solved – or tried to solve – the problems in the three songs.

The musicians’ playing was transcribed onto paper, as well as the taped interviews. The audio and video recordings, as well as the transcriptions, were then analysed by the author. They were also analysed by four co-assessors, experienced teachers and musicians: one for the keyboard players in the study, one for the bass players, one for the guitar players, and one who provided an overall review.

Results

The informants first of all seemed to continually choose between listening or playing, and to use a number of listening and playing strategies. The following listening strategies were used:

Listening for harmonic formulas – i.e., chord combinations that are sufficiently well known for the informants to just hear them. According to Lilliestam (1995, p. 30), a formula is “a characteristic musical motif or pattern, having a recognizable essence, even if the exact performance of the formula can be varied within certain limits”. Examples of formulas are the twelve-bar blues chord progression; the I – vi – IV – V progression; the I – V – IV progression; various riffs, comping figures, and so on. By familiarity with such formulas, musicians are able to communicate and understand music very quickly.

How a harmonic formula is recognised is very hard to describe. To explain how a well-familiar chord progression is recognised might be compared to describing the taste of a certain food; we know it very well and always recognise it, but the taste is still hard to put in words.
When the chord progressions weren’t formulas that the informants recognised, other strategies were used:

- Listening for sound and instrument idiomatics – i.e. recognising an open bass string or a chord (like an open D chord on the guitar, with its characteristic voicing with the third on top) due to the sound of the instrument.
- Listening for the bass part – i.e. trying to hear in what interval the bass notes of the chords moved.
- Listening for the melody – i.e. using the melody or fragments of this to judge what chord was being played, or might come up next.

The following playing strategies were used:

- Playing by using either chords or melodic figures – i.e. either keeping in the background and playing rhythm, or playing melodic figures like licks or fills. Although the informants were explicitly told to ‘just play the chords’, several of them often played melodic figures instead. This could be seen either as a way of adding something of their own to the song, as stated in some interviews; or as a way of ‘faking’, continuing to play while gaining time when being uncertain of a chord.
- Playing by searching for the bass part – i.e. when unsure of the chords, trying to make sounds and understand the harmony by searching for bass notes.
- Playing by building chords from bass notes – i.e. if the bass notes are found and if there is time, guitar and keyboard players might try to build chords from them.
- Playing by using instant learning – i.e. repeated mistakes point to how quickly most of the players learn to repeat what they once have done. All the players, to varying extent, repeat mistakes that they once have made. It seems that the players somehow immediately learn what they have played: “This is the place
where I played a C chord”, and so on. This is not surprising in cases where this C chord is correct, but more so when the chord is wrong. Maybe the most obvious example of instant learning of mistakes is Guitar F, who, somewhat surprisingly, hears the Aadd9 to A beginning of “Roller Coaster” as an A – A#5 progression. He plays notes that fit A – A#5, and he also mentions this in the interview – then, when asked about it, saying “Now I can’t hear the sharp fifth!” His A – A#5 was no doubt instantly ‘learned’. Instant learning could be opposed to a more conscious and gradual building of knowledge.

All the variants of these listening and playing strategies might very well be used by one player in the same song – listening in different ways, playing chords here and licks there, pausing to listen here, searching for the bass part here, and so on. And although it is a truism, it must be noted that ear playing is not the same for bass players, for keyboard players and for guitar players. The different roles of the instruments make it possible for a guitar or keyboard player to pause for a moment, to e.g. listen during the downbeat, which is harder for a bass player to do.

Discussion

There were only six informants in the study, and their ear playing was studied in a constructed situation. This makes generalisations uncertain. With this reservation, however, both the playing and the listening strategies show how experience of ear playing, the role of the instrument played, and not least experience of the genre in question helped the players. They recognised formulas by having heard and played them many times; they used melodic figures to find the tonality or ‘fake’ it through the chord progression in ways that they have tried before, and so on.

Accordingly, it could be said that an ear player is not an ear player – except in genres that the player has at least some experience of. Without knowing the genre or style, it is impossible to play the right kind of formulas in the right way. Different
players will utilise formulas that they, with their different backgrounds, find meaningful in the music. It also seems that chord progressions have to be ingrained or embodied in a player to achieve meaning for the player. An ear player will function best in genres that he or she has played most, and when confronted with less well-known genres, the problems will increase in relation to how different the genre is from genres that the ear player knows. In other words, the progression C – F – G might not in itself be easier to hear than the progression A – F – Bm; what makes the first progression easier to recognise for Western listeners is that it is so common in Western music. This of course confirms the statements from Parncutt (1989) and others that the ability of recognising and remembering musical patterns is built up by listening to such patterns many times, over a period of years.

Formal training, here defined as education in a music college, did not seem to make much difference for the players in the study, except for their attitude towards style and the language that they used when describing music; the formally educated group used words like circle of fifths, subdominant and so on, while the group without formal training, not surprisingly, did not use such technical descriptions. The informants’ skills seem to have been learned in other contexts – namely, by playing different genres by ear, inside institutions or outside of them.

There is, however, one point where the two groups differ in their playing. This is in the song “Always Come Home”, where none of the informants had any great problems hearing and interpreting the harmony. Here, Bass F’s tendency to play walking bass lines after the first bridge, Keyboard F’s use of jazzy chord substitutions, and Guitar F’s frequent use of add9 chords, were not quite in the style of the song. It seems that when the harmony was easily understood and these players felt safe, they all wanted to embellish the song, using formulas that they were familiar with – even to the point of changing the style of the song. All these three players have formal education. The players without formal education, even when embellishing, as in the case of Keyboard I, seemed to stay closer to the style. A possible explanation is that this might have to do with formal education meaning
playing in lots of styles, and being encouraged to make one’s own mark on the music played. A player without formal education might possibly be more inclined to play close to the original style.

Conclusions

The results of this study suggest that a good ear player has a great deal of experience of different styles of music. He or she will recognise chord progressions and other formulas, and have a repertoire of such formulas, to immediately put in use. The ear player who immediately sits in with a band in an unknown genre and plays everything correctly seems to be a mythical creature.

It also seems to matter what role an ear player is used to having when playing music. Just as previously experienced styles are easier to play, players will do what they are used to doing: for instance, Guitar F liked to play licks and fill-ins to add something to the music, while Guitar I was more used to playing big and ‘good-sounding’ chords in the background. The player’s personal style and, to some extent, personality will come through in every situation.

One metaphor for playing unknown songs by ear might be choosing between a number of doors. Depending on the style of the music, and on what chords have been perceived just before, certain doors might seem more probable than others; for instance, after hearing the C – G – C chords in the first six bars of the bridge of “Always Come Home”, the D7 door obviously was very probable to all the informants in this study, while the sound of the Interlude in “Roller Coaster” seemingly made several doors blur together. After choosing a chord, or door, this opens up the possibilities that the player is used to using in this context; every player will, so to speak, have his or her G7 room furnished with certain choices that have worked well in the past. The player will try one such door and either perceive that it

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4 This question is touched upon by Gullberg in her dissertation “By learning or doing. Studies in the socialisation into music” (2002, p. 187). Here, Gullberg raises the question whether a genre-broad and multi-cultural education might mean that different genres be treated in a superficial way.
Another metaphor is the comparison of music to verbal language. Playing by ear could be seen as engaging in a conversation, where the player is one participant and the music the other. It is easy to discuss something with someone who speaks the same language, and whom you know well: your comments and statements will be understood, as well as you yourself will understand the other person’s point of view. If, however, one of the participants has problems with the language, or doesn’t seem to want to understand what the other is saying, the conversation runs into trouble. When playing by ear, if the ear player knows the style well, most phrases, chord combinations and so on will be familiar, making the playing easier than if phrases and chord progressions are unfamiliar, maybe even to the point of gibberish. In such a case, when the player tries formulas that he or she is used to, they won’t work – the ‘conversation’ with the music gets very difficult. Only after learning the language, or the other person’s idiosyncrasies in using the language – in other words, in the case of music, as exemplified in this study, the chord progressions used – will the player be able to communicate with the music.

There is still some residue at Swedish Schools of Music – as well as in other learning institutions – of the belief that for instance rock music, seen as one genre and considered to be ‘simple’, can be learnt in a quite short time – if the student has a general knowledge of music. However, the truth in the matter is quite the contrary: every musical style or genre has its own problems and traits. To become a rock player, it is not sufficient to know verbally that, for instance, add9 and sus4 chords are common extensions: this knowledge needs to be embodied in the player, so that he or she knows the chords on an instrument; knows in what styles they are used, and in what contexts in these styles; and so on.

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5 For instance, Green (2001, p. 99) quotes the view, expressed as late as 1996 by Roger Scruton, that “We teach classical music because it requires disciplined study. Expertise in pop, on the other hand, can be acquired by osmosis”.

26
In conclusion, then, it might be said that ear playing is learned by doing it – by playing by ear; and that chord progressions and other formulas have to accomplish meaning for a musician before the musician can play them by ear.

References


Appendix 1: The songs used – chord progressions and forms

ALWAYS COME HOME

<table>
<thead>
<tr>
<th>Section</th>
<th>Chords</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>G</td>
</tr>
<tr>
<td></td>
<td>G D7 D7 G G C7 G D7 G D7</td>
</tr>
<tr>
<td>Verse</td>
<td>G D7 D7 G G C7 G D7 G G</td>
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<tr>
<td></td>
<td>C G C D7</td>
</tr>
<tr>
<td>Bridge</td>
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</tr>
<tr>
<td>Solo</td>
<td>G D7 D7 G G C7 G D7 G G</td>
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<tr>
<td></td>
<td>C G C D7</td>
</tr>
<tr>
<td>Bridge</td>
<td>G D7 D7 G G C7 G D7 G D7</td>
</tr>
<tr>
<td>Verse</td>
<td>G D7 G D7 G D7 G</td>
</tr>
<tr>
<td>Tag</td>
<td>G D7 G D7 G D7 G</td>
</tr>
</tbody>
</table>
YOU COULD GET LOST

Intro
E

Verse
E  Em  A7  C  B  E  Em  A7  D  C#m
E  C  B  A  Am
E  Em  A7  C  B  E  Em  A7  D  C#m
E  C  B  A  A7
C#m  F#m  B7  D  A/C#  Ab/C

Bridge
C#m  C#7/E#  F#m  F#7/E  B7/D#  D  G  F7

Verse
tag
E  C  B  A  Am

Solo
E  Em  A7  C  B  E  Em  A7  D  C#m
E  C  B  A  A7
C#m  F#m  B7  D  A/C#  Ab/C

Bridge
C#m  C#7/E#  F#m  F#7/E  B7/D#  D  G  F7

Verse
tag
E  C  B  A  Am

Tag
E  C  B  A  Am  E  C  B  A  C  E
ROLLER COASTER

Intro
A

Verse
A F Bm F#ø D C B Fml/Cf G7/0 Bb

Verse
A F Bm F#ø D C B Fml/Cf G7/0 Bb

Chorus
A F# Bb D C B C# A F# Bb Fml

Intro
A

Verse
A F Bm F#ø D C B Fml/Cf G7/0 Bb

Verse
A F Bm F#ø D C B Fml/Cf G7/0 Bb

Chorus
A F# Bb D C B C# A F# Bb Fml

A/Bb A7/Bb F/A/A Bb A/Bb A7/Bb F/A/A Bb A/Bb A7/Bb F/A/A Bb

Chorus
A F# Bb D C B C# A F# Bb Fml

Chorus
A F# Bb D C B C# A F# Bb Fml

Outro
A
CHAPTER TWO

Inclusion and involvement: Special needs in music education from a life-world phenomenological perspective

Cecilia Ferm Thorgersen

Introduction
At the same time as I started my postgraduate studies in Music Education in Piteå in 1998 I finished my Special Education degree. Since then my research interests in music education and special education have become closely intertwined with a life-world phenomenological way of thinking about being and learning. Sometimes one of the perspectives has been foregrounded, at other times the other perspective has been my main focus. When the field of special education overlaps with the field of music education, the combination is most often interpreted as music therapy and treatment. In this text, I want to illuminate the concepts of special needs, inclusion and adapted teaching, which are educational concepts, relevant for music education and music educators. The concepts will further be related to music education in the spirit of life-world phenomenology, which demands an exploration of being and learning in this holistic tradition. The philosophical reasoning will build up to an idea of musical engagement, which can be seen as a goal for inclusive music education. Thereafter, I will relate to the revision of the national syllabuses in music, which implies that music teachers will need insights in a holistic inclusive way of thinking about special education. Finally I will re-connect to inclusive music education in general.
**Special education dilemmas**

All pupils have the right to experience, and express themselves in music. All children and adolescents have the right to take part in social settings and to develop towards becoming members of a democratic society. They have the right to be met from where they are, regarding needs, abilities, interests and preconditions. To offer both the individual and the social experience at the same time can be very demanding in heterogeneous educational settings. In other words there exists a dilemma between the social and the individual perspective in special education, which also calls for a discussion regarding other contradictions within the field. The question is how to get beyond the contradictions.

Tensions within the field of special education of music can be presented as existing between the following conflicting views:

- Human beings seen as *whats* or *whoms*,
- Special needs seen as *individual* or *contextual*,
- Integration seen as connected to *buildings, age or individual needs*,
- Inclusion seen as *taking part* or *being involved*,
- Adapted teaching seen as directed towards pupils’ *motivation or ability*.
- Musical inclusion seen as *social or engaging*.

In the following I will offer a brief elaboration regarding the fields of tension. To see an individual as a ‘what’ means that you know how to meet and treat other human beings by getting information about their social and educational background together with abilities and specific characteristics and existent diagnoses (von Wright, 2000). On the other hand to view an individual as a ‘who’ implicates that you cannot know anything about meeting and treating other human beings before you encounter them in specific social and situational contexts.

Special needs can be seen as individual, as preconditions directly connected to and included in the constitution of an individual – individuals *with* special needs.
Another viewpoint is to see needs as something that appears in different social and situational contexts. The contexts can offer hindrances as well as possibilities – individuals in need of special education.

In the field of special education, integration can be approached in several ways, of which three are taken up here. Firstly integration can be about having activities directed towards different groups of individuals in the need of special education under the same roof as ordinary school activities. Secondly it can be about having all pupils of the same age in the same classroom, and thirdly it can be to organise teaching in a way that makes individuals feel they are being part of common learning activities.

Inclusion can be defined in different ways as well, closely connected to the views of special needs, where contextual factors can be seen as taken into account or not. One definition of inclusion builds on a view that pupils’ barriers and possibilities become visible in each situation. This kind of special educational approach focuses each situation as holistic, and offers understanding for those specific situations as giving meaning to pupils’ abilities, potentials and interests (Barton, 1997; Germeten, 2002). The motive for learning becomes more important than specific skills or abilities in this view. Accepting that different people experience the world in different ways, depending on earlier experiences and sensational functions, is central in this line of reasoning. The world becomes meaningful in different ways depending on how it is experienced by the human being (Ferm, 2005). Inclusion is about making the pupils feel unique and as parts of a larger context at the same time ( Wennergren, 2007).

Adapted teaching can be about having the special needs, the problems of the individual as a starting point – a narrow definition (Kristiansen, 2007), or a wish of taking care of individual motivation and offering the individual to be engaged in his or her own learning processes towards a feeling of involvement, ownership and ‘I-can’ – a broad definition (ibid., 2007). The latter demands a curious and open-
minded teacher, who is interested in who the pupil might become; a teacher who thinks and believes that all people are capable beings.

Finally musical inclusion should be taken up as another field of special educational tension. On the one hand musical inclusion can be about being a part of collective musical activities (Karikou & Glasman, 2004), and on the other hand of being involved in personal musical learning processes (Allan & Cope, 2004). A question is if musical inclusion means to experience community, or musical development. As regarding almost all of the mentioned contradictions, the answer is: Both please! In the following I will offer a deeper insight into the concept of inclusion from a holistic perspective and furthermore discuss how a life-world phenomenological approach can offer tools for that kind of special educational views.

Inclusion from a holistic perspective

First I want to show that inclusion is not only a question for the individual teacher in the individual classroom. Zollers et al. (1999) have enlightened three factors that might encourage inclusive school cultures. They argue that an inclusive school leader, a broad vision of school community and a shared language are crucial factors towards an inclusive school culture. Without going into what a school culture is or can be, I want to describe some dimensions of these three factors. To be able to encourage adapted teaching and participation, the researchers have found that a democratic approach is important. The school leader has to practice collaborative decision-making, let all voices be heard, see conflicts as quality communication, and involve parents in school related discussions. Just as inclusive education aims to let pupils feel that they own their learning, teachers in an inclusive school culture must feel that they own and can handle their work. “Within a democratic and empowering culture, teachers have the opportunity to contribute to the implementation of inclusion and, thus, will be invested in the complex process of making inclusion successful” (Zollers et al., 1999, p. 164). In other words, inclusion requires
democracy and openness to be successful. When it comes to a shared language and vision, the research stresses that an open and continually discussed school vision is important.

To be able to run adapted teaching based on a holistic view of inclusion, the teacher has to acquire knowledge about pupils’ abilities, potentials and interests through being open for and curious about them. There is always a risk that the school offers some pupils ‘non-adapted’ teaching, in the form of forced learning, absence of teaching, exclusion or different kinds of social invisibleness. Such teaching always includes dimensions of indignity, as the pupils feel that their abilities, interests and knowledge levels are not paid attention to, or cared for (Kristiansen, 2007). Adapted teaching is context dependent; it cannot be done in any other space but in the meeting between teacher and student (Kristiansen, 2007). During the education, adapted teaching is characterised by offering the students opportunities to show, challenge and develop their musical knowledge, in dialogue with the teacher and the group. Another challenge is for the teacher to be open towards these pupils’ abilities; their potentials and interests can concern all dimensions of music. Adapted teaching even implies that pupils’ learning processes should be directed towards specific goals. A holistic special educational approach acknowledges that there are many ways to reach the same goals. Instruction, guiding, content and environment are important factors when adapted teaching aims to get pupils involved in the group process as well in their own learning towards common goals (Allan & Cope, 2004).

Involvement is also an important concept connected to inclusion and adapted teaching. The pupils have the right to be involved in the social and individual learning processes as presented above. If we take an individual-social perspective on teaching and learning, even the teacher has to be involved in the same processes as the pupils, to be able to offer them involvement. He or she has to ask her and himself: Who are we, the ones that are going to learn music together, and how do my pupils want to develop together with me? How can I make them reach a feeling of ‘I-can-make-music’? This presupposes that all pupils are seen as active human beings
who want and are able to take part in learning situations as well as in life in large. Through involvement in social-individual learning processes, pupils are trained for life-long learning.

Musical engagement
Musical engagement can be seen as engaged participation in musical settings, or involvement in musical individual-social learning processes. One precondition for musical involvement can be connections to the already known, to music that already has meaning for pupils in one way or another. It can be about connecting to music from the pupils’ everyday life, such as local traditional music, or music from their own play-lists. Another aspect can be the relation to the music and music as expression, for example to reach a level where you can express yourself, or about strong experiences of music as a listener (Alan & Cope, 2004). In her study of young musicians and their engagement in musical activities, Custodero (2002) identified three fundamental tenets for an approach to music education that provides students with the opportunity to achieve optimal experience or flow: (1) providing appropriate challenges to young students; (2) supporting students as autonomous learners who transform musical materials in personally relevant ways; and (3) designing musical experiences that are culturally and developmentally authentic (pp. 6-8). She found that increased mindfulness can be possible throughout the school curriculum when young people are challenged appropriately and are able to learn autonomously in personally relevant ways. Teachers who create culturally and developmentally authentic contexts and who are sensitive towards and encouraging of transcendent experiences can help to facilitate such experiences among their students.

Musical engagement can also be connected to transcendent music making experiences (Bernard, 2009). According to Bernard, transcendent music making experiences are distinguished by two main qualities: (a) that the performer is functioning at the height of his or her abilities; and (b) that the performer has a sense of being a part of something larger than him or herself in some way, perhaps by
being a part of a long-standing musical or cultural tradition; a particular social group;
the larger forces of nature; or of the universe.

In the following I will describe the life-world phenomenological approach more
thoroughly in order to give the reader possibilities to assess whether this way of
thinking might offer tools for holistic inclusiveness, which in turn should contribute
to pupils’ musical engagement.

**Life-world phenomenology as a point of departure for being and
learning**

A life-world phenomenological way of thinking offers a holistic view of human
beings and the world – of body, mind and soul. The theory was developed by
Maurice Merlau-Ponty (1962/1945) in his work *Phénoménologie de la perception*. In this
theory soul and mind are not only mental, but also embodied. The body is not only a
body, but also a subject. Material and thinking, subject and object, body and soul, are
closely intertwined and dependent on one another. The living body is a subject –
human beings live through their bodies and cannot separate themselves from them
(Bengtsson, 2009). My lived body constitutes the subject for all my experiences and
actions, and is in consequence necessary for an object to exist. In other words, life
and soul always demand a living body. Experience and thinking, emotions and
dreams, will and action are all embodied and their contents are dependent on bodily
changes (Bengtsson, 2009).

In a life-world phenomenological way of thinking, the world is also inter-
subjectively constituted. Human beings are indissolubly intertwined with each other
and the things in the world. They are directed towards phenomena in the world, at
the same time as the things show themselves for them, a condition called
intentionality. In the inter-subjective world, learning takes place through interaction
in the world. By being in the musical world as living subjects, human beings embody
insights, music and instruments, tools for expression and communication in, about
and through music, which make the world possible to handle. This can be compared
to what Pio (2009) calls “capability of life”. The learning becomes meaningful in different ways for different individuals, depending on earlier experiences, and how individuals function as whole bodies. In other words musical learning consists of theoretical, practical and existential dimensions. Music is learnt through active holistic1 “sensuous contemplation” (Dufrenne, 1953), musical dwelling (Benson, 2003; Ferm Thorgersen, 2010a; Ferm Thorgersen & Schwieler, 2010; Heidegger, 1987) or musical presence (Ford, 2010). Musical learners experience music as listeners, performers and composers. That kind of experience, or being-in-the-world, demands presence, representation and imagination and finally reflection2 as well as emotions (Dufrenne, 1953), and might end up with the subject experiencing an ‘I-can-feeling’, or in a set of ‘I cans’3.

In interacting in the musical world, which can be said to be conceptual-nonconceptual4 (Ford, 2010), human beings experience and learn to handle form, depth, timbre, pitch, linearity, harmonies, rhythm, and movement, in specific genres and contexts (Merleau-Ponty, 2000). The aspects of music, are not exclusively musical, or artistic, but connected to living in the world in general (Merleau-Ponty, 2004). The combination of the musical parameters – how they sound together – constitutes music, or a phenomenon possible to experience as such. Hence, music is not constituted solely by the parameters, but also by the gaps in between them, which makes meaning creation possible (Merleau-Ponty, 2004). It can be stated that music is a multi-dimensional phenomenon, which includes acoustic, bodily, structural, tensional, existential and emotional dimensions (Ferm Thorgersen, 2010b; Nielsen, 1997; Varkøy, 2009). Consequently musical knowledge is multidimensional.

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1 Human beings are in this tradition seen as living, bodily, whole subjects who are indissolubly intertwined with the world (Merleau-Ponty, 1962).
2 The function of reflection, or authentic thinking, as a part of aesthetic experience and learning of art will be further examined in a paper based on Heidegger’s later works (see Ferm Thorgersen & Schwieler, 2010).
3 In an intended learning situation the feeling of ‘I can’ should be directed towards, or concern, agreed-upon dimensions of music.
4 The conceptual and nonconceptual influence each other and are closely intertwined. We experience phenomena in the world as nonconceptual, before we know their names, and before they are incorporated in the structures of the inter-subjectively constituted world (Ford, 2010).
as well, and includes and requires experience of all dimensions. The expressions (of combinations) and experiences can be seen as taking place in (or at least in relation to) contexts or worlds that can be defined as musical ‘styles’ (Heidegger, 1987; Ford, 2010). The style can be equal with tradition or genre, but can be a wider regionalised part of the musical world as well. The style lets the music show itself as a whole, or constitute a space for dwelling where music can be expressed and experienced, created and discovered at the same time (Benson, 2003; Heidegger, 1987). The more experience of a specific style, its structures, symbols and expressions, the better possibilities for nuanced partaking, understanding and learning (Benson, 2003; Ford, 2010; Merleau-Ponty, 2004). The style can also offer barriers for discovery and creation, uncovering and devotion. There has to be room for nonconceptual experience and opportunities for new combinations of musical parameters, and thereby new gaps and possibilities for meaning making, which includes emotions and reflection.

Consequently all individuals have to be offered the opportunity to make different musical experiences in the world, to be able to embody music as a multidimensional phenomenon. In an interpretation of Langeveld (1984) musical experience can be seen as every-day, non-obligatory, artistic and personal ways of being in the world (Ferm, 2009). The every-day experience is about learning common agreements about musical structures and concepts through interacting in everyday musical settings, formal as well as informal. Non-obligatory musical experience might on the other hand offer individuals to climb out of these agreed-on concepts and ways of using musical tools and ‘play around’ to use a tennis racket as a guitar, or imagine that they are opera singers, for example. The third kind of experience is about having the possibility to express own musical thoughts through combining existing parameters in new ways. The final personal way of experiencing concerns ways of interacting in musical settings with the aim to find oneself as a musical being. To run adapted musical teaching is hence to offer each and every pupil all four kinds of musical experience.
Summing up: Inclusive music education from a life-world phenomenological perspective

Inclusive music education relates to the individuals’ as well as to the groups’ earlier musical experiences. With that as a point of departure all pupils are offered musical development in an engaged way. The content of teaching connects to the everyday life, and the musical (local) engagement of the pupils. Such education offers several ways towards common goals, which in turn are formulated in a way that includes music as a multidimensional phenomenon that can show itself in different ‘styles’, contexts and genres. The incorporated musical knowledge can also be ‘performed’ in many different ways; different forms of expressions can be used. Within the frames of inclusive music education, every pupil has the right to experience the feeling of ‘I-can music’, which implies that the pupil feels that (s)he can handle music in relation to agreed-on goals and can be defined as a musical being, based on emotional, existential and aesthetical experiences. Finally the pupils' dreams and expectations are taken care of, and their engagement and motivation constitute the impetus for all activities – being with others in the musical world. This demands adapted teaching, engagement, curiosity, respect, and encouragement – through communication.

To offer insights in the importance and function of inclusive music education from a life-world phenomenological perspective, two studies could be shared. To learn an aesthetic language: A study of how hard-of-hearing children internalise dance (Ferm, 2007) aimed to describe how hard-of-hearing children’s learning of dance could be shaped. More specifically the aim of the study was to examine and develop the process in which a dance teacher, together with some general class teachers and a number of hard-of-hearing children, worked with ‘dance in school’. To be offered musical development – experiences of compulsory music education among talented adolescents (Ferm, 2005) aimed to describe and offer an understanding of the experience of music education in compulsory schools among adolescents with a special talent in music. The results of the studies underline the need for a holistic inclusive way of thinking among music teachers in special educational settings. So do the terms of reference
that guided the writing of new syllabuses in all subjects and school forms in Sweden during the fall of 2009. The guidelines should guarantee all pupils to reach the goals for musical learning at any level in Swedish compulsory schools.

Inclusion and involvement — musical learning in compulsory schools in Sweden in relation to new learning outcomes and marks

During the fall of 2009 I was involved in rewriting the national syllabuses for music education in Swedish compulsory schools, which was part of a large governmental project called *Skola 2011* (School 2011). All syllabuses in all subjects and school-forms were to be rewritten in relation to the government’s instructions. Also, the overarching curricula were reorganised aiming to include all general learning outcomes and topics. Hence, the syllabuses should only focus on subject-specific knowledge and skills. The government’s instructions signalled a will to make education equal and transparent, which in turn demanded that knowledge and content in the different subjects were made explicit, and possible to define, communicate and not least to assess. At the same time an impetus in the project was to offer the teacher pedagogical freedom.

*The Institute of Special Education* was included in the project to guarantee the rights of pupils in the need of special support and challenge. To be able to discuss consequences for inclusive music education, I will in the following present the terms of reference they provided, and further on relate these terms to the learning outcomes and the marks in music, as formulated in the syllabus version that was presented to the government on the 1st of April 2010.

Special needs and inclusion terms of reference

The terms of reference primarily concern the concepts of equality, accessibility, involvement, and community. Equality means that all pupils shall be given the same possibilities to develop knowledge and skills that are written down in the syllabuses regardless which school or school-form they are situated in. The concept also entails
that all pupils shall have the possibility to develop knowledge and skills towards levels that are presented in the definitions of achievement criteria. Therefore concepts such as accessibility, involvement and community are central as referential points (Rådbrink, 2009). The instruction also illuminates the importance of critically reviewing the formulations aiming to see if they are opening or closing learning of music among pupils in need of special education. Rådbrink poses the question: How could it be possible to maintain the educational quality in different subjects, while simultaneously offer as many pupils as possible the opportunity to reach the subject specific goals?

**Accessibility** is a crucial educational and pedagogical concept. It constitutes a central concept within handicap politics and puts attention to the importance of what different dimensions of a learning environment have in the meeting with pupils in need of special support and challenge. The concept of accessibility includes different aspects of adaptations, thinking, teachers’ approaches and knowledge that are needed among teachers to make activities, information, teaching material, teaching and facilities accessible to all pupils.

**Involvement** as defined by *The Institute for Special Education*, contains social, physical, educational, didactic and psychological aspects and is connected to integration, segregation, inclusion and exclusion. One important thought is that all pupils shall have the possibility to reach all formulated learning outcomes to high degrees, not just ‘the most important’. This can demand that the content shall be possible to reach from different angles and starting points, and that different tools and scaffolding for learning can be relevant to use. Another consequence is that views upon how embodied internalised knowledge can be performed have to be widened (Rådbrink, 2009). There is a tendency in the syllabus formulations that verbal and written languages get a more important role in all subjects. How does that influence pupils in need of special education, and possibilities for running inclusive music education? The concept of **community** is mentioned to stress that it is not only crucially important to be included in one’s own learning process, but also in a community, a social
setting where learning of different kinds takes place. Through this the fields of tension mentioned in the beginning of the article become visible, not least for educators to reflect upon.

Another problem when it comes to how achievement criteria in the syllabuses are formulated is the relation between higher mark degrees, and the level of independence. If independence means lack of supervision, we have a special educational problem. If independence is shown through reflection and creativity it is possible to show regardless of tools and scaffolding, but that has then to be clearly formulated in the syllabuses. Rådbrink (2009) stresses that supervision is needed for all kinds of learning and development at all levels. Pure memory knowledge is also valued in some achievement criteria formulations, which is also problematic from a special educational view. For some individuals in need of special education it can be a huge problem to retain such information without support from pictures for example. On some occasions the verb handle should function in a better way in relation to subject content. On the other hand handling of practical knowledge forms, common in aesthetic subjects, can be problematic, and this makes the concept of accessibility crucial. For example, which pupils will be excluded when it comes to performance of incorporated musical knowledge? Is it possible to formulate achievement level criteria in a way that opens for differences without reducing the qualitative abilities that are to be assessed? (Rådbrink, 2009). The terms of reference should be taken into account in the formulations of the syllabuses. In the following I will try to make such an analysis of the public formulations, aiming to make some special educational challenges clear.

