The eighth symposium of the Research Alliance of Institutions for Music Education took place in Copenhagen in the Fall of 2005. RAIME is an organisation for individuals and institutions actively engaged in research in music education. The members come from all over the world. This also means that the research presented at one of their symposiums is based on a myriad of theories and methodologies and that the research themes are very diversified. In these Proceedings you will also find the same variation of projects.

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RAIME

Research Alliance of Institutions for Music Education

Proceedings

Of the Eight International Symposium held at Schaeffergaarden, Copenhagen September 29–October 1, 2005
For Lennart
Contents

PREFACE 11

DEDICATION TO PROFESSOR EM. LENNNART REIMERS 13

SCANDINAVIAN RESEARCH ON MUSIC EDUCATION
– ITS SCOPE OF IDEAS AND PRESENT STATUS 15
Bengt Olsson

THE BEING IN MUSIC AND IN SELF: TOWARDS A PHILOSOPHY
OF MUSIC THERAPY 27
Teresa Lesuik

BASIC NORMS AND VALUES IN AND AROUND MUSIC TEACHER
PROFESSION – THEIR CONSTRUCTION AND CONSEQUENCES 41
Stephan Bladh

EDUCATION FOR MUSIC EDUCATION: EDUCATIONAL QUALITY
AND THE QUESTION OF IDENTITY 55
Geir Johansen

CONTINUING MOTIVATION IN THE RECRUITMENT CYCLE 67
Susan Bruenger

MEASURING THE AESTHETIC EXPERIENCE IN MUSIC:
REVISING “NEW” AND “OLD” MEASUREMENT SYSTEMS 83
Cliff Madsen & Jessica Napoles

RITUALS ON MUSIC LISTENING 93
Charlotte Fröhlich
TOWARD A RECONSTRUCTION OF “CREATIVITY” IN MUSIC EDUCATION 107
Jere Humphreys

MUSIC AS EXPERIENCE INSIDE AND OUTSIDE SCHOOL 123
Eva Georgii-Hemming

MUSIC TEACHER EDUCATION IN DENMARK: CORE OF EDUCATIONAL CONTENT AND PROFESSIONALIZATION — INFORMATION ABOUT A RESEARCH PROJECT 135
Frede V. Nielsen

MUSIC TEACHER EDUCATION AT COLLEGES OF TEACHER EDUCATION IN DENMARK. A QUESTIONNAIRE INVESTIGATION 151
Frede V. Nielsen & Finn Holst

THE TRAINING OF MUSIC TEACHERS SPECIALIZING IN YOUNG CHILDREN: A COMPARATIVE PERSPECTIVE ON EDUCATIONAL CONTENT AND PROFESSIONALIZATION. OUTLINE OF THE PROJECT 167
Sven-Erik Holgersen

THE POTENTIAL DEVELOPMENT OF TEACHING PRACTICE AT MUSIC ACADEMIES: A DISCOURSE ANALYTICAL INVESTIGATION 173
Kristina Mariager Anderson

PARTICIPATION AND LEARNING: AN INVESTIGATION OF THE SOCIAL PRACTICE OF MUSIC TEACHER EDUCATION AT A CONSERVATORY OF CONTEMPORARY MUSIC 179
Anders Chami

AN INVESTIGATION OF THE PEDAGOGICALLY ORIENTED STUDY PROGRAMME IN MUSIC AT UNIVERSITIES — A PRELIMINARY SKETCH 185
Fredrik Pio
MUSICO-PEDAGOGICAL PROBLEMS IN THE PRACTICE OF MUSIC EDUCATION. A DEVELOPMENTAL PROJECT FOR STUDENTS IN MUSICOOLOGY

Kirsten Fink-Jensen

APPENDICES

1. Contributor’s professional backgrounds 197
2. List of delegates 203
3. RAIME General Assembly 209
4. RAIME Statutes 213
Preface

The eighth symposium of the Research Alliance of Institutions for Music Education took place at the beautiful Schaeffergaarden in Copenhagen in the Fall of 2005. Hildegard Froelich, President of RAIME from 2003 to 2005, presided. The conference host was Delegate Frede V. Nielsen and together with his colleagues and staff from the Danish University of Education, all the delegates were treated with warm hospitality. Twenty participants gave presentations of research projects and 17 of these presentations are included in these Proceedings.

Financial support for the symposium was gratefully received from the Danish University of Education. The Faculty of Fine and Applied Arts at Göteborg University supported the publication of these Proceedings. In addition, particular thanks to Mrs. Anna Frisk for her outstanding work formatting all the papers.

RAIME is according to its statutes an organisation for individuals and institutions actively engaged in research in music education. The members come from all over the world. This also means that the research presented at one of their symposiums is based on a myriad of theories and methodologies and that the research themes are very diversified. In these Proceedings you will also find the same variation of projects. The order of the papers in the Proceedings follows the schedule of the symposium.
These Proceedings are specially dedicated to Professor Emeritus Lennart Reimers in Stockholm who was the founder of RAIME. Professor Emeritus Wilfried Gruhn from Freiburg, Germany has written the dedication to Lennart Reimers. The General Assembly at the RAIME meeting, October 1, 2005, decided unanimously to award Lennart Reimers a Life Honorary Membership.
At times when in the late 1980s ISME seemed to be captured by rigid traditions and unable to put essential questions of European music education on its agenda, you gathered some friends and colleagues from different countries to share your concerns on future music education and to look for practicable solutions. This was the moment when the idea of a research alliance was born, and it was your primary intention to connect institutes for music education represented by scholars and researchers rather than leaders of institutions or societies.

In 1991 representatives of 17 institutions came to Stockholm where in the hearty atmosphere of the Royal Academy of Sweden the Research Alliance was founded as an institution that intended to bring together music educators and researchers to discuss common problems of music education and to create new educational ideas in an informal setting which was arranged several times within the warm hospitality of your private home in Stockholm.

Very soon, the group slightly extended, but the amicable relation between the participants continued and stimulated so many wonderful inspiring talks and
common experiences. Working on the “Book of Questions” – which appeared to become an infinite endeavour – we always benefited from your effective ideas and initiatives.

While looking back to so many RAIME meetings I realize that it was not only the concrete outcome in terms of proceedings or projects what made the meeting so valuable and stored it so deeply in my memory, foremost it was the amicable atmosphere with stimulating discussions in an open minded circle of friends who exchanged thoughts and discussed opposite positions in the frame of a common intention: to improve and support music education in its manifold ways of understanding. You were always in the centre of our talks and plans to make sure that it never turned out to become a round of representatives who felt forced to justify a position. The scholarly governed exchange was more important than to overcome others with the own ideas.

All of us owe a great deal of our own understanding of scholarship and cooperation to you as a person, leader, researcher, colleague and friend. Therefore, the General Assembly of RAIME has awarded Professor emeritus Dr. Lennart Reimers with the honour of Honorary Life Membership, and it is my great pleasure and privilege to congratulate you on behalf of all RAIME members to receiving this honour and to thank you for all what you have initiated and for the huge efforts you have devoted to RAIME.

Wilfried Gruhn
Freiburg, Easter 2006
Introduction
I’m interested in the knowledge formation of music. Some crucial issues concern musical learning and teaching. In this presentation, I would like to discuss knowledge formation linked to research on music education. This is done from the perspective of an ongoing investigation of about 55 doctoral theses in Scandinavia from 1995–2005. At present, the Finnish works are not included in this presentation (15 in all). Most of them are written in Finnish so I have to involve some Finnish colleagues for my analysis. Any doctoral thesis from Iceland within the time period has not been found.

Moreover, research reports, articles, studies and other kinds of presentations within the field of research on music education are not discussed here. I will recommend the overview in Psychology of music, No 32, 2004, by our colleague and RAIME member, Harald Jørgensen, in which an overview of the field is
mapped out.

