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Introduction

It is a great pleasure for the Nordic Network for Research in Music Education to be able to publish important research articles in its peer-reviewed Yearbook year after year. This is Volume 11 in the series. It contains twelve comprehensive articles and a research note as well as information about doctoral theses in music pedagogy and closely related disciplines accepted in 2009 in the Nordic countries. The issues dealt with in the texts of this volume are multifaceted, and several of the topics have clear relations to articles published in previous volumes of the Yearbook. So we are convinced that a cross-search in the volumes for topics of interest and research-based knowledge in the field of music education will prove both informative and rewarding. The Yearbook features texts in English and in Scandinavian languages; all articles have abstracts in English, which will also be available on the homepage of the Network.

The first two articles of this volume are in English. They are both based on keynote lectures from conferences held by the Network. The first article by Petter Dyndahl and Live Weider Ellefsen is a revision of and supplement to Dyndahl's lecture at the conference in Oslo 2008. Its topic is 'music didactics' with the meaning of continental *Didaktik* as the underlying concept. One of the innovative aspects of the text is the approach to the didactics of music from the perspective of cultural theories in order to rethink the field as an area for 'cultural didactic studies'. To further this purpose, the concept of 'didactic identity' is introduced and employed metaphorically, analogously to human subjects' construction of identity.

The next article by Øivind Varkøy goes back to the author's lecture at the Network conference in Örebro in 2009. The main topic of this conference was the role of music itself in musico-pedagogical research. In accordance with this, Varkøy has chosen to focus his text on musical experience as the connecting link between music and human beings in the music educational endeavour and as a basis of reflection in music education research. In particular, the author focuses on the specific aspect of musical experience as an existential experience common to our relationship with music. In this way Varkøy's text prepares another route for and another theoretical approach to didactic reflection on the significance of musical phenomena for the education of human beings.

The third article is written by Cecilia Hultberg. The text presents a 'cultural-psychological model' of musical learning by making music, with Vygotskij's culture historical theory and its developments in socio-cultural and culture psychological perspectives as anchoring points. The exposition is based on the results of several longitudinal case studies consisting of multifaceted data collected in different contexts of making music. In the present text, the issue is limited to learning by playing instruments, and in this context musical learning is characterized by mutual interaction between the learning musician and the music studied.

In the text by Hilde S. Blix, the topic is also musical learning, but this time approached and problematized with a different focus, namely the role and influence of musical literacy (musical reading and writing) on cognition in musical learning. The discussion centres on the relationship between oral and written music, using theoretical perspectives from language literacy, anthropology and philosophy. The often articulated question is put forward of whether music literacy can have negative consequences for musical expression or, on the contrary, can help it to become more clearly articulated.

In the article by Stojan Kaladjev we are again, as in Hultberg's text, met by cultural historical activity theory as the theoretical anchor point. Texts by Vigotskij and Leontjev are formative for the exposition. The problem discussed is the formation of generalized percepts and concepts as conditions for and an integrated part of learning. In this way the topic of the article about musical generalizations can be seen as the starting point for a discussion of importance for all subject matter Didaktik and for learning generally. As the author notes: "We can see musical generalizations as man's acquisition of music culture and as transformation of external conditions into internal (mental) representations. By generalizations musical artefacts are transformed into psychological tools".

From an intelligence psychological point of view, the issue of generalization points in the direction of the formation and transfer of learning from one learning entity or context to another. And this is exactly the topic discussed in the text by Odd Torleiv Furnes on the theory of multiple intelligences. Focus is especially on the possible links between music, verbal language and math as learning fields. The important point of classical transfer theory about similarity and linkability as the condition for transferability is stressed. It can be relevant to remind the reader of the overview of research about the transfer from the arts to academic subjects in the *Journal of Aesthetic Education*, Vol. 34 (2-3) (2000) and also a corresponding German overview *Macht Mozart schlau? Die Förderung kognitiver Kompetenzen durch Musik* (Bundesministerium für Bildung und Forschung, Bonn und Berlin 2006).