**Learning outcomes – public version**

By taking part in music education the pupil shall develop:

- The ability to play and sing in different musical forms and genres;
• The ability to create music and shape and communicate own musical thoughts and ideas;
• The ability to analyse and discuss musical expressions in different social, cultural and historical context (Skolverket, 2010, my translation).

Consequences for musical inclusion, involvement and learning
According to my analysis the goals are formulated in a way that makes different inclusive ways of learning possible. In relation to the terms of reference that have been challenging the syllabus writing, there are no clear hindrances in the formulation of the goals. On the contrary the formulations can be seen as encouraging teaching that offers equality, involvement, accessibility and community. What makes this possible or not, is the formulation, and in a longer perspective possible interpretations, of content and marks or achievement criteria, the completing parts of the syllabuses. What dimensions of music the pupils will be offered and demanded to go into, and how they will be expected to perform their embodied musical abilities at different achievement levels, will be crucial.

Marks – expected learning outcomes at the end of year six
The pupil takes part in unison singing and plays different instruments. In music making the pupil is able to manage simple common melody and bass parts together with given rhythms and chords with the support of others. The pupil creates music by using some given musical patterns and forms, combines these and with the help of voice, instrument, movement or digital tools mediates his/her own musical idea. Based on given criteria the pupil makes simple judgements regarding own music making and composing. Based on given questions and with the help of basic musical concepts the pupil talks about his/her own and others’ music making and composing. The pupil describes and exemplifies melody, rhythm, and chord instruments and recognises musical characteristics in a couple of genres (Skolverket, 2010, my translation).
Comments

Through an analysis based on possibilities for multidimensional expressions, dependence, physical handling and memory knowledge the following came up in connection to the formulated ‘pass’ mark level in year six. When it comes to the possibilities of multidimensional expressions, the formulation ‘musical concepts’ provides something to think about. Why should it be obligatory to communicate musical experience using the ‘right’ concepts? Could that exclude pupils? Who are involved in such activities, and what learning is excluded? As Rådbrink stresses above, verbal and written languages are highly valued in school, as well as in general instructions for the formulation of the national syllabuses. What do we gain, and what do we lose by that? Maybe some pupils would communicate their judgements and reflections upon musical experiences and expressions in a better way for example through pictures or dance? Regarding dependence, the formulation of achievement level criteria at the end of year six encourages cooperation and supportive ways of making music. The question is what happens at higher levels. Physical handling of for example instruments can be a problem in relation to accessibility. One aspect is that it is essential what instruments that are mentioned in the content part of the syllabus; another aspect is the teachers’ expectations when it comes to what instruments that are acceptable to use in order to show to which extent the goals are reached, and a third aspect is what kind of instruments that are available in the classroom based upon what each school’s resources permit. There are instruments that almost all pupils can use, the question is if they are allowed to learn and use them. Finally pure memory knowledge should be discussed. The formulation of “describes and exemplifies” can become excluding. What do we mean when we say exemplifies – is it ‘enough’ to bring a video with the instrument in question; are pupils expected to name instruments that the teacher brings; or should it show in a written test? We have to reflect on and discuss, over and over again, what learning outcome is desirable in the school subject music, and how it can be made accessible for the pupils through teacher-led communication and presentation.
Final words

To conclude this text I want to go back to inclusive music education in general. Some questions are relevant to offer the reader about the topic: What are the goals for musical (teaching and) learning activities? Who are to learn what, and in what ways? What possibilities and hindrances for learning show themselves in the teaching and learning situation? How is it possible to offer a learner ways towards musical engagement and a feeling of ‘I can’? Of course the answers will be different depending on in what setting the activities will take place and in what position the learner is situated. To avoid a static, un-dynamic approach to inclusion and involvement in relation to music, these questions have to be asked over and over again in various settings and at different levels to different persons.

Possibilities and challenges for inclusive music education are dependent on decisions and standpoints taken and developed at several societal levels: at school organisational level, teacher education level, governmental level and societal level. During my time as a lecturer, PhD-student and associate professor of music education at the Department of Music and Media at LTU, situated in Piteå, I have been encouraged, and have also had the possibility, to work with and influence such questions at different levels and in different contexts. One of the persons that have made this possible, mainly through his way of being an academic – with an open and discovering mind – is Sture Brändström. Thank you, Sture. I will try to continue the work towards equality, mutual curiosity and respect throughout my future career within the Academia…

References


CHAPTER THREE

Narrative media music – functions and knowledge

Johnny Wingstedt

With the emergence of new communication technologies in contemporary society, visual and aural forms of representation are being made available in multitude and variation as never before in human history. As a consequence of this, narrative media music, used for narrative purposes in multimodal expressions such as film, television and computer games is becoming one of the largest sources of musical experience in everyday life. Making meaning from music in interplay with other representational modes, such as moving image, speech and sound effects, becomes an important part of how we deal with the massive flow of information that surrounds us. Although typically experienced on an unconscious and unreflected level, this kind of music seems to actively contribute to how we make meaning from a multimodally told story. Often, what (we think) we see is to a large degree determined by what we hear.

The availability, plenitude, variety, interactive control and potential for multimodal combinations offered by new media, bring about changing sites and opportunities for learning – including learning about the modes involved in narrative expressions. In order to make sense of a narrative, knowledge about the involved representational modes – and how they interact – is required. Typically we learn how to ‘read’ such multimodal expressions by simply using and experiencing them. Gee (2007) argues that in order to learn how to play a computer game, principles for learning it need to be built into the design of the game – building on conventions and genres as well as introducing novel ideas. Games with poor learning designs will not get played (or learned) and will not sell. Similarly, film and other narrative multimedia can be seen as offering opportunities for learning how to make sense of the
expressions involved. This kind of learning can be described as taking place through processes of *enculturation* or *cultural learning* (Gee, 2004; Jorgensen, 1997).

This paper will present a short summary of a project described in a recent PhD thesis on narrative music in multimedia (Wingstedt, 2008). The project explores use and functions of, and knowledge about, narrative media music. Central questions involve how media music can be described to achieve narrative meaning in interplay with other modes of representation, and how knowledge about such musical narrative functions can be expressed and studied. Here, some emphasis will be put on methodological concerns and design of the study.

**Musical narrative functions**

Narrative media music is in this study treated as a mode of representation where meaning emerges in interplay with other modes such as moving image, speech and sound effects. In order to explore knowledge of narrative functions of this kind of music, it is necessary to describe how such meaning-making functions can be defined. It is here proposed that narrative media music can be seen as achieving meaning according to Halliday’s (1978) three metafunctions of communication – the *ideational*, *interpersonal* and *textual* metafunctions. The *ideational* metafunction is the content function of communication, where representations of what goes on in the world are constructed (Kress, Jewitt, Ogborn & Tsatsarelis, 2001). The *interpersonal* metafunction is about the part of communication that positions us (as participants in communicational processes) in relation to someone or something, the participatory function of communication (Jewitt, 2006). The *textual* metafunction represents the communicator’s text-forming potential – the organizing of a text (in a broader sense) as a coherent message. The textual component has an enabling function with respect to the other two, and a modal expression is here seen as an instantiation of all three metafunctions interwoven.

The metafunctions can be combined with *musical narrative functions*, as suggested by Wingstedt (2005): the *emotive, informative, descriptive, guiding, rhetorical* and *temporal*
functions. To illustrate how the concept of musical narrative functions and metafunctions can be applied to narrative media music, a short scene from the movie Jaws (1975), directed by Steven Spielberg and music composed by John Williams, will be used as an example. The following scene takes place about 25 minutes into the movie, and lasts for ca 90 seconds:

_It is a quiet summer night and we see two men standing on a small wooden pier by the sea. Musically, in the underscore, a mildly dissonant chord is quietly building. The men are fishing, using a car tire for a float and a thick metal chain as a fishing-line. Suddenly something takes the bait and we can see the chain disappearing into the water as the tire is dragged away. At the same time a musical motif is heard in the underscore. It is a melodic interval of a minor second, played by low strings, repeating relentlessly. The tire and the chain keep moving further out into the water. The chain is attached to the pier, and suddenly the wooden construction collapses from the strain put on it. One of the men falls into the water and part of the pier is dragged outwards following the chain. After a short while we can see the floating pier suddenly turning around. It is now coming towards the man swimming in the water. As this happens, the musical expression changes, the downbeats are heavily accented and the music gets louder. The man swims for his life. The tempo of the music speeds up, and the image intercuts between shots of his struggle and the pier getting closer to him. He manages to reach safe ground just before the creature dragging the pier gets to him. The music slows down, the rhythmic activity evens out, it gets softer and ends on a long note. The man is now safe._

A very short analysis of the musical narrative functions can be made as follows: The melodic motif of two alternating notes used in the scene is the Jaws leitmotif¹. The introduction of the Jaws leitmotif as the bait is taken offers, on the ideational level of meaning, the basic information that ‘Jaws is present’. This is at the same time an example of the _informative_ narrative function. As Jaws is not visible through this entire

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¹ A leitmotif can be described as a musical motif representing a character, mental state, relationship or other phenomenon of a story. The relationship between the musical motif and the phenomenon represented is established through consistent repetition and association of a motif and its specific associated visual event as it appears on-screen.
scene, the music alone is here representing the shark. The motif is played in a low register, suggesting the large physical size of Jaws, in a way that a high register would not. The relentless alternating interval and changes in tempo describe the shark’s movement through the water. The repeating dissonant interval of a minor second also emphasizes the unstable, primitive and ruthless nature of the beast, and the accented downbeats and changes in dynamics and tempo suggest the shark’s intention to attack the man in the water. Besides being simply informative functions these expressions can also be seen as descriptive musical functions, active on the ideational level, describing the physical features and movement of the shark, and also its intentions.

The low register, dissonant interval and repeating rhythmical movement also emphasize the emotional dimension of the scene as being suspenseful, dangerous and scary. If the audience merely observes this on a cognitive level, it is an example of the music contributing ideational meaning – information or descriptions of emotive states. If the viewer/listener however experiences some of these emotions – fear, danger, suspense – the relationship between the audience member and the movie is put more in focus. The emotive narrative function will then be evident on the level of interpersonal meaning. Often, the emotive narrative function will be a combination of ideational and interpersonal meaning. Another example of interpersonal meaning is how the music in the beginning of the scene changes from the quiet introductory chord into the thumping leitmotif. This change will have an indicative (guiding) effect, prompting the audience to observe the sudden presence of Jaws, a ‘musical finger’ directing the eye and mind and pointing out the (not visible) shark to the audience.

The placement of the music starting on the first shot described above and ending as the swimming man is safe can be seen as a framing device, establishing this scene as a self-contained unit within the movie – contributing to defining overall narrative form. Narrative form within the scene is also emphasized by the musical development. It starts with the short introduction, the first statement of the main
motif (exposition), building up to a climax and then finishing with a coda calming things down, contributing resolution and rounding off the scene. The forward momentum and coherence of the musical sound also contributes to establishing an overall sense of continuity for the entire scene – as well as more immediate continuity, such as over visual cuts. Establishing form and continuity are examples of the temporal functions of music, which in turn exemplifies how music expresses textual meaning.

Relating the musical narrative functions discussed here to Halliday’s metafunctions will result in a setup as shown in Figure 1².

Exploring knowledge about narrative media music

A central question of the project concerned how knowledge about musical narrative functions can be expressed and studied. A study was therefore designed to explore how knowledge of musical narrative functions was expressed by 23 young adolescents (12-13 years old). Assuming the learning processes of such knowledge as taking place through complex cultural activities in informal settings over a long period of time entailed certain conditions and challenges to be considered in designing the study. Compared to studies of learning situations in more formal settings – where various research methods for observation and assessment of learning materials, situations and outcomes are becoming relatively established – it was clear that a somewhat different approach had to be taken.

Methodological concerns

As for learning materials, there were obviously no specific materials or resources to be studied, no specific films, games or music to analyse for content, structure or intentions. Important, however, was to define more general features and principles of

² The rhetoric narrative function mentioned in Fig. 1 is not discussed in the text above. An example of this as well as a more thorough analysis of the Jaws’ scene can be found in Wingstedt (2008), and Wingstedt, Brändström and Berg (in press).
musical meaning-making in multimodal narrative expressions. For this purpose, the musical narrative functions and the metafunctions of communication described above became important as a theoretical foundation and a point of departure necessary for describing the communicational and narrative potential of music. From a perspective of design, multimodal narratives seem to offer interesting opportunities for learning. The films and games that here would seem relevant as ‘sites of learning’ would not typically be designed with the intention of learning specific topics, at least not such as ‘musical narrative functions’, but rather for the purpose of entertainment and for making profit. Nevertheless, they will usually be produced as a result of complex and careful design. Selander and Rostvall (2008) argue that when designing educational texts or tools for learning it is important to provide material that is well arranged with a clear structure. A good understanding of the users’ interest, disposition and opportunities to use the material is necessary. Also, interactivity, playfulness and aesthetics are important aspects to consider. These are, of course, equally good requirements of good films or games as for learning tools. This also is in line with Gee’s (2007) argument of how learning principles need to be built into the design of good computer games, as mentioned earlier.
Considering the objective of the study, it would for several reasons be a doubtful method to attempt observing participants actually viewing films or playing computer games in informal settings. First, there would be an obvious ecological problem – it would be hard to do this without disturbing the authenticity of the situation. Also, when experiencing narrative multimedia, the participants’ focus is typically not on

**Figure 1: Narrative functions of media music related to Halliday’s metafunctions.**

**Narrative functions of media music**

**IDEATIONAL MEANING**

- **Emotive function** (observed): As information and description, mostly on a cognitive level.
- **Informative function** (other than emotions): Provides facts, explains, establishes cultural setting, time period, status. Is direct, intuitive, often metonymic, using culturally recognizable cues.
- **Descriptive function**: Describes physical attributes, environment, movement. Is mimetic, actively associative, metaphorical.

**INTERPERSONAL MEANING**

- **Emotive function** (experienced, induced): Emotions, moods, energies.
- **Guiding function**: Indicative, imperative, affirmative, interrogative. Is including and activating.
- **Rhetorical function**: Comments, makes statements. Is often contrasting or referencing culturally known material.

**TEXTUAL MEANING**

- **Temporal function**: Provides continuity (immediate, longer, overall), defines form, structure.
- **Intermodal function**: Relative placement, framing, timing, synchronicity.
learning or even on the music but on the story, primarily paying conscious attention to the dialogue and visuals. Furthermore, there would not be much to observe, since very little of the participants’ activities in such situations would be observable as external representations.

Jewitt and Kress (2003) describe learning as a dynamic process of sign-making. Signs can be made outwardly or inwardly, always involving a transformative process that is viewed as a determining condition for learning:

A sign inwardly made changes the sign-maker’s inwardly held resources, both in this sign and in its interaction with all other signs in their inner resource. The sign-maker’s potential for meaning is changed. That change to a person’s inner resource, both through representation to the outer world and through the representation to their inner world, through interpretation, can be thought of as learning (Jewitt & Kress, 2003, p. 13).

Swanwick (1994) suggests that “perhaps the most significant learning experiences are always tacit, unspeakable, and therefore out of range for assessment” (p. 103). For assessment and research, only outwardly made signs are available for study. Outwardly made signs are however always to some degree reflecting (as well as affecting) signs made inwardly. Outwardly made signs can therefore to some extent be seen as “evidence of learning” (Jewitt, 2006, p. 28). For the typical viewer/listener of films or user of computer games there would, however, in everyday life situations, rarely be cause or opportunity to demonstrate any direct knowledge of narrative musical functions through any form of external representations. To make possible the outwardly representation of knowledge, creative choices and attitudes relating to musical narrative functions, the software tool REMUPP (Relations between Musical Parameters and Perceived Properties) was designed.

A brief outline of the study
When using REMUPP, the participants could change the real-time expression of an ongoing musical piece by adjusting seven graphical on-screen sliders, each controlling
one of the musical parameters *instrumentation* (instrument set), *tempo* (beats per minute), *harmonic complexity* (degree of consonance–dissonance), *rhythmic complexity* (rhythmic activity), *register* (pitch level by octaves), *articulation* (staccato–legato) and *reverb* (reverberation level). These parameters were seen as semiotic resources of music, making available means to influence and transform the meaning potential of the musical sound – to offer a degree of agency in controlling certain aspects of the musical expression. The sliders were presented without any written labels, making the participants having to focus on the musical expressional and meaning-making functions only by listening.

The interface was also showing different 3D animations, depicting different types of locations. Three visual scenes were available: *City night*, *In space* and *Picnic by the lake* (Figure 2). Each scene was presented three times, every time with a different basic music example, making for a total of nine trials comprising a session. Combining the music with the 3D animations provided opportunity to explore the multimodal interplay of music with visual narrative modes. Managing the parameter controls required no previous musical training; REMUPP could be used by all the participants as a tool for expressing themselves directly through musical sound.

With this setup, each participant was given the task of designing music to ‘fit as well as possible’ the different 3D-animated visual scenes. The software recorded every trial, including all the actions taken by the participants. The final result of each trial, including the settings of each musical parameter, was also made available as numerical values. Thus, textual characteristics of the musical expression could be described and analyzed statistically3.

After having completed the test trials, each participant was interviewed in a stimulated recall situation, where they commented and reflected upon their own musical expressions as their completed trials were played back to them. Audio recordings of the interviews (and the associated music examples) were then

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3 A detailed description of this part of the study can be found in Wingstedt, Brändström and Berg (2008).
transcribed and matched with the corresponding visuals for analysis. The participants also answered a questionnaire giving information about their musical training and habits of listening to music, watching movies and playing computer games. The different methodological approaches described, resulted in a large quantity and rich variety of data, both quantitative and qualitative in nature. This data was combined in different ways to enable a multifaceted view relating to the questions asked.

Figure 2: ‘Picnic by the lake’, with sliders controlling musical parameters.

**Results and conclusion**

There is here only room for a brief account of the results of the study, but the main findings were as follows: The participants displayed a strong degree of in-group conformity and consensus regarding the musical expressions created for each of the visual scenes. This can in turn be seen as to some extent mirroring knowledge of
culturally available narrative conventions found in film and computer games – as ‘evidence (or indication) of learning’ of common narrative musical designs. The results were also clearly correlated to factors such as the participants’ musical training, and media habits⁴. Participants learning to play an instrument or doing much recreational listening typically preferred more complex and expressive musical structures. The musical expressions of those doing less recreational listening were generally closer to narrative conventions – as were the results of the participants playing comparatively more computer games and watching more movies.

Although the participants as a group demonstrated a large degree of consensus in their musical expressions, looking more closely at each of them also revealed distinctive individual differences in attitude, preferences, awareness and relation to convention. This was evident in their musical as well as verbal expressions. Using Halliday’s metafunctions as a tool in analysing the participants’ verbal comments in the interviews made apparent how each of them chose their own consistent strategies in the way they discussed the narrative aspects of their musical expressions. Participants whose verbal expressions were of a more intuitive nature tended to emphasize interpersonal aspects of the musical functions – e.g. “I like this”; “This doesn’t work”; “This one is much better” et cetera. More analytically oriented comments rather focused on how textual aspects contribute meaning to the scenes – e.g. “It fits well because there’s lots of echo and the notes stick together … and it’s fast tempo” (participant describing a version of the Space scene). Other participants would instead choose a more associative strategy, focusing on ideational aspects of the audio-visual expressions, often describing what was going on in the scene (unseen characters, foreboding events, sometimes recounting extended little stories) – and how the narrative changed with the use of different musical choices for the same

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⁴ It should be stressed here that the design and nature of the study does not provide means for making claims about causality, or about where, when or how learning has been taking place. What is discussed, is merely matters of correlation, and of indications that the participants have achieved knowledge about musical narrative functions.
visual scene. Five basic types of verbal statements could be discerned, in the study described as the Unclear, Intuitive, Associative, Analytical and Transformative types.

Combining analyses of the verbal expressions with the musical expressions of the participants contributed to a fuller and more nuanced account of their expressed musical knowledge, where for example the four positions of Intuitive-Unconventional, Intuitive-Conventional, Analytical-Conventional and Analytical-Unconventional could be used to describe the participants’ exhibited profiles. The musical expressions are here seen as designed texts, reflecting different interests as well as knowledge of musical narrative functions. At the same time the verbal statements represent different ways of expressing musical knowledge. This touches on issues of creativity and on questions about what kind of knowledge musical knowledge is and how it can be assessed.

The results of the study highlight the impact of the increasing availability of narrative media in informal settings on our attitudes and knowledge. Folkestad (2006; using the terms of Ziehe, 1986) remarks that the learning, taking place informally outside of school is now experienced as the common while learning in school appear as the uncommon learning practices. If this is the case, several questions emerge. One question is about what implications the evolving situation has for formal music education. Another question concerns what kind of knowledge it is that we gain through learning in informal settings and how it might differ from knowledge we get from music education in school.

The multimodal and interactive facilities of new media offer opportunities for learning that invite certain kinds of transformative work by the user. It has to be asked what is communicated and learned – how it is done and how can it be assessed. If what we (think we) see to a large degree is determined by what we hear, more knowledge is needed about what it is we hear. As the impact of the information society escalates, such questions will be of increasing importance for education and research.
References


CHAPTER FOUR

Music education with ears wide open – some new sounds for some old ways of thinking? About open access and licensing of artistic and intellectual property and possible implications for music education

Ketil Thorgersen

Imagine spending years learning how to play an instrument. To have put down hours to come to grips with the most intimate, subtle and intriguing aspects of producing music with the instrument. Then one day, you discover that the instrument no longer works. The instrument has developed a defect and needs repair badly. Traditionally, the fix could have been provided by an instrument maker or a repair shop, but imagine tracking down an instrument repair shop only to be told that you do not own the right to repair your own instrument. However you could still try to use the broken one...

Imagine doing research funded by the state. You develop interesting theories and some are published in highly ranked journals. The rest, unpublished excerpts, interview transcripts and video observations are saved on your computer, and on the university network. Imagine doing something else for a while and then returning to the topic, only to find out that the old files on the network are inaccessible by any of your new and flashy computer programs. Not even text from the published articles are accessible electronically, and even if they were, would be of no use since you no longer owned the content...

The two introductory scenarios serve as examples of problems of ownership, copyright and democracy in the digital age concerning creators of music and creators
of research. These are examples of what can be regarded a (sub)cultural trend of dissolving borders of intellectual property, not necessarily introduced by, but at least accelerated through, the invasion of digital media for communication, distribution and copying in almost every household in the industrialized world. The later years the press has been filled with headlines predicting the death of the movie, music and software industry, due to pirating or illegal copying. The record industry has repeatedly cried out for the wolf, stating that piracy will lead to the death of the music industry, and even to the death of music. The industry has engaged bureaus like the MPAA in the USA or Antipiratbyrån in Sweden to hunt down the pirates/file sharers. Simultaneously, artists and even record companies release their music for free listening on the Internet through services like Spotify, Last.fm, Pandora, Myspace and personal homepages. Some artists, like Nine Inch Nails, release whole albums for free – letting the listener decide whether to pay or not, while others such as Metallica, refuses any internet service to stream any of their music. On the listeners’ side, others cry out for the ‘democratic’ value of sharing and start organisations, demonstrations and in Sweden, even a political party: The Pirate Party which gained enough support to be elected for representation in the European parliament.

The 17th of April 2009, the four founders of the world’s largest file sharing site, *The Pirate Bay*, lost in the Stockholm district court in Sweden, and was sentenced to pay the media industry 30 million SEK, and spend one year in jail (BBC, 2009). Only a few months later, a newly established Swedish political party, *The Pirate Party*, was elected for a seat in the European Parliament. A proposed new law in Sweden to allow for surveillance of network traffic in order to catch file sharers or pirates, stirred nation-wide riots which in turn changed the law. Free access to music obviously engages people.

In an article in Orkesterjournalen, Lina Nyberg (2010), a well-established Swedish jazz singer, presents her view of the life conditions a musician has to deal with. She explains that for almost every musician, a side job is a necessity, that the
payment for live gigs has not changed the last 15 years in Sweden, and that the revenue generated from being played by the on-demand internet radio Spotify is 0,0023 SEK per played song\(^1\). The article, though discussed and embraced by the readers of Orkesterjournalen, has not been picked up by any of the big public media in Sweden.

On the issue of publication of research, a similar debate as with digital media has been growing for the last ten to fifteen years. Why should private publishers earn money on publicly funded research, and in turn set the premises for further funding through the increasing linking between an institution’s publication rate, the rank of the journals in which its researchers publish, and the money granted for research? While editors, reviewers and authors perform competent work for free for the journals in order to secure and increase the academic quality of the journals, the ownership of the research articles has been handed over to the privately owned journals, denying the unfortunate, and less wealthy, access to research results.

Slowly generating momentum, a movement has been growing from groups of a few individuals with similar ideas about how openness and total freedom of access can gain the quality of knowledge, secure individuals’ ownership of generated content, while at the same time provide opportunities for high level communication and involvement in the recreation of society. The movements have been labelled open source for software, open access for scientific publishing, open standards for formats, and creative commons for artistic publishing. A genuine wonder that leads me into this chapter is whether these movements might provide the field of music education with ideas and ideals to develop in a desirable manner.

The aim of this chapter is as such to discuss what the word ‘open’ implies in some key texts about open source, open access, open standards and open licensing and what possible philosophical implications these movements might have for music education.

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\(^{1}\) As an example, Lady Gaga, who was the most played artist on Spotify the first months of the service, received 1150 SEK after having shared the total sum of 2300 SEK with her co-writer, for having her songs listened to 1 million times according to Svenska Dagbladet (2009).
education. Democracy as presented by Dewey will constitute the theoretical framework through which these issues will be discussed.

In the following paragraphs, I will leave music education for a while in an attempt to understand what possible meanings ‘open’ has. In the next phase of the text, these meanings are connected to pragmatism. Finally the combination of ‘open’ and pragmatism lays the foundation for an attempt of a philosophy of music education, which I label *Open music education:* “some new words for some old ways of thinking” (James, 1907).

**An analysis of conceptions of ‘open’**

As already Wittgenstein (1963) stated, a word is not a direct representation of a phenomenon that is perceived, and it has no possible demarcative definitions connected. The meaning of a word is a part of a social game we play in which a word will mean different things to different people in different situations. However, since we, the users of the words agree upon the rules of the language game through social interaction we are still able to communicate. This is very much in line with how Dewey (1916, 1958, 2005) regarded the way meaning is constantly created and reconstructed through communication. In this section I will try to analyze the rules the word ‘open’ plays by, in central documents in the open movements described earlier. The documents analysed are chosen in order to be as representative as possible for the movements they represent. This is done by browsing through a large set of web-pages about open source, open access, open standards and creative commons, to see which documents these websites link to as constituting documents. The documents that were analysed were:

- Representing open access: *The Budapest Open Access Initiative* (Chan et al., 2002), *The European Union’s Council Conclusions on Scientific Information in the Digital Age: Access, Dissemination and Preservation* (European Union, 2007), and
the Berlin Declaration on Open Access to Knowledge in the Sciences and Humanities (Berlin Declaration, 2003).

- Representing open source: The open source definition, by the Open Source Initiative (Open Source Initiative, 1999) and an article by Richard Stallman (2007) who is the founder of the most common license for open source: Why “Open Source” misses the point of free software.

- Representing open standards the chosen texts were the definitions by the European Union (2004), the American ITU-T (2005) and the Open Source Initiative’s (2010) definitions.

- Representing open licensing (which is related, but not ‘open’ to the same extent) are the Creative Commons (2010) licenses.

These texts were analysed from a pragmatist point of view inspired by critical discourse analysis (Fairclough, 1995) and the previously mentioned Wittgenstein. I ventured the texts looking for the smallest units of meaning and what they could be representing within and between the texts, and further on – even outside of the texts in the society they represent and (seek to) influence. The texts were scrutinised on the level of sentences, trying to uncover different usages or discourses embedded in the presented texts. Except for the text by Stallman, which is an article comparing ‘open source’ and ‘free software’, the other texts can all be considered political or ideological manifests, and must therefore be read in that context. They should be read as compromises between different subject positions and discourses attempting to create a unified view covering possible disagreements or conflicts within the groups the texts are supposed to represent (Fairclough, 1998; Luke, 1995). This approach provided me with an opportunity to observe the material in the light of my own pre-understanding in a way that increased the transparency regarding how my own values influenced the way I was looking at the material, and therefore enabled me to see possible other interpretations.
The analysis went in cycles. After the first round of analysis, I had a list of 19 possibly different discourses represented in the texts. These were then reduced and organised based on their content, into 3 main themes: Descriptions of ‘open’; legitimations for ‘open’; and obstacles for ‘open’. In the following sections these themes will be discussed from the perspectives of a creator, producer and recipient of knowledge, software and art, in relation to society and interests. This is of course a gross simplification since human beings, according to the pragmatist point of departure in this text, constantly reconstruct meaning and knowledge in a communicative setting. One implication of such a view of knowledge is that when a person is producing, she is simultaneously a recipient, simultaneously an individual with agency and a part of the social dynamics.

**Conceptions of ‘open’**

Among the analysed texts there are several descriptions of features of what ‘open’ is supposed to mean. As expected, based on the earlier proposed argument about language games, no definition covers all meanings. The word ‘open’ in these documents can be understood as having the following possible meanings: Free, transparent, democratic, emancipatory, and generative.

*Free* is a central word with several layers of meaning – some contradictory and some complementary. To start from the perspective of the creator, free could mean to work without being paid as e.g. in the Budapest initiative which refers to a “willingness of scientists and scholars to publish the fruits of their research in scholarly journals without payment, for the sake of inquiry and knowledge” (Chan et al., 2002). A related meaning could be taken to mean *not for profit* as in the three definitions of open standards. However, *free* from the creator’s perspective rarely refers to economical conceptions of free, but rather refers to *free* as related to the word liberty or freedom. This involves freedom both in a narrow personal sense, as in the right to choose to what extent a recipient should be allowed to modify the content as is the basis of the creative commons licenses, but even in a larger sense as
in evoking freedom for people in general. Programming open source software, distributing open access research results or creative commons arts could in that sense be understood as doing charity. In a larger perspective, free is also seen as liberating in the sense that if everyone was sharing in this manner, it would lead to both heightening the quality and improving a society from a democratic point of view. That free in these senses is central in all the documents is particularly interesting when comparing it with the Stallman (2007) article which aims to prove that open source is something else than free software. This is an example of an internal struggle for power over definitions.

A central condition is that the recipient is considered to have the right to obtain art and knowledge presently as well in the future. Anyone is supposed to be able to use whatever knowledge or art in her or his own derivative works.