Research related to music education has developed steadily in the Scandinavian countries for the last 30 years, with a pronounced increase in research output and publication during the last decade (Jørgensen, 2004). One main reason for the increase in published research is the foundation of doctoral studies in music education linked to music academies. In addition, there has been a large output of theses at Master’s level, especially in Norway and Sweden. A final contributing factor to the rise of research output is the Nordic Network for Research in Music Education, established in 1992. Presently 10 Nordic universities are involved in this Network.

This paper has a starting-point in a survey of Scandinavian doctoral projects carried out by Jørgensen (1995). His results will be compared to Olsson (2005).

The Jørgensen study from 1995

The title of the paper was “Nordic research on music education on post-graduate level: Its status and future” and was based on a questionnaire to about 40 doctoral students in the Nordic countries.

Jørgensen’s first main issue concerns whether Scandinavian research can be labelled research on music education at all. What is research on music education? How do we distinguish this kind of research from other kinds of research? To summarise, Jørgensen chooses a “narrow definition” of the discipline in an attempt to characterise the core issues of “intentional music education, teaching and learning” (1995: 25). It has close connections to practitioner’s views and their identities as music teachers as well as the institutional framework of music education in society. Behind this, you will find a didactical theory and concepts in which “elements” like “student”, “teacher”, and “interaction student-teacher”, “material” and “an instructional setting” are central.

Furthermore, Jørgensen also emphasises the relationship to musicology and general education, respectively. This can be treated as a kind of tension field between a strong focus on the musical object integrated into the teaching- and learning processes (experiencing, creating and performing) – musicology – or the focus on different aspects of the teaching- and learning processes without the musical dimensions, or giving them very little importance in the research. You will also find a position in the middle, in which the relationship between perspectives in musicology and general education is balanced.

Nielsen (2004) stresses that music teacher education “is often considered in a
double field of tension, between theory and praxis and between pedagogy and the subject of music” (2004: 196). This refers to both a pedagogic and a musical dimension. Analytically you can find a dualistic approach between music and education as well as an integrated approach. In the same way you may find dualistic and integrated approaches between music and musicology. A dualistic approach means clear borderlines between theories in education and musicology, respectively, and between these kinds of theories and praxis. Behind the integrated approach you will find praxis-oriented and inter-disciplinary oriented research, in which perspectives of musical performances and research are integrated.

In Jørgensen’s paper, educational perspectives, i.e. teaching and learning strategies, dominate 90% of the doctoral projects. The remaining 10% belongs to a middle and integrated position; a balance between musicology and general education. No doctoral work was labelled as musicological in any sense.

**A comparison between Jørgensen (1995) and Olsson (2005)**

Jørgensen starts by looking at what is the research focus of the different doctoral projects. His categorisation is based on the didactical theory previously mentioned. The analysis embraces 16 categories in all. If we, however, concentrate the comparison between Jørgensen (1995) and this study to the three largest categories, we will find that these three categories embrace the major part of the research projects (65% and 74% respectively) in both studies. These are:

- **Jørgensen:**
  - Research focusing on teaching methods and strategies
  - Research focusing on the teacher, teacher education, teacher discourses
  - Research focusing on the institutional context of music education

- **Olsson:**
  - Research focusing on teaching methods and strategies
  - Research focusing on the teacher, teacher education, teacher discourses
  - Research focusing on the social context of music education

Despite the fact that all the categories are not the same, you will find strong similarities. The first two are equally formulated; the third and last category shares the focus on the importance of contexts for teaching and learning. The concept
“institutional context” embraces to a high degree formal aspects of an educational organisation. Topics such as reasons for entering the teaching profession, demographics, personality traits of effective teachers and job satisfaction and dissatisfaction, etc, highlight unrelated aspects of teachers’ professional work. In this sense, this perspective mainly raises issues about the structural conditions of the teachers’ professional knowledge and offers a conceptual framework for teaching within school contexts.

The concept of “social context” stresses the social significance of music education. The main focus of this perspective revolves around the knowledge that teachers have as professionals and express in their practices, as well as how knowledge is developed and shared within the teacher community. It may be illustrated (Pembrook & Craig (2002) in terms of different aspects of teaching, such as issues of teachers’ practical knowledge, teachers’ knowledge communities and teacher identity.

What kinds of settings are included in the studies? If we start by looking at the figures connected to music education within the formal school system (pre-school, secondary- and tertiary level as well as higher music education) it is 54% in Jørgensen’s investigation versus 74% in Olsson’s. If we include “voluntary instrumental tuition or music education” like community music schools from Olsson as well, the total number raises to over 90%. In other words, a stronger emphasis on research of formal teaching and schooling has developed during the last 10 years.

If you compare Jørgensen’s tension between research with connection to musicology or general education, respectively, with this study, the dominance for music and education is 81%; music and musicology / education in a middle position is 13%, and more musicologically oriented research embraces only 5%. The professional ambitions and need for development seem almost entirely to focus on educational issues.

A randomly chosen selection of the 40 doctoral theses that have been analysed so far (every fifth thesis from the total list of theses in alphabetical order, totally 9 theses) a deeper analysis shows the following themes:

• The relationship between music and learning- and transmission processes, are they treated in a dualistic or integrated way? 6 may be labelled as dualistic (music – education and music – musicology respectively) and three as integrated (music/musicology/education).

The three integrated works treat the relationship like this:

• In one study, children’s listening and musical experiences are explored. This is done through observations, interviews and interpretations of chil-
dren’s symbolic articulations in pictures and movements. What kind of music being used is deeply involved in the analyses.

• Secondly, performance of popular music in formal and non-formal settings is investigated. Here, musical analysis is involved in the analysis of the performances.

• In the last thesis, musicians’ ways of understanding printed scores are studied. Also in this analysis, the musical object is integrated in the discussions.

In the other six theses music is not involved in the analyses. It’s merely a background for exploring teaching and learning within formal settings.

Theoretical considerations

How is this development from ‘institutional contexts’ to ‘social contexts’ explained? Or to put it differently, the development from exploring structural conditions of the teachers’ work to the study of teachers’ knowledge and teachers’ identity? And how are the strong dualistic approaches interpreted?

Hargreaves et al (1997; 2003) discusses with a starting-point in the social psychology of music four levels for investigating social issues:

• The individual level (development and learning), which includes a strong interdisciplinary connection to research in psychology of music
• The interpersonal level (teaching and interaction; teacher–student and, teacher–teacher and student–student)
• The institutional level (musical values, rules and regulations)
• The cultural level (curricula, aims and objectives and their transmission to musical learning and teaching)

Scandinavian doctoral theses embrace only three of these four levels. The individual level is excluded. It seems that inter-disciplinary approaches in connection to research of the psychology of music in these Scandinavian studies are very few. This is interesting for two reasons:

(1) Research into the psychology of music has a long tradition in Scandinavia, dating back to studies in musicality by Mjøen in 1926 (see Jørgensen, 2004). This research has made several contributions to four major issues: “Musicality”, “musical experience”, “rhythm performance”, and “emotional expression in performance”. In addition, several studies on musical practising have been carried out (Jørgensen, 2004).
Internationally, the links between research on music education and theories in the psychology of music are strong. Psychology has dominated in re-search on early music education, and is still very strong. In UK the research seems to be carried out by psychologists at universities; in the States the re-search of the psychology in music is linked to schools of music. In both cases a strong academic tradition is maintained.

The other three levels point in the direction of theories within the social psychology and the sociology of music. Historically the importance of research on the sociology of music education has, however, been less prominent than psychology and philosophy (Froelich and Paul, 1997). Today there is a growing interest in issues with clear connections to teaching and learning processes, social and cultural contexts, and the structures of educational settings. DeNora (2003) underlines music’s active properties in relation to social action, emotion and cognition. “It is a focus on music’s role as a socialising medium in the broadest sense” (2003: 165). DeNora emphasises some interrelated themes within music sociology that may be relevant to musical learning. These themes concern, for example, “music and status consumption”, “constructions of value and talent in music” and “music as a way of being”.