The next three articles share a focus on another field of importance for music education concerning the relationship between music and human beings, as can be noticed from some of the keywords indicated in the abstracts: 'sensuality', 'capability of life', 'life-world phenomenology', 'lived music', and 'emotion'. In the article by Frederik Pio the subject of music in the Danish primary and lower secondary school is discussed as 'sensual-aesthetic', which is seen as a contrast to the often articulated emphasis on the academic-theoretical dimension of the overall school curriculum. The subject of music has an important role of its own to play in the teaching-learning arena of the school. In this context, a key concept for an ontological grounding of music as a school subject is defined as 'capability of life', this perspective drawing on the ontological concept of 'Lichtung' by Martin Heidegger.

Cecilia Ferm Thorgersen poses the question of youngsters' everyday musical culture and its implications for music as a school subject, if music and musical activity outside and inside school should not be experienced as two separate entities far from each other.

The author argues that an approach to musical teaching and learning in correspondence with a life-world-phenomenological Didaktik can help teachers to develop the school subject in a relevant direction. Phenomenological Didaktik implies that children's musical cultures are being cared for and challenged in common teaching/learning situations through mutual curiosity and respect.

The next article by Torill Vist presents music experience as a mediating tool for 'emotion knowledge' and further discusses emotion as a field of knowledge in music education. The concept of emotion knowledge related to music experience is analysed theoretically and empirically and on this basis dimensionalized into several categories. Based on arguments related to phenomenology, pedagogy and music philosophy, these dimensions are argued to constitute a field of knowledge in music education.

The issues of the next three articles are all related to professional musical activity and education. The topic of Inger Elise Reitan's text is students' attitudes to aural training as part of higher music education in an academy of music. A general question is: How does aural training contribute to the students' musical development? An empirical survey study involving 104 students posed questions about aural training as a discipline and its relevance, content, effect and learning outcome, as well as its relation to other parts of the curriculum including both theoretical and performing disciplines. The results show that, in the students' experience, aural training is to a high degree an important and useful discipline, and that it leads to more accurate comprehension and more focussed awareness of music in general. Important aspects are inner hearing, audiation and categorial perception.

The last two articles have a relatively strong focus on theoretical problems related to research strategies. Tiri Bergesen Schei's article discusses the use of discourse theory in research of identity formation in professional education. Within a discourse-theoretical perspective, identity formation is understood as an ever-lasting process in various dimensions. 'Identitation' is suggested as a new term for the processes of being, having and seeking identity/identities. These ideas are illustrated by findings from a study of professional singers within classical, pop and jazz music.

Finn Holst's article shows an interest in the education of music teachers for the general (compulsory) school subject of music. The specific problem is establishing coherence between three basic components of the educational content in such professional education, namely dimensions of subject matter (music), general pedagogics, and teaching practice. The question is raised of how music teacher competences are constituted in a relational field between different knowledge bases. On the basis of a double transposition process, a 'didactical integration model' is developed. Referring to this model, the methodical design for an investigation of the subject-oriented didactical competences of music teachers is discussed.

In a research note, one of the Yearbook's editors informs about a recently published textbook in music psychology, which according to the editors is of extraordinary interest for music educators and researchers in music education in Nordic countries.

Biographical information on the contributors to this volume is given at the end of each article and in an overview at the end of the book. The last section of the Yearbook also provides an updated list of doctoral theses in music education and closely related areas in the Nordic countries from 2009. Information about the Network and the Yearbook is also available, and further information can be found on www.nnmpf.org.

Finally, the board of editors would like to thank all contributors for the interesting and informative texts in this volume. Also, we would like to thank the Network's member institutions for securing the financial basis for the Yearbook. Special thanks to Astrid S. Bertelsen for smooth collaboration and accuracy in the layout, and to the Norwegian Academy of Music, which has made it possible to print and publish the Yearbook in NMH Publications.

Twelve years ago, Frede V. Nielsen was one of the initiators of the Yearbook, and he has been the chief editor throughout these years. Now he wishes to bring this interesting and rewarding task to an end and let others continue the work. Therefore, he would like to take this opportunity to thank the Network and all member institutions for the confidence they have shown him. Not least, thank you to his co-editors for a close and perfect collaboration and to everybody involved for the opportunity to follow the admirable developments of research in music education in the Nordic countries so closely within the framework of the Yearbook. He wishes the very best for the Yearbook in the years to come.

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