To me, the Creative Commons licenses, while a part of the ‘open’ movement, acknowledges the personal agency of the creator more than the societal good. Nonetheless, the idea that derivative work is encouraged, is central in two of the three licenses. Derivative work is also central for the idea of the process of production of knowledge: knowledge production is supposed to be open and free in the meaning that the process should be open for participation and insights into how the knowledge, art or standard has come into existence, and/or is being transformed in continuing processes.

The word transparency describes well a central meaning of ‘open’ in that insights into all stages of decision-making and processes of production are open for inquiry or even input from anyone. Regarding open access this is treated in the Berlin Declaration (2003) as the content that should be published involves “original scientific research results, raw data and metadata, source materials, digital
representations of pictorial and graphical materials and scholarly multimedia material”. Transparency of course connects tightly to democracy – as both a precondition for, and an identifying feature of, democracy.

Democracy, both in a broad societal, and in a more individual sense, is central in the descriptions of ‘open’ in the analysed texts. In the individual sense it means that all voices should be allowed to speak, and its negative counterpart; that “the license must not discriminate against any person or group of persons” (Open Source Initiative, 1999). Human beings are what constitute a society, and on a societal and even worldwide level, ‘open’ is described as “uniting humanity” (Chan et al., 2002) and “ensures that the process is not dominated by any one interest group” (ITU-T, 2005). Emancipation of the human being is in other words a central feature of ‘open’ – and emancipation has to be understood in relation to something: What kind of advocacy is put forward – against what are the polemic arguments?

**Advocacy for ‘open’**

The documents analysed in this text are to a varying degree meant to function as help in advocating ‘open’. However, as with any subject identifying process, a text positions itself in relation to other texts, in agreement with certain values, trends and discourses and in opposition with others. The opposition that is explicitly identified in the texts, is constituted by past practices and capitalist business models. ‘Open’ is something newer, freer, more democratic, more liberating, more accessible than other current or past practices. These qualities are the ones described in the previous paragraphs, and are based on ideologies of transparency, freedom and equal rights. Through advocating however, the texts even claim that an ‘open’ model of production even leads to a higher quality than other existing models:

> Removing access barriers to this literature will accelerate research, enrich education, share the learning of the rich with the poor and the poor with the rich (Chan et al., 2002).
The idea seems to be that since everything is available, and the decision process transparent, it will be much quicker to correct errors and stay on course, and thereby ensure a higher quality in a shorter time. Higher quality in this case seems to be defined in almost a utilitarian sense, where high quality refers to increased knowledge or benefit for a majority of the interested people. Through an open process where everyone can help out correcting, developing and adding to the knowledge, art or standard, the ideal is increased quality for more people for less money. Another part of the quality increase, is an ideal of ensuring eternal life for whatever is produced. As opposed to one of the introductory examples where knowledge is no longer available in an accessible format, ‘open’ refers to a way of ensuring that the product can be understood, read and improved upon in any foreseeable future because of its clearly formulated and explicit documentation and open licensing. While the bright future and idyllic image of ‘open’ dominates, the documents even present some possible problems.

**Challenges to ‘open’**

While advocating ‘open’ through painting an idyllic image of how open models (might) work, these texts point to a few challenges. The most obvious one is the problem of economical compensation for the creator. If a programmer or an artist gives away both the actual product as well as the rights for anyone to use both the product and means utilised in the documented process reports, how can anyone make a living? In the case of open access, the actual production of knowledge is already paid for by different kinds of research financing, it is the production of the distribution of knowledge that has cost money. Open access can therefore be considered the least controversial of these kinds of ‘open’ since the only identifiable losers are the big publishers, which are presented as impersonalised capitalist extortionists. In the cases of programmers or artists, the issue is harder to advocate because actual people depend on being commercially successful in order to live and continue to produce. The texts in focus of this chapter are not the proper documents
to look for solutions to this problem because of their advocating and descriptive nature. However, the obvious hints point to either alternative financial models or that the creator still may charge for the work or to help out supporting the usage of the work. Still this issue is in my opinion left unresolved in the current documents.

Another challenge that is put forward is an issue of the creator’s integrity. This is resolved to a larger extent, in particular in the open access documents and the Creative Commons licenses. Here it is underlined that the author should be acknowledged. In the case of open source, while not mentioned in these documents, the practice of the model ensures the author control of the project since (s)he can accept or reject any code or suggestion for developing the project in question. However, nothing can prevent anyone from ‘forking’ the code – meaning that people take the current code base and start a parallel or different development if they for some reason disagree with, or has other interests than the original creator. Despite the overall rejection of copyrights, the agency and integrity is attended to in all these ‘opens’, at least to some extent. Most important is, however, that the creator, being a part of society, profits by the model being for the common good. Such a balance between common good and personal integrity is however nothing new.

‘Open’ mirrored through a pragmatist lens

In Dewey’s writings, democracy is more than a political system. Democracy is a desirable way of social interaction in “conjoint communicated experience” (Dewey, 1916, p. 130). Experience is seen as shared, and education is seen in the light of a pragmatist meaning of truth, where meaning is created and recreated through social interaction. For education to be good in a Deweyan democratic sense, it would have to facilitate free speech, respect, free access to knowledge and multiple ways of accessing and producing knowledge. Since democracy is regarded a necessity for good education, communication is regarded as “the greatest of human goods” (Dewey, 1958, p. 202) and art as “the most effective mode of communication that exists” (Dewey, 2005, p. 298). Dewey’s theories of education will provide a decent
mirror in which to frame the ‘open’ movements in relation to a music education philosophy of openness.

The ideal that knowledge – and even truth – is generated collectively, through constant reconstructions of the present, is a central aspect of pragmatism and the ‘open’ movement. Pragmatism is both an ideal for education and a description of how human beings construct their image of the world they inhabit. The ‘open’ movements similarly believe that the quality of the products improve through accessibility, transparency and collective impulses and competences. Also the idea that the individual’s good is the common good as in a society where every voice is allowed space, no-one is silenced and even experience is considered both personal and collective. The combination of idealistic philosophical thought and action also has its counterpart in the Deweyan pragmatism. Dewey advocated democratic experiential education, aesthetic experiences for the masses and healthy bodily practices. His ideal was to live the consequences of his philosophical thoughts. Like in the much later post-structural works of Deleuze and Guattari (2002), the borders between politics, aesthetics philosophy and daily life are blurred, mixed up and even turned upside down.

How is it possible that one of the most revolting movements of the present society can have such striking similarities with pragmatist ideas which are almost a hundred years old? All things considered, Dewey is regarded the most influential philosopher in the shaping of our school system, so how can a system that adheres to the same philosophical ideas revolt against its own ideas? Or could it be that the ideas Dewey presented were not really adapted; that the ‘Deweyan education’ that developed, never really became anything besides the odd ‘learning by doing’ that Dewey fought against in his later years. The fact that the ‘open’ movements successfully revolt against other values and ideas than what Dewey’s writings suggest, as well as recent trends of target-based research, earlier grades for pupils and so forth in Swedish school, points in the same direction: A Deweyan – or open educational system still has a long way to go. Consequently, if the school system is not ‘open’, it
is not likely that music education is either. So what would an ‘open’ music education look like?

Open music education?

The website Wikipedia\(^2\) is one of the best known, and perhaps also best examples of the ‘open’ generation of knowledge. It is for the public, by the public and corrected by the public. The criteria for rejection or acceptance for entries or corrections are available and these criteria are debated (even if they are hard to change). In the following I will briefly speculate upon the possible consequences of such an ideology of learning in relation to four areas of music education: *Music education outside of the institutions; instrumental teaching and learning; classroom teaching and learning; and research in music education.*

In a recent article in *British Journal of Music Education*, the theories of formalised informal learning strategies developed by Lucy Green (2001, 2008) are discussed. Lauri Väkevä (2010) brings up an important issue in his article when he points to the fact that popular music learning strategies are far more diverse than the now fairly established view of a garage band of friends learning as peers. This does not just connect to the obvious connection for music education – to utilise open-sourced music technology in the education – but even more so to the fact that in most respects, in informal music contexts outside of the professional sphere, the learning is often fairly ‘open’. ‘Open’ in this setting refers to its generative nature where learning takes place through cooperation, a transparent process and collective generation of new content. However, transparency of decisions is not necessarily found, and different music collectives have different systems of decision-making – not all of them are democratic and open, which may imply danger of suppression and even abuse. The typified ‘Garage band’ presented by e.g. Johansson (2002) and

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\(^2\) http://www.wikipedia.org
Green (2001, 2008) is however fairly close to what might be considered ‘open’ music education.

Institutionalised instrumental music education, could traditionally almost be called the antithesis of open music education. The master-apprentice tradition, which has been dominating the western instrumental education, places the master as the one defining the content and the method, while also installing the master as the role model – the incarnation of what content the pupil needs to learn. The pupil is the voluntary heir with little or no impact on his/her own learning situation and knowledge creation. The knowledge, i.e. the music, is seen as predefined and canonised – at least temporarily until the pupil has become master and thereby trusted to help create knowledge. While there exist other kinds of instrumental education such as the organ education, which focuses improvisation and chord analysis in playing to a large extent, or instrumental education on popular music instruments, I believe that most such educations would need to change in order to become an open instrumental music education. Imagine an education where the musical content is constantly redefined and recreated in communication between the individual pupil, the teacher and other pupils. These other pupils act as peer coaches in an environment where they are all encouraged to critically help each other to improve on the basis of the explicit long-term and short-term goals, needs, desires and hopes of each individual. Such an education would be less focused on reproduction and more focused on reconstruction and construction. Imagine an education, which actively takes advantage of society and brings back, interacts and plays an active part in the paths for society.

In classroom education, the ideal would be the same. However, the present state of the education is fairly diverted from the classrooms where the teacher has almost abdicated as leader in favour of garage band-like processes where the pupils supposedly lead their own processes, to more authoritative approaches (Ericsson & Lindgren, 2010). An open music classroom education would have to have a teacher who recognises the responsibility of the position as teacher, while simultaneously
facilitating the collective generative and synergistic processes of musical knowledge production. Transparency and mutual respect would of course have to be central ideals.

Finally – what could an open music education research environment look like? An environment in which knowledge production is shared through all levels of the process, and where the participants of a collective help each other achieve the desired standards. A group in which the creation of knowledge and research is seen as the primary goal, rather than personal gain and the failure of others. I believe I experienced a milieu of that spirit in Piteå during my PhD education. The text seminars, which are presented elsewhere in this book (Ferm Thorgersen & Wennergren, this volume), were collectively created by common need, in mutual respect and with genuine interest for each other's processes and needs. The model was constantly re-evaluated, experimented with and developed in recognition that there is no such thing as a perfect model – even if we wanted to reach it. This coupled with a kind of individual supervision that challenged me, but in which I was always left with the last word, ensured an open PhD in music education. Thank you Sture Brändström!

References


PART 2

EXPLORING AND DEVELOPING PRACTICES IN HIGHER (MUSIC) EDUCATION
CHAPTER FIVE

Educational quality and the selection of content – the views and opinions of Musikdidaktik professors

Geir Johansen

Introduction

The increased world-wide focus on educational quality in higher education (Dill, 2000; Harvey, 2002; Newton, 2002; Stensaker & Maasen, 2005) has impacted on higher music education in many fashions. One of the questions that have been raised in this connection concerns how the quality of teaching and learning within the various fields and subjects of the music conservatoires and academies can be measured and assessed. Within the general field of higher education some think that this is a matter of constructing relevant tests (Yildiz & Kara, 2009), while others question the knowledge base upon which those tests are founded. Critical comments address the problems of academic staff being able to adjust to new quality demands (Anderson, 2006; Johnes & De Saram, 2005), and the distortion of teaching and research by the ‘marketisation’ of the universities (Naidoo, 2005). Within higher music education, the problem of constructing a grand narrative of quality in a condition of late modernity (Johansen, 2008) has been addressed.

Among the various fields and subjects of higher music education, including music conservatoires and academies, which attracts increased interest nowadays, is the education of music teachers. While some institutions have a long and well-established tradition in the field, others have more recently established programmes and courses on music teaching to meet the demands of the labour market for more or less all musicians to teach as part of their professional occupation.
Across a complex, emerging picture of various music teacher training endeavours for classroom as well as instrumental teaching, and over a span from comprehensive, year-long programmes to shorter courses in music teaching, a central issue concerns how to teach for effective music learning. This is approached by offering pre-service training along with theoretical subjects like ‘lesson planning’, ‘classroom management’, and ‘music education theory’ as well as ‘methods courses’ and the like.

In the Nordic and some central European countries the theoretical side is treated within the subject of Musikdidaktik. The Musikdidaktik subject focuses on the skills of teaching music, including methods\(^1\) or pedagogy\(^2\) as well as issues of why students should learn music, what music they should learn, and what they should learn about and via music. Furthermore, it is concerned with teaching strategies and methods along with the social and cultural conditions for music teaching and learning (Johansen, 2010).

What kind of content should be selected for the Musikdidaktik subject to promote good quality of teaching and learning? Should we include concepts like Orff’s, or Kodaly’s (Choksy et al., 1986), or Paynter’s (1982) compositional approach; or perhaps we should select Green’s (2008) informal practices as a topic of study? And moreover: by what criteria should these components of the subject content be selected?

Questions and principles of content selection are addressed in particular by scholars within the Bildung oriented German and Nordic didaktik tradition\(^3\) (Klafki, 1963, 2000; Nielsen, 2006). From a Bildungdidaktik perspective, when some part of a discipline, theories of musicality for instance, is selected for educating student music teachers, this part acquires some educational characteristics. Hence, the nature of an educational content should be seen as different from the corresponding discipline content as regards its scope and character as well as its internal relations (Johansen,

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1 As in ‘methods courses’ in the US.
2 As in ‘pedagogy’ in the GB.
3 Bildungstheoretisches Didaktik.
Its scope is somewhat narrower, since it is selected from a wider academic or artistic discipline. Its character is primarily educational and must be regarded and validated as such, even if it has to reflect the scientific or artistic nature of the discipline to which it corresponds. Furthermore, the educational character entails that its impact on both a teacher and a student have to be considered as its most prominent inner relations. And finally, an educational content is characterised by its substance, value and ethics. The notion of substance refers to its potential to promote education for particular students in particular situations, while the notion of value concerns its value to the students’ preconditions for learning, along with the historical and cultural situation with its attendant past and anticipated future (Klaflki, 2000, p. 148). The ethical side of an educational content entails aspects of the students’ future applications, and their use of their acquired knowledge of that content.

The present chapter addresses the professors who teach Musikdidaktik, and deals with their opinions and perceptions of how the selection of the educational content of the Musikdidaktik subject can promote the quality of teaching and learning. The underlying study aimed at mapping and describing what professors and student music teachers conceive of as good quality of teaching and learning in the Musikdidaktik subject at conservatoires and academies in the Nordic countries (Ferm & Johansen, 2008; Johansen, 2006, 2007a, 2007b, 2008, 2009; Johansen & Ferm, 2007).

Method

Information was collected by semi-structured, qualitative interviews. To ensure rich information, a structured sample comprising a total of 10 professors was selected across a variation of institutions (academies, conservatories and institutions for teacher education), countries (Denmark, Finland, Sweden and Norway), type of Musikdidaktik subject (directed towards classroom teaching and instrumental instruction) along with the student music teachers’ main instrument, music cultural
background (classical, jazz and rock) and gender. The interview guide was constructed around the three focus areas of identity, learning and the selection of content, of which the latter is discussed here.

In line with most of the literature on qualitative research, the primary interpretation took place during interviews as well as during transcription, and the first reading of the interviews in connection with the interviewees’ comments. This revealed that the interviewees often expressed essential sides of their perceptions and opinions through meaning making structures which took a narrative-like form and appeared as the core story of the interview. Hence further analysis looked for such core stories within the interviews.

This approach was inspired by Kvale’s (1996, p. 201) description of the researcher as a narrative creator and by Riessman (2008), who states that “Just as interview participants tell stories, investigators construct stories from their data” (p. 4). In my interpretation their statements can be understood in at least two ways. One is that they describe the characteristics of reports from qualitative studies in general; wherein the researchers tell their story about how the empirical data throws light on the research question(s). Another is that they point to the possibility of the investigators to construct stories with a more specifically narrative structure. This would be an alternative way of illustrating the interviewees’ reasoning in comparison to the traditional quotes of interview statements.

As can be seen, it was the latter option I utilised in the present study. To rephrase Karlsen (2007, p. 85), the interview material was used for moulding different happenings into coherent stories about relations between content selection in the Musikdidaktik subject and the quality of teaching and learning. The process was guided by a sideways glance to Labov’s (Riessman, 2008, p. 84 ff.) structural categories of a narrative:

- Abstract (summary of the substance of the narrative).
- Orientation (time, place, situation, participants).
Klafki’s (2000) *didaktik* analysis was utilised to relate the professors’ core stories to principles for content selection. Based on reflections on the scope, character, substance, value and ethics of the educational content, he suggests five questions that teachers, and, I would like to add, curriculum writers, should ask when selecting such content. In an earlier publication (Johansen, 2007b) I rephrased Klafki’s (2000) questions into statements about the selection of educational content, and discussed them in relation to higher education generally. Here, I will utilise these statements to discuss the principles for content selection that might be embedded in the professors’ core stories, looking for the general principles of selection that lay behind them. The statements are:

1. The content should contain exemplary values.
2. The content should have significant relations to the students’ backgrounds.
3. The content should be significant for students’ futures.
4. The elements, layers, contexts and results criteria of the content should be structured.
5. Any special sides of any content that can make its structure approachable for students should be noted (Johansen, 2007b, p. 256 ff.).

The statements should be comprehended as mutually dependent (Klafki, 2000), and take into account that “the order in which they appear is not necessarily obligatory for *didaktik* analysis in practice” (ibid., p. 151).
Professors’ core stories about the relations between quality and content

Several core stories about how the quality of teaching and learning in Musikdidaktik is related to the selection of educational content were created. Among them were:

- The art of music as music education’s strongest card.
- The centrality of the musical instrument and the teacher as a performer.
- The centrality of the musical material.
- The double/triple subject with connections to questions of teacher identity.
- The centrality of the student music teachers’ identity formation.
- The centrality of practical teaching strategies and methods.
- A broadly selected, research based content.
- Creativity and playfulness.
- Exemplary values.
- The content’s potential to resolve dichotomies.

As can be seen, the first three stories concentrate on music itself and the musical instrument as the hub around which the teaching of Musikdidaktik should revolve. While these three focus on knowing what to teach, the next four stories constitute a group that direct the attention towards knowing how to teach, highlighting the importance of identity formation along with teaching strategies and the research on music education in general. Finally, the last three can be described as cutting across the former groups and themes in advocating somewhat more general competences, values and intentions.

Compared to the first two groups, the cross cutting characteristics of the last group attracted particular interest. Hence, in the following I will look closer into the last three stories with respect to their possible connections to Klafki’s principles.
A closer look at three core stories and their connections to Klafki’s principles of content selection

What kinds of connections can be revealed between the professors’ core stories and Klafki’s general principles? I will now look closer into the last three of the core stories that were listed above and describe their relations to the statements that I formulated (Johansen, 2007b) on the basis of Klafki’s (2000) questions. To avoid confusion between ‘questions’ and ‘statements’, I will hereafter use the term ‘Klafki’s principles’.

The core story about creativity and playfulness

The content must enable our student music teachers as future music teachers to develop and renew the school music subject as well as to teach well. To break with the old traditional school music subject, the content must give room for and enhance creativity and playfulness.

The content selected for the Musikdidaktik subject must enable student music teachers to approach it in creative and playful ways, as well as make possible a playful and creative interplay between student music teachers and professors.

Today, the school music subject is not very successful as regards how children tend to value their outcomes. In my opinion, general music education as we often see it in our schools is boring, sad, of low quality and old fashioned.

The content of Musikdidaktik must allow student music teachers to see how they, as future music teachers, can break up old-fashioned patterns and contribute to the development and renewal of their field.

To promote such priorities the content of Musikdidaktik must be opened up to allow students to approach it in playful and creative ways. From this they could learn to create new ways of teaching music, or better, new ways to enhance their students’ learning, and thereby break up old patterns. To strengthen the student music teachers’ learning one could try to combine or relate experiences and principles from instrumental tuition and school music teaching, as well as integrate, for example, music education issues with issues from the sociology of music.

So, the content must enable our student music teachers to become future music teachers that can develop and renew their fields of music education as well as be good at teaching music. To
break with the old, traditional school music subject, the content must give room for and enhance playfulness and creativity.

Relations to Klafki’s principles
The core story on creativity and playfulness shows similarities with Klafki’s second, third and fifth principle for content selection.

The point of view that the selected content should enable student music teachers to approach it in creative and playful ways proves confidence in student music teachers’ capacity to approach learning tasks in such ways. Hence, it presupposes that such approaches exist among student music teachers’ earlier learning experiences. As such, this priority can be seen to have connections with Klafki’s second principle, which requires the content to be of relevance to students’ backgrounds. As such it is also in line with the quest for active, creative teaching forms in higher education, a pursuit which is underpinned by the notion that such processes are central to the informal ways that people learn to handle their environment, most especially at lower levels of education.

The idea that the content should allow student music teachers to see how they, as future music teachers, can break up old fashioned patterns and contribute to the development and renewal of their field is clearly in line with Klafki’s principle that the educational content of a discipline should be selected with regard to its potential to play a vital role in students’ future professional lives (Johansen, 2007b, p. 257).

The ideal of creativity and playfulness also points to Klafki’s fifth principle (ibid., p. 259), which suggests looking for the special sides of any content that can make its structure interesting, stimulating, approachable, conceivable or vivid for students.

As a whole, the core story can be interpreted as being in line with Klafki’s first, second and fifth principles, including the student music teachers’ futures and backgrounds along with the approachable and vivid argument. As such, it is in line with Klafki (2000, p. 151) in holding that the questions are “mutually dependent”.

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The core story about exemplary values

The content should be selected with great care, so that it reveals connections to significant issues beyond itself.

The time frame that the institution makes available for the Musikdidaktik subject does not give sufficient room for the student music teachers’ knowledge acquisition, training and reflections on the vast variation of issues that is required for becoming able to handle the challenges of the labour market.

The student music teachers need training in how to do things before trying it out in their own pre-service teaching practices, in connecting it with Musikdidaktik theory, and in reflecting on what happened in those practices. This takes much time and constitutes a big challenge. It also presupposes comprehensive, many-sided material, the handling of which would reach far beyond the available time frames.

Still, it is vital for the quality of teaching and learning in Musikdidaktik that these three concerns are balanced, and that the connections between Musikdidaktik and in-service teacher training are kept clear.

Hence, I work hard on finding exemplary issues. By this I mean teaching material which contains the potential for one and the same issue to throw light on several of the fields and perspectives that I think is required for promoting quality. Such material must be specific as well as universal and transferable.

So, to enhance the student music teacher’s wider understanding and deep learning, we should look for the exemplary values of the content we select for our teaching.

Relations to Klafki’s principles

This core story has obvious connections to Klafki’s first principle about the exemplary values of the content. The interviewee’s reasoning supports the argument that a well selected content should exemplify and open up wider and more general principles or senses of reality to learners, including clarifying connections to other subject areas within student music teachers’ education.

Simultaneously, the interviewee also points to student music teachers’ futures outside education. As such it reflects how Klafki’s first principle of exemplary values...
connects to his third about student music teachers’ futures. Hence, it supports the core story of creativity and playfulness, insofar as the principles are ‘mutually dependent’ (ibid.).

**The core story about resolving dichotomies**

The content should be selected for its potential for student music teachers to bridge or delete dichotomies.

Dichotomies that are rooted in our contemporary society and culture are mirrored in the Musikdidaktik subject. For example, Musikdidaktik concerns music as an art versus music as an educational subject, the identity as a musician versus music teacher, and music teacher versus music education researcher.

The content should enable student music teachers to play as artists in ways that allow them to resolve such dichotomies or build bridges across them.

The student music teachers should not only become able to repeat a lot of methodological teaching strategies and processes. Rather they should become confident with taking initiatives to develop new actions and draw new connections from them.

Then the selected content would enhance and encourage the student music teachers to become developers who are capable of initiating, describing, executing and evaluating music projects.

Hence, the overarching priority remains that the selected content should contribute to resolve, bridge and exceed the dichotomies which are embedded within the structure of Musikdidaktik as an educational subject.

**Relations to Klafki’s principles**

This core story advocates priorities which resemble Klafki’s first, third and fifth principles. To put the student music teachers at play as artists would in many ways require looking for the special sides of the content that could make it interesting, stimulating, approachable, conceivable or vivid for them. Simultaneously, the argument for bridging or resolving dichotomies points to a priority of exemplary values, because such bridgings are expected to give general as well as particular
understandings. Thirdly, the bridging/resolving argument is in line with the student music teachers’ futures principle, since the core story explicitly addresses what the student music teachers are expected to become in their future occupations.

Concluding discussion

As we can see, the professors held that there are significant connections between the quality of teaching and learning, and the selection of educational content. When trying to reveal underlying general principles for content selection by looking at their core stories through Klafki’s (2000, p. 150 ff.) theoretical lens, connections to several of his ‘five questions’ or statements (Johansen, 2007b, p. 256 ff.) were revealed.

Seen together, the three reported core stories demonstrated connections to Klafki’s first, second, third and fifth principle through priorities of creativity and playfulness, exemplary values and bridging dichotomies.

A subsequent question is of course what attention the professors paid to the priorities embedded in Klafki’s fourth principle, holding that the elements, layers, contexts and results criteria of the content should be structured (ibid.). No connections to that principle were visible in the first readings of any of the interviews, and no core stories about it were found.

Several questions can be raised from this apparent lack of the fourth principle. The first is one which can not be answered in a study like this: Is it a general trait? However, even if a reliable answer about possible generalisation calls for further studies with different approaches, just discovering and posing the question can be seen as a contribution of the present study. Being a general trait or not, the lack of the fourth principle can inform the discussion in many other ways as well. One of them starts by asking if the professors regard the subject’s structure to be unimportant for students’ learning. If so, this would be in conflict with Klafki (2000, p. 151), who holds that the principles should be seen together and inform each other mutually.
However, another explanation is also worthy of being considered: can it be that the subject’s structure is embodied by the professors to a degree that makes it sufficiently reflected in their teaching practice, and hence able to become embodied by the students without further explication? Or is the structure so difficult to define, or are there so many incongruent definitions of it, that professors chose to leave it out because a thorough treatment would take too long? Or to put it another way: is it too difficult to teach without turning the subject into a solely theoretical one, leaving out working forms like trying out musical communication as a teaching strategy or negotiating meanings in connection with student music teachers’ earlier experiences? Questions like these will be subject to further analysis, and answers will be sought for by interpretation strategies other than this core story approach.

Another interesting trait of the core stories was that no explicit distinctions were described between the kinds of content that were highlighted by the professors and the principles for its selection. Among several interpretations, I would suggest that this is about the relations between theory and practice. Even if the professors might have been fully capable of carrying out theoretical analyses that distinguish between a kind of content and the principles by which it is selected, the closer they came to their own teaching practices the less importance was given to making this distinction explicit.

Seen as a whole, it became clear that to promote good quality of teaching and learning, the selection of educational content in Musikdidaktik would profit from specifying and analysing its possible educational substance, value and ethics. It is such specifications and analyses that should precede our content selections. Consequently, the phrase educational content did not just entail any content selected for teaching and learning among the subject matter that the professors knew or which was contained in the textbooks. On the contrary, it should be carefully selected, based on the distinction between Musikdidaktik as a subject the professor knows and, on the other hand, as a subject which the professor teaches. Hence, it specifies Musikdidaktik as an educational subject.
The reported core stories clearly point out that in Musikdidaktik as an educational subject the basic relation is no longer the one between the professor and the discipline. Rather, it is the one between the student and the subject matter, with the professor taking on the mediating role as a teacher. This insight, which could be fruitfully discussed with reference to other subjects in higher music education as well, is embedded within the core stories, and is a pre-requisite for selecting a well functioning educational content for promoting the quality of teaching and learning.

References


Tyst kunskap i ljuset av verksamhetsutveckling

Ann-Christine Wennergren


I olika utvecklings- och forskningsprojekt där jag på senare tid medverkat för att stödja verksamhetsutveckling har jag insett att många pedagoger och skolledare

\(^1\) Att omformulera innebär i en vidare mening att med egna ord ‘översätta’ något från en kontext till en annan. Skolledare och lärare sysslar ständigt med omformuleringar: nationella styrdokument till lokala, det konkreta till det abstrakta, reformer till praktisk handling, teori till praktik och vice versa.
saknar ord och begrepp för att beskriva sin praktik. Det har ibland tagit mer tid och kraft att formulera vad som görs i dag än att genomföra själva förbättringsarbete. Brist på dokumentation kan vara en bakomliggande orsak, men jag har blivit mer och mer övertygad om att praktikens tysta kunskap försvårar utvecklingsarbete. Jag ställer mig frågan om pedagogiskt arbete som aldrig kommuniceras, överhuvudtaget kan förbättras genom systematiskt utvecklingsarbete. Därför är syftet med min text att belysa och diskutera sambanden mellan tyst kunskap och utvecklingsarbete.


Tyst kunskap

Motsatsen till tyst kunskap benämns vanligen som explicit kunskap, de kunskaper vi är medvetna om och kan ge uttryck för. Genom att förvärva begrepp kan olika kunskaper och erfarenheter organiseras och omsättas. När Grensjö (2003) problematiserar tyst kunskap genom att ställa sig frågan om explicita kunskaper i praktiska arbetslivssammanhang kan liknas vid toppen av ett isberg, väcks många tankar och frågor. I bilden av ett isberg framstår tyst kunskap som oändligt mycket större än den explicita (figur 1). Den undre ismassan bildar grunden till den mindre del som når ovanför vattenytan, isbergets topp finns så länge ismassan under ytan består. Är det verkligen rimligt att tänka sig att merparten av en lärares yrkeskunnande finns under ytan? Det skulle i så fall betyda att merparten av kunskap inte kan bli föremål

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2 En kritisk vän kännetskapas av kombinationen vänkomp (relationer, tills, stöd och bekräftelse) och kritik (analys, bedömning, värdering och kvalitet). Verkliga kritiska vänner representerar denna något märkliga kombination (Handal, 2007, s. 29).
för utveckling eller att endast en liten del i taget är utvecklingsbart. Jag ställer mig tveksam till metaforen och undrar om den bidrar till att konservera en uppfattning som försvårar utveckling.