Green (1999) presents some key sociological concepts and then examines “ways in which the issues, principles and procedures identified can inform research in the sociology of music education” (1999: 159). The presentation centres around two main topics: “The social organisation of musical practice” and “the social construction of musical meaning”. Issues of social organisation are connected to social patterns like individuals’ groupings in social class, ethnicity and gender “as well as nationality, age, religion, subculture and other categories”. The concept of “social construction of meaning” embraces of issues on the meaning of all music being produced, distributed and consumed. “In so doing, it must also enquire into how people come to agree or to disagree about these meanings, how we reproduce old meanings, and produce new ones” (Green, 1999: 161).

The ISME Research Commission (Tafuri, 2004) discusses trends among presented papers for the last fifteen years by using categories like music as (a) construction; (b) research; (c) perception; (d) production and (e) teaching. The aim is to “examine important problems facing music educators worldwide” (Mission Statement of ISME Research Commission). Music as social construction embraces
perspectives such as cultural and social influence on musical behaviour. Music as research focuses inquires on teaching and teaching models. The two following categories cover perception and creative and performance skills. Finally, music as teaching refers to exploration of curricula, pre-service training, repertoire selection and teaching strategies.

A look at the Scandinavian theses in 2005 shows, however, that the influence of social-psychological and sociological theories of music is very small. Issues mentioned by Green (1999) and DeNora (2003) seem to be of no interest to such an emerging field of research on music education. You will find a much stronger impact from theories within social psychology and sociology connected to general education. The concept of “social context” is, thus, treated around issues of ‘learning and interaction’, ‘teacher identities’, ‘socio-economic factors’ and ‘curricula’. This is more in line with the ISME categories of music as construction and music as teaching.

This leads to another conceptual framework for an analysis: the didactology of music. Frede V. Nielsen has in many ways followed up Jørgensen’s narrow definition in his discussion of “principal concepts and distinctions in the object area” (1997: 155–177). In his elaborated model (1997: 174) Nielsen is discussing “what essential dimensions enter into the object area” of research on music education? What types of concrete research objects are gaining access to research on music education? Out of a comprehensive discussion Nielsen puts forward an “inter-relational, stratified model” in order to analyse and discuss research on music education.

In his model there are several layers, which form the basis of the definition: First, the interaction between “learner”, “teacher” and “educational subject-matter”; secondly, many kinds of frame factors exerting influence on the interaction of its agents: discourses, regulations, institutions, economy etc”; thirdly, several “reality dimensions (as intended, experienced, observed and possible reality)” can be studied. To these core parts of music education you may join further perspectives like “historical dimensions (past, present, future)” as well as “geographical and socio-cultural dimensions”. Finally, Nielsen adds some “concrete” empirical data of inquiry: texts, behaviour (non-textual forms of articulation), physical objects like musical instruments, and “the researcher’s own mind and experiences”.

The model's broad approach makes it complex and not easy to comprehend. The dynamic and inter-relational aspects of the different parts are difficult to deduce. Folkestad (2005) stresses the difference between “the field of praxis” and the “field of research”: “While music education as a field of praxis is defined as all kinds
of formal musical teaching and institutionalised learning settings, such as schools, music education as a field of research must deal with all kinds of musical learning, irrespective of where it takes place (is situated), and of how and by whom it is organised or initiated” (2005). Although Nielsen (1997) does not exclude “all kinds of musical learning” of the field of research, his approach is mainly connected to formal settings. However, the model has at the same time a clear focus on the kind of research issues that are elaborated in the discussed doctoral projects and, thus, useful for further discussions.

Discussion
It is most interesting to use the Nielsen model (1997) to analyse the outcomes of Scandinavian doctoral projects these last 10 years. How do the results fit into the model? The model opens up for a much broader approach to research than the present research projects show. A limited part of the research “map” has been used. Principally, Nielsen’s core issues about the interaction between learner, teacher and the educational subject-matter are emphasised. Nielsen’s frame factors, reality dimensions and other dimensions have no links to the projects. How are these tendencies going to be interpreted? Here, a tentative analysis is presented based on theories within research on professional development or professionalisation.

With a few exceptions, these studies have been carried out by former music teachers. Consequently, one explanation would be that these music teachers are exploring their own practices within music education in schools with the ambition to authorise the present practice of music education. Teachers are acting according to a certain rationale. “There are two main activities which are usually associated with rational action: (1) To give reasons for what you will do; and (2) to justify what you have done” (Vogt, 2004). Thus, arguments for how well music education has worked out are presented. Pembrook and Craig (2002) label this kind of research “insider research”, which has a close connection to “praxis-oriented” or “teacher-based research”. Pembrook & Craig (2002) illustrate this notion in terms of research on different aspects of teaching. As a whole, these aspects are related to the social aspects of music education, emphasising teachers’ beliefs and experiences and interactions with other teachers and with students and students’ learning issues. This is in accordance with the doctoral theses that are investigated.

Another typical feature among the projects concerns the methodological approaches being used. Pembrook and Craig (2002) say that qualitative methods are
dominant within insider research and this is also in accordance with the Scandinavian studies. Only one study uses a quantitatively oriented methodology. All the others are descriptive and hermeneutic in their approaches. 

Previously, the difference between the field of praxis and the field of research was discussed (Folkestad, 2005). This differs from Jörgensen’s (1995) more narrow definition, in which the fields of praxis and research are more or less the same. The utilitarian approach by these researchers to promote better teaching methods and the ambition to authorise music education in schools and community music schools are fully understandable. These are quite common professional attitudes towards the working field. But why is research with a strong relevance to these issues within ethnomusicology and sociology of music neglected? Maybe the answer is very simple. In the process of developing a new professional field you have to focus on the mainstream issues and legitimise your research with utilitarian arguments. To put forward the “unique aspects” and the core issues one’s own field is common in the sociological game of power and control. However, research with a high validity within field may not be considered to be successful outside the field. This is why the mature research field normally is more open to outside challenges.

A second part of the discussion concerns the relationship between the musical phenomena and its knowledge formation and transmission. Is this ars scientæ relationship treated as two separate aspects or are the researchers treating it in an integrated way (Nielsen, 1997)? This is a comprehensive philosophical issue and will not be further discussed here. But the relationship can also be treated as a matter of strategic selections of theories. What kinds of theoretical perspectives are promoted and which are neglected? And what are the reasons for these choices?

In several studies of higher music education and teacher education, the strong emphasis on performance and musical training is often stressed as a major obstacle to good music education. Sometimes this problem is treated as a matter of identity; teacher identity versus performer identity (Bladh, 2002; Bouij, 1998). This is considered to be one explanation of the so called “praxis shock” among newly educated teachers. On the other hand, in the British TIME-project (Hargraves and Marshall, 2003) the shift of attitudes and values during the first year of professional work is discussed. A growing teacher experience seems to have a strong impact on beliefs that problems within teaching and music education are mainly solved through theories in psychology and general education. The musical approaches seem to have less importance.

To summarise, what is the scopes, ideas and present status of Scandinavian research on music education? Jørgensen (2004) concludes his review by discuss-
ing similarities and differences in research between Scandinavia and the United Kingdom. The similarity is the domination of empirical research over historical and theoretical approaches. The first difference is the institutional affiliation. In the UK, mainly psychologists carry out research at universities. In Scandinavia, music educators trained as researchers at academies of music are the researchers. A second difference concerns the focus of the research. In Scandinavia several studies have focused on teacher education, which is a neglected field in UK. It is a dominance of practice-based approaches with strong links to theories in general education. Studies of social groups with a focus on variables such as gender, social class, race, ethnicity and religion have, on the other hand, been important in the UK, while they have been of secondary importance in Scandinavian studies. Jørgensen’s (2004) conclusions partly confirm my results.