Göranson (2001) delar in kunskaper inom ett yrke i tre aspekter: Kunskaper som utvecklas genom att utöva ett yrke (färdighetskunskap), kunskaper som utvecklas genom erfarenhetsutbyte med kollegor (förtrogenhetskunskap) och slutligen kunskaper som tillägnas genom att ta del av text i vid mening (påståendekunskap). Det finns en klar tendens att den teoretiska kunskapen (påståendekunskap) överbetonas. De olika aspekterna av kunskap hänger i själva verket ihop och är ömsesidigt beroende av varandra (Persson, 2007). Nyckeln till vidgat yrkeskunnande kan vara kritisk reflektion och dialog med andra:

Vi tolkar teori, metoder och föreskrifter genom den förtrogenhet och färdighet vi har förvärvat genom att delta i en praxis. Dialogen mellan dem som ingår i en praxis innehåller ett inslag av friktion mellan olika uppfattningar som bygger på skilda erfarenheter och exempel i förtrogenhet och färdighet. För att fördjupa sitt yrkeskunnande är det dock nödvändigt att man för en
fortlöpande dialog. Att vara professionell innebär att utvidga sina perspektiv mot en större överblick än den egna färdigheten (Göranzon, 2001, s. 163).

Erfarenhets- och handlingsbaserad kunskap beskrivs ofta som delvis tyst med motiveringen att den inte helt och fullt kan formuleras och kommuniceras till andra. Frågan är varför kunskap förblir tyst och vilka konsekvenser tyst kunskap kan ge i yrkessammanhang. I vissa fall ligger svaret i att skolans kultur eller rådande maktförhållanden förhindrar kollektiv kunskapsutveckling men då handlar det om tystad kunskap (silenced knowledge). I ett utvecklingsperspektiv blir det problematiskt om professionens tysta kunskap (tacit knowledge) försvårar eller rent av förhindrar kvalitetsutveckling. Idag när många reformer i skolan innebär kontinuerlig dokumentation efterfrågas särskilt lärares professionella språk. Det kan vara belastande för en yrkeskår att inte kunna kommunicera sitt vardagsarbete. Om det inte finns gemensam förståelse för centrala begrepp, hur kan pedagogiska kvaliteter kommuniceras och utvecklas?


Om lärarstudenter och lärare ska kunna internalisera och utveckla yrkeskunskap, behöver den tysta kunskapsbanken formuleras. Med stöd av Vygotskis (2001) teorier

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3 Forskningsprojekt kring lärarens yrkeskunnande och relationen mellan lärarutbildningens högskoleförlagda respektive verksamhetsförlagda delar finansierade av Vetenskapsrådet: Vad händer om man tänker tvärtom – att byta praktikuppgifter mot teoriuppgifter i lärarutbildningen (jmf Lindqvist, 2010; Nordänger, 2010).
om lärande inom den närmaste utvecklingszonen blir det möjligt att förstå olika förutsättningar för utveckling av kunskap. Lärare kan med stöd av kritiska vänner ge uttryck för tyst kunskap eller i handling visa det man inte kunde tidigare (Wennergren, 2007). Den kritiska vänner behöver behårska specifika färdigheter, den ena kollegan kan behöva utveckla sitt aktiva ‘seende’ och den andra sitt aktiva ‘lyssnande’.


**Tyst kunskap i utvecklingskontexter**

**Kritiska vänner**


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4 Skuggning: Används synonymt med observation, i detta fall kollegor som observerar varandra i handling.

**Dialogkompetens**

kan mer än vi kan berätta, och att vi kan känna igen även det vi inte kan klä i ord. Vi kan alltså ta oss ur tyst kunskap med stöd av andra, vi lär oss att ge utryck för tyst kunskap med hjälp av ord.

Att kunna tala och lyssna kan tyckas vara en självklarhet i kommunikativa sammanhang. Att erövra dialogkompetens kräver att människor övar upp vissa förmågor. Att förhålla sig med närbet till andra i samtal innebär att lyssna. Att höra är inte detsamma. I det aktiva lyssnandet finns alltid en ambition att förstå det som sägs. Lyssnaren behöver även kunna förhålla sig med distans, kunna hävda sin egen uppfattning, men också ha beredskap för att kunna förändra givna föreställningar. Invanda sätt att tänka, egna och andras, behöver medvetandegöras, kritiskt granskas och utmanas:


Pedagoger med dialogkompetens blir på något sätt ‘praktikens röst’. Det berör arbetslivets demokratiska dimension och yrkesutövarens rätt till inflytande att få
uttrycka sin röst. Om många förblir tysta finns det alltid en risk för att ‘den som hörs’ blir synonymt med ‘den som har något viktigt att säga’.

**Fallbeskrivningar**


**Fall A**

En erfarenhet jag gjort under projektets gång är att inse fördelen med att bedriva utvecklingsarbeten tillsammans med en eller flera kollegor. Fördelen består dels av de rent praktiska aspekterna vid forskningen, i detta fall de respektive observationstillfällena, dels av de mentala processer som uppkommer vid planerings- och analysarbetet. Vidare innebär samarbetet med en ytterligare kollega att man kan anta rollen som varandras kritiska vänner och därmed diskutera det egna agerandet i en observationssituation utifrån vissa förutbestämda kriterier. Att reflektera över ett eget agerande är något som i många fall kan vara känsligt och som jag själv skulle behöva mera träning i. Projektet har gett mig förslag på hur en sådan reflektion skulle kunna läggas upp.

I efterhand kan jag anse att en större öppenhet från vår sida hade kunnat bidra till att barnen fortsatte sina diskussioner med förklaringar och argumentation och att deras redan befintliga begrepp därmed utvecklats ytterligare. Resonemanget kan kopplas till att vi pedagoger ibland har för vana att vilja hinna med så mycket och att vi därmed glömmer att lyssna på hur barnen faktiskt svarar. Vi har planerat att hinna med en viss mängd stoff och i stressen missar vi att ta till vara de tolkningar som barnen faktiskt ger. Att delta i detta aktionsforskningsprojekt har gett mig en tro om att det går att bedriva forskning inom den egna verksamheten. En forskning, vars främsta syfte är att utveckla just verksamheten (deltagande pedagog).


I föreliggande fall träffades sex skolledare med gemensamt intresse för utvecklingsarbete regelbundet under 18 månader. Deltagarna bidrog med var sin ‘forskningsfråga’ som med stöd i litteratur och samtal slutligen formulerades till en fråga för utveckling. Syftet var att fördjupa sig teoretiskt och omsätta sin fråga i praktisk handling. Vi var två ledare som bidrog med teori, systematik och kritisk granskning. Under olika faser i forskningscirkeln bearbetades teori, förbättringsförsök i praktiken och deltagarnas texter. En deltagande skolledare angav följande lärdomar:


Teorier om elevernas lärande kan översättas till pedagogernas lärande: Detta yttrande fick mig att fundera mycket över hur mina tankar om barns lärande kunde överföras på pedagogernas lärande och utveckling. Jag blev nyfiken att ta reda på hur de själva ser på sitt lärande, en fråga som styrade mitt utvecklingsarbete i cirkeln. När jag fick kunskap om aktionsforskningspiralen fick jag en tydlig bild av lärande och jag såg att den kan tillämpas både i klassrummen och i kompetensutvecklingen för pedagogerna. Jag ser viken av att pedagogerna är med i planeringsskedet och formulerar en fråga, något som de vill utveckla. Att utforska något genom
att följa looparna; agera, observera, dokumentera och reflektera känns själklart nu när vi själva har arbetat igenom våra utvecklingsområden i cirkeln (deltagande skolledare).


**Analys fall A och B**

I analysen av dokumentation från fall A och B, och då i synnerhet deltagarnas egna texter framstod nedanstående aspekter av särskild betydelse för kunskap och utveckling. Jag väljer att benämna dessa som kritiska ingredienser: *kaos, parallellprocesser, omformuleringskompetens och empowerment.*


Som handledare påverkades även jag av deltagarnas frustrationer. Att handleda förändringsarbete innebar i nämnda fall att skapa förutsättningar för lärande

Förmågan att formulera och omformulera sin praktik har haft avgörande betydelse för kartläggning och studier av valda utvecklingsområden. Att formulera sig innebär att vissa delar av tyst kunskap görs explika. Men vad innebär att omformulera sig? Skolledare och lärare sysslar ständigt med omformuleringar: nationella styrdokument omformuleras till lokala, det konkreta till det abstrakta, reformer till praktisk handling, teori till praktik och vice versa. Både skolledare och pedagoger i den lärande organisationen behöver utveckla god omformuleringskompetens. Min slutsats är att kompetensen innebär en kunskapssyn som inte stannar vid imitation och reproduktion utan innefattar aktiv och gemensam produktion av ny kunskap. Deltagarna omformulerade förbättringsförslag till sin lokala kontext, och för att inte stanna vid imitation behövdes kreativitet och framför allt olika aspekter
av kunskap (Göranzon, 2001). Det framstod tydligt hur praktiska och teoretiska kunskaper blev ömsesidigt beroende av varandra. Skolan kan betraktas som en pratkultur men det visade sig att omformuleringar även behöver dokumenteras, kommuniceras och granskas skriftligt.


Även om fall A och B kan liknas vid utvecklingsprojekt fungerande som självuppfyllande profetior, vill jag betona att processerna många gånger varit smärtsamma. Förändringsarbete gör ont eftersom det pedagogiska arbete som tidigare omsattes, med nya glasögon kunde framstå som arbete av lägre kvalitet. Min tolkning är att vissa delar av den tysta kunskapen kom upp till ytan för första gången, vilket bidrog till att tidigare hinder för utveckling blev möjliga att kommunicera.

Avslutande reflektioner

omformuleringskompetens införlivas av enstaka förändringsagenter. Den lokala kunskapen skapas och framträder i handling i skolans kollektiva vardagsarbete, inte i arrangerad fortbildning. Larsson och Löwstedts (2010) studier visar att enskild lärarförd bildning sällan leder till verksamhetsutveckling, vilket ger starka argument för att kollektivt lärande systematiskt behöver synliggöras. Även fallbeskrivningarna visar betydelsen av att kompetens omsätts i handling. Jag drar slutsatsen att ny kunskap som omsattes i handling påverkade deltagarnas professionella legitimitet i förändringsarbetet.


Avslutningsvis vill jag återkoppla till metaforen, ‘toppen av ett isberg’ som synonymt med lärarens explicita kunskaper. Om utveckling ses som en ständig rörelse mellan tyst och explicit kunskap innebär det att tyst kunskap formuleras till explicit och att utveckling hela tiden skapar nya tysta kunskaper. Då skulle toppen av isberget kunna gestalta rörelsen av utveckling där den undre ismassan upphörde påverkas. Över tid kan olika delar av isberget befinna sig över ytan och lärarens tysta kunskap formuleras. Med den tolkningen av metaforen synliggörs min intention med denna text, nämligen att belysa varför tysta kunskaper behöver formuleras inom en
yrkeskår. Jag vill inte påstå att vägen dit är enkel. Däremot vill jag betona vikten av att initiera kollektiva förändringsprocesser inifrån, där alla har en röst och ses som aktörer i relation till utveckling, en möjlig väg för att erövra känslan av empowerment i sin profession, vilket nedanstående citat visar:

Vi var alla subjekt. Detta blev en av de största krafterna, som jag ser det i cirkeln. Egentligen är det ju precis så jag vill att pedagogerna ska arbeta med sina elever för att eleverna ska känna delaktighet i lärprocesserna. Då är det, med facit i hand, oerhört väsentligt, att jag låter pedagogerna vara delaktiga. Varför ska jag då äka på ‘en räkmacka’ och tro att det blir utveckling av det? Vi är subjekt allihop var och en, och tillsammans, såväl deltagare som ledare (deltagande skolledare).

Tanken med denna festskrift är att uppmärksamma och hylla Sture och tanken med min text är att ge ett personligt bidrag till hyllningen. ‘Människan är en berättelse’ som ständigt påverkas av andra där mina handledningsmöten med Sture synbart har påverkat innehållet i min text.

Referenser


CHAPTER SEVEN

BoomTown Music Education – an introduction

Anna-Karin Gullberg

Introduction

In the autumn of 2005, a new form of pop and rock music education at university level was launched – the BoomTown Music Education (BTME). Its educational philosophy emphasises co-learning and playing by ear, and it is a border-crossing, process-oriented music education for bands and musicians who are eager to commit to taking their acts to the next level.

This brief introduction will describe the staging of the BTME in a comprehensive way, with a special focus on the educational philosophy and the prerequisites for its realisation. This chapter is a summary of a final report written within the project: *The garage way within the university. BoomTown Music Education – new strategies for music education* (Gullberg, 2008). The report treated the educational development resulting from the special contribution that nshu (the Swedish Agency for Networks And Cooperation In Higher Education) funded during the first years of implementing the BTME. This means that this chapter is mainly focussing on the actual progress challenges, and because of its limited format the theoretical framework of the education is strongly summarised. The chapter is written mainly from a founder/leader perspective but with teachers and students’ voices in mind. Nevertheless the realisation process of the BTME evoked many intriguing research questions and still does to this very day. Hopefully this small selection of illustrations will trigger the reader to further dig into this melting pot of music education endeavours.
Starting unconventional educations means testing hitherto untried educational standpoints and presupposes the encouraging support of key persons, in this case leaders and professors of the Department of Music and Media in Piteå, namely Sture Brändström, Christer Wiklund and Ingemar Jernelöf. Each of these three have their personal educational philosophies grounded in an inclusive and progressive attitude towards music learning and education, which has also characterised the development of the BTME. The research orientation of Brändström and Wiklund (see Brändström & Wiklund, 1995), reflecting on the music institutions’ socialisation and partly conformist ‘sorting system’, has created a solid body of knowledge within an area important for the creation of the BTME. These scholars’ constructive approach supported the realisation of a progressive music education located about 800 kilometres from its academic headquarter, but in a town with an extremely vital informal popular music climate – Borlänge in southern Sweden. The commitment of the Department of Music and Media in Piteå, the leadership of the BTME as well as advisory boards has strengthened the music project BoomTown’s role as an accelerator of the region of Dalecarlia’s commercial musical growth.

From the beginning days until now, the activities in Borlänge have grown exponentially. Ministers of Education and Science and the Swedish Arts Council have invited BoomTown’s founder Kaj Podgorski to present the vision and purpose of the project. BoomTown figures in local media at least once every second week and the project has been stated by the Ministry of Foreign Affairs to be one of Sweden’s most successful community projects. BoomTown is also one of Dalecarlia’s most attractive brands. As a researcher and leader of the BTME, I have presented its educational ideas at network meetings and conferences within the fields of art and music.

Last but not least, many of the BoomTown students have been nominated for and won music awards, both as individual musicians and as bands. The majority of the students also perform regularly at large festivals and tour Europe as well as the USA.
After a brief orientation about the theoretical basis of the BTME and the BoomTown project, the educational standpoints will be presented. Then, I continue into describing the realisation of the BTME and the documentation which has been collected from its students, teachers and management. An evaluation based on the collected material will then be illustrated by a few condensed examples of teachers’ and students’ learning and the attempt to create a learning organisation. The chapter ends with a few concluding words about how the BTME works today as well as about its future.

**BoomTown Music Education – a brief background**

BTME has its scholarly roots in research studies conducted within the field of music education during the period of 1996 to 2005, and in particular the studies carried out by Gullberg (1999, 2000, 2002, 2006, 2008) and Johansson (2002, 2004). Within the frames of these studies, discussions took place concerning why, although successful rock and pop musicians emphasise ear playing and informal learning as being crucial in their musical development, almost no higher music educations build from this view.

The above-mentioned studies revealed that the views of musical knowledge and learning as found within formal music education institutions in many ways differed from people’s relations to music outside of such institutions. Rock and pop generally seemed to be outgoing, intense and spontaneous art forms, in which aurally based music making dominated the learning processes. Learning in a ‘garage band’ often happens spontaneously and without planning, and is largely maintained alongside the development of the community spirit of the band – the social climate. Also, knowledge development is affected by learning from each other, something that formal music education often has neglected. In interacting with others, the awareness of different interpretational perspectives develops, as well as the insight that one’s own views have to be formulated and negotiated.
Educational institutions, on the other hand, often seem to be built around a special attitude towards learning, where learning is connected to teaching in a way that makes formal instruction the essential source and driving force of knowledge development. Such conditions have implied that the many aspects of informal learning that cannot be understood as explicit teaching situations have never been made visible within higher music education. The adjustment of popular musical styles that is required in order to make it possible for such styles to ‘move into’ formal education has often implied that the styles have been institutionalised and ‘tamed’ to fit the institutional context. Changing the learning situations towards developing a ‘spirit of mutuality and equality’ among learners and teachers ought to encourage the students to develop maturity and independence. However, at the same time this challenges the teachers’ traditional authority and role as well as the more conventional forms of didaktik thinking. From these implications the educational philosophy of the BTME was originally formulated.

During the past five years, the BTME has developed in many ways, some of them clearly research-based. Music education researcher Lucy Green (2001, 2008) has both shaped and developed the discourse of formal and informal learning and the ideas of scholars seeking to implement a broader perspective of learning (see e.g. Arbnor, 2004; Biesta, 2006; Duerr, 1982; Kemp, 2005) have been of great importance to the education’s development. In collaboration with researchers like Heloisa Feichas¹ at the University of Minas Gerais in Brazil as well as passionate music leaders at the Guildhall School of Music & Drama (Peter Renshaw² and Robert Wells), new questions have continually been raised.

¹ See Feichas’ PhD thesis on formal and informal music learning in Brazilian higher education (Feichas, 2006).
² See Renshaw’s work on developing quality in community contexts (Renshaw, 2010).
The BoomTown project

The BoomTown Music Education is part of the project BoomTown, which is a long-term industrial project, built on three corner stones – Education, Organisation and networks, and Industry – all within the field of popular music. In merging with the Department of Music and Media (School of Music) in Piteå, a unique contextual fusion was created that presently generates exciting synergies for both the students’ and the teachers’ development of competences in the field of popular music. Musical entrepreneurship is supported by business orientation, ‘band-booster’, wide access to recording technology and front-of-house knowledge. Currently, BoomTown also contains a university education for light production – Creative Lighting Design for Stage and Event – and coming soon is a vocational education for live sound technicians. This mixture of educations within the popular music field supports crossover projects within music, sound and lighting and gives vocational credibility to the professional popular musician.

A progressive project like BoomTown depends on the enthusiasm, practical backing and bold attitude of its owner, the community of Borlänge, which has provided a continual ‘baseline of possibilities’ in supporting the establishment of a state-of-the-art musical infrastructure which is unique within the European music educational scene.

The BTME standpoints and educational philosophy

BTME is an example of a music education that focuses on the student’s learning processes. We consider the musician or artist as a whole, and the education as a holistic support for acquiring further artistic skills. Thus the intra-musical learning processes are neither reduced to nor separated from the situational context; instead musical competence is considered as the synthesis of personal, social and musical elements.
BTME places itself theoretically within a socio-cultural perspective\(^3\); learning is viewed as being **holistic, contextual and relational**. One of the starting points is that there is great value connected to communicating and formulating thoughts, feelings, ideas and experiences. We know through research as well as experience that the environment – both its aesthetic design and its emotional atmosphere – strongly affects how music making is experienced. BTME works all the way between artistic integrity and musical entrepreneurship, between individualistic progress and interplay competences. All activities within the education are constructed to support this field of artistic and personal development.

**Criteria for acceptance and music-making context**

BTME focuses primarily on originality, personal expression, ‘energy and drive’ and less on technical abilities and knowledge of repertoire. The education welcomes already-existing bands as well as single musicians. Thus, previous knowledge and musical experiences may vary greatly among the students, both concerning content and scope. We regard it as an asset to have many different ‘others’ in which it is possible to mirror oneself, as well as to have musical diversity within the walls of the school. Information and marketing are done both by the Department of Music and Media in Piteå and through BoomTown’s own website: www.boomtown.nu. This enables and facilitates the recruitment of young musicians from a variety of socio-cultural environments.

The core of the education – making music by ear – takes place in rehearsal rooms and studios of very high standards. The bands themselves take care of these studios during their education. The other cornerstones in the BoomTown triangle increase and support an entrepreneurial attitude with their connection to the music business. BoomTown also acts in cooperation with other music events like Peace & Love – the second largest music festival for popular music in Scandinavia. This interaction has already resulted in one of the BoomTown students being signed by

\(^3\) As explained in the works of for example Nielsen, 1997; Nielsen & Kvale; Siljö, 1992, 2000.
the festival’s record/management company. The Trigger Creative Conference⁴ is a music industry event that takes place in Borlänge during the Peace & Love festival. Trigger brings together entrepreneurs and creators as well as people from the culture, business, technology and education sectors so that they have a chance to learn about and prepare for the future of the music industry.

**Self-governed, process-oriented learning**

Every student at the BTME begins where they are, and each of them goes forward in the direction of their own individual choice, with their band in focus and in relation to the overall curriculum. The focus is on both the individual and the group as an instrument. One consequence of this educational view is that different teachers are challenged to work with different aspects, and that students’ artistic progress may happen in very different ways. BTME also wants to prepare the students for change, and to make sure that they bring both general and specific tools with them when they enter professional life. Thus, different role models are offered through supervisors, musicians and artists.

The students are supported in formulating ideas and goals for their own development. Regardless of whether their music is pop, hip hop or heavy metal (or no specific genre at all), the education builds on the students’ own ideas – these ideas are challenged instead of being replaced. The focus is not on correcting but on raising the level of consciousness and on enhancing the ability to recognise musical originality. Not serving pre-packed solutions aims to increase independency and ability to make conscious choices and re-choices. BTME consciously aims for a working method in which the students will have possibilities to judge and evaluate their own progress and fulfilment of goals. The assessment criteria that form the

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⁴ www.triggercreative.nu
basis for the examinations are negotiated between students and teachers, and made visible through pedagogical documentation.

In order to be able to offer fruitful conditions for process-oriented learning and increased student autonomy, large course blocks of 30 ECTS credits have been created. Today, the BTME comprises two years of full-time study – all in all four courses of 30 ECTS credits each: Music Creation I and II, and Music Performance I and II. Since the autumn of 2009, 30 students have enrolled in the system and from 2011 onwards they will graduate receiving a Higher Education Diploma in Music with focus on aural-based music making.

The realisation of the BTME so far

In order to realise the overall aim of the BTME project, special educational efforts were made at several levels. Action, documentation, reflection and feedback upon learning processes constituted the hub, and these activities have been encouraged and realised on several levels at the same time – among the BTME students and teachers as well as on the management level. The first drive focussed on the group of teachers who shaped the conditions for the students’ learning environment.

Teachers and mentors

The BTME teachers’ freedom in designing teaching and coaching is quite extensive, and at the core of the educational process lies the possibility of trying several different teaching methods, which are then gradually evaluated. The students have also all through the project been encouraged to participate, and the goal is that teachers and students should develop courses together – a situational way of working that is organic and changing.

A pedagogic forum was created, in which the teachers’ experiences and challenges could be discussed. The teacher group also has recurring discussions regarding

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5 The quality of this documentation will be further explored below under the heading Documentation from students, teachers and management.
suitable methods for assessing and examining the process criteria and the students’ musical development. Furthermore, a joint theoretical/practical platform of collected experiences is being constructed which is necessary for the teachers in being able to guide their students in process-orientated music making. In the pedagogic forum academic papers were introduced that might lead to motivational talks about higher education perspectives⁶. From time to time the meetings have also included external consultants who have introduced strategies for pedagogic documentation as well as educational philosophy.

**Students’ working methods**

Within the BTME we consciously aim for a working method where each student will have the authority and responsibility to assess and evaluate his or her own progress and fulfilment of goals. By letting this responsibility be a part of the studies, we believe that artistic integrity is supported and enhanced.

The evaluation criteria that form the starting points for examinations are negotiated between students and teachers. Collaboratively we decide levels for passing grades and also who will have the most important vote when views differ. This means that the ongoing dialogue is crucial and that the students develop an understanding of their own processes and can find arguments for his or her progression. Finally, the evaluation criteria are decided in relation to BTME’s guiding documents, the observations of the teachers and ongoing research within the field of music education.

The evaluation criteria are made visible through pedagogic documentation. Processes and products are documented using various tools, which are introduced and evaluated during the different courses. Ongoing evaluation of learning processes is made by the students, using self-evaluation, diary writing, video diary, and observation techniques (cf. Griffiths, Huston & Lazenbatt, 1995) as tools in this

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⁶ Such talks may, for instance, be about writing logs or workbooks, or about various theories of and strategies for assessment (see e.g. Barr & Tagg, 1995; Glasner, 1998; Handal, 1999).
process. The evaluation is also followed up in cooperation with the teachers and some of it takes place through transformative dialogues with pedagogic mentors – a form of communication that is based upon pedagogic philosophy as well as the documentation.

Evaluation of the students’ own musical products – written songs, recordings, performances and arrangements – takes place both within the educational setting, where criteria for personal expression and musical quality are continually discussed, and externally, carried out by receivers in the music business and external evaluators. The focus of the evaluation is the individual development of knowledge – something that every student has to be able to show at examinations as well as in self-evaluations. Evaluation criteria may and will partly change during terms, differently within each group of students, but the most important aspect is that every student accepts responsibility for his or her evaluation process.

**Documentation from students, teachers and management**

The matrix below shows the different kinds of documentation that are used in the above-mentioned working strategies. In the matrix S = students, T = teachers or supervisors at the BTME, St = staff (everybody working within BoomTown), L = leaders (the persons who are responsible for a specific activity, most often the founders, although the leadership may temporarily be enlarged by consultants or external experts) and M = mentors for students as well as teachers.
Table 1: Matrix showing documentation collected from students, teachers and management.

<table>
<thead>
<tr>
<th>Students Activity – individuals and groups</th>
<th>Process and Documentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diaries, logs</td>
<td>Writing/telling – physically and/or digitally</td>
</tr>
<tr>
<td>Making visible students’ views of knowledge, human beings and society</td>
<td>Writing, having individual transformative talks with M</td>
</tr>
<tr>
<td>Creating music in relation to certain criteria, literature, talks and so on</td>
<td>T and M participate in activities</td>
</tr>
<tr>
<td>Formulating individual and collective goals for learning</td>
<td>Seminars</td>
</tr>
<tr>
<td>Deciding criteria for evaluation and examination</td>
<td>Seminars</td>
</tr>
<tr>
<td>Students</td>
<td>Texts, log notes from M</td>
</tr>
<tr>
<td>Teachers</td>
<td>Texts, video and music recordings</td>
</tr>
<tr>
<td>Pedagogic documentation – tape recordings, performances, oral and written evaluations from everybody</td>
<td></td>
</tr>
<tr>
<td>Teachers BTME and staff Boom-Town</td>
<td>Information and discussions concerning educational philosophy and the implementation of BTME</td>
</tr>
<tr>
<td>Staff meetings – all staff members who wish to participate</td>
<td>Video recordings</td>
</tr>
<tr>
<td>Pedagogic meetings – all teachers who wish to participate</td>
<td>Discussing pedagogic questions</td>
</tr>
<tr>
<td>In-service training – the teachers who most often meet the students</td>
<td>Lesson and project plans, notes</td>
</tr>
<tr>
<td>Auscultation – T meet S</td>
<td>Seminars led by internal and external mentors</td>
</tr>
<tr>
<td>Auscultation – M meet S</td>
<td>Texts – mainly concerning views of knowledge, people and society</td>
</tr>
<tr>
<td>Management</td>
<td>M follow L when L meet S</td>
</tr>
<tr>
<td>Leader meetings – founders and the Head of the Department of Music and Media in Piteå</td>
<td>Log notes from M</td>
</tr>
<tr>
<td>Activity development</td>
<td>Information and discussions concerning what has come up during other meetings and class meetings</td>
</tr>
<tr>
<td>Strategic meetings – founders of BoomTown and BTME</td>
<td>Notes, log notes</td>
</tr>
<tr>
<td>Consultant reports from M – professional views, a platform for future development of the process</td>
<td>Discussion and feedback concerning what has come up during other meetings and class meetings</td>
</tr>
<tr>
<td>Pedagogic meta-talks</td>
<td>Transformative talks led by L to make visible inadequacies in BTME management</td>
</tr>
<tr>
<td>Management</td>
<td>Notes, log notes</td>
</tr>
<tr>
<td>Management</td>
<td>Talks concerning development of activities and future ventures</td>
</tr>
<tr>
<td>Management</td>
<td>Recurring formal and informal talks</td>
</tr>
<tr>
<td>Management</td>
<td>Mentors have identified key problems and in dialogue with management created better conditions</td>
</tr>
</tbody>
</table>
Analysis

When working with creating a learning organisation, all levels of the activities are objects of documentation and evaluation. As the table shows, there is a good deal of material generated from students’ and teachers’ activities, which can be analysed from an academic perspective. The continuous evaluation has provided ongoing changes concerning both form and content of the education, but most of all when it comes to the attitudes communicated between mentors, teachers and students.

Of course, an explorative and innovative project like the BTME will have weaknesses as well as strengths. The design of the education is based on research, and every activity has been planned and carried out based on an awareness of the weight of documentation.

One thing that has become clear during the process of developing and implementing BTME’s educational philosophy is that written documents cannot be handed to anybody for reading – the documents are living texts that have to be read, understood and explained in collaboration with others. One of the leaders’ most common reactions during the initiation phase was: “Why do the teachers say they know exactly what we mean, but then they go about doing something completely different?” At full swing, we closed our eyes to the very things we held as essential in the BTME philosophy, namely the respect for variations in tempo and intensity when it comes to individual learning processes. That was an important and sometimes humorous learning process that will hopefully benefit the ongoing expansion within the BTME.

Teachers’ and students’ learning

BTME encourages both students and teachers to accept responsibility for their own learning processes. Thus, new and different ‘designs of learning situations’ are continually introduced. New ways of supporting teachers’ and students’ learning processes are also discovered. Certain ways of working have been regarded as more provoking than others by the teachers. Most teachers have noted that the students
quickly tended to take up a defensive position when new tasks were introduced. This approach, combined with a new and untried ‘style of teaching’, sometimes led to an uncertain situation, challenging BoomTown as a whole when students voiced their discontent in front of the administrative staff. It became more and more obvious that such situations were eased when there had been time to build a firm basic trust within the group of teachers and students.

The searching attitude of the teachers also sometimes resulted in frustration and insecurity among the students. Of course, there are many explanations to anxious reactions in ‘open’ learning situations. The level of students’ maturity, self-esteem and so on can influence reactions. On the other hand the reactions reveal something about the pupil code (see e.g. Bouij, 1998) that comprehensive school fosters together with the pre-understanding that is rather common among music educators concerning higher artistic educations. A musician’s credibility as a teacher is most often judged from how well the musician plays, and when a teaching situation does not encourage teachers to ‘impress’, both students and teachers react with uncertainty and suspicion.