Finally, these results can be treated as an emerging research field’s struggle for power and influence. In their professional development within this field, individuals are acting in relation to the different forces and attractions, which are the premises of the field. One such attractor is research connected to departments of education within universities. For an emerging research discipline like research on music education it can be most useful to approach these kinds of university departments. There you will find much stronger economic resources than within academies of music. Secondly, research at academies of music is often treated as an anomaly, and without importance to artistic development. An academic approach to music education is considered to be an obstacle to being a good performer. At departments of education a research degree is, on the other hand, necessary to make a career. In the struggle for power and influence, researchers on music education seem to have much more to gain by connecting to departments of general education, but at the risk of maintaining a dualistic approach between music and teaching and learning.
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The being in self and in music: Towards a philosophy of music therapy

Introduction
Music therapy, a dynamic field of knowledge, research and professional practice, is in need of traditional philosophical analyses. The analyses must be of a kind that leads to answering important questions about modes of knowing in music therapy, which, in turn, eventually affect music therapy theory, educational content, research methodologies, and clinical practice. This paper is a start on a mode of knowing in music therapy with “a little help from my friend” – that is, music education.

Frede Nielsen, a music education philosopher and teacher, espouses a theory of a multi-spectral universe of music that serves as the basis for a philosophy of music education (2003):

My thesis is that there exists a potential and fundamental ‘correspondence’ (connection, congruence, concord) between layers of meaning in
the music and, on the other hand, layers of experience and consciousness of human beings. Something in one corresponds to something in the other. This potential correspondence is made possible by the fact that in the musical object a subjective structure is ‘embodied’, and through this embodiment the subject structure assumes an objective form. (p. 46)

It is the reference to the correspondence between music and human consciousness — a consciousness Heidegger referred to as Befindlichkeit (cf. Nielsen, 2003), loosely meaning “how you happen to find yourself” (Staples, 2005, p. 1), that is of interest in this paper. It is this author’s hypothesis that the pursuit, the awareness, and the lived experience of this consciousness through music can serve as the core value of music therapy.

This paper examines the correspondence between a mode of knowing music (i.e., Nielsen’s music education philosophy) along with a mode of knowing oneself (i.e., Rochais’ psycho-educational approach). More specifically, the first aim is to delineate the layers or realities of the human being according to a psycho-pedagogy known as Personnalite et Relations Humaines (translated Personality and Human Relations, PRH, 1997). The second aim is to outline the potential correspondence of the realities of the person to Nielsen’s multi-spectral universe of music. Lastly, implications of this correspondence for music therapy are outlined.

The nature of the correspondence between music and human consciousness requires a philosophical analysis, one such as provided by phenomenology. Thus, a brief definition and description of phenomenology is provided here. The Greek work phainomenon translated as “appearance” and logos, “knowledge” (cf. Jorgensen, 1992) signifies that “phenomenology is reason’s self-discovery in the presence of intelligible objects” (Sokolowski, p. 4). Human consciousness of objects are acts of “intentionality” and humans are conscious of objects by way of reasoning from their mental impressions. These mental impressions may be of aspects of an object, as for example, when one views a cube. An individual may see a side of the cube in such a way as to see a square, or at another time, to see a trapezoid. Further, all sides of a cube are not visible at one time so that aspects of the cube may be present and both absent at the same time. In the instant that the side of the cube is present to the individual then he/she is intuiting it. Additionally, the identity of the cube is neither one of the sides or the view a person may have of it during a certain moment (i.e., “profile”), yet the cube as a totality is still a reality. This particular inseparable reality of identity and aspect is referred to as a mo-
Constructs from phenomenology such as aspects, presences and absences, moments, and intuition are relevant in the understanding of the correspondence between person and music.\(^1\)

By carefully spelling out the diverse manifolds and identities [of a given kind of object], phenomenology helps us preserve the reality and distinctiveness of each. It helps us avoid reductionism by bringing out what is proper to each kind of being, not only in its independent existence, but also in its power of presentation. (p. 31)

Consciousness of music occurs in the same way that one is phenomenologically conscious of a cube. A person may be conscious of an aspect of the music, intuiting a particular temporal dimension. At the same time, an aspect of the person may be conscious of an aspect of the music. Further still, while certain aspects of the person may be present, and other aspects absent to the awareness of the individual, all may still be intending a dimension of the multi-spectral universe of music.

### Dimensions of the person

**Aim of PRH**

Andre Rochais (1921–1990) studied adult education at L’Institut d’Etudes Sociales de Paris. His interest in the individual and society led him initially, in 1966, to the work of the American psychotherapist, Carl Rogers. Person-centered therapy, espousing a humanistic philosophy, was established by Carl Rogers in 1940. Still of strong influence today, its basic tenet is that persons experience emotional disorders because of failing to find meaning and fulfilment in life. Within a caring relationship provided by the therapist, however, is the belief that people will naturally move towards self-growth or self-actualization. The therapy purports that people will set their own goals and become architects of their own lives (Raksin & Rogers, 2000). This primary assumption in Rogers’ psychotherapy persists in Rochais’ theory.

Rochais’ work in social psychology, his observations and analysis of human behavior, along with numerous other influences (including Sigmund Freud, Victor Frankl, Carl Jung, Emmanuel Mounier and Pierre Teilhard de Chardin), led him to a culminating goal – that of describing “the universal human being: the basic structure observable in all humanity, regardless of cultural background” (PRH-International, 1997, p. 18). His ideas were eventually manifested in a PRH pedagogy and

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\(^{1}\) A helpful and quick overview of these terms is found in a chapter entitled *Perception of a Cube as a Paradigm of Conscious Experience* (Sokolowski, 2000).
research organization, now active with participants in over thirty-two countries. The organization’s primary pedagogical aim is one of facilitating personal growth in that persons “know themselves better and become fully who they can really be, free their life force and creativity, take root in the depth of themselves, and live more in the being” (PRH-International, 1997).

PRH research is considered phenomenological with the object of investigation concerned with the “internal reality” of lived human experiences. These intra-psychic experiences include sentiments, sensations, and reactions and have consequences in terms of behaviour, relationship, action, and meaning.

**The internal realities**

There are five realities that function as pivotal centres or dimensions in which behaviour originates (see Figure 1). These pivotal centres include: the “I”, the sensibility, the body, the deep conscience, and the being. PRH psycho-pedagogy describes these dimensions in the following way (PRH-International, 2004):

*The “I”*

The “I” is a dimension that exists at the level of the intellect. Three different ways for the “I” to operate include the intellect which analyses, tries to understand, reflects and reasons; the freedom which chooses and decides; the will which mobilizes the energy of the individual in order to reach the objectives chosen by the freedom.

*The sensibility*

Rochais compares the sensibility to a liquid conductor that surrounds the being, the intellect and the conscience. It functions to transmit messages, both within the person and from outside of the person. It is understood that the sensibility may not be a perfect conductor as psychological wounds from the past may interfere with the messages travelling through the sensibility (i.e., sensed feelings).

*The body*

The body, a biological and physiological reality, is linked to the “I”, the being and the sensibility. The body has basic needs such as living, need for food, need for good health, sensual enjoyment, sexual needs, material comfort, need for movement, and so forth.
The being
The being which is sensed in the very depth a person is seen to be fundamentally positive.