There are no prevailing educational traditions, no theory-in-use (Barr & Tagg, 1995), no unofficial rules (see Jackson, 1990 regarding hidden curriculum) and no traditional ‘book of answers’ on how to act within the frames of the BTME. This means great freedom for all participants but also huge demands concerning attitudes towards learning, independency and openness. Teachers felt that they had to change their role from a teaching ‘entertainer’ towards having a more supportive and coaching function. Such insights call for engagement concerning teachers’ own professional development, self-image and teacher role. This situation might be both fascinating and provocative. As one of the teachers put it:

I had to change my own ‘reward system’ – from being affirmed by the students’ expressed affirmation to the warm feeling you get in your body when seeing somebody else growing.
BTME has consciously been placed in a context-free educational situation, where neither the academic nor the artistic culture pre-existed. Educational institutions are socialised, and such processes contribute to a cultural security where codes and rules are defined in advance. BoomTown as a working place is not (yet) institutionalised and this situation creates special conditions for new and alternative pedagogical approaches, but also evokes feelings of inadequacy. These new conditions – an uncertainty ‘without codes or books of answers’ – do not fit everybody. However, the teachers and students who see the possibilities of creating positive and liberating constructs can grab their life’s chance to learn.

The school code – teachers’ informal agreements and value systems (Bouij, 1998) and teachers’ paths of learning (Lave and Wenger, 1991) – voices ongoing re-negotiations within institutions. In a newly created context there exists no institutionalised practice, which means that people will fumble both theoretically and practically. There have been moments when both students and teachers have retorted, in despair, “Why don’t you just tell me what to do, and I’ll do it!”

An example

In this chapter, I would like to present one of the tasks that were introduced to the second student group during the spring of 2007. In retrospect, this has proven to be powerful for the understanding of learning, even if the students reacted with both confusion and frustration in the beginning when introduced to tasks that demanded a high level of independency. When the task was given to formulate one’s own learning goals together with achievement criteria concerning processes and products associated with these, one student exclaimed:

What! So what are you going to do? You’re here to decide stuff like that! (male student, 20 years old).
Another student, having long experience of touring and arranging gigs, as well as earlier university studies, commented to this particular student:

You have to be out of your mind! You have no idea how boring and sick it is to first study something that somebody else decided and then be judged from how you should have understood it! This is heaven! (male student, 26 years old).

Together, we created a matrix that contained the learning goals, the journey and a definition that decided when the goals had been reached. After group discussions, the entire group decided which should be the common processes and how they should be described. The product criteria were then formulated in a similar way. The matrix below describes the process criteria for the second student group, the first two semesters of 2007.

Table 2: Matrix of process criteria for the second group of BTME students.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>How</th>
<th>Goal</th>
<th>Not passed</th>
<th>Passed</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Engagement, maturity, insight, understanding of own (learning) processes</td>
<td>Trust Dialogue Engagement</td>
<td>Knowing the score!</td>
<td>Not knowing</td>
<td>Knowing in an ad hoc way</td>
<td>Ability to foresee what will happen</td>
</tr>
<tr>
<td>2 Having control of, getting understanding for, own creativity, own creative processes</td>
<td>Trust Dialogue Engagement</td>
<td>Creating towards deadline Present at collaborative creating Creating own conditions</td>
<td>Not knowing</td>
<td>Knowing in an ad hoc way</td>
<td>Ability to foresee what will happen</td>
</tr>
<tr>
<td>3 Musical (personal) knowledge development</td>
<td>Argument vs. result</td>
<td>My personal goal?</td>
<td>Goal not reached</td>
<td>Goal reached</td>
<td>Surpassed self</td>
</tr>
<tr>
<td>4 My personal criteria</td>
<td>Argument vs. result</td>
<td>My personal goal?</td>
<td>Goal not reached</td>
<td>Goal reached</td>
<td>Surpassed self</td>
</tr>
</tbody>
</table>
In the matrix, four criteria are described; two common ones and two individual. Under How it was decided that whether a student has gone through a learning process, which ought to be noticeable for instance in the student’s playing, is a question for debate with pedagogic documentation as the basic data. It is possible that a student will play a concert that will sound worse, to the evaluator’s ears, than the expectations after two years of studying would suggest. In that case, the musician has to justify and argue for e.g. a new sound or playing style that has been a part of his or her own personal goal. Under Goal many of the students wished to find a formulation that covered to control one’s own creative processes and to develop ‘presence’ when playing together with others. Not passed should then correspond to ‘not knowing what is going on’. Passed means when the student later can reconstruct what happened during the process while Excellent implies that the student can predict a creative result.

During the working process of 2007, doubts grew concerning letting external evaluators take part in the evaluation of creative processes. After one of the internal meetings, the students decided that processes, being largely implicit, cannot be left to external experts’ evaluation. Instead, they should be evaluated together with teachers and supervisors. When being asked how this should be implemented, the students decided that the work should be imbued with trust and dialogue and that this presupposed engagement and time with the teachers. Products, on the other hand, could be judged by outside experts from the music business, fans and so on, since that is how the music business normally works.

Defining the matrix criteria was an inspiring and rewarding activity that made visible the students’ visions, encouraged reflection and independence, served the development of study technique and planning and prepared for life-long learning. Important future tasks are to discuss and define more clearly the artistic process criteria, touching upon investigative ways of working, inventiveness and ability to use role models. Increasing teachers’ competence and security in assessment situations is also of great importance in a new education like the BTME.
A learning organisation

Competent and independent students presupposes teachers with similar competences that may function as inspiring role models who support the processes that the students initiate and become part of. Within the teacher group, we have continually worked with connecting the BoomTown educational philosophy with the teachers’ practice in pedagogic in-service training. Different aspects of pedagogic philosophy and Attention Based Culture have been important voices in creating a learning organisation. In the BTME, being professional means to understand (and stand by) oneself, other people and one’s surrounding world in relation to one’s tasks and professional role.

The development from ‘instructing teachers’ towards supervisors and designers of learning environments who create good relations and work as a support for other people’s processes, turned out to be challenging for most of the teachers involved. Although the environment surrounding BoomTown in most aspects differs from a standard academic one, the teacher’s role is safeguarded by prevailing discourses and the expectations that go with these. Even within the unproven BoomTown context, we experienced strong worries that continually had to be met and challenged. The teachers’ work with making visible and sharing their views of knowledge, human beings and society later became the conclusive link between the teachers’ pre-understanding of learning in music and their understanding of the educational philosophy that was created as a first chapter for the BTME.

BoomTown Music Education into the future

Today, there exists a small but relatively stable group of teachers in BoomTown, and the premises are equipped and used – even if new building projects are continually initiated. The regular staff of BoomTown presently includes seven persons.

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7 See www.rokkjear.com and www.equilibrio.dk.
Finally, it can be said that all actors within a learning organisation need time to process individual and social experiences in order to reach personal and social maturity. Such competence development will in time contribute to essential pedagogic professionalism for teachers and supervisors, as well as musical competence and artistic originality for all.

Comparing the BTME to ‘traditional’ higher music education would be unfair to both sides. The students that finish BTME will develop knowledge and experiences that other forms of music education still have not developed possibilities for, while the BTME students will perhaps not have acquired as much traditional musical knowledge as more ‘regular’ music students. The learning processes that the BoomTown students experience are supposed to lead to a conscious development at several levels simultaneously. We maintain that this synergy effect will gear up the intra-musical knowledge and also support the students’ competence development as musicians, performers and entrepreneurs. Several students have already succeeded at the commercial market and pursue professional careers as musicians parallel to their studies. This situation brings ‘the outer world’ into the BoomTown environment, and this is strongly motivational for other students as well as teachers.

The act of ‘handing over’ evaluation processes to students presupposes a genuinely grounded teaching staff with a joint and conscious educational philosophy, which is firmly anchored to the spine. Being able to transform a will to develop academic skills and leadership demands curiosity, openness and courage to be transformed. This also implies that students and teachers in many cases need to be ‘de-schooled’ into accepting to take the responsibility for their own pedagogic competence development. However, in the work described in this chapter it has also become clear that communicating an educational philosophy like the one found at the BTME to all participants presupposes a huge amount of repetition and patience.

BTME has a higher artistic and humanistic aim that hopefully has been made visible in this descriptive chapter. The biggest trigger for the leaders of BoomTown is probably the combination of life-long experiences of music making, the know-how
of music education and a strong willpower to make a difference. In BoomTown this means creating opportunities for teachers and students to raise their consciousness, develop multiple competences and succeed as human beings and artists. In this work, the cooperation with the talented BTME students is the strongest source of power and something that will never let us settle down.

References


CHAPTER EIGHT

How to challenge seminar traditions in an academic community

Cecilia Ferm Thorgersen and Ann-Christine Wennergren

From 2004 to 2007, developmental research was performed at the Department of Music and Media in Piteå, a part of Luleå University of Technology (LTU), Sweden. The aim was to improve higher-level seminars with a focus on text-related responses. Due to Sture Brändström’s open-mindedness towards new ideas, this work took the form of an action research project in which PhD-students, senior lecturers and professors were involved. The project received internal financial support from LTU, and was thoroughly documented (Wennergren 2007b). In a Festschrift dedicated in honour of Sture, it has been a matter of course to write about ‘response seminars’, or ‘the Piteå model’, which has become the alternative name of the seminar model in question.

In the following, we will portray the response model and highlight issues, which emerged within the heterogenic research community in Piteå. We will also describe and reflect upon some developmental strains of the model together with their consequences. Above all, we will discuss different kinds of generic skills that were utilised and developed within the frames of the academic seminar. Finally, we will discuss relevant challenges, which need to be confronted when a research community wants to avoid becoming trapped in routine-like traditions. We think our findings could serve as both inspiration and a basis for discussion.
Background

In general, using seminars as a working method for research communities is based on the assumption that researchers need each other in order to create conditions for dialogue and learning. On behalf of the Swedish National Agency for Higher Education, Sundgren (2008) describes the seminar as an opportunity for a ‘learning practice within academia’. The word seminar derives from the Latin word *sēmen* (seed), which denotes the sense of nurturing; a place for cultivation and opportunity to grow (Kindeberg, 2008). Meanwhile, the seminar, in contrast to teaching, should be a democratic working method within higher education (Egidius, 2002). This implies that all voices of the participants should be heard and that everyone should be able to participate on his or her own terms. Sundgren (2008) argues that seminar forms in academia presuppose that the participants read papers in advance, that there is a permissive climate and, at the very least, that every participant has the courage to contribute to the proceedings. It is important to keep in mind that concealed and established patterns of communication can exclude new or peripheral participants. Ludvigsen and Digernes (2006) examined how PhD-students can become included in research groups, and underlined the productivity of the collective agenda as a base for seminar participants’ learning.

Thus, there is a need that seminar leaders, most often professors, guide seminar activities carefully, which aim to offer that everyone participates on his or her own terms. It is commonplace that the seminar leader controls both form and content in a research community. To waiver this control could result in a shift of power. In the Swedish National Handbook for PhD-students, the seminar is described as a place where ideas are introduced and participants are treated with respect, as well as where thoughts and actions can be criticised (The Swedish National Agency for Higher Education, 2009). Unfortunately, seminars can also develop a destructive culture where the presenting author is unable to cope with a given response.

Contributing to learning, the content of the seminar must be meaningful and the form should create conditions for exploring the unknown (Kindeberg, 2008).
Questions have to be asked by the community itself concerning how seminars might offer commitment and democratic working models. What do we reveal by using the word seminar? What is expected of the community members?

The aim of the work within the research community in Piteå was multivoicedness in the seminar context. The conviction was that established frames would generate confidence and offer prerequisites for attempting the unknown. The research community, being heterogeneous with senior researchers and PhD-students at different levels in diverse subjects\(^1\), had to view the variety of experiences and knowledge as resources in order to function with fruition.

**The Piteå model**

The basic idea of the Piteå model was that the participants in the research group should prepare written responses to specific texts. Any of the participants could be the author of the text in question. Texts and responses were divided into three levels and labelled with three colours, which denoted the stage of the writing process to which the text belonged (see Figure 1). The following structure was developed as a template for the participants:

- The author makes the text available to the participants at least one week in advance.
- The author clarifies the level (colour) of response expected to be given, and specifies his or her own questions aiming to formulate the participants’ need of response.
- Each participant sends his or her written response to all participants of the seminar. The author gives a deadline for the responses.
- All participants prepare for the seminar by reading all of the responses.

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\(^1\) The disciplines represented were music education, education, music, sound engineering, experience production and media- and communication science.
The author compiles and prepares the responses, choosing two or three topics to be discussed at the seminar as well as how the seminar should be carried out. In this way the author maintains control of both form and content of the seminar.

The participants were assumed to act as critical friends. A ‘critical friend’ is characterised by the combination of *friendship* (relationship, trust, support and acknowledgement) and *criticism* (analysis, judgement, evaluation and quality). Real critical friends represent this somewhat cumbersome combination (Handal, 2007; Wennergren, 2007a).

<table>
<thead>
<tr>
<th>Level of writing process</th>
<th>GREEN text Outline, ideas, notes</th>
<th>RED text Primary to late draft</th>
<th>BLACK text Final draft</th>
</tr>
</thead>
<tbody>
<tr>
<td>What should be focused on in the response?</td>
<td>Content, thoughts, ideas The meaning and approach The buoyancy and potential of the ideas</td>
<td>Focus, form and context Understanding Purpose of, and balance between, the different parts</td>
<td>Choice of words, grammar, spelling and other formalities Conceptions and levels of conceptions Variation and consistency of words and conceptions Style and genre</td>
</tr>
<tr>
<td>Questions supporting the response work</td>
<td>What is your comprehension of the aim? What is your perception of the message? What is your perception of the strengths and weaknesses of the ideas?</td>
<td>How is the text adjusted to the specific genre? How do you perceive the aim? What is the main theme? Who are the assumed readers? What are the strengths and weaknesses of the text?</td>
<td>Who are the assumed readers? What are the strengths and weaknesses of the text?</td>
</tr>
</tbody>
</table>

Figure 1: Response template.
As a consequence of the instructions above, all participants became involved in both reviewing the actual text, and the seminar-based dialogue. Since it was possible to internalise the response in advance, the author most often did not become defensive. During the seminar, dialogue received more attention at the expense of destructive rhetorics. Attaining early response in the writing process resulted, as far as we could see, in papers of high quality. As a result of this phenomenon, several texts were published in various academic journals. The seminar form generated learning in different areas, where the following characteristics can be seen as being of most importance: **colours**, **critical friend**, **seminar question** and **critical features**.

Colours: The participants internalised a meta-language to communicate the level of the text. The colours were spontaneously divided further, for example into ‘dark green’ and ‘light red’. The development of the colour-concept gave the readers a pair of ‘spectacles’ which enabled them to read and comment upon texts in different phases.

Critical friend: The balance between confirmations and challenges in the response was maintained due to the confidence of the relationship between the participants. There was a mutual understanding regarding everyone’s responsibility towards producing texts with good quality. The skill to motivate one’s response increased the legitimacy as a critical friend.

Seminars: The authors decided what to get out of the seminar and how that could be achieved. They became increasingly aware of the importance of formulating questions based on a clear purpose. Over time, the content of the seminar changed from specific to more general questions. In relation to learning, most of the participants preferred general themes of the seminar.

Critical features: Our response model aimed at analysing the critical features of the texts and promoting skills to anticipate more general problems during the different phases of writing. Similar results are described by Nystrand (1986), who stresses that verbal response tends to become more superficial when compared to written, and that the task of formulating written response develops skills to reveal problematic
parts of the texts. A conclusion is that it is much easier to give a response to already formulated problems than it is to identify new problems.

When the role of the professor – the seminar leader – changed, there was also a shift in power. Furthermore, the supervisors’ role was affected as a result of the setting of the seminar, taking the role of the critical friend rather than that of the ‘guru’. Handal (2007) further argues that a supervisor acting as a critical friend supports creativity, while the guru is considered as possessing the best solutions that should be imitated or reproduced.

**Heterogenic academic communities**

Strongly homogeneous research communities are indicative to the possibility of deepening the subject area as a great advantage. The research setting in Piteå was heterogenic with researchers belonging to different disciplines. Our aim was to contribute to each other’s research and strive for higher quality. Although the norms were quite diverse, there are qualitative aspects, which cross the various disciplines. Most research is documented in text form, and the need for good writing skills is a mutual one. The common norms for texts demand general skills that in turn can be formulated, unbound to a particular discipline (Dysthe & Samara, 2006):

- Systematic and analytical skills
- Communication skills
- The ability to recognise and validate problems
- Logical argument

In addition to those skills, papers should demonstrate originality and creativity, and be guided by a critical approach, which can be connected to different text genres or styles. To systematically involve researchers in referee procedures, or to systematically discuss selected parts of articles, can increase collective competence (Dysthe & Hertzberg, 2006). We believe that guided approaches give potential to
investigate work with different ways of writing, and to discuss quality, in contrast to reading whole articles without specific guidelines.

PhD-students enter academia as novices – legitimate peripheral participants – and are expected to successively develop towards full membership within communities of practice (Wenger, 1998). Without a supportive seminar structure, there is a risk that PhD-students remain peripheral at the same time as the pressure to produce reports and publish articles increases. This condition also underlines the importance of being treated as potential members and co-authors. Our response model is based on the intentions of Wenger regarding integration of new participants: mutual commitment, access to discussions and possibilities to internalise tools and models. It is, however, important that this integration does not solely contain socialisation of traditional conventions. Hellesnes (1976) points out that ‘critical socialisation’, in contrast to ‘adaptational socialisation’, includes ethical as well as moral aspects, together with awareness of the consequences of one’s actions. In other words, becoming a full member of an academic community, concerns competence to socialise in a critical way, to be able to maintain as well as change traditions.

**Opportunities for development**

An improvement project aiming to reach multivoicedness in a seminar community might challenge power, responsibility and academic traditions. Discovering the positive outcome of our collaborative work with the model, gave incentive for further work. In the following we will present how the seminar format was challenged, and give examples of how the model was transferred to and could be used in other academic contexts. Finally we will shed light on and discuss what learning and skills that primarily emerged through the developing seminar work.
**Challenging the traditional seminar format**

In the section below, we want to show how variation of the structure of the seminar can lead to consequences for critical thinking and socialisation. Our assumptions lean on analysis of material generated by the documentation of seminars, observations and group discussions from a workshop, which constituted part of the action research project.

A specific idea, upon which the developed response model was based, is that the author who writes and discloses the text is ‘the owner’ of the seminar. The author should choose how to use the seminar – a balancing act between offering individual and cooperative learning. Independent of the chosen content, the participants will be offered training in giving and receiving response. The question is how the form of the seminar influences this option. To grasp these dimensions, we organised a two-day continuation of the project, where we asked the participants in advance to choose alternative forms for the seminar.

The following seminar forms were attempted: a) the author formulated a couple of questions for, participated in, and was also leader of the discussion; b) the author formulated issues for an open discussion, but did not participate actively; c) the author used some contradictions in the response to set up a role-play where two groups were asked to represent the different positions; and d) the author let two ‘peer groups’ discuss the text’s suitability for a specific publication in a role play. During the seminars some of the participants observed what occurred, together with the consequences and outcomes of the differently organised seminars. Experiences were written down, and then discussed in groups of authors, reviewers and observers. Our analyses highlighted the following common features of seminars: roles, involvement, goals and form.

**Roles and involvement**

The various seminars put different demands on, and gave various options for, the participants. The traditional role-patterns and hierarchies were more or less
challenged (Rørtveit, 2007). Below, we will examine and reflect on the different forms in turn.

The traditional form of a seminar (a) showed a high degree of confidence among the participants, but seemed to encourage a one-way communication. This form did not create a basis for real dialogue. It proved difficult to both participate in the discussion and to lead it. While the underlying thought of the Piteå model was that everyone had a responsibility for creating dialogue, this form of the seminar gave the moderator responsibility for bringing the discussion forward. All participants had the opportunity to raise their hand and become involved in the proceedings. However, there was an obvious risk that the written response was reproduced just as Kindeberg (2008) warned. Instead, she underlines that the seminar dialogue should not be used for what is already known.

The seminars, where the discussion was based upon some formulated issues, without the author participating, and without any seminar leader (b), tended to be dominated by those who were most familiar with the subject. There was room for significant, broad questions, but the discussion took off in unforeseen directions, which seemed to depend on the nature of the issues in question. Even the author did not get the most out of the seminar. The seminar form seemed to require that the participants took their responsibilities and helped to keep the discussion ‘on track’. The challenge was to give everyone the opportunity to be heard and to establish frames for dialogue.

To organise the seminar in the form of a role-play based on contradicting argumentation (c) gave raise to many thoughts. Although it might seem playful, it became clear that it is also a huge responsibility to play a specific role. It demanded the participants to stick to that particular role. If that was not the case, the form failed to reach its intended purpose. Another problem was for the participants to become engaged in a question that someone else had chosen. The discussion in this case was fragmented, but committed; positions were pitted against each other, which highlighted the problems that were not fully explicit in the text. Dialogues were
encouraged and participants got to try the experience of friction towards other voices (Bakhtin, 1981). Current research on barriers and opportunities for learning within the seminar form shows a great variation in expression among the participants regarding possibilities for continued learning (Kindeberg, 2008). There is a risk that the listening aspect of the dialogue is minimised, that the participants start to talk *to* each other instead of *with* each other. In this case (c), the author chose not to participate, which contributed to new patterns and perspectives on the themes the author had chosen to focus on.

The last variant of the role-play was organised in a way that encouraged participants to take the role of peer-reviewer (d). In this seminar form no one had to make statements that were not accounted for, apart from playing a role, as the participants were expected to make stances based on their own opinions. Several skills were attempted, which represented important aspects of enculturation and academic identity formation (Dysthe, Samara & Westrheim, 2006; Ferm, 2007). One dilemma in this case was that the seminar group was relatively large, which is not the case when the review work is performed ‘in real life’. This seminar had a discussion leader, who made sure that the discussion treated what the author intended.

Our interpretation presents a correlation between the structures of the seminar, the roles given, and who were offered participation. At the same time traditional ideas about power, focus and accountability for the seminar were challenged. Overall, these aspects can be seen as related to the aims and goals of the seminars.

**Goals**
The overall aim of the arrangement of the response seminars was the quality of the texts. This challenged the participants to find a balance between becoming a full member of the community of practice, and developing as an individual researcher. To organise the seminars in a way that made the participants take different roles pointed very clearly to the responsibility for utilising individual and common skills. As we mentioned above, the explicit intention was to give the author responsibility
for both content and form. Later in the text, we will reflect upon the aim of the role-play: to gain new aspects of a problem or to break a tradition.

Another goal was to give the participants possibility to develop as reviewers and receivers of response. The response had to be directed towards the needs of each individual author, and it was important to learn to receive responses without becoming defensive. A further goal was that everyone should have the opportunity to become acquainted with each other’s work and responses so that the seminar would incorporate more in-depth processing. The goal that everyone would get their voice heard was more challenging in some seminar forms than in others.

**Forms and frames**
The framework for preparing the response process was studied in relation to the intended function: that all participants should be prepared and become involved. Most participants adhered most often to the structures subsequently incorporated. An interesting aspect was that the written response progressively was seen as a matter of course, at the same time as the seminar was seen as a complement. Gradually the participants took the template for granted and did not use it explicitly. Various ideas arose concerning the interpretation of colours in the response model, and to what degree they would overlap. We had to continually revise the instructions. In addition to this, we emphasised the importance of the aim and the problem areas of the text being apparent, regardless of the phase or ‘colour’ of the text.

A general insight was that some seminar forms seemed to be appropriate for certain texts, concerning genre, style and colour. Another reflection was that the participants needed to be prepared regarding which seminar form the author had planned to use. We also discussed the limits for how much time should be spent on preparation. A further aspect of the model was the nature of the questions functioning as guidelines for the seminar. With open questions there was a greater need for a moderator, general problems gave increased opportunity for superficial discussions, while more specific problems led to more intensive discussions. The
leader of the conversation should keep the discussion on track, but also had a mandate to guide the discussion in one specific direction.

**Development in other contexts**

As suggested above, there is a risk that the traditional seminar form maintains power relations. We assume that such traditions are incorporated individually and collectively in early stages of higher education. It may be difficult to challenge these incorporated traditions in higher-level seminars. We want to stress the importance of offering seminars based on involvement. Participants of the Piteå seminar have also tried to use the model at various levels in institutions of several other Nordic countries. A common starting point has been an impetus to encourage development of the students’ ability to incorporate scientific approaches (cf. ‘training seminar’, Sundberg, 2008).

In the seminar ideally the students have the opportunity to test their understanding of literature and presentation, listen to friends’ and the teacher’s interpretations and formulate their own position in relation to what is studied. Their own experiences can be processed and reshaped (p. 40).

At lower academic levels seminar leaders had to take more of a controlling role, for example in master’s courses, than was the case in the research environment. Not least, the form aims to offer students practice in the development of generic skills that can develop further in higher education.

Working with texts in the described manner offers continuous external response, which could reduce the risk of unreflected imitation and reproduction. The skills of reviewing and receiving response are issues of development throughout academic education. Participants must take responsibility for communicating texts and formulate appropriate responses. The number of participants in seminars needs to be adapted to the form, so that the students are motivated to become acquainted with, and give constructive response to, their peers (Dysthe & Samara, 2006; Hoel,
The distribution of responsibilities is different at these levels. A continual practice enables the education to progress. An early introduction of this type of seminar may hopefully contribute to a democratic, creative and reflective academic environment.

In the present book, the chapter *Bridging practices in Nordic music education doctoral programmes: Theorising and evaluating the Finnish application of the Piteå model* (Rikandi, Karlsen & Westerlund, this volume) is an example of how the model was developed in a research education environment quite similar to the one led by Sture Brändström.

**Generic skills in response work**

Generic skills can be defined in relation to disciplinary knowledge. They are described in the international academic educational literature as follows:

> Those attributes that go beyond the disciplinary expertise or technical knowledge ... the qualities that also prepare graduates as an agent for the social good in an unknown future (Bowden et al., no date).

One of the tasks of higher education is to educate agents who can serve society in various social and professional contexts (ibid.). Generic skills that are relevant to mention in this setting are communication skills, interpersonal skills, analytical skills, problem solving skills and self-determination skills (Johansen & Ferm, 2008; Lycke, 2006). All abilities are considered to have an effect on identity and professional development:

> There is a dialectical relationship between individual knowledge arrived at by reflecting on one’s own activity, and knowledge that is socially mediated or jointly agreed upon (Prawat, 1993, p. 11).
Since the participants in Piteå represented different disciplines, it became natural that most of the response was not purely disciplinary. If the workshop had a traditional, disciplinary approach, the most forceful of the participants would probably have dominated the seminar, which would have led to fewer acquiring useful skills. In addition, the social context could have been more unbalanced, as most participants would have been peripheral (Wenger, 1998). This highlights the importance of having clear goals for seminar activities, and to continuously reflect upon what skills the participants are expected to develop. One question though is whether the seminar forms would have been chosen differently if the context had been more homogeneous in terms of disciplines.

The skills that were developed lead to a professional approach, i.e. to review texts and respond to critical reviewers, to view problems and potential problem areas in a text, to clearly identify goals and needs, to communicate in text and to reflect critically, and finally, to supervise students at different levels. At one of the workshops, the participants discussed which different skills that were desirable\(^2\). It appeared that the generic skills totally dominated the results and were possible to categorise under the headings academic, social and personal skills. We will, in the following, present and elaborate the *generic academic skills* that emerged as desirable.

**Generic academic skills that authors need to develop:**

- To write a ‘flowing’ text
- To communicate in text
- To be reviewed
- To be able to give clear instructions to reviewers

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\(^2\) The discussion that led to the understanding of the questions was based on the following questions: What characterises a good text? What characterises a good seminar? What characterises a good reviewer? What characterises a good seminar leader?
These points require that the participants are able to develop an awareness of conceptual structures, a sense of form, a clear and concise expression and consciousness towards text genres.

Generic academic skills that reviewers need to develop:

- Reflect critically
- Examine texts

These items further require that the workshop offers practice in how to acquire an understanding of a text and become able to verbalise qualities.

Generic academic skills that seminar participants primarily need to develop:

- Respond to instructions (template)
- Respect the structure
- Know and reflect upon aims and goals

Such knowledge can be used in different ways to maintain, modify and develop various contexts. The fact that leadership, professors, lecturers and research students have different responsibilities for the progress, maintenance, and further development of the seminar was emphasised.

**Discussion**

We would like to highlight critical thinking and critical evaluation as central generic skills amongst academics. Pettersen (2008) argues that looking at problems from different perspectives, challenging different views and justifying own positions, develop critical thinking. We want to emphasize that training and improvement of these skills require active subjects. It is not enough to imitate and emulate a model, it
requires that every person takes different roles and finds ways in developing into a
critical reviewer. We do not believe that the written critical review is about ‘finding
errors’ or ‘showing off’. A key conclusion is that the contents need to be prepared
before the seminar, and that a model framework can function to create conditions
for the participants to develop as critical reviewers.

Throughout our action research project it also appeared that different forms of
seminars could promote various forms of communication and learning. Thus,
traditions are possible to discuss from different perspectives. Goals, form, roles, and
involvement are aspects that influence the way higher forms of seminar are
implemented and evaluated. Our experience shows that seminar participants can
become co-creators of various productive forms and processes. By varying seminar
forms, traditions are challenged. Better-integrated, ‘smoother’ hierarchies, and a
greater number of voices to be heard seem to give greater opportunities for learning.
Participants in various positions are expected to take responsibility for the function
and improvement of the seminar. Even if participants of different positions
constitute a community, we want to challenge the tradition by emphasising that
everyone can take the role of a critical friend. What multivoicedness in a research
setting means needs to be defined by the participants themselves, and should be a
criterion for quality.

Of course, new entrants need good role models, not least regarding how
response can be given and received. When these role models promote ‘gurus’, the
risk for unreflected maintaining of traditions is large (Handal, 2007). According to
Sundberg (2008), taking responsibility for one’s power, by not using it to maintain an
academic tradition is crucial. Furthermore, he emphasises the importance of all
participants having to read the texts in advance and daring to participate in order to
contribute to an open discussion. As pointed out earlier, a safe environment with a
clear framework for participation, roles and responsibilities creates ample
opportunity for all participants to develop as critical friends. Ideally, Sundberg argues
that the nature of the seminar will be free from coercion and thus consist of an open
trial of different perspectives, experiences, knowledge and opinions. We would particularly highlight the importance of the seminar to support multivoicedness. As researchers, we have to take responsibility for challenging traditions.

Finally, we would like to discuss the quality of the seminars. What characterises a high quality research seminar? How can this be achieved and quality assessed? One aspect of quality assessment is the number of articles, which have been published, but this does not necessarily indicate to the contributions to multivoicedness and learning for all included. Today, in all areas of education, there is a demand for systematic work regarding formative assessment. How can different research groups within a university use each other for such formative evaluation activities? It would be interesting to find ways to evaluate seminar designs in relation to learning, where critical friends could function as assistants. The freedom of the researcher should not obstruct the mutual responsibility for the seminar. To make a research seminar open for development, there is a need for a collective willingness towards change, which also entails having the courage to invite critical friends to participate. Work to improve the seminar could be compared to the acting as a peer-reviewer – external researchers are invited to give professional reviews.

To conclude, we would like to highlight the fact that several researchers have appropriated the structures in the Piteå model and contributed to a changing academic environment. It appears that the model is used and refined in other contexts and that it is still, in 2010, used in the research community that Sture oversees.