At the level of our being, we can become aware of: our identity, that is, who we are, our positive qualities and talents; our essential course of action, that is, what we are cut out to do, the activities that we do that use our important gifts, bring meaning to our life and leave us deeply at peace; our bonds of being, that is, persons with whom we are deeply bonded because of a common essential course of action; an openness onto something more than ourselves which we call a Transcendency. (p. 14)

The deep conscience
In our very depths, very close to the being, but distinct from it, we can identify a place of synthesis. It is a place where the other four pivotal centres can be perceived in a synthesis. We call this place the deep conscience, or the place of the person in the process of growth. Grounded in this place, we can sense what is good for us, that is, what is good simultaneously: for the being, since it aspires to grow, for the body, since it has its needs and its energies are not limitless; for the sensibility, since it wants to be happy and it must be able to live with the possible uncomfortable consequences of a decision; for the “I”, since it needs to find coherence with its own principles; for the whole person in specific situations. After all the pivotal centres are consulted, persons determine whether, overall, they are at peace with their decisions. (PRH-International, 2004, p. 16)

While the pivotal centres are all important, the being is seen as the most important as it is the heart of the person’s identity. The potentialities and what the person aspires to are inscribed in the being. The “I” is given second priority and its purpose is to govern, decide and mobilize a person’s energy. It detects messages from or invitations from the deep conscience and chooses to respond to them. For optimal personality wholeness, the “I” must “live at the service of the being.” In other words, it is at the service of the person’s identity and growth. The body is next in the hierarchy. If its needs are not met, necessary energies for the person’s actualization are not available. The sensibility is last, but is still very important. If anything is awry in the personality it is detected at this centre. When past wounds are resolved the sensibility is freer to conduct messages from both external and internal sources. This fluidity contributes to well-adjusted functioning.
The hierarchy of the pivotal centres of the self

Another formulation of the hierarchy is illustrated via a two-tiered system of the person (Kaluzniacky, 2004). The broken lines between the first tier and the second tier illustrates psychic “blockages” that prevent a deeper knowing of the being (see Figure 2). A reliving of feelings, often times painful ones, helps unblock the avenue to the deeper self (the being). The discovery of the certitudes of the being frees individuals from acting out of a learned, socialized consciousness. The openness and positivity that is eventually expressed from rooting oneself in the deeper self leads to psychological benefit. Optimally, those who facilitate growth and healing in others, such as music therapists, communicate from their deeper self. However, one cannot simply access their being by wilfulness.

We can usually switch our attention, our concentration, willingly from the mind to the body or to the feelings – the use of will is more direct here. However, it is not possible to will oneself into the deepest self. One can, at best, wilfully relinquish control of the mind, body or feelings and try to focus on one’s “felt truths”; the core energy simply surfaces to consciousness (Kaluzniacky, 2004).
How these dimensions might be seen as more familiar psychological constructs

The language of PRH may be considered to be an intuitive type of language or it may simply appear unfamiliar to the reader. The reader may ask “what exactly is the sensibility” or the “I”? This author has thought of the term sensibility to encompass sensed feelings and emotions, while the “I” can include the ego functions of the will, plus higher cognitive operations such as reasoning, decision making, and analysing. The body, in addition to the PRH description of essential physiological drives, may also be understood to encompass sensory sensation and perception. The body also communicates, via physiological demonstrations what the sensibility is experiencing. Thus, a person can be aware of anxiety through perspiration, racing heart, etc. The “being” is probably best described by Rochais and this author will make no attempt to redefine it.

Indeed, LaMarche (1997) relates the PRH pivotal centres to previous constructs found in other psychological approaches. For example, the “socialized conscience” found in PRH can be understood as Freud’s “superego.” Cognitive psychotherapy utilizes the will of the person to bring about change and this corresponds to the “I” in PRH. While several other parallels are drawn, one important authentic dimension remains largely unparalleled - the being in PRH which is fundamentally positive.

...it holds the potentiality to become truly human, along with everything that this expression can evoke in terms of life, resources, altruism, and consequently, dignity and respect. What often appears as negative in a person is circumstantial...
and reactionary in order to satisfy needs such as defending and protecting oneself, or it is the consequence of one’s immaturity, lack of awareness, ignorance, imaginary functioning, false perceptions of reality.... (p. 6)

Additionally, and of importance to music therapy, the recognition of this deeper state of being and the integration of the pivotal centres cannot be accomplished in isolation – the “humanization” of the person is dependent on the human and the material environment. One such rich material environment is that of music and its aspects consist of multi-dimensional layers (Nielsen, 2003) communicated through the human realities or pivotal centres of composer, performer and listener.

**Potential connections to music as object**

*A phenomenological analysis*

As defined by phenomenology (Sokowlowski, 2000, p. 23) “moments are parts that cannot subsist or be presented apart from the whole to which they belong: they cannot be detached. Moments are nonindependent parts.” An example of a moment in music is pitch - it cannot stand alone without sound. Individuals encounter moments of a musical work in diverse ways; be that they are experienced on a sensory dimension or an emotional dimension. These encounters are also experiences of moments of ourselves (as defined by the aspects or realities of PRH). It is understandable why Nielsen in his 2003 paper was reluctant to diagram this multi-dimensional universe of music - as he referred to it as a “disingenuous device dictated by the difficulties of explaining the intangible matters we are dealing with” (p. 45). However, in following his attempts to illustrate the correspondence between person to music the following dimensions are added:

<table>
<thead>
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<tbody>
<tr>
<td>Acoustic layers</td>
<td>The Body</td>
</tr>
<tr>
<td>Structural</td>
<td></td>
</tr>
<tr>
<td>Kinetic-motoric, bodily</td>
<td></td>
</tr>
<tr>
<td>Tensational</td>
<td>The Sensibility, The Being</td>
</tr>
<tr>
<td>Emotional</td>
<td></td>
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<tr>
<td>“Spiritual, existential”</td>
<td>The Being</td>
</tr>
</tbody>
</table>

*Figure 3. The multi-dimensional music and person universe.*
Persons may experience music on any dimension at one time, from the acoustical layer to the body of the person, from the tensional in music to the emotional or sensibility, and from the spiritual identity of the music to the being of the person. Even when the being is out of reach of the awareness of the person - (this would be considered an absence in phenomenological terms, as the being is still an aspect of the person) – the musical layers may be present to him/her.

...Phenomenology, in its classic form, insists that parts are only understood against the background of appropriate wholes, that manifolds of appearance harbor identities, and that absences make no sense except as played off against the presences that can be achieved through them. (Sokolowski, 2000, p. 4)

It is these absences, in the light of what is apparent, both in the music and in the self, that anchor our awareness and allow for knowledge of the being - not in an intellectual sense, but in an intuitive sense (in phenomenological terms “in the presence of”), and also in an emotional and intimate form. It may be this consciousness of the music that allow the being to come into awareness, and visa versa. These connections may happen in music therapy to the therapeutic benefit of individuals.

**Therapeutic Implications**

Within music therapy interventions there are a variety of connections between aspects of the music and dimensions of the person that are possible. For example, in the case of clients with addiction, moving clients out of “their head” (i.e., intellect in PRH) and into their feelings is what is needed for recovery. Once a breakthrough to the feelings has occurred, deeper parts of the self can be sought and discovered. It is the realization that “natural highs” are possible through alternate experiences, other than chemicals, that opens an alternative to an otherwise unhealthy lifestyle. Music experiences, along with the a competent group leader, can facilitate such needed emotional releases and perception change.

Music therapy can help clients experience painful feelings and emotions which have been suppressed. Many times these feelings are just too painful, so the client pushes them down so far that he or she may just feel numb. Music can help intensify these feelings and bring them to the surface to be identified. Frequently clients display tears, nervousness, blushing, or even laughter in response to music. This expression of feelings is encouraged in treatment, but clients also discover it is socially acceptable to release feelings to music. (Walker, 1995, p. 149)
There is a recent trend in music therapy research to examine the role of spirituality in clinical practice (Aigen, 1990; Lipe, 2002; Walker, 1995; West, 1994). In a review of health-care literature from 1973–2000 there were 52 published reports identified on the topic of music, spirituality, and health (Lipe, 2002). A recurring theme throughout the literature review is the need to “identify or develop theoretical frameworks which might provide a foundation for the role of spirituality in holistic models of health” (p. 212). Practitioners and clients are in need of defining, understanding and experiencing spiritual experience, as well as what facilitates the experience and how it is expressed in one’s lived experience (George, 2000). Certainly, the PRH framework and the relationship of the pivotal centres to music stimuli, is ideal for understanding psychological and spiritual dimensions in music therapy.

Connecting to the being through music and journal writing

How can we talk about a piece of music and mean the same thing, even though we experience it differently? It is due to the fact that aesthetic objects preserve their particular identity behind different realizations (such as different performances of a piece of music) and behind different perceptions and experiences of them. (Nielsen, 2003 p. 49)

The identity of a musical work may well be the “being” of the music. The human being, along with his/her potentiality transcends, interacts, touches, senses, this other identity and resonates or in any matter of saying, has an experience. An exceptional experience of music occurs if the interaction results in resonating and enlivening the being of the person. When mental faculties are such that meta-cognition is possible (i.e., no limiting factors to cognition) – reflecting on an optimal experience of music, whether performing, improvising, composing or listening, brings one to awareness of the state of the self.

The individual may reflect following a music experience, by way of journal writing, on the question “what am I living at this time?” PRH pedagogy would encourage persons to “listen” to their sensibility and give way to writing. Individuals may choose to start with reflection on their response to the musical experience, followed by writing on whatever was evoked by the sensibility. Hence, this method, beginning with the music experience, leads the individual to the sensibility through a reflective analysis – an analysis accomplished by the “I”. Such reflec-
tions, over time, lead persons to whatever needs to be voiced by the sensibility, the intellect or the being – writings may include painful feelings that need to emerge, expressions of the deeper-self, strong feelings, aspirations of the being, certitudes about one-self, and so forth.

The identity of the music, with all it manifolds, may awaken an aspiration in the being that has been until now “absent.” A commitment to this type of analysis process requires a somewhat sophisticated mind-set. The individual must at some point along the way be psychologically rewarded in order to keep such a commitment. Rewards may be experienced in the emotional relief from being heard, being seen, or being recognized by a facilitator. These incremental psychological rewards contribute to a commitment to further growth to uncover the self or being.

**PRH and Music Therapy**

In an elementary sense, musical experiences, with the facilitation of a music therapist, can help individuals connect to the reality of the sensibility. Whether as a result of aesthetic-emotional response from musical decision-making (Fiske, 1990) or an improved mood and arousal state (Juslin & Sloboda, 2001; Krumhansl, 2002; Lesiuk, 2003; 2005), music experiences are helpful to individuals who are learning to identify and process their feelings. In a more sophisticated way, musical experiences may help to “unblock” painful or numbed emotions. Additionally, music experiences, again with appropriate facilitation of a music therapist, may help maintain, restore, or improve the reality of the body, sometimes in involuntary ways (Thaut, 1996) and other times, in response to psycho-physical properties of the music (Balkwill, & Thompson, 1999).

Perhaps in the pinnacle of self-actualization or even further, in self-transcendence, music experiences may celebrate and resonate with the certitudes of the being. How and when in the growth process these experiences occur, the person is changed in a positive way and this realization is opportunity for further commitment to self-discovery and celebration of the being.

The PRH system, with its emphasis on the positivity of the being, is of great value to the field of music therapy. In times when clinicians are baffled by the loss of mental, emotional, or physical functioning of their clients, they will know the deeper value of the person still persists – that of the inner being. Clients, as well, in their growth towards well-being, will experience great comfort in connecting to, being heard, seen and respected from a deeper part of themselves. Finally, with-
in a phenomenological paradigm, along with the mode of knowing music (i.e., Nielsen’s multi-spectral universe of music) and model of knowing oneself (i.e., Rochais’ PRH), a philosophy of music therapy is initiated.

References


Basic Norms and Values in and around Music Teacher Profession – their Construction and Consequences

This article presents partial result from headlined project a Swedish joint research project between Dr. Christer Bouij at the University of Örebro and me at Malmö Academy of Music/University of Lund. We have seen in our previously research that many Music Teacher Students already when they start their Music Teacher Training Program have weak preference for teaching music, particularly in compulsory school (Bladh 2002; Bladh 2005; Bouij 1998). We think there are a lot of explanations of this circumstance, but we also think that it reflects values picked up already in the pre-training in voluntary music schools and brought into the Music Teacher Training. Finally, we think that the Music Teacher Training Program as an institution has great problems to deal with these values, because of the two legs it stands on, an artistic and an educational leg. In consequence, my interest here today concerns Music Teacher’s preference for teaching music, particularly in compulsory school. There are three issues I want to address here: (1) How can preferences be understood in the context of Music Teacher – at training and at work? (2)
Are there correlation between preferences, thus “intention”, and real life decisions over time? (3) Is it possible to generalise the result of this preference-question?

**Theory**

Norms and values belong to those concepts that we very much disagree about. Asking people in common, they use these concepts more or less as synonyms. The German social philosopher Jürgen Habermas has developed a discourse-theory about Law and the state, governed by law (Habermas, 2002). This theory is built upon his idea of communicative rationality (Habermas, 1981 & 1984). In making a distinction of norms and values Habermas writes:

> Norms and values differ from each other through their references to obligatory respectively teleological actions. Thus, norms would refer to the obligatory and values to the teleological (Eriksen & Weigård 2000:169; Habermas 1996: 256).

Normally we don’t choose among norms, it has to do with the norm-rational order in the society that are transferred to us in the cultural aspect of the lifeworld in the socialisation process from early childhood. To not choose between them imply that norms are not competing with each other. Accordingly values are something we chose among, something competing with each other. In what extent an action is governed by norms or values is, according to Habermas, evident in their different degree of duties. When asking in questionnaire Music Teacher whether the music subject would be obligatory for all pupils or voluntary only for those who freely chose it in compulsory school, 80% answer obligatory, 12% voluntary and 8% have no certain opinion at all. To keep music as an obligatory subject in compulsory school is based on values, (political) but in this group it’s a very strong value. Maybe we can talk about a norm in fact or at least very close to a norm. Changing from obligatory to voluntary would quite sure imply that lot of pupils should lose what is, more or less, a human right today in western countries, education in music. When it comes to human rights it is always a question of norms. It is remarkable that very few of this 80% are willing really teaching obligatory music in compulsory school. I will come back to that later. Let me quote a few important words from The National Evaluation of Compulsory School of Sweden: [my translation]

Teacher competence in the subject music has declined since 1992. 85% of the Music Teachers 1992 answered that they were qualified Music Teachers. 2003 the percentage of qualified Music Teachers was 76 (The National Evaluation of Compulsory School of Sweden, Report nr 56: XXX).
The compulsory schools Music Teacher’s own judgment of their qualifications are thus on the downgrade in the beginning of the new millennium.

Method

The longitudinal research project involves both quantitative and qualitative data, and covers a period of 15 years, 1988 – 2003. For an overview of the project see figure 1.

<table>
<thead>
<tr>
<th>The Longitudinal project</th>
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<tbody>
<tr>
<td>1988 questionnaire</td>
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<tr>
<td>Before Music Teacher Training</td>
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<tr>
<td>(169 replays of 232 / 73%)</td>
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<tr>
<td>1992 questionnaire</td>
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<tr>
<td>After Music Teacher Training</td>
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<tr>
<td>(156 replays of 169 / 91%)</td>
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<td>1995 questionnaire</td>
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<tr>
<td>First in working life</td>
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<tr>
<td>(133 replays of 136 / 98%)</td>
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<td>1998 questionnaire</td>
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<td>Second in working life</td>
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<td>(128 replays of 133 / 96%)</td>
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<td>(Until here see Bladh, 2005: 49 – 59)</td>
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<th>The broadened project</th>
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<tr>
<td>2003 questionnaire</td>
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<tr>
<td>Third in working life</td>
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<td>(113 replays of 128 / 88%)</td>
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</table>

Output:

135 replays from Headmasters (68%)
228 replays from compulsory school teachers (57%)
155 replays from Music teachers (54%) [from qualified music teacher to unqualified]

200 Compulsory school district areas, representing 169 town and rural districts (communities): The selection represents the structure of the Sweden population, big–small cities and different types of compulsory schools as well

Municipal Music schools/Culture schools (voluntary education), representing the same 169 town and rural districts as above + 107 more t. a. r. districts. With the city district Music and culture schools in our two biggest cities, questionnaires have been distributed to 302 M.a.c. schools.

Municipal Music schools/Culture schools (voluntary education), representing the same 169 town and rural districts as above + 107 more t. a. r. districts. With the city district Music and culture schools in our two biggest cities, questionnaires have been distributed to 302 M.a.c. schools.

Output:

257 replays from Headmasters (85%)
417 replays from Music teachers with focus on music teaching (71%)
417 replays from Music teachers with focus on Music an culture school as institution (72%)
150 replays from culture teachers (67%) [dance- theatre- pottery-teachers a. s. f.]