References


CHAPTER NINE

Bridging practices in Nordic music education doctoral programmes: Theorising and evaluating the Finnish application of the Piteå model

Inga Rikandi, Sidsel Karlsen and Heidi Westerlund

Introduction

Although the Nordic countries have a longstanding tradition of music education, the field of research on music education is young (Olsson, 2005) and, consequently, the creation of doctoral programmes in music education is a quite recent phenomenon. However, due to the lack of long traditions in this area, music education institutions have been able to develop practices in doctoral programmes in a rather independent and free manner.

In the field of education, there is scarcely any research dealing with doctoral studies and preparation of researchers (Pallas, 2001, p. 7). What researchers have found, rather unsurprisingly, is that doctoral programmes should change along the changing duties. For instance, Shacham and Od-Cohen (2009) argue that many studies show that the model of coupling coursework with research under the supervision of an established scientist “is no longer sufficient to prepare graduate students for the rapidly changing work environment into which they will emerge” (p. 287). Moreover, they point out that research on doctoral learning processes has shown that the doctoral student experiences learning “as a solitary process” (p. 279). Music education may not be an exception from this.

As a contribution to the body of knowledge that concerns the development of doctoral programmes in music education in particular, this article explores and
evaluates such studies through investigating a Finnish application of a Swedish practice, in this article named ‘the Piteå model’.

**Adopting the Piteå model**

The Piteå model is the model for research seminar cooperation and response work developed among the participants of the research seminar at the Department of Music and Media in Piteå, Luleå University of Technology in Sweden throughout the period 2004 to 2007. The model aimed at creating a participatory culture in which the doctoral students’ writing skills and scientific understanding could be enhanced (see Wennergren, 2007 as well as Ferm Thorgersen & Wennergren, this volume). This particular model of working was created as a joint effort among the seminar participants in order to generate a community of practice (Wenger, 1998) that emphasised and balanced understanding, participation, confirmation and challenge.

The model was based in theories of dialogical learning (Bakhtin, 1981; Vygotskij, 2001), which implied, among other things, that language and interaction were seen as essential parts of the processes of learning; the dialogue – in this case the written response to the fellow seminar participants’ texts – was at the heart of the approach; and individual processes of learning were not perceived as separate from, or opposed to, the learning that happened through collaborative and group-based efforts. In short, the Piteå model had the following three characteristics: 1) a template was created so that the authors could decide the level of response\(^1\) that was appropriate for their own texts; 2) much power was given to the students presenting their texts in the sense that they led the seminars and also decided the main topics of the discussion; and 3) the model required that the professors and supervisors ‘stepped back’ and left the roles of “the ones who know-it-all” (Wennergren, 2007, p. 134).

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\(^1\) Three different levels were indicated: 1) ‘green’ – an early sketch or outline in which basic content, thoughts and ideas should be commented on; 2) ‘red’ – an outline on the intermediate stage which allowed the ones responding to comment on focus, form, coherence and understanding; and 3) ‘black’ – indicating an almost finished text on the proof-reading stage, implying that it should be commented on with regard to any detail that could be improved.
Also, some of the basic understandings were that the model could be adopted by other, related research-based communities and should be adapted to the participants’ needs. This indeed took place in the Finnish context.

In discussing how communities of practice may influence and learn from each other, Wenger (1998) emphasises that transferral of practices and knowledge happens through two types of connections, namely boundary objects and brokering. Boundary objects are described as “artifacts, documents, terms, concepts, and other forms of reification around which communities of practice can organize their interconnections” (p. 105), while brokering can be explained as “connections provided by people who can introduce elements of one practice into another” (ibid.). Moreover, Wenger states that it is often a good idea to have artifacts and people travel together, because “accompanied artifacts stand a better chance of bridging practices” (p. 112). In the case of the Piteå model being applied to a Finnish research environment – the doctoral programme of the Department of Music Education at the Sibelius Academy – this was exactly what happened. The model and its ‘working rules’ – understood as a practical reification of the organisation of the research seminar’s interconnections – was brought to Finland by one of the staff members of the Sibelius Academy visiting the Swedish university as an exchange teacher, as well as by one of the participants of the Piteå research seminars visiting the Sibelius Academy. Using Wenger’s terminology, these persons functioned as the brokers that bridged the two communities of practice, made possible new connections and opened “new possibilities for meaning” (p. 109). Since the basic beliefs of the model coincided with the values on which the persons responsible for the Sibelius Academy research environment wished to build their future practices, it was seen as a very useful tool and was hence quickly adopted, adapted and put into use.

Initially, the model was adopted in the Finnish context because there was unnecessary competition and a lack of mutual trust among the doctoral students as well as a too one-sided reliance on professors as the only sources of knowledge. In other words, the doctoral programme reproduced the master-novice practice of
instrumental pedagogy (Nerland, 2004) instead of manifesting different ways of teaching and learning. This was seen as a hindrance in the process of advancing the proactiveness of the students and of creating a strong, national professional community that could enhance wider educational and cultural change in the country.

As mentioned above, the aim of this article is to 1) theorise and 2) evaluate the Finnish educational project which was created as an extension of the Piteå model and which functioned to develop the practices of the Sibelius Academy music education doctoral programme. This is achieved through analysing the reflective essays that were written by the members of the doctoral students’ group.

**Students’ book project as an extension of the Piteå model**

The Piteå model was welcomed amongst the Finnish students. However, it soon became clear that it was more difficult to change the practice than first thought. Students stayed passive and only a few made attempts to obey the collectively accepted ‘rules’ of the Piteå model. For instance, commenting on each other’s work was not taking place on equal terms and some students seemed to carry the responsibilities for all students. The practice seemed to need solutions that were based on the doctoral students of the Sibelius Academy’s needs instead of those in Piteå, Sweden. Thus it was agreed that the next writing course to be arranged should end up with the students’ articles being published in a book in English (Rikandi, 2010). The task was difficult since hardly any of the students had published anything beforehand, and if they had, the text had been written in Finnish. The agreement was also made that the articles should be related to studying the philosophy of music education as well as philosophical writing in general, fields that were largely unknown to all of the students.

As a starting point it was assumed that the perspective of actual doctoral students is quintessential. As Taylor (2006) writes, “doctoral education is not only about the discipline and advancing knowledge but also about the people … who are engaged in those activities. The students ought to be put front and center” (p. 46).
The book project was assumed to function as a central tool in creating a more student-centred programme. This entailed certain learning processes for the teachers as well, who had to trust the students as well as be able to be available only when needed and asked to help. This approach coincided with one of the original ideas of the Piteå model. The book project started with only one lecture on philosophical writing and continued completely without teacher participation for more than six months (see Table 1) in order to maximise the sense of ownership amongst the students. One of the students – the first author of this article – was chosen to be the responsible editor of the project.

Table 1. Design of the project.

<table>
<thead>
<tr>
<th>Task/Assignment</th>
<th>Participants</th>
<th>Timeline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Start of the project with one lecture on philosophical writing and mapping of</td>
<td>Students and supervisor</td>
<td>September 2008</td>
</tr>
<tr>
<td>the students’ needs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Regular meetings: designing the structure of the book, scheduling, developing</td>
<td>Students</td>
<td>Autumn 2008</td>
</tr>
<tr>
<td>article topics, launching the online environment and developing shared working</td>
<td></td>
<td></td>
</tr>
<tr>
<td>methods</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writing the initial outline of the articles</td>
<td>Students</td>
<td>Spring 2009</td>
</tr>
<tr>
<td>Student workshop 1/3</td>
<td>Students</td>
<td>30. – 31.1.2009</td>
</tr>
<tr>
<td>Student workshop 2/3</td>
<td>Students</td>
<td>21.3.2009</td>
</tr>
<tr>
<td>Student workshop 3/3</td>
<td>Students</td>
<td>2.4.2009</td>
</tr>
<tr>
<td>Seminar on philosophical writing</td>
<td>Students and supervisors</td>
<td>April 2009</td>
</tr>
<tr>
<td>Intensive seminar in Athens: lectures on philosophical writing, individual</td>
<td>Students and supervisors</td>
<td>June 2009</td>
</tr>
<tr>
<td>supervision, collaboration with the book illustrator, individual and group work</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Activity</td>
<td>Participants</td>
<td>Dates</td>
</tr>
<tr>
<td>----------------------------------------------</td>
<td>-----------------------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>Writing the articles</td>
<td>Students</td>
<td>August – September 2009</td>
</tr>
<tr>
<td>Weekend seminar in Kallio-Kuninkala</td>
<td>Students and supervisors</td>
<td>August 2009</td>
</tr>
<tr>
<td>Editing of the book</td>
<td>Rikandi</td>
<td>October 2009</td>
</tr>
<tr>
<td>Layout/Press</td>
<td>Vainio, Rikandi and Lehtimaja</td>
<td>October – December 2009</td>
</tr>
<tr>
<td>Book launching</td>
<td>All</td>
<td>January 2010</td>
</tr>
<tr>
<td>Collecting data for the student evaluation</td>
<td>Rikandi</td>
<td>January 2010</td>
</tr>
<tr>
<td>Analysing the data</td>
<td>Rikandi, Karlsen and Westerlund</td>
<td>March 2010</td>
</tr>
</tbody>
</table>

A second, grounding idea was that student-centredness was better achieved through creating a community. Shared doctoral seminars have a long tradition at the Sibelius Academy dating back to the late 1980s. Also in the Piteå model professors and postdoctoral researchers are self-evident parts of the community. However, as mentioned already, this does not imply any top-down instruction. Rather, they are expected to channel situations so that the voices of the students – the uncertainties, questions, comments and practical experiences – are maximally used to improve not only the work of the students and their academic powers through the use of distributed knowledge (Hewitt & Scardamalia, 1998) but also the emotional sense of community and the mutual trust among the participants.

Thirdly, the book project was a way to ‘informally instruct’ basic researcher skills that go beyond mere thesis projects, such as setting tasks for oneself, keeping schedules and deadlines, giving peer reviews, receiving critique, writing in teams, communicating in a foreign language to an international audience and managing a project of publishing. Such transferable skills (see e.g. Newbury, 2002) are part of the official curriculum of the doctoral studies in music education at the Sibelius Academy because they are seen as crucial in order for the students to be able to continue research at the postdoctoral level after they have completed their doctoral degree (see
also Taylor, 2006, pp. 47-48). As Taylor (ibid.) puts it, “who would not want a faculty
colleague who is an effective communicator, a fine team player, and also broadly
informed?” (p. 53). In other words, doctoral studies need to be seen as “one
component of an educational and professional continuum” (p. 55).

Fourthly, the project was fulfilling the need to organise a *needs-based course* in the
philosophy of music education and philosophical writing. Earlier courses had
involved essay assignments that were written for the professor(s) and which did not
benefit maximally the growth of the profession as a whole and the needs of the
students to find their own voices and positions within Academia. Moreover,
developing the skills in philosophical argumentation in the disciplinary field
connected to the topics that the students were examining in their doctoral theses was
assumed to help in deepening their understanding of the conceptual grounds of their
work.

The book task was coined with the goal of speaking to an international audience.
From the very beginning of the project, the students knew that the book would be
given to the participants of the Eighth International Society for the Philosophy of
Music Education Symposium (ISPME) to be held in June 2010 and hosted by their
own institution, the Sibelius Academy.

All in all, the vision behind applying the Piteå model and launching the students’
book project was to imagine a different doctoral programme – a programme in
which students not only learned skills and gained knowledge but also took
professional responsibilities and interacted with each other actively in a research-
based community of practice. In this kind of professional environment the *quality of*
the interaction was seen as an important constituent of learning (see Westerlund,
2002).

**Designing a learning environment with shared histories of learning**

In describing the characteristics of a community of practice, Wenger (1998)
emphasises that it includes three dimensions, namely mutual engagement, a joint
enterprise, and a shared repertoire. Connected to the first dimension, one could say that membership of the community is not a matter of declaring allegiance to some social group or belonging to an organisation. Neither is it defined by who knows whom, or has anything to do with geographical proximity – it appears simply because its members “sustain dense relations of mutual engagement organized around what they are there to do” (p. 74). The second dimension emphasises the fact that a source of community coherence is “the negotiation of a joint enterprise” (p. 77) which is defined by the participants in the very process of pursuing it. While negotiating, the community members also clarify, for example, “what matters and what does not … what to pay attention to and what to ignore … [and] when actions and artifacts are good enough and when they need improvement and refinement” (p. 81). The third dimension implies that the community develops a shared repertoire in terms of “routines, words, tools, ways of doing things, stories, gestures, symbols, genres, actions, and concepts” (p. 83). Furthermore, it is seen as crucial for the creation and sustainment of the community that the engagement in pursuing an enterprise together enables the members to “share some significant learning” (p. 86). From this perspective, says Wenger, “communities of practice can be thought of as shared histories of learning” (p. 86).

Applying the Piteå model and subsequently launching the doctoral students’ book project could, when seen through a Wengerian framework, be interpreted as efforts to design a community of practice through creating mutual engagement by inventing and introducing a joint enterprise – namely the production and completion of the students’ joint book on music education philosophy. While the actual task – producing the book – was decided by the professors, the students themselves defined most other parameters while pursuing this task. That the community was created from the mutual engagement and not for example through geographical proximity was very evident in that two of the community members participated in the process while living abroad – they were hence active only through the online environment created for sharing and commenting texts. The nature of this particular
task as well as the writing and response work that followed from it gave the students rich opportunities to clarify, for example, what matters and what does not matter in a practice very central to the research community, namely the writing of articles. As will be seen from the next sections, some community members also learnt what to pay attention to and what to ignore when it came to fellow community members’ feedback, and the process of giving and receiving feedback on each other’s texts in order to finalise the articles for the book was certainly a way of judging whether the texts were good enough or still needed improvement. One of the aims of designing the book task, was that the participants should develop a shared repertoire of tools and ways of doing things – not just in order to participate in the Sibelius Academy doctoral student community, but also for taking part in the wider, international research community occupied with investigating matters of music education. Hence, by creating a community of practice through which shared histories of learning were generated, the persons designing the environment also aimed to facilitate the participants’ future researcher trajectories.

The act of analysis: Creating a multi-voiced narrative

Believing that communities of practice can be thought of as shared histories of learning, we also believe that it should be possible to extract and share such histories and likewise that, when the aims of the philosophy course and the book project was to create a working community of practice, the ‘learning history’ of that particular community should be one of the outcomes that the course should be evaluated according to. Having so far dedicated this article to theorising the application of the Piteå model in different ways, we wish in the following to construct and analyse the learning history following from this application in order to fulfil our second aim, namely to evaluate this particular effort of developing the doctoral studies at the Sibelius Academy through attending to the students’ communicated experiences.

In our analysis, students’ experiences are understood as temporal – as a continuous stream in which events following each other create distinctive qualities of
interaction (Dewey, LW, p. 13). In this stream of experience, however, certain events become more significant as told, remembered and evaluated. Every representation, as Clandinin and Rosiek (2007) put it, “involves selective emphasis of our experience” (p. 39). Told and evaluated experiences are therefore not isolated but seen as continuous and having meaning in relation to each other, and yet some experienced qualities are given special meaning depending on their status in the experiential continuum. Leaning on this understanding, the following questions have guided our exploration: What kind of shared history of learning comes through in the students’ reflective essays? How can this history be used as a basis for evaluating the doctoral course?

As mentioned above, the doctoral students who participated in the book project were asked to write a reflective essay of their experiences after the project had been completed. In the essay the students were asked to reflect on the following themes: 1) Describe the working process of making the book and its a) challenges as well as b) experiences of success; 2) describe your own learning during the process; and 3) make suggestions for further development in future projects. The data consists of eight essays. The student editor of the book, one of the authors of this article, did not complete the evaluation.

We here perceive of the students’ essays as stories representing narrative temporality. In other words, when students reflected on the project after some time had passed since its completion, chronological time was replaced by time that was punctuated by meaningful events. According to Czarniawska (2007, p. 387), such a perception of time can be understood as kairotic time – the time that is represented in the stories of the students through them identifying moments of special significance for the process.

In order to identify the meaningful events of the book project, and hence reconstruct the learning history of the community, the doctoral students’ reflective essays were subjected to narrative analysis. Hence, the many smaller narratives that the students contributed were condensed and reconstructed into one richer, denser and more coherent history. During the processes of analysis the authors of this
article changed positions between being narrative finders – looking for narratives in the interviews, and narrative creators – moulding many different happenings into one coherent history (Kvale, 1997, pp. 131-133). Hence, by creating a multi-voiced narrative, we have enabled a new history to be told, namely the shared history of learning among the book project community members, a history that in many ways can be seen to develop further the themes from the original data.

The book project community’s shared history of learning

In the analysis of student essays, we identified several shared meaningful events puncturing the kairotic timeline, all of which will be described below. However, in the scope of this article we will focus on the more detailed discussion around the seminar in Athens and on the experiences concerning the online environment. We have chosen to emphasise and enlarge these particular histories because, based on our narrative analysis, the Athens seminar was the ‘most dense’ event as concerned the students’ experience of meaningfulness, whereas the online environment seemed to entail different meanings for different students. Also, the Athens seminar and the online environment were present in all of the essays, while the rest of the events were lifted out by some, but not all the students.

The bewilderment and excitement of the beginning

When discussing the beginning of the project, two themes stand out in the students’ essays. Firstly, students saw the project as a great opportunity, and they wanted to be a part of it. The project was seen as a chance to “strengthen the ties to my colleagues”, and one student pointed out that “it felt great that the department believed in our abilities”.

At the same time, many students recalled feelings of bewilderment and uncertainty. Many of the students were about to write their first article in English, most students had never written from a philosophical standpoint before, and for
some this was their first scientific paper ever. The task was, in other words, perceived as quite challenging:

My first memory is from a seminar where we discussed the nature and structure of a philosophical paper. Not having studied philosophy before, it was difficult for me even to figure out what is the difference between a pedagogical and a philosophical paper. The next challenge, then, was to find a topic from my study that I would like (and would know how) to handle philosophically.

Student collaboration: Towards forming a community of practice

The project was realised both online and through student meetings and workshops. Although the students used all these diverse means of interaction and mostly with positive outcomes, they also clearly stated that face-to-face meetings were especially important for forming the community of practice. This proved to be quite challenging for the students who were studying abroad and therefore could only participate online. One of them described this as a feeling of alienation: “The more people in Finland discussed their upcoming meetings, the further away I drifted from the project. I really felt like an outsider”.

When reflecting upon their learning processes, students put a lot of emphasis on the collaboration and strengthening of relationships that came as a result of the students’ informal meetings during the project. These strengthened relationships were also seen as affecting the doctoral studies on a larger scale:

I have the feeling that after this project the quality of interaction in our seminars has improved and deepened. We now share more of a common language and understanding of concepts, and we are more active in feeding each other good ideas. Also, there is an increased sense of security. I don’t think anymore that it is a catastrophe or even awkward if someone for example cries in our seminars. To me it is a sign that we can also share the hard parts of studying.
The forming of the online environment

The forming of the online environment was described as meaningful in all the student essays. Starting to work online and uploading the first outline was even seen by some as “the first real step towards a finished article”. However, the meanings given to the online environment varied considerably. Generally, it was seen as successful in functioning as a tool for scheduling and discussing practical matters throughout the project.

When it came to more in-depth conversations about the actual texts, the online community proved to be a more challenging environment. Although for some it obviously functioned as “a handy commenting forum that also helped to develop the sense of community”, several students felt that it could have afforded more discussions and comments. Many students reflected on the possible reasons why the online environment did not blossom, although “some musical online communities do function well, with their members sharing a sense of community although they only know and communicate with their peers online”.

As mentioned before, the online environment was only a part of the project and face-to-face time was seen as the most valuable and also the easiest way of communication by all. This made the sense of ownership of the project challenging for students living abroad and participating only online:

It was challenging to feel ownership of a project where I could not sit down and talk to other people involved. I could have been more active online but that did not feel natural. In my opinion, the online community did not become a forum where it would have felt comfortable to discuss our frustrations, or the questions troubling us. People uploaded their texts for others to read with few additional explanations, and the language we used in commenting was quite official and terse.

While the online environment was criticised for being ‘too official’, it proved to have a meaningful function in addition to logistics, even for the students who expressed their disappointment in its communication styles. Uploading unfinished texts
(outlines, drafts) regularly for others to read helped the students keep deadlines, and ‘publishing’ their work to peers also seemed to challenge the students in a positive way. According to one student, “being aware that others were able to read my page constantly challenged me to rethink my statements time and again”, while another stated that “I was ashamed to upload texts that were not really thought through, and that forced me to really push my limits”.

The Athens seminar

In the doctoral students’ comments on the seminar in Athens, five sub-themes could be identified, that concerned 1) the chance to concentrate on one thing; 2) being able to get assistance from several supervisors at the same time; 3) Athens making a great difference concerning developing ideas for the articles; 4) being at the same place, physically; and 5) this time as the high peak in the life of the community respectively.

The travelling away from everyday life was seen – not as a leisure time experience – but rather as an opportunity to submerge into a joint working mood that could not be found at home. The working side-by-side with students performing similar tasks seemed to strengthen each individual’s concentration. One of the students wrote:

Athens was wonderful, the chance to concentrate on one thing – our articles – in a nurturing and philosophical environment. The days were filled with work, and both the professors and we worked from dusk ’til dawn … in our flat you could hear people typing the whole day. The whole experience was wonderful and it really strengthened our team spirit.

The unfamiliar surroundings were drawn to the fore as something that in particular sharpened the intensity of the efforts, and the whole experience was described as “the peak of the project”, and something that was identified by the students themselves as crucial progress; “in Athens my article progressed by giant leaps”.

Before the Athens period, all the students had supervision if they so wished, but in a quite limited form compared to the expertise available during the seminar.
However, the access to three professors, co-students as well as the illustrator of the book became for many a wealth of assistance that they now knew how to use in full, considering that they had struggled mostly on their own, although as a student group, for quite a considerable amount of time. One of the students put it like this: “Athens was crucial in making the articles with the three individual supervision sessions, professional help around 24-7, and time for independent work”.

Although, as mentioned above, the students had been working for a long time with their articles and some even came to Athens with a pretty clear draft in their mind or computer, the input and intensity of the week seemed to carry their ideas further. Lectures and discussions seemed to be packed with learning outcome that spurred this development:

I departed on a journey with some kind of an initial draft with me. Although I expected it to be a busy week, it surprised me positively with its intensity. Philip [Alperson] was a brilliant lecturer and the days spent there taught me a lot.

While students had been working both as a place-bound and a web-based community previous to the Athens seminar, this particular occasion was the first time when everybody was in the same place physically. Although the other modes of ‘co-presence’ seemed to function rather well, the physical togetherness was emphasised as important, particularly for the students who lived abroad during the process:

It was really nice to finally be in the same physical space with all the others. The warm atmosphere of the Athens seminar was the complete opposite of the cold official surroundings of the virtual environment. It’s kind of a shame that it happened at such a late stage of the project. It would have been interesting to see how it would have affected the community had it taken place a little earlier.

Overall, the Athens seminar was considered as the “high peak of the community
life”, and for one student it was even seen as “one of the most fulfilling weeks I have experienced in my student life”. The sense of community existed not only among the students, but included all participants who came together this week as a real learning community: “I especially appreciated the general spirit and the sense of community between us [the students], the professors, and our illustrator. I really felt that for that week we formed a community with shared interests and goals”.

**The Kallio-Kuninkala seminar**

The autumn seminar in Kallio-Kuninkala seemed to evoke varied memories in the students. For one student, the comments of outside professors were “especially important at the stage when I had finished the first draft of the full article ... the text was in the right stage: my thought complete, yet the text was still open to changes”. At the same time, another student said that she came to a seminar “with a text that I was relatively satisfied with, but quickly realised that it still needed a lot of work”. This resulted in “a couple of tears of frustration”. Overall, the significance of the autumn seminar seemed to be dependent on the stage of the respective student’s article at that particular point, with some bringing “almost finished articles” and others feeling that in this seminar their thoughts took what “felt like a step back from Athens”.

**From proofreading to press: The finalizing stage**

Some of the students chose to reflect on the whole process of writing a book from scratch to finish, and the stages of proofreading and final editing were singled out as particularly interesting learning experiences. Especially proofreading was seen as important, because “after all we were all writing in a foreign language” and it “really improved your language skills”. However, most students felt that at the point of finishing the book, the community of practice was not at its strongest, leaving the editor with most of the responsibility. As one student stated, “shared responsibility began to resemble lost responsibility”.
Interestingly enough, none of the students mentioned the finished book or the book launch in their essays, although these were written approximately at the same time as when the book launch was held. This seems to imply that the final meaningful event in the life of the community around this project was the point of finalising the articles, not the publishing of the book itself.

The history of learning as developing a shared repertoire

The meaningful events as discussed above can also be seen as routines, tools, ways of doings things and actions – in other words, a part of a shared repertoire in a joint enterprise (Wenger, 1998, p. 86). The students reported that a broad, shared repertoire developed during the process, which helped them to achieve the goal of finishing the book and therefore consequently inherently belongs as part of the shared history of learning.

The tools developed during the project can roughly be divided into three main themes: 1) tools for working as and participating in a community of practice; 2) tools for relating your own work to the larger music education research field; and 3) tools for designing and taking part in similar, future projects.

Related to the first theme, when starting to work as and participate in a community, students began by organising face-to-face meetings and launching the online environment. However, as new challenges of the project emerged, the existing tools needed constant re-examination and further development. For example, while in the beginning of the project all students commented on all other students’ texts both online and in meetings, later, as the project progressed, it became evident that it was unrealistic to assume that everyone had the resources to absorb themselves in all the texts. As a result, students with similar topics formed smaller ‘peer-review’ working groups for commenting on texts – a tool that proved useful until the very last stages of the project.

As part of the project, the students also decided to write a collaborative article about the Finnish music education system. The decision was based on the hope of
giving the international reader of the finished book the necessary means to situate the individual articles in their context. Because writing collaboratively was a new challenge for everyone involved, students developed tools for writing with eleven collaborators. These included writing in thematic small groups formed on the basis of special expertise, collaboration between the groups, and deciding on a few students in charge of finishing the final article. While some found the experience to be “an eye-opening experience” that “taught them more than they thought”, others felt that there were “too many writers and too little space to write”.

Overall, the students felt that the best tool for being a part of a community was participation. In other words, the more you gave into the community, the more you gained from it: “To feel like part of the community I have to grab every opportunity to participate as actively as I can, whether it is sitting in a pub or writing a philosophical article”.

During the project, students also developed several tools to help them relate their own work to the larger music education research field: working closely together gave the students a clearer view on what their peers were discussing in their work; writing the collaborative article widened the picture about the Finnish music educational system as a whole; collaboration with the illustrator forced the writers to articulate their work to a person outside their own field; and receiving (sometimes contradicting) advice from various professors at different stages of the writing process forced the students to find their own voice in the articles:

The talks with the professors were encouraging although they seemed to have different foci. That was the point when I realised that I had to decide for myself the direction I wanted to go in. If I had tried to follow all the advice, it would have ended up a big mess. I feel this was an essential thing in my learning process.

Finally, in the course of the project the students developed tools for designing and taking part in similar projects in the future, including: dividing the project into small goals; deciding on clear intermediate deadlines; learning firsthand all the phases connected
to making a book from start to finish; and managing the decision-making processes, responsibilities, rights and obligations in a project. There seemed to be a general consensus among students that in these types of projects a project manager was needed, who was responsible “for the whole picture”. It was also seen as essential to the success of the project that the responsible editor was herself a student who participated in the process:

When thinking about future projects, I think it is very important that the person at the core of the project (not to use the word ‘in charge’) is also a colleague who is participating in the project. For the overall atmosphere, it is not that important what the person managing the project says, but how she acts – whether or not she herself is able to work according to the agreed practices and deadlines.

**Evaluation: The book project as an example of an inbound researcher trajectory**

Looking back to the vision behind the book project as presented earlier in this article, it seems that the project was quite successful in making the students take on professional responsibilities and interacting with each other actively in a research-based community of practice. Even if all of the project’s tools and stages did not afford a maximised outcome for every participant at all times, learning how to deal with this and improve the situation also became valuable knowledge.

In this final evaluation of the project, we will concentrate on discussing the following three matters: How did the project prepare the participants for a changing work environment; how did it prepare them for future professional duties; and how can this whole range of events be described as an ‘inbound researcher trajectory’? During the course of the project, the students had the opportunities and also the obligations (through commenting each other’s work and writing the collaborative article) of discussing extensively the present and future problems and challenges of music education, nationally and internationally. Coupled with the fact that they also learned to relate their own work to the broader research field and thereby engaged in
mapping “What is happening right now? What is ahead?” this may be seen as a way of preparing for future professional change in the sense that deep knowledge of a field is needed in order to anticipate where it is moving and how. One may also say that learning to draw on what others know – your peers, your superiors and also people outside of your own community – and thereby knowing how to make use of different and distributed sources of knowledge, may make changes in work environments easier to both foresee and tackle.

Above, we have showed how the book project taught the participants basic, but very important researcher skills, such as deciding and keeping deadlines, managing one’s own work, giving and receiving critique, writing and working in a team, communicating with an international audience and knowing the stages of publication, even in a foreign language. Lifting our eyes from this basic level in order to approach a more meta-like level of researcher expertise, we can see how these skills also may form the ground for, for example, the students making their work internationally known, keeping and managing a large international network and competing for research funding. As researchers’ duties to an increasing extent involve applying for and (hopefully) receiving external funding, and, consequently, as such competition becomes harder, knowing how to handle large networks, communicating your ideas in English and gaining an international reputation become great assets in such competition. Whether one has developed these skills or not might eventually be determining for the continuation of a doctoral student’s research career or even for the existence of entire research communities.

In discussing how individuals proceed from peripheral to full participation in a community of practice, Wenger (1998) emphasises the importance of newcomers being provided “a sense of how the community operates” (p. 100). Moreover, he states that if the trajectory should be considered as ‘inbound’, in other words leading towards a future life within the boundaries of the community in question, newcomers “must be granted enough legitimacy to be treated as potential members” (p. 101). Through examining the above shared history of learning and the shared
repertoire, we find proof that the Sibelius Academy music education doctoral students’ book project afforded its participants the sense of how their community operates. Not just the local, Academy-bound or the for-the-occasion-created doctoral student and senior researcher communities of practice, but also the larger, international music education research community to which we all belong. We also find that one of the keys to this project functioning as an ‘inbound researcher trajectory’ is to be found in the fact that the students were given legitimacy in the sense that they were left to manage large parts of the project themselves. As one of the students stated when describing the excitement of the beginning of the project: “it felt great that the department believed in our abilities” – in other words, the students felt good about being trusted and being treated as real, upcoming researchers.