518 replays from qualified music teacher to unqualified

=1,241

Figure 1. An overview of the longitudinal project of music teacher in Sweden, and an ongoing broadened continuation of the same project as well.
As we see the first study was carried out in 1988. It was a questionnaire delivered by mail to all freshmen students at the six Music Teacher Training Programs in Sweden. They received their questionnaires a week after they had received the letter from their Music Colleges saying that they were approved in the admission tests and welcome and expected to start their professional training to Music Teacher after summer. In all, they were 232, and the replay was 169 informants (73%). The questions concerned their background in a broad field, their ideas about the four year long Music Teacher Training to come, and finally their expectations about the future professional life as Music Teachers.

The second study 1992 was launched just in time for their examination four years later. The questions concerned the Music Teacher Training Programs, thus, a sort of evaluation, and their expectations of their future professional Music Teacher career.

A selection of 36 informants was made in 1992 for interviews. We kept the longitudinal approach in the interviews as well, and made up to four interviews with a few of them every second year. The majority was interviewed two times with a time gap of four years. The rest part was interviewed three times every third year. All interviews were transcripted and later on analysed in the qualitative computer program named “Nudist”. We let the outcome from the questionnaires interfere our interviews. Sometimes we let the informants make comments on some of our statistical tables and also on his or her answer. Afterwards we designed a new inquiry, build upon our new knowledge. It was very fruitful to swing between quantitative and qualitative thinking. They fertilised each other very well, I must say.

Then we have two more questionnaires, reflecting the working life, 1995 and 1998. The largest change between these four studies is the period of four years in Music Teacher Training (1988–1992), from a number amount of 169 to 136. That mirrors, among other things, ambivalence within music teacher students who “navigates” between Music Teacher-Training and other programs, preferably Musician Programs, but also working life directly as musician. This navigation is part of that I mentioned earlier about the weak feeling towards teaching music (Bladh, 2005).

Then we continued with a fifth inquire in the longitudinal project. As displayed we got a big tap again, a failing of 15 informants. In order to make a failing-analyse I tried to phone them. Some have made themselves unreachable. Some have emigrated. Unfortunately not so few told me that they are fed up with questionnaires, not necessarily our research project, but all business and other institutional questionnaires. I think this is an increasing international research problem too, and it hits longitudinal projects particularly hard. This fifth study is part of a broadened
project, financed by the Swedish Research Council. Its purpose is to analyse norms and values mainly around Music Teachers. We have a lot of empirical data about what is in Music Teachers and now we particularly look after what is around them.

Therefore we addressed a huge number of school staff, in both compulsory school and in voluntary music/culture schools. So, we have 228 replays from ordinary teachers, teaching history, geography, math and whatever, and 135 headmasters as well. Of course, as shown, a lot of new Music Teachers are also added to our originally longitudinal Music Teacher project. There we have 155 replays from qualified and unqualified Music Teachers, teaching music in compulsory school today. We think it’s valuable to catch up other working Music Teachers for preferably comparison with our longitudinal Music Teachers. We have also over 800 Music Teachers added from voluntary music/culture schools and 150 Culture Teachers and 257 Headmasters. Three interviews have been made with two local School Politicians and two Municipal School Administrators. One of each represents a social democratic governed community and conservative governed community. Worth to observe here is that we consequently addressed school staff in the same communities for both compulsory school and voluntary music/culture schools. This is important for comparing between them from a political point of view.

Finally, responsible for the compulsory school research is a doctoral student, writing her thesis from a democratic perspective. The research is delayed two years because of her maternity leave. Responsible for the voluntary music school research project is a man, also doctoral student, who writes his thesis with another perspective, namely the philosophical ground for voluntary music education. Sorry to say, his research is also delayed because of illness in his family. The third doctoral student, another woman, involved here is responsible for the research about the 257 Headmasters replay, and she writes her thesis from a late-modernity perspective. In short, a movement from homogeneity to heterogeneity in music and culture education.

The understanding of preferences for teaching music

As shown the three issues in this article have to do with preferences for teaching music. Therefore let us have a look at the overview of, what I call, the Preference Question, first occurred in the questionnaire 1988. This same question has been asked and answered in four more questionnaires. The question was: “There can be different reasons for choosing a particular education. Try to find a reason below that fits you reasonably well.”
Question: There can be different reasons for choosing a particular education. Try to find a reason below that fits you reasonably well.

A) I’m convinced that a music teacher is what I want to be.
B) I only want to work part-time as a music teacher. I want to devote the rest of my time to my own music-making or other activities.
C) I want the music teacher training for a possible source of income, but primarily, I want to devote myself to my own music-making or other activities.
D) I want the music teacher training because I’m very interested in music. But I probably won’t work as a music teacher, as I don’t believe I would make a suitable teacher.
E) I’m applying for the music teacher training program because friends of mine who took it told me the program’s really good and enjoyable.

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<tr>
<th>År</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
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<tbody>
<tr>
<td>1988</td>
<td>27</td>
<td>37</td>
<td>32</td>
<td>4</td>
<td>169</td>
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<tr>
<td>1992</td>
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<td>43</td>
<td>21</td>
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<td>136</td>
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<td>1995</td>
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<td>1998</td>
<td>18</td>
<td>56</td>
<td>23</td>
<td>3</td>
<td>128</td>
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<tr>
<td>2003</td>
<td>26</td>
<td>39</td>
<td>30</td>
<td>4</td>
<td>113</td>
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</table>

Figure 2. Individual distribution of replies to the so-called preference question in a fifteen-year perspective, and the percentage distribution.
Let’s start looking at the answers transferred to the 1988 row. The left column displays the year when the questionnaires occurred. The other columns show the replay-alternatives. Every each replay has its identity-number written vertically (but too small to identify here). Please notice, there is no fluting scale within the cells. Where the identity number is situated in the cells is pure technical. In sum, one can say that the more to the left you find yourself in the figure the more you are directed towards teaching and school. And opposite, the more to the right you find yourself the more directed you are towards musician’s work or something else. 27% of the replays select A (full time Music Teacher), 37% B, 32% C and 4% D. None is surprised that 72% of the 27% in teacher-oriented cell A are women, and 28% men. On the other hand it’s not surprising, I think, that of the 32% in the musician-oriented cell C, 67% are men, and 33% women. That is expected I would say. The gender difference of the population is 60% women and 40% men.

The results from the second questionnaire are transferred into the figure in row 1992 (figure 2), the year when the questionnaire occurred. The answers alternatives are also still in the same columns. Now we see the pattern of moving over time, but also stability. Dotted lines are failing. The last cell E wasn’t appropriate. Therefore, practically there are only four alternatives over time. This period represents the four years in Music Teacher Training Program. As a matter of facts we used this pattern of moving and stability in order to select informants for interviews 1992. Those informants should represent different gender, different Colleges of Music and different sort of Music Teacher to come, as class-music teachers, instrumental-Music Teachers, and so forth. When secured all that we used this picture to chose interview-persons in an opportunistic selection, I would say. So, we have interviewed those who are stable in each group, mowing one or more cells to the right and to the left. The big cluster going to the left from cell C, to B and A, haven’t got sufficient encouragement for a musician career from their teachers during the years in Music Teacher Training. The opposite, the two clusters in A and B going to the right, to cell C or B, have got such encouragement from their teachers. It looks like that the Swedish Music Teacher Training Programs have succeeded in affecting the students to get more positive preferences towards teacher- and school-oriented work. A poor consolation, because something happens when the students leave the Music Teacher Training Institutions for working life, something that has to do with persistence.

The third questionnaire, reflecting the first three years in working life is found in row 1995 (figure 2). What we see here is the so called the reality chock! The
dramatic changes in the preference pattern that occur here are the mirror of the wilful and difficult reality of being a Music Teacher. Without doubt, the profession can be described as a shocking experience for many of the informants. Now, the opposite of the previous pattern applies, cell A loses a great number to B, C and D. The combination of teaching music and singing and playing professionally, cell B, seem to be something of an “escape route”. In 1998 the cell B is still – or even more – an “escape route” as shown. But in 2003 it isn’t that great “escape route” any more. On a quantitative level it’s interesting to notice that the population has gone back to where it started fifteen years ago. The percentage distribution shows nearly the very same figures in the two questionnaires 2003 and 1988.