Concluding remarks
In this article we have aimed at showing how the bridging of practices between the music education research environment at the School of Music in Piteå and the music education doctoral programme at the Sibelius Academy led to the envisioning of a different doctoral programme, one that went beyond the traditional model normally applied when designing such studies (Shacham & Od-Cohen, 2009) and that hopefully will prepare the participants for their future professional duties in a better way. This again shows that, even though research environments compete – for funding, human resources and recognition – fruitful collaboration is also most vital to their future existence and development. Writing this article is hence not just about theorising and evaluating a particular project, it is also about contributing ideas for other, related research communities of practice to build on and develop further.

References


PART 3

MUSICAL PERFORMANCE:
ART AND RESEARCH
CHAPTER TEN

The development of musical performance as a research subject at Luleå University of Technology

Sverker Jullander

Introduction: Academia and practice

The academic landscape is an ever-changing one; borders between research disciplines are constantly being crossed, blurred or redefined. Some of these changes can be attributed to the extensive interaction with society in general, characteristic of today’s universities. There is, for instance, an expansive tendency of incorporating professional areas previously regarded as non-academic into university curricula and to challenge traditional concepts of science by establishing new research disciplines based on such professions. One such professional area, now firmly anchored in academia, is that of engineering; another, more recent, is that of health-related professions such as nursing and physiotherapy.

The inclusion of professional education programmes in the universities has stimulated a change also in postgraduate education and research. What is known as ‘practice-based research’ or referred to by similar terms (including ‘practitioner research’, ‘practice as research’, ‘practice-led research’, et cetera) is linked to increasing opportunities for postgraduate studies based on ‘professional’ programmes. However, practice-based research was, and is, associated not only with university doctoral programmes but also with research activity conducted within the profession itself. Two fundamental requirements for the term to be applicable are: 1)

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1 This contribution is an updated and extensively revised version of my article ‘In the Borderland of Art and Science: Musical Performance as a New Research Discipline at the Luleå University of Technology’ (Jullander, 2008).
that the researcher is in possession not only of traditional academic skills but also of professional competence in the relevant field; 2) that the result of the research is made available to members of the profession in question and that it can be applied in the exercise of this profession, or at least assimilated as part of the store of knowledge relevant to its practitioners.

Because of these requirements, practice-based research falls very clearly in the category of ‘applied research’, or perhaps rather ‘application-oriented research’, as opposed to ‘basic research’. In certain respects, it is also related to ‘action research’ in that the research questions emanate from practical issues within the profession rather than from the detached curiosity of the outside observer, and that the research is often conducted in practical situations, where the researcher not only observes events but actively takes part in them, usually with the aim of improving practices or conditions; such research, aimed at practical improvement, can also be termed ‘normative’ (Routio, 2004). The research thus takes an ‘insider’ perspective, reducing the distance or even blurring the borderline between researcher (subject) and researched (object). A counterpart to the collaborative character of action research can be found in certain practice-based research projects in the arts. Hannula et al. (2005) suggest action-research-like ‘collaborative case studies’ as a possible methodological approach for practice-based artistic research (Hannula et al., 2005, p. 88ff.), and several practice-based doctoral dissertations in the arts, such as Bode and Schmidt (2007), Östersjö (2008), Frisk (2008), and Weman Ericsson (2008) include, or are based on collaborations of various kinds.

Artistic research can be regarded as a special case of practice-based research. It shares the requirement for professional skills in the researcher as well as the orientation towards practical application of the research results within the profession.

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2 Bode and Schmidt (2007) is a joint dissertation resulting from a collaboration between an artist and an art historian; Östersjö’s dissertation (2008) has the collaboration of performer and composer as a central theme; parts of Östersjö’s and Frisk’s (2008) dissertations involve collaboration between the two authors; the artistic part of Weman Ericsson’s dissertation (2008) can be described as a collaborative project between two performers.
But there are also characteristics of artistic research that are not shared by other forms of practice-based research. These include the use of artistic work as a method in the research, as well as the presentation of the research results not only in writing but also through the professional activity, in this case the artistic medium, itself. Notwithstanding the collaborative efforts mentioned above, artistic research often takes on an individualised and even introspective character. A further peculiarity of artistic research is the ambiguous attitude towards science/scholarship, in that some advocates of artistic research tend to define it as a ‘non-scientific’ activity, fundamentally different from both humanistic scholarship and science (conversely, the idea of including artistic work into a research process may be hard for the scientific community to accept). It has even been argued that the process of creating a work of art in itself constitutes research and that, consequently, the artwork itself should be the sole form of presentation of the research (for an account of a controversy in Finland concerning a dissertation presented exclusively as a work of art, see Karlsson, 2002, p. 69ff.). The ongoing process of ‘academisation’ of professional higher education also affects the artistic field. Traditionally, art schools and music conservatories have been sites of high-level professional training without any research component. The demands for an academic superstructure for such programmes, including a doctoral degree, have been accompanied by an increasing use of the term ‘artistic research’. A certain ambiguity, however, surrounds this term, since ‘research’ in artistic contexts is sometimes used without any academic reference, standing merely for the preparatory work of information-gathering preceding the actual creation of an artwork (the importance of distinguishing such work from ‘real’ academic research in the discussion on artistic research is emphasised by Karlsson, 2004, p. 128, and Svensson, 2006, p. 73).

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3 The idea of artistic practice as both object and method in artistic research is expressed in the general curriculum of the doctoral programme in the arts at Lund University (Jullander, 2007, p. 81) and is echoed in Östersjö (2008, p. 6) and Frisk (2008, p. 6), both artistic dissertations in music at Lund University.
In recent years, however, together with its ongoing integration into the scholarly/scientific community, artistic research has increasingly been looked upon as an area of research (in the sense of a set of related disciplines) comparable to, for instance, the humanities or the social sciences: sharing common characteristics and establishing relationships of different kinds with other areas, but also using methodologies and theoretical approaches constructed or adapted to fulfil its own needs and goals. A sign of this integration is the rapid growth of artistic research subjects at Swedish universities, a development stimulated by the establishment of faculties for artistic disciplines besides the traditional faculties at the universities of Lund and Gothenburg, both of which introduced doctoral education in artistic subjects in 2000, in Gothenburg organised as a research school comprising all research disciplines of the Faculty of Fine, Applied and Performing Arts. Two important recent milestones in the development of artistic doctoral education are: the establishing, made possible by a special Government grant, of a National Research School in the arts, which is due to begin its activity in autumn 2010, and the creation, through a Government decision in 2009, of a new kind of doctoral degree in the arts, which will make it possible not only for universities but also for specialised colleges and academies of the arts (for instance the Royal College of Music and the Royal University College of Fine Arts, both in Stockholm) to confer doctoral degrees in artistic disciplines.

**Practice-based doctoral programmes in music in Sweden**

The history of practice-based doctoral education in music in Sweden is older than, and somewhat different from, that of other artistic research subjects. It was introduced as early as 1977 at the Department of Musicology of the University of Gothenburg, as an ‘artistic-creative’ variant of the doctoral programme in musicology. Not until the mid-eighties, however, when the Department of
Musicology had merged with the University’s School of Music\textsuperscript{4}, did this type of doctoral education become successful. The first three doctoral dissertations were presented in 1991, and until 2007, another eleven ‘artistic-creative’ doctoral projects were completed. However, no similar doctoral programme has yet come into being at any other musicology department. Instead, it was at university-based schools of music that new artistic doctoral programmes in music were created, together with similar programmes in other artistic disciplines. This development began in 2000, when the School of Music at the University of Gothenburg introduced a doctoral programme in musical performance (in Swedish musikalisk gestaltning; see the terminological discussion below). In the same year, an artistic doctoral programme in the fine arts, with music as one of the specialisations, was created at Lund University. The first artistic doctor in music graduated in Gothenburg in 2007, and until June 2010, another five have followed in Gothenburg and two in Lund (at the Malmö Academy of Music).

Musical performance as research subject in Piteå: A historical overview

The School of Music in Piteå, founded in 1977, has been from the beginning a part of Luleå University of Technology. In the School’s early phase, its educational activity concentrated on the training of music teachers and, from 1986, church musicians. A sign of the high artistic ambitions of the school was the creation, in 1989, of two artistic full professorships, in organ and composition, respectively. From 1995, academic research in music education was initiated at the School, and in 2000 the School got its first scholarly full professor, Dr. Sture Brändström, who had initiated the doctoral programme in music education, in which the first doctoral student graduated in 2001.

\textsuperscript{4} The Department of Musicology was part of the School of Music 1985-1998.
The parallel existence of full professorships in artistic and scholarly disciplines stimulated an ongoing discussion concerning the possibility of introducing artistic research in music at the School, including an artistic doctoral programme. Brändström, with a background as a concert pianist and piano teacher at the School, was a central figure in these discussions, which included the process of communicating the idea of artistic research both to the home department, the School of Music, and to the Luleå University of Technology at large. In a contribution to the joint proceedings volume of two national conferences on artistic research held in 2001, the basic ideological position of Piteå in the much-debated question of the relationship of art and science is outlined. Artistic and scholarly/scientific production are seen as having a great deal in common: as regards the production of results, “it is in both cases the quality and balance between the knowledge of the craft and creativity that constitute the key to outstanding individual and collective achievement”. Further on, the list of common characteristics is completed with ‘problem-solving ability’ and ‘dedication’. The document emphasises a ‘non-dualistic’ ontology as a probable prerequisite for a successful encounter of art and science. The pair of oppositions, ‘dualistic’ and ‘non-dualistic’, in the context of the art-science relationship was introduced in this context by Bengt Olsson, the first Dean of the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg. In describing the international development in the field, Olsson observes that in “some cases, the regulations have been characterised by a dualism between art and research, that is, artistic work is seen as quite separate from research, whereas in other cases attempts have been made to overcome this antagonism in

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5 ‘Etablering av konstnärlig forskning och forskarutbildning vid Luleå tekniska universitet’, in Konstnärlig kunskapsbildning (2002), pp. 33-35. No author of this chapter is mentioned, but it is probable that Brändström was the author or main author.

6 “…det är i båda fallen kvaliteten och balansen mellan hantverkskunnande och kreativitet som är nyckeln till individuella eller kollektiva elitprestationer” (Konstnärlig kunskapsbildning, 2002, p. 33).
favour of new interfaces between art and science”. Referring to the Swedish scholar Sven-Eric Liedman, as well as to Maurice Merleau-Ponty and Pierre Bourdieu, the Piteå document expresses the conviction that all knowledge is basically practical in nature.

This kind of reasoning can be seen in the context of the special academic environment of Luleå University of Technology. The core disciplines of the University consist of various engineering subjects, in addition to health care and education. Research in all of these disciplinary areas can be seen as practice-based, in the sense that the disciplines are anchored in ‘practical’ professions; the study programmes on the basic and advanced levels have predominantly the character of professional training, and many of the research and teaching staff have professional competence and practical experience of working outside academia in the respective professional fields. The traditional clear-cut distinction between academia and the outside professional world thus hardly exists at Luleå University of Technology, where most of the research is conducted in collaboration with private and public enterprises.

In 2003, only three years after the Universities of Gothenburg and Lund had started their pioneering doctoral programmes in artistic disciplines, the time had become ripe for Luleå University of Technology, as the third university in Sweden, to launch a doctoral programme in musical performance. The general syllabus of the programme clearly bears out the ‘non-dualistic’ position expressed in the 2002 document; the position of the subject is described as located “in the span between art and science”, its point of departure being “to a greater extent in what artistic and scientific work have in common than in what separates them”.

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7 “I en del fall har regelverken kännetecknats av en dualism mellan konst och forskning, dvs. konstnärligt arbete ses som helt skild från forskning, medan det i andra fall finns försök att upphäva denna motsättning till förmän för nya gränssnitt mellan konst–vetenskap” (Olsson, 2003, p. 1).
Sture Brändström, who had initiated the doctoral programme, also took charge of the subject in its initial phase, besides his own subject, music education. The actual doctoral education in musical performance began in 2004, when the first doctoral student was admitted, the dissertation project being funded by a grant from the Swedish Research Council. The perhaps surprising fact that this first doctoral student to be admitted to the programme (in 2004) was a choreographer and dancer (Åsa Unander-Scharin) testifies to the open-mindedness and pragmatic spirit characteristic of the research environment of the School, with Brändström as Director of the then Research Department.\(^{10}\)

Thanks to a generous grant from the Kempe Foundations, a professorship in musical performance – still (June 2010) the only one of its kind in Sweden – was created in 2005. The new professor (the present author) was appointed in November 2005 and took up his duties in April 2006; later in the same year two new doctoral students were admitted. Brändström, although no longer in charge of the subject of musical performance, has remained active within it as a doctoral supervisor – a fact that reflects the collaborative and interdisciplinary spirit of the research environment in Piteå, which is also manifested in common research seminars and joint research applications in collaboration between the subjects of musical performance, music education, and audio technology. A breakthrough for musical performance came in 2008, when the first three doctoral students graduated (for comparison: by the end of 2008, in Lund/Malmö two artistic doctors in music had graduated, in Gothenburg three).

From 2009, the research and teaching staff in musical performance has been expanded with an assistant professor (Lena Weman Ericsson) and a research fellow (Åsa Unander-Scharin), both graduated doctors in musical performance in Piteå. Considering that the School also has resources for artistic doctoral supervision in the form of six full professors in artistic musical subjects (classical guitar, composition,

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\(^{10}\) The Research Department, which had existed during the initial phase of building up the research activities at the School of Music, was abolished in 2006.
choral conducting, orchestral conducting, and organ [2 professors]), the staff situation must be described as very good for such a young research subject. To this should be added the excellent infrastructural conditions – first and foremost represented by the concert hall of Studio Acusticum – and the presence of artistic study programmes on the (three-year) bachelor and (two-year) master levels. In both of these programmes the first students graduated in spring 2010.

**Characteristics of musical performance as research subject**

Musical performance deals with research into musical material and forms of expression using a combination of artistic and scholarly/scientific competences and methods. There is in principle no limitation as to genre, style or type of musical activity. The term ‘performance’ should be given a wide interpretation, since the Swedish term *musikalisk gestaltning* covers not only performance in the strict sense but also composition; *gestaltning* refers to the artistic element in the study, the presence of which constitutes a significant difference in relation to traditional musicology.

The general curriculum of the doctoral programme for musical performance at the School of Music, Piteå, emphasises the crucial importance of the artistic element in the doctoral studies. Typically, the results yielded by research projects in musical performance – in particular, doctoral dissertations – are presented not only as written text but also in musical form: a musical score or edition, a CD, or a DVD, the format depending on the character of the project. Ideally, the text and the musical documentation are interdependent, the sounding document not being reduced to the function of a mere illustration to the written dissertation but instead constituting an integral and necessary part of it.

Admission requirements for the doctoral programme in musical performance include not only writing skills but also artistic competence on a high professional level. Methodologies used vary according to the nature of the area or problem studied, but the integration of artistic musical work into the research is essential to all doctoral projects of this kind. The research should contribute substantial new
knowledge, of interest to both the scholarly and artistic communities, as well as an artistic product meeting high professional standards.

**Completed dissertations**

The first three dissertations, all completed in 2008, testify to the broad scope of the subject of musical performance. The authors represent three distinct artistic fields: choreography, historically informed performance practice, and vocal performance in a pop/rock context.

Åsa Unander-Scharin’s dissertation, *Human Mechanics and Animated Machines: Choreographical Perspectives of Human Qualities in Bodies’ Movements* (Unander-Scharin, 2008) investigates the possibility of retaining the specifically human qualities of bodily movement, while transferring the movements to non-human bodies, using digital and robot technologies. The dissertation, consisting of a book and a DVD, is based on a number of choreographical works; theoretically, it draws on the body-related phenomenological thinking of Maurice Merleau-Ponty and the ‘experimental post-phenomenology’ of Don Ihde.

Traverso flutist Lena Weman Ericsson dedicates her dissertation (Weman Ericsson, 2008) to historical, analytical, and performance-related aspects of a single work by Johann Sebastian Bach: the sonata for flute and basso continuo, BWV 1035. The first words of the title, ‘…the world in a skater’s silence before Bach’: Historically Informed Performance in the Perspective of Contextual Musical Ontology, Illustrated through a Case Study of Sonata in E-major, BWV 1035, by J S Bach, is a quotation from the Swedish poet Lars Gustafsson. In the theoretical part, Weman Ericsson discusses the nature of historically informed performance practice in relation to the work concept using as her main tools the ‘contextual musical ontology’ of the philosopher Stephen Davies as well as social constructionism. The artistic part consists of a CD with recordings of the sonata, made under varying conditions as to place, continuo instrument, key, and recording conditions (studio and concert); in one of the
versions, the author even abandons the flute in favour of the viola da gamba (as continuo instrument), leaving the solo part to a recorder player.

Daniel Zangger Borch’s dissertation, *Singing in Popular Music Genres* (Borch, 2008) explores issues of singing techniques and musical expression within genres of pop and rock music from artistic, pedagogical, and vocological perspectives. The main components of the dissertation are: three scientific articles on experimental studies of voices (partly with the author himself as the research object), a pedagogical work on singing in popular music genres, and a music CD produced, composed (lyrics and music) and sung by the author, applying various singing techniques described in the dissertation text.

**International collaboration**

International networks are important factors in the development of research and education in musical performance in Piteå. In 2006, the School of Music became a member of MIDAS (Music Institutions of Doctoral Arts Studies), a network of universities and schools of music offering artistic doctoral programmes in music. MIDAS annually arranged conferences and workshops for doctoral students – the conference in 2009 was hosted by the School of Music in Piteå – in addition to collaborating on joint projects, including a peer-reviewed journal/yearbook\(^{11}\).

Together with other northern institutions for higher music education – especially the colleges of music in Tromsø, Norway, and Oulu, Finland – the School participates, and has participated, in several international research and development projects within the frame of the EU Interreg programme.

\(^{11}\) MIDAS as an independent network has been discontinued from 2010, its functions being taken over by a new platform for artistic research in music, organized within the AEC, the all-European organisation of institutions of higher education in music.
Future prospects

The School of Music in Piteå has taken an active part in the preparations for the new National Research School in the Arts, and in autumn 2010 two new doctoral students, admitted by Piteå (selected from 19 applicants), will begin their doctoral studies within the National Research School. This research school presupposes the new artistic doctorate (see above), and, following an announcement by the Swedish Higher Education Authority, Luleå University of Technology applied in March 2010 for degree-awarding powers concerning this new doctorate, by virtue of the achievements of musical performance. One of the major challenges for the subject in the years to come is to make possible the admission of new doctoral students at regular intervals, in order to secure the continued enrichment of the artistic research environment at Campus Piteå.

References


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12 As this is written (June 1, 2010), the Higher Education Authority has not yet arrived at a decision in this matter.


CHAPTER ELEVEN

Dancing machines

Åsa Unander-Scharin

It is intriguing to imagine the body as a machine and inside that machine someone who makes the body parts move. Within the kinaesthetic fantasy of such a machine body I can elaborate on a feeling of sending impulses to my body parts and directing their movements from a distance. The following text moves around bodies and movement in four choreographic works that were part of my artistic PhD project (supervised by Sture Brändström), starting from the research question: How can digital technology be used in choreographic works and processes to capture human qualities in body motions? As a researcher in the field of choreography I research into dance, about dance and for dance. The artistic research project may be described as a process where the choreographic work is an outcome, which at the same time serves as a source for finding new perspectives and aspects. The outcome also included the development of software for movement programming, robot dancers, interactive technologies, and an elaboration of concepts and artistic research methods.

With Don Ihde’s experimental postphenomenology (1986, 1993, 2002) as a starting point, I used Merleau-Ponty’s abstract and concrete movements (2002), mechanics (Young and Freedman, 2004) and robotics (Craig, 2005) to shift between perspectives that capture different aspects and qualities of movement. Other concepts emphasised in the thesis were the sharing and understanding of intentions and emotions in other bodies’ movements (Rizzolatti & Sinigaglia, 2008), the body as the place of meeting and transfer, where stimulation received results in movements accomplished, (Bergson, 2004, p. 83 and 227) and the mind as an interval, a cerebral interval in between ‘input’ and ‘output’ movement (Deleuze, 2006, p. 24).
In his book *Phenomenology of Perception* Maurice Merleau-Ponty (2002, pp. 127-128) makes a distinction between an abstract and a concrete approach to our movements. The background of a concrete movement is the world as given, whereas the background of an abstract movement is built up. He describes how he when, for example, motioning his friend to come nearer can execute the ‘same’ movement, but without having any present or imaginary partner in mind, and treat it as ‘as a set of movements in themselves’; performing a ‘flexion’ of the forearm in relation to the upper arm, with ‘supination’ of the arm and ‘flexion’ of the fingers. The body, which a moment ago was the vehicle of the movement, now becomes its end; its motor project is no longer directed towards someone or something in the world, but towards the forearm and the upper arm, and the fingers. Merleau-Ponty describes how the abstract movement carves out a zone of reflection and subjectivity; it superimposes upon physical space a virtual or human space.

Using an abstract approach to the movements, I can consciously calculate and more directly control the body parts separately. The image of the concrete movement makes the body more indirectly execute the coordination without my being conscious of all moments. The concrete movement I perceive as one movement, while the abstract movement is perceived as a number of movements. The abstract movement can be divided into an infinite number of body parts or moments. When digitally choreographing robots, mechatronical, virtual and non-human dancers, I am obliged to use the abstract approach in a way that has had an important influence on my choreographic methods when creating movements in my own body or in collaboration with other human dancers.

The idea of imagining the body as a machine, and animating inanimate objects, is not new. Notions of human bodies, animals and machines being re-constructed and hybridised into new bodies have served as bases for mythical creatures in poetry,
film and other artistic media. Throughout the ages man has, both in reality and imagination, created mythical hybrid creatures that have made the borderlines between human and non-human fuzzy. Digital technology opens possibilities to break the relations of senso-motile integration\(^2\), by working with abstract relations and mentally constructed connections. The body-image, the movement-image and the attitude to these can shift and be varied in different ways. It is this switching between recognising different aspects of human movement that has driven the research project on through a series of choreographic works and processes, four of which are described below. Excerpts from video documentations of these choreographic works are shown at www.scenochsinne.se > Video Gallery.

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**The Lamentations of Orpheus\(^3\)**

Music: Claudio Monteverdi (from *L’Orfeo* 1607)

Choreography/movement programming: Åsa Unander-Scharin

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\(^2\) Merleau-Ponty describes the concrete movement as an integration of the sensory and motor aspects of the body. When we drink a glass of water the movements of arm, hand, fingers and mouth, through the entire action, adjust to what we see and feel when reaching, grabbing and bringing the glass to the mouth.

\(^3\) See video excerpt at www.scenochsinne.se>Video Gallery. In this scene Orpheus have just got the message about his beloved Euridice’s death and decides to enter the underworld where he with his song will convince Hades to let him bring her back to earth.
Musicians: Keren Bruce (viola da gamba), Kerstin Frödin (recorders), Urban Westerlund (organ), Carl Unander-Scharin (tenor)
Dancer: ABB robot IRB 1400
Program development: Magnus Lundin
Video documentation: Mateusz Herczka

In the autumn of 1998 *The Lamentations of Orpheus* was performed live every five minutes in an exhibition at Dansmuseet (Museum of Dance) in Stockholm. The performing dancer is an industrial robot from Asea Brown Boveri (ABB) that I first encountered in a robot exhibition at the science centre *Tom Tits Experiment* outside Stockholm in the summer of 1997. The robot was then programmed to rearrange small boxes, copying a tower that one of the exhibition visitors had built on a table in front of a camera. I was very moved by the mechanical movements, when the tool at the end of the robot arm gripped the boxes in a very precise manner, moved them to the tower and then moved back again to grip another box. The movements were so focused and the robot seemed so totally occupied by the work it had to perform. It patiently repeated the same kind of movement over and over again and, thus, I saw the possibility of another kind of movement within that body.

I saw a possible dancer in the robot and wanted to get into its joints and move through that body – to prolong and extend my movements through the robot limbs and make that body pleasantly rest in positions far beyond the ground plate that keeps it from falling. The following spring the Museum of Dance invited me to take part in their autumn exhibition – and I suggested a project where an industrial robot performs a dance solo to an opera aria by Claudio Monteverdi.
Tu se’ morta, mia vita, ed io respiro? You are dead, my life, and I still breathe?
Tu se’ da mi partita You have gone from me, never more to
Per mai più non tornare, ed io rimango? Return, and I remain?
No, che se i versi alcuna cosa ponno, No, for if my songs have any power at all
N’andrò sicuro a’ più profondi abissi; I will surely descend to the deepest abyss
E intenerito il cor del Re dell’ombre, And, having softened the heart of the King
Meco trarrotti a riveder le stelle, Of Shadows, will bring you back with me
Oh, se ciò negherammi empio destino, To See the stars again.
Rimarrò teco in compagnia di morte. Oh, if malign destiny denies me this, I will
Addio terra, addio cielo e sole, addio Remain with you in the company of death.
Farewell, earth! Farewell, sky, and sun,
Farewell!

ABB willingly lent us one of their robots, IRB 1400, and to be able to choreograph the robot movements Magnus Lundin was engaged to develop a special software application. In the computer program that controls the ABB robot, the user defines the spatial coordinates for the tool at the end of the robot arm and determines how that tool shall perform its work, for example, fastening a screw or painting a car. The defined spatial movements are then recalculated to direct the rotation of the limbs in the joints. When performing its task, the robot-arm moves as fast as possible between those spatial coordinates, always choosing the shortest way to go. An industrial robot is developed to perform concrete tasks approaching something outside its own body and the original robot program therefore directs the whole body in one movement so that the tool at the end of the arm drags the rest of the body with it to reach the defined position where it performs its work.

I was interested in the movements between the positions and wanted to be able to move each limb separately so that I could coordinate a more musical and gesture-like timing. The choreographic intention was to create, through the movements, a sensitive and listening body with a gaze and a voice. When programming the robot, I
wanted the movements to seem emotionally affected by the music and a physical feeling of mourning. To be able to more precisely articulate a kind of mechanics that captured intentions and emotions I therefore chose to use the Swedish choreography computer program Motographicon, where I could work with each body part separately. Magnus Lundin therefore had to create a link-code between Motographicon and the program that controls the ABB robot. To create movements in Motographicon one usually uses a time-body score, where the user places signs that represent predefined values (22°, 45°, 67°, 90° etc.) of the joint angles. The time-body score then generates a script-file that runs the movements of a human-like virtual dancer on the computer screen. When choreographing with the robot in front of me, I preferred to write the movements directly in the script-code file, although that body moves quite differently from the screen dancer. Below follow the first 20 seconds of the choreography:

**MOTOGRAPHICON SCRIPT**

(MOTOGRA  

(TIME 100)
(bodyspin (r 0) (d 50))
(rwrist (r 0) (v 0) (d 50))
(relbow (R 0) (D 50))
(rarm (V 90) (D 50))
(waist (D 0) (D 50))
(TIME 700)
(rarm (v 155) (d 750))
(TIME 1450)
(rarm (V 0) (D 100))
(TIME 1550)
(bodyspin (d 170) (d 750))

**ABB ROBOT CODE**

(WaitTime DT(1.0);
  MoveAbsJ [[0,0,0,0,0,0], ep], vmax
  \T:=DT(1.5), fine, tool0;
  WaitTime DT(7.0);
  MoveAbsJ [[0,0,-60,0,0,0], ep], vmax \T:=DT(14.5), tz, tool0;
  MoveAbsJ [[0,0,65,0,0,0], ep], vmax \T:=DT(15.5), tz, tool0;
  MoveAbsJ [[-110,-45,-55,0,0,0], ep], vmax \T:=DT(20.0), tz, tool0;

In choreographing the movements to the music I shifted between focusing on the expressions of the text, and following the singing and breathing of the tenor. To create a corporeal mourning and resignation I had to simulate the effect of outer forces on the body – like gravity which, for example, makes us fall when we yield. In

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4 Motographicon was initiated by the choreographer Peter Rajka and developed within the KACOR project at the Royal Institute of Technology (KTH) in Stockholm in the early 1990s.
these movements I had to successively slow down the motion when the robot should
direct its gestures to the earth, the stars or to the audience. In other movements the robot seems to listen to the accompanying

Most of the time I needed to work with the virtual human-like dancer on the computer screen in order to try out the choreography. Although the figure representing a human body on the screen is quite different from the robot, I had to choose which human body parts each robot limb should represent. The lowest joint became the waist, followed by the spine, the arm, and finally, the hand. When working on the screen I had to imagine the robot within those human body parts. The actual robot arrived at the museum just a few days before the opening of the exhibition. Working with it was quite a different experience from working at the computer screen, where the animated dancer seemed more distanced, as if moving in another space. Since I started to work with the physical robot body in front of me, I got more physically involved in that body, and I constantly shifted my perspective from being the dancer to seeing the dancer, and to computing the movements in the script program.

In some of the movements, when transferred to the robot, the hand suddenly became the head, and the arm became the spine. And then in the next movement the robot parts switched back to representing the arm and the hand. To follow the robot’s physical interpretation of the movements I therefore had to re-choreograph the movement. It was interesting to see how the movements reshaped my reading of the body, how each movement made the robot shift in representing different human, or even animal, body-parts. Sometimes I even had an ambiguous feeling of interpreting the body in different ways at the same time, for example, in the same
movement the spine was both an arm and a trunk. The illumination of the robot created a moving shadow on the wall behind it, which at the same time became another Orpheus as seen in the underworld.

Four choreographic scenes in an artistic research project

In 2004 I was offered an employment as a PhD candidate at the Department of Music and Media at Luleå University of Technology. I was very happy for this opportunity to frame a long-term artistic project in a research context. The plan was to further study and explore how different technologies could be used to create and find other approaches to bodies and movements in a series of choreographic works.

The first choreographic work developed in my artistic research project was the exhibition Navigation where seven sensory sculptures are touched and influenced by their audience in different ways. At this exhibition, the visitor could pull strings, touch balls, turn the crank of a ballerina, bend elastic balls and stir water to make mechatronical bodies, immaterial 3D-creatures and recorded video dancers come to life. Through the sensory interfaces the visitor could reach the bodies of the sculptures and manipulate their movements and sound patterns. This physically tangible influence was important and I wanted to shape the contact with the sculptures to make it, in different ways, suggestive of the feeling of touching and being touched by something alive. Below are short descriptions of three sculptures in the exhibition.
The Pearl Fishers\textsuperscript{5}

Concept, choreography and dancer: Åsa Unander-Scharin
Video and software programming: Mateusz Herczka
Music: Georges Bizet (remix: Carl Unander-Scharin)
Singers: Karl-Magnus Fredriksson and Carl Unander-Scharin
Costume: Mylla Ek

In one of the audio-visual-physical installations, The Pearl Fishers, the audience can, by touching water contained in a box of stainless steel on the floor, evoke an image of a crawling dancer and a singing head. As long as the water is in motion, the dancer moves and music is heard. The interface of this installation consists of microphones connected to the steel box. The sound of the waves is then transformed into MIDI signals, which, via a computer, control the playback of the video choreography and the music. When the water stops, the choreography freezes into a still image and the music ends in extreme reverberation.

When filming the dance where I continuously move from one movement to another over and over again: crawling, rising, extending my body, rotating down into the water, disappearing and emerging — the whole choreography was captured in

\textsuperscript{5} See video excerpt at www.scenochsinne.se>Video Gallery.
one shot. If we had cut and edited and blended several shots, the dancer would have appeared as a film and not as a creature in the water.

Through this machine the audience could deconstruct the movements in a way that is not possible for me to do as a physical dancer. It was an ambiguous feeling to see myself in the water when the visitors played with the mechanics of starting and stopping my movements in a way that reminds me of Eadweard Muybridge’s chronophotographic studies of human and animal motion from the late nineteenth century (Muybridge, 1955). I used this method of dividing human movement into series of pictures later when working with human dancers, to deconstruct the Tyger movements in one scene of the stage performance *Hybrid, Creatures and Labyrinths* that will be described later.

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**Petrushka’s Cry**

Choreography and movement programming: Åsa Unander-Scharin

Puppet construction, mechatronics and software programming: Magnus Lundin

Mechanics and stage construction: Petra Kiiskinen, Erik Persson and Åsa Unander-Scharin

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*See video excerpt at www.scenochsinne.se>Video Gallery.*
Another sculpture in the exhibition Navigation was Petrushka’s Cry, a humanlike puppet emotionally captured between hopeful and hopeless love in a never-ending mechanical repetition. This choreographed sculpture is a compressed mechanical de-interpretation of the ballet Petrushka, originally choreographed by Michail Fokin to music by Igor Stravinsky for the Russian Ballet in Paris in 1913. The libretto, by Alexandre Benois, tells the story of three figures in a puppet-box: Petrushka, the Ballerina and the Moor. In this scene Petrushka tries to impress the ballerina with his dance, but the Ballerina is repelled by his strange manners, and ignores him, preferring instead to be courted by the elegant Moor in the room next door.

When programming the industrial robot in The Lamentations of Orpheus I had to simulate the effect of gravity to make the movements physically and emotionally credible. Petrushka’s choreography is also written in the computer program Motographicon, but when constructing this puppet I wanted the body to fall naturally, according to its own weight, as human bodies do when we release muscular tension, or succumb to a strong emotion. In the arpeggios of the piano I imagined Petrushka’s hopefulness, and in the jingling tones I could hear his tears dripping. In other moments the music reminded me of squeaking sounds from mechanical bodies when their different parts rub each other, which made his movements pregnant with a whimpering expression of sorrow and a feeling of bodily resistance.

Petrushka’s spine and head can rise and fall as a function of a wire in the spine that is connected to a servomotor in his pelvis. When the wire is strained, the torso and the head rise, and when tension is loosened, the body falls, due to gravity. The arms can also be lifted, stretched out and fumble to reach the rotating ballerina, but they can also, like the spine, give up their energy and fall down abruptly. By programming different durations of movement and stillness I could elaborate on the feeling in order to tune each movement to the music and the overall emotional dramaturgy of the scene.
In the lower back of the puppet, there is a printed circuit-card with diodes and cables that connect to the small servomotors on his body. The electrical impulses from the computer govern the seven motors that move the puppet’s body parts. The pirouette of the Ballerina is entirely mechanical and directly connected to a handle on the front of the box. By winding the handle, the audience can make the dance go on. The rotating Ballerina is connected to a wheel by means of magnets – and the pulses from the magnets govern the computer-choreographed movements of Petrushka, and the timing of the music – an electro acoustic remix of the piano version of Stravinsky’s music for the ballet. The computer also controls Petrushka’s tears that drip in the tear-pool beside him. When the handle stops, his limbs fall – the body succumbs to gravity. To animate the body the moments in between movements were as important as the movements. In the intervals of rest I thought me see Petrushka’s perceptions, thoughts and emotions. In the stillness between movements an interval of consciousness appeared.

*Corpus aquarium*\(^7\)

Concept and choreography: Åsa Unander-Scharin

Video and software programming: Mateusz Herczka

Music: Carl Unander-Scharin

Video dancers: Åsa Unander-Scharin, Jennie Lindström, Charlotta Ruth, Petra Wormbs

Costumes: Mylla Ek and Åsa Unander-Scharin/Gerard Aroyan

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\(^7\) See video excerpt at www.scenochsinne.se>Video Gallery.
In *Corpus aquarium*, a dancer dressed in green continuously glides hovering in a Plexiglas box. On the top of the box is a glowing blue ball. By rolling and turning this ball the audience can find their way into the other rooms of the box – video fragments with loops of other dancers in other colours and choreographic movement patterns. The movements of the ball crack the picture and the rubbing fingers make the body parts float apart, turn upside down and change places with each other. In the autumn 2009 The Dance museum in Stockholm bought this interactive installation and it is now shown as part of the permanent exhibition.

**Hybrid, Creatures and Labyrinths**

The second choreographic work of my research project was the stage performance *Hybrid, Creatures and Labyrinths*, which opened at Moderna Dansteatern (Modern Dance Theatre) in Stockholm in October 2005. The idea was to fill the stage with hybrids of human, animal and machine bodies. Having previously worked with programming human-like movements for robots, mechanical and virtual dancers, I now wanted to let human dancers use their imagination to experiment with moving as if within another body and through another kind of corporeality.

In this work, I wanted to challenge the ingrained system of movements that are perceived as ‘natural’, and very consciously change the dancers’ way of moving with an abstract corporality as a starting point. During rehearsals, the dancers worked out specific movement patterns for the eleven scenes. Their task could be to draw specific geometric patterns in the air with body parts that had been given other proportions and functions, or had borrowed qualities from other kinds of bodies, like robots, rats, birds and so on. The dancers not only borrowed from each other their movements and ways of moving, but also, and at other times, the labyrinth

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8 To visit the Dance museum see: www.dansmuseet.se
pattern of the stage, and imaginary notions of a different spatiality, would influence their movements' shape.

The choreographic method was to generate movements by connecting characteristic body parts from humans, animals and machines with spatial patterns and rhythmical structures. I was interested in the human power of imagination and abstract thinking that makes it possible to generate movements, and to move in non-intuitive ways. When the structure of the body shifts or changes, movements also become different, turning into something else. In their kinetic fantasy the dancers moved as through another kind of body structure, in an imaginary, changed corporeality. Inspired by the locomotive powers of other bodies, the dancers mentally instructed their bodies to generate movement patterns that their bodies were not used to. To feel the movement as through another human body, they also had to use their kinaesthetic empathy when learning movements shaped by the bodies of the other dancers.

Tyger*Sparrow⁹ – scene six from Hybrid, Creatures and Labyrinths
Choreography and stage-space: Åsa Unander-Scharin

⁹ See video excerpt at www.scenochsinne.se>Video Gallery. The picture above is taken by Åse Bengesson.
Music and singer (tenor): Carl Unander-Scharin
Dancers: Johanna Klint and Charlotta Ruth
Light design: Anders Larsson
Sound and stage technician: Petra Küskinen
Costumes: Gerard Aroyan

The starting point for one of the scenes was a vocal and bodily hybridisation of the two poems *The Blossom* and *The Tyger* by William Blake from his illuminated books *Songs of Innocence* and *Songs of Experience*, both from 1794. The poems are sung in three distinct voices and acoustic rooms, accompanied by an electro-acoustic voice, and the sound of water. One of the two dancers, Johanna Klint, started as the sprawling sparrow, and Charlotta Ruth joined her as the haunting tiger. The two dancers shaped the sparrow and tiger movements based on characteristic body parts from each animal. The sparrow body parts were the claw hand, the eye, the claw foot, the neck, the chest, the beak, the tail-feather, the crop and the wing with which the dancers drew swirling patterns in the air. It was interesting to see how the dancers could change their way of moving by approaching their body parts and movement structure in a different way, mentally and physically – so that their movements became more bird-like, not by pretending to be a bird but by letting the mechanics of the forehead act as a bird’s beak, the hand as a claw, and the arm as a wing.

The original tiger movements were developed in a similar way from the chosen characteristic body parts of a tiger: the shoulder, the paw, the hip, the thigh, the tail, the whiskers, the ear, the eye, the neck vertebra, the sway-back, the tooth, the heel, the tongue and the heart. We then decomposed the movements to a series of time-stop moments that moved the dancers’ bodies forward, picture by picture, similar to the formerly mentioned Eadweard Muybridge’s chronophotographical movement studies. In several series of snapshot photos he, as one of the first, managed to capture the moments of the shapes and positions of the bodies in motion. Step by step the two dancers decomposed the movements to become a clockwork tiger controlled by a
virtual harpsichord measuring the pulse. As the scene went on, the two poems, the movement structures and the voices intertwined, so that the sparrow and the tiger became a hybridised Tyger-Sparrow – not blended but still recognisable as two distinct qualities within the same body and voice.

When deconstructing the movements into a series of moments with an equal interval between each ‘picture’, the dancers could not use the momentum in the same way as when they moved more continuously following the physical forces in a ‘natural’ way. When executing the Tyger choreography chronophotographically, each movement-moment needed a new impulse. Whenever rising, falling and moving forward, the dancers had to balance the body in each rest, even though I wanted it to seem as if they were snapshots from an overall continuous motion. In Muybridge’s photos the bodies are always ‘in motion’ and therefore not in equilibrium.

**Concluding remarks**

The limits imposed by being obliged to work from an abstract perspective forced me to notice qualities and details that I would not have to be conscious of when I dance through my own body or in collaboration with human dancers. Human dancers make their bodies move with images of the movements and do not need to instruct each body part separately. The methods of analysing abstract movements that I have learnt from working with different technologies, open up for new choreographic methods where time, space and the body parts can be handled separately. Computer animated bodies are not bound to gravity or other mechanics of earthly bodies, which make them different to physical bodies like robots, mechatronical creatures and water basins. Human bodies share the circumstances of being material with other physical bodies – alive or not alive – and except from the mechanics, we also gradually decompose and moulder to become something else.

From working with technology I have learnt how physical and emotional qualities are intertwined aspects of the movements of both human and non-human dancers, and it is this material empathy with various bodies that intrigues me as
choreographer when exploring and elaborating on different kinds of corporeality. As a consequence of the human qualities of movement highlighted in this research project, I have, in a new series of choreographic works, more consciously designed and chosen materials, technologies and choreographic methods that create emotionally charged secondary movements; vibrating, quaking, swaying, pulsing, sighing and gasping bodies, as well as voices whose intensity may be changed by the audience or by electronic means. In the autumn 2010 the giant marionette Olimpia will be premiered. Olimpia is a coloratura soprano equipped with a virtual voice and a virtuosity of movement. Her body consists of rusty machine parts, governed like a giant marionette by 16 motors connected to a computer in the ceiling. Apart from the guidance of the program code, Olimpia’s dance is also governed by gravity and by the secondary movements that appear when her body swings along and the movements die away after quick pulls on her wires.

To create Olimpia was a much more complicated task than I could predict, when we started to plan the project. The process was also much larger than in my earlier mechatronical dance works. Perhaps this was a stroke of luck, because if we had known about and been able to predict all the problems, it might have been hard to keep up the necessary enthusiasm for the idea. The fact that, each time we have found a solution to a difficult issue in the construction process, I feel that we have resolved the hardest problem, makes it possible for me to work on until every part is working and the whole artefact can start to live its own life. The first image of the work and the process always turns out to be a radical simplification of reality. In the realisation phase, a great amount of unpredictable tasks and decisions arise. The unawareness of future difficulties is the very nurture that gives me the energy to start a new choreographic research.

In many artistic research projects the process is under scrutiny. As a researcher I want to promote another direction, focusing on the aspects, phenomena and qualities that are prerequisite to the artistic work. The process and the work then constitute the laboratory – rather than the object – where artistic knowledge is used to add
perspectives that other fields of science do not bring out or capture. In my dissertation (Unander-Scharin, 2008) the objective was to explore how the variation of perspectives on movement can be used as choreographic tools to reshape and shift the corporeality of human and non-human dancers – actual or imagined. In that project a series of choreographic works and processes served as a laboratory to capture and elaborate on concepts and questions concerning human qualities in bodily movement. Video sequences of the works can be found on a DVD, which is part of the thesis to make the artistic material as accessible as the written text.

References


CHAPTER TWELVE

En musikalisk lärprocess på 1700-talet – en studie av J H Romans ornamentskisser till en violinsonat av A Corelli

Lena Weman Ericsson

I denna artikel ligger fokus på konsten att ornamentera eller improvisera, eller snarare på att utifrån ett antal ornamentskisser baserade på Arcangelo Corellis (1653-1713) populära violinsonater opus 5, försöka se hur en tänkbar lärdeprocess med målet att uppnå färdighet i denna konstart kunde se ut. Ornamentskisserna i fråga återfinns i dag i den så kallade Romansamlingen, den del av musikaliska kvarlåtenskapen efter Johan Helmich Roman (1694-1758), som nu återfinns på Musik- och teaterbiblioteket i Stockholm och i digitaliserad form är fritt tillgänglig över internet (http://www.muslib.se/ebibliotek/roman/).

Till tre satser från dessa violinsonater av Corelli finns det flera versioner av ornamentskisser i Romansamlingen, majoriteten nedtecknade av Roman själv, vilket gör materialet än mer intressant att studera som en process. Det går naturligtvis inte att med säkerhet säga att det är en enskild människas olika försök i tid att studera fri ornamentik, men vi kan heller inte avfärda tanken. Diskussioner och antaganden kring en kreativ process där primärruppgifter i stor omfattning saknas, måste därför med nödvändighet vara tentativ till sin karaktär. Syftet med artikeln kan därför beskrivas i följande tre punkter:

• att undersöka och diskutera skissernas inbördes beroende;
• att identifiera några skillnader mellan skisserna;
• att diskutera några musikaliska implikationer av de olika ornamenten.
Artikeln inleds med en kort översikt av Opus 5 av Arcangelo Corelli med avsikt att placera in sonaterna i en kontext, en kontextualisering där även utskriven ornamentik som företeelse berörs. Därefter belyses, utifrån tidigare forskning, de olika versioner som i dagsläget är kända av sonaternas olika satser. Huvuddelen av artikeln behandlar så Romans ornamentskisser, och mer specifikt tre skisser till samma sats ur Corellis elfte sonat. Dessa tre skisser jämförs och diskuteras i artikelnets avslutande del.

**Corellis opus 5**


![Illustration 1: A Corelli, sonat II sats 1, takt 1-3.](image-url)

I musik av den här typen, som stilistiskt sett hör hemma i den italienska traditionen, utgjorde de långsamma satserna ofta ett melodiskt och harmoniskt skelett, som skulle utsmyckas av den framförande musikern. Att besitta kunskapen och färdigheten att kunna ornamentera och i viss mån improvisera utifrån en given notbild var en självklarhet för såväl tonsättarna som för musikerna och det ansågs också vara en personligt färgad kunskap även om bevarat notmaterial tyder på att det fanns vissa mallar och formler.

Vad vi ser i Illustration 2 kan vara ett sätt att förmedla något per notskrift som egentligen på denna tid ansågs vara omöjligt att lära ut på det här sättet, alltså via studier av noterad musik eller via textböcker (Neumann, 1978, s. 10). Att utmycka musik betraktades snarare såsom ett hantverk som musikerna lärde sig genom praktisk övning som en del av det musikaliska hantverket och som en personlig del av det konstnärliga uttrycket. Trots detta kan vi föreställa oss att ett sätt att lära sig denna konst var just att skriva ned vad andra gjorde, alternativt att tonsättaren försökte styra hur ornamentiken skulle utformas och själv publicerade ornament i sin musik.

Det kanske mest kända exemplet i våra dagar på det sistnämnda är Georg Philipp Telemanns 12 metodiska sonater från 1728 respektive 1732 där han konsekvent ornamenterar en sats per sonat med en notering som kunde te sig som i Illustration 3.

I dessa ‘metodiska’ sonater hade Telemann ett tydligt didaktiskt syfte med sina sonater, något också titeln antyder. Sannolikt var emellertid hans målgrupp inte den vi idag benämner den professionelle musikern utan snarare den alltmer växande skaran av musicerande amatörer. Några typiska drag för Telemanns ornament kan ses i Illustration 3; skärskådar vi ornamenten ser vi att de följer den ursprungliga melodin, även när det gäller rytmisk placering i takten. Även om mängden ornament är stor försvinner inte melodin, utan ornamenten har mer en funktion att fylla ut exempelvis språng eller att röra sig kring de ursprungliga tonerna. Som vi kommer att se senare i artikeln var det emellertid inte alltid fallet när ornamentik noterades.

Sebastian Bach (1685-1750) och François Couperin (1668-1733) (Weman Ericsson, 2008).

Återgår vi till exemplet ovan av Corelli (Illustration 2) ser vi en tydlig skillnad i jämfört med Telemanns ganska strikta stil i Illustration 3; hos Corelli finner vi en mer omfattande ornamentik som står friare i relation till den ursprungliga notbilden även om den ändå är relaterad till såväl ursprungsmelodin som till basstämman vilket indikerar ett visst mätt av struktur.


Ur ett svenskt musikhistoriskt perspektiv är det likaledes intressant att notera att i kretsen kring Geminiani i London, om än kanske perifert, återfanns den svenska
violinisten och tonsättaren Johan Helmich Roman under perioden 1716-1721. Han var där på det svenska hovets bekostnad och bedrev studier för framför allt Johann Christoph Pepusch (1667-1752) men kanske även för Georg Friedrich Händel (1685-1757) och Geminiani. Det svenska hovet hade tidigt insett Romans kapacitet och det uttalade syftet med att låta Roman åka till England var att han, när han kom tillbaka, skulle bygga upp det svenska hovkapellet efter det förfall som präglat hovmusiken under en längre tid (Bengtsson, 1955). Enligt dåtida vittnesmål lyckades han också med detta – men det är en annan historia!


Det kan vara intressant att kort uppehålla sig vid frågan om det är möjligt att datera Dubourgs skisser eftersom hans skisser och Romans anses vara så pass lika. Enligt Boyden (1972a, 1972b) visar vattenmärkesstudier av Dubourgs manuskript att ett sannolikt tillkomstdatum för Dubourgs ornament skulle kunna vara tidigast 1723, med viss reservation, men sannolikt inte senare än 1728 eftersom han då lämnade London. Likheten mellan ornamenten nedskrivna av Dubourg respektive av Roman har lett Neal Zaslaw till slutsatsen att den ene måste ha skrivit av den andres material i viss omfattning. Av oklara orsaker har Zaslaw emellertid utgått ifrån att Roman har skrivit av Dubourg vilket leder till att dateringen av Dubourgs ornament måste tidigareläggas till tidigare än 1721 eftersom Roman åkte hem till Sverige det året (Zaslaw, 1996, s. 115). Dubourgs manuskript är inte längre enkelt tillgängligt då manuskriptsamlingen såldes på auktion när dess tidigare ägare hade avlidit och den nya ägaren är okänd likaså var manuskriptet numera finns bevarat, varför fortsatta studier i just denna fråga inte kan drivas med lätteth. Andra alternativa svar till denna frågeställning kan vara att såväl Roman som Dubourg skrev av ett annat redan
existerande manuskript, något som kanske är än mer troligt med tanke på de olika begränsande årtalen. I nuläget kan detta emellertid bara anses vara spekulationer.

Romans ornamentskisser

I den tidigare nämnda Romansamlingen återfinns i volym 97 totalt 14 stycken och i volym 61, 7 stycken skisser på ornamentik till några av de långsamma satserna i Corellis sonater. Därtill finns ett antal variationer av en gavott i volym 61. En sammanställning av dessa skisser presenteras i nedanstående tabell:

<table>
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<th>Ro 61</th>
<th>Ro 97:57</th>
<th>Ro 97:58</th>
<th>Ro 97:61</th>
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<tr>
<td>Sonat IV, F-dur</td>
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<td>1. Adagio</td>
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<td>2. Allegro-adagio</td>
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<td>3. Vivace</td>
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<td>5. Allegro</td>
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<td>Sonat V, g-moll</td>
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<td>2. Vivace-adagio</td>
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<td>3. Adagio</td>
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<td>4. Vivace</td>
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<td>5. Giga</td>
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<td>Sonat VI, A-dur</td>
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<td>2. Allegro-adagio</td>
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<td>3. Allegro</td>
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<td>4. Adagio</td>
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<td>5. Allegro</td>
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<td>Sonat X, F-dur</td>
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<tr>
<td>1. Preludio, adagio</td>
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<td>2. Almedanda, allegro</td>
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<td>3. Sarabanda, largo</td>
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<td>4. Gavotta, allegro</td>
<td>variationer</td>
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<td>5. Giga, allegro</td>
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<td>x</td>
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<td>Sonat XI, E-dur</td>
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<tr>
<td>1. Preludio, adagio</td>
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<td>2. Allegro</td>
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<tr>
<td>3. Adagio</td>
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<td>4. Vivace</td>
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<tr>
<td>5. Gavotta, allegro</td>
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</table>

Som framgår av tabellen har Roman gjort fler än en skiss till tre satser:

- Första satsen i Sonat V – 2 stycken.
- Första satsen i Sonat X – 3 stycken.
- Första satsen i Sonat XI – 3 stycken.
Vad vi också kan utläsa ur tabellen är att skisserna till Sonat V och Sonat XI återfinns i olika delar av Romansamlingens volym 97. Sannolikt kan vi dock inte dra några som helst slutsatser från detta – det vore exempelvis lockande att anta att de var nedtecknade vid olika tidpunkter just därför att de återfinns i olika delar av samlingen – men eftersom de olika volymerna bands in under början av 1900-talet utan att någon som helst musikvetenskaplig undersökning föregick det arbetet, har det varit i stort sett omöjligt att se eller rekonstruera en tidsaxel för manuskriptens tillkomst eller kunna avgöra vilka verk som hör ihop med vilka (Bengtsson, 1955).

Vi får i det här sammanhanget nöja oss med att vi har ett antal skisser att tillgå, möjligen alla av Romans hand, som ger oss en spännande inblick i en stilistisk värld. Skisserna kan också ge en möjlig inblick i en läroprocess där det faktum att han skrev flera varianter till en och samma sats gör just dessa extra intressanta.

**Skisser till Sonat XI, sats 1**

I det följande skall vi nu titta närmare på de tre skisserna till första satsen i Corellis Sonat XI i E-dur. För att få en visuell uppfattning av de tre skisserna återges de inledande takterna från ett faksimil av utgåvan från 1700 samt från de tre skisserna:

Illustration 4: Takt 1-2, ursprunglig notation.

Illustration 5: Skiss 1: Romansamlingen 97:60, fol 2v [bild 162], takt 1-2.
I samtliga illustrationer visas de två första takterna, samt del av takt tre i Illustration 7 samt slutet av takt 2 (Illustration 8) i enlighet med de markeringar som kan ses ovanför notsystemet.

Illustration 5 och Illustration 6 – långa löpningar som så att säga fyller ut utrymmet mellan ursprungsmelodins toner.

Illustration 7, skiss 3, visar musikaliskt upp en annan stil där fokus här verkar ligga på de väsentliga ornamenten, med andra ord drillar och förslag. För att lite tydligare visa på skillnaderna för jag samman dessa två takter från de tre skisserna tillsammans med ursprunget, melodistämma och basstämma.

Illustration 9: Takt 1-2, samtliga skisser. Observera ‘partiturordningen’: Skiss 2, skiss 3, skiss 1, original.

Det vi kan se, som förenar de tre skisserna i takt 1, är att ursprungsmelodin genomgående är identifierbar, något som även är fallet i takt 2. Samtidigt är det uppenbart att mängden toner som skall rymmas inom en viss tidsrymd, vilket bestäms av baslinjen, vida överstiger det matematiskt rimliga med använd notation.

Ovan hävdade jag att skiss 1 kan ses som utgångspunkt för skiss 2. För att tydliggöra detta skall vi titta på några exempel till där grunden är densamma i de båda skisserna men där skiss 2 uppvisar en utveckling av materialet i skiss 1. Exemplet nedan är takt 3 i de båda skisserna.
Om vi i takt 1-2 kunde se skillnader vad gäller sättet att notera ursprungstoner och ornamenttoner kan vi se ett helt annat sätt att notera i Illustration 12. Här använder sig plötsligt Roman av halvnotsnotation i ornamenten i taktens andra del. Vad kan detta stå för? En möjlighet kan vara en villja att indikera ett mer fritt förhållningssätt än vad notationen av motsvarande ornament i Illustration 11 ger uttryck för. Det är exakt samma toner från förslaget till f'' fram till taktens slut men där jag i skiss 1 får kännslan av att violinisten så snabbt som möjligt skall förflytta sig från f'' till taktens avslutande drill, förmedlar skiss 2 en indikation på rytmisk frihet med där ornamentet snarast skall ta plats – kanske allra mest den ackordframmande tonen a'' mot H-durackordet i första omläggningen i enlighet generalbasnotationen. Taktens inledning är även den intressant. Vi ser en enkel fallande ters som avslutar den första frasen, en åttondels paus och en upptakt till nästa fras i den ursprungliga versionen. Tittar vi så på skiss 1 har tersen fyllts ut och upptakten försetts med ett ornament som leder upptakten in i nästa figur. I skiss 2 däremot använder sig Roman av dels en inledande appoggiatura som ett franskinspirerat ornament – tièrce coulée – för att fylla ut tersen. Upptakten har dessutom blivit än mer belastad med ornament. Vilken bild möts vi då av i skiss 3?
Skiss 3 ger i högre grad ett intryck av ett kontinuerligt flöde av ornament där den inledande avslutningen, som var så tydlig i skiss 1 och 2, försvinner i en strävan att ta sig fram till upptakten g"", som är noterat med en punktered åttondel föregången av ett e' som åttondel. Detta decimasprång kan sannolikt betraktas som viktigt. Det språnget finns i de andra versionerna också men då avbrutet av en paus. Taktens avslutning i skiss 3 är betydligt mindre avancerad än i skiss 1 och 2, om än antalet toner är fler. I stället handlar det i skiss 3 om en sekvens av drillar som även visuellt ger en känsla av accelerando in i takt 4.

Denna takt, takt 3, hämtade från de tre olika skisserna ger en tämligen god bild av deras olika karakterer: det ganska flyhänta och flödande intrycket av skiss 1, det mer utarbetade och noggranna i skiss 2 (om än denna noggrannhet inte består hela satsen igenom) samt det snirkliga överflödet av toner i skiss 3.

En takt lämnas i samtliga skisser i det närmaste ‘i fred’, vilket i sig förmedlar en viktig signal. I den tionde takten når satsen fram till en kadens i parallelletonarten c". morn för att därefter påbörja en sekvensrörelse med syfte att röra sig tillbaka till E-dur. Fram till takt tio har satsen byggts upp av fraser om 2 + 2 + 2 + 1 + 1 + 1 takter där samtliga korta fraser har tydliga avslut, en uppbyggnad som kan sägas vara fragmentarisk men som också inbjuder till den ornamentik som Roman skissat på och som successivt ökar i omfattning genom satsen. Inte minst är takt 9 uppskinnande i samtliga skisser. I illustrationerna nedan återges takt 9 och 10 i original samt från samtliga skisser.
Illustration 14: Takt 9-10, original.

Illustration 15: Skiss 1, takt 9-10.

Illustration 16: Skiss 2, takt 9-10.

Illustration 17: Skiss 3, takt 9-10.

I Illustration 11 – Illustration 13 kan vi med blotta ögat se hur de olika skissernas ornament i takt 9 breder ut sig i en omfattning som framför allt i skiss 2 och 3 blir närmast överväldigande. Denna omfattning av toner inom ramen för en enda takt gör att det är svårt att föreställa sig att detta verkliga var avsett att framföras. Om vi ändå leker med tanken att ornamentskisserna skulle omsättas i klingande gestalt skulle takt 10 i samtliga versioner ge upphov till en kraftfull kontrast av stillhet. En andningspaus som verkliga kan behövas i denna kaskad av toner.

Värt att påpeka är också att samtliga skisser är noterade utan basstämma vilket stundtals gör det svårt att avgöra på vilken del i takten en figur hör hemma. Intressant är också hur skiss 2 nu skiljer sig åt från skiss 1. Vissa delar från skiss 1 finns kvar men alltmer präglas skiss 2 av en tilltagande ornamentik och efter takt 10
är skiss 2 och 3 snarlik på så sätt att i skiss 3 avtar mängden ornament som baseras på drillar för att snarare utformas som lopningar och ackordsbrytningar där mängden ackordsfrämmande toner tilltar i antal. I skiss 2 utökas omfattningen av ornamentiken men typen är densamma, det vill säga här får aldrig ornament som baseras på drillar genomslag.

Det vi idag emellertid måste fråga oss är om detta överhuvudtaget är spelbart på violin eller om dessa skisser enbart representerar en övning att komma på och notera mer och mer osannolika ornament utan hänsyn till musikens grundläggande puls, ett slags tävling.


viktigaste vi idag kan ta till oss av skisser av det här slaget är insikter om vilka möjligheter – och friheter – vi har när vi möter musik från denna epok.

Låt mig avslutningsvis knyta an till det antydda inledande temat för artikeln – en lärprocess. Är det verkligen det vi har framför oss när vi betraktar de tre skisserna? Om vi väljer att betrakta lärande som ett utforskande av något okänt, ett utforskande som baseras på något, det vill säga det är inte planlöst och där utforskandet innebär att nya territorier erövras, menar jag att vi verkligen kan betrakta dessa skisser som en lärprocess – även om vi inte med säkerhet kan fastställa en kronologi mellan de olika skisserna.

Referenser


Corelli, A. (1700). *Sonate a violino e violone o cimballo op. 5.* Rom.


POSTLUDE

Dikt till Sture

Hans-Ola Ericsson

tonernas mysterium och magi
uppenbaras, Talar genom dissonansens stilla klagan,
passus d'Uriusculus,
elleR i konsonansens frostiga,
vilsamma stillhet

Bach's klangvärld
uTrycks
huvudsakligen förstärkt
av starka temperaturer,
ibland främmande för oss

Må de beledsaga
diT
tonum cum dignitate,
kollegiata och varma hälsningar
hoE
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**Content of CD**

Hans-Ola Ericsson plays music by Johann Sebastian Bach on the organs in the Organ Hall of the Department of Music and Media in Piteå and in Norrfjärden church

1a. Nun komm, der Heiden Heiland (BWV 599) – Department of Music and Media  
1b. Nun komm, der Heiden Heiland (BWV 599) – Norrfjärden  
2a. Das alte Jahr vergangen ist (BWV 614) – Department of Music and Media  
2b. Das alte Jahr vergangen ist (BWV 614) – Norrfjärden  
3a. Christus, der uns selig macht (BWV 620) – Department of Music and Media  
3a. Christus, der uns selig macht (BWV 620) – Norrfjärden

The recording took place May 30, 2010  
Producer: Johannes Oscarsson
Music, education and innovation

Festschrift for Sture Brändström

Cecilia Ferm Thorgersen & Sidsel Karlsen (Eds.)