Except from the Reality-chock in 1995 we can’t find any clear correlation between what the informants really are working with and the preference pattern in 1995 and 1998. Apparently, the answers are given from other perspectives than what reality offers. Of course, for some individual here it might refer to her or his individual experience of reality, but on a quantitative level it’s about preferences, something coming out from their intention or expectation, not necessarily from any assessment of reality at all. It is something of a wish, a wish of future goal maybe. Furthermore, it’s important to understand, for example, that the great cluster leaving cell A in 1995 for B, C and D is not necessarily the same as that the individuals really also finished and left their teacher jobs during that time. They could very well stay on in their music teaching jobs and still answers like this 15 years after the informants started their Music Teacher Training Program, when they filled in the fifth questionnaire 2003, the situation is much different. Now we can see at the first time a strong correlation between their preference-answers and what they really do as professionals.

Let’s have a look at these Music Teachers in cell A, 2003, and the distribution between their real music teaching work in compulsory school and/or voluntary music/culture school:
<table>
<thead>
<tr>
<th>Gender: Id. nr./spec</th>
<th>Compulsory School:</th>
<th>Voluntary music School:</th>
<th>n. of pupils per Week:</th>
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<tr>
<td>w 275 /Re</td>
<td>X (music-class)</td>
<td></td>
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<td>X</td>
<td>350</td>
</tr>
<tr>
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</tr>
<tr>
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<td>X</td>
<td></td>
<td>320</td>
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<tr>
<td>w 287 /Re</td>
<td>X</td>
<td>X</td>
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</tr>
<tr>
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<td>X (music-class)</td>
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</tr>
<tr>
<td>w 214 /Re</td>
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<td></td>
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<td>w 190 /Cm</td>
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<td>X</td>
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</tr>
<tr>
<td>m 155 /Ie</td>
<td>X</td>
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<td>m 254 /Ie</td>
<td>X</td>
<td></td>
<td>120</td>
</tr>
<tr>
<td>m 194 /Cm</td>
<td>X (Coll. of mu)</td>
<td></td>
<td>100</td>
</tr>
<tr>
<td>m 231 /Ie</td>
<td>X</td>
<td></td>
<td>100</td>
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<tr>
<td>m 141 /Ie</td>
<td>X</td>
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<td>X (Coll. of mu)</td>
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<td>X</td>
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<tr>
<td>m 209 /Re</td>
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<td></td>
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Table 1. 28 informants of 30 from cell A, row 2003 in figure 2, working full-time as Music teachers giving completing information about their work. Internal falling=2. Shortening explanation: w=woman; m=man; Cm=class music; Re=eurhythmic ensemble teacher; Ie=instrumental ensemble music teacher; Music class=a voluntary music class within the compulsory school; Col. of mu=College of music.
28 informants are working full-time as Music Teachers, 18 women (W) and 10 men (M). (For explanation of the shortenings see the Figure-text.)

As shown, only three women work full-time in compulsory school. They teach between 210 and 350 pupils per week. Four women work in music-classes in compulsory school. In fact music-classes belong to voluntary music education, which, it seems, enables the informant (Mrs. 275) to accept a huge number of pupils. She is the most positive Music Teacher of them all.

Let’s listen to what she and 10 more women and two men in compulsory school have to say about their experiences as Music Teachers:

275.
In spite of that I suffer from voice disorder and always work with hearing protector I love my work. I think my love for teaching music has to do with my love for children/pupils.

261.
I’m doing well in my teaching work, but sometimes I don’t feel any challenge any more in the work. It’s too much of routine. I have also lost the interest for pupils and learning. Probably I’m not working with music any more within 5 years.

239.
I’m satisfied with my choise of profession, but the situation in compulsory school, particularly the financial situation, is quite bad. I hope it will recover soon, but if not, I don’t know how long I can stand it. Because of stress and strong feeling of insufficiency it seems to be unbearable over time.

235.
After 10 years as Music Teacher in compulsory school it has been necessary for me to teach in music classes [voluntary music education]. Important is also to combine compulsory music teaching with teaching in music/culture schools. The very best change in my professional experience is the present close relation to fellow Music Teachers in the music/culture school.

107.
I’m working at seven different compulsory schools and wonder quite often if it’s possible to continue this job until pension. As my situation is today it seems to be impossible.
As Eu rhythmic-Music Teacher it’s impossible to find a full-time position in musi c/culture schools today. I’m doing well in compulsory school but it’s impossible to get a permanent position there because of my rhythmic-teacher education. I’m looking for further training as class Music Teacher. But a great disadvantage working in compulsory school is the lack of fellow Music Teachers.

A lot of things have changed to the worse during my 10 years working in compulsory school. A feeling of unhappiness has replaced a former feeling of “the privilege of working with my hobby”. I often deal with thoughts of changing profession, but I never reach the point of decision.

After eleven years of Music Teacher work in music/culture school and compulsory school I think I tire myself out by working. This year I’m doing administration as compensation, and this is positive because I want to have an influence on my schools. I’ve got a permanent position three years ago in the music/culture school and now going to have a baby in a couple of months. I look forwards having maternity leave and at the same time be able to se the eleven years of teaching music in perspective.

I started teaching class music in compulsory school, but since three years I teach music-classes in compulsory school. It feels as I’m “back home again at last”. Now, I’ve got different resources and above all, I’ve got fellow Music Teachers to co-operate with.

I’m sufficient with teaching class music in compulsory school. But I’m insufficient with the in-service training and career-possibilities.

[My comments: Mrs. 177 states having 160 pupils in a full-time position in compulsory school can’t be correct. Maybe, she has a special teacher job among mentally handicapped children, library administration or something else. She gives no information at all about this.]

I combine teaching music in music/culture school and professional musician work. I’ve just got a family and afraid of that a musician career is not appropri-
ate. Probably, I have to work as Music Teacher more than I really want in the
future.

According to the number of pupils Mr 151 seems to have the majority of his teach-
ing work in compulsory school. He says:

151.
I really want to teach music, particularly in music/culture school, but I’m also
open for teaching in compulsory school, in spite of my instrumental teacher
specialisation, not class-music specialisation. I don’t like school leader’s “cyni-
cal” decisions about inappropriate classrooms, horrible great number of pupils
in same classroom and other things. They say the ground for their decisions is
what is best for the pupils, but, in fact, the real ground is only to keep firm hold
of the budget.

The other one Mr. 155 has probably only a small part of his teaching work in com-
pulsory school and notices:

155.
I want less numerous of schools to move between than I have to do today. I
want also less administrative work involved in my teaching jobs. I want to de-
vote myself to make music and teach. Finally I want clear goals, given from my
school-leader and local politicians, and better pay as well.

One conclusion here is that the Music Teacher Training Institutions in Sweden do
not supply enough of qualified Music Teachers to the compulsory school area, and
those few Music Teachers who still work in compulsory school seem not to stay
on there. As a prediction, next time The Swedish National Agency for Education
is doing a National Evaluation about the music subject in compulsory school it
will unfortunately find the Music Teacher qualification even more declined. The
question is whether the Music Teacher Training Program is a dependent variable
here or not. It seems to me as it is an important part – a confirmation part – of a
number of dependent variables.

The validity of the “Preference question”
Is there any reason for mistrust to the results here? Could it bee any bias? Do my
informants really reflect a normal age group Music Teacher student in Sweden in
any meaning? Well, in order to find answer on these questions, two Music Teacher
candidates made a questionnaire 2003. One of the questions was the preference
question. All first grade students, freshmen, from three of six Music Teacher Training Institutions in Sweden were invited in this study.

<table>
<thead>
<tr>
<th>Year</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
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<td>2003</td>
<td>22</td>
<td>37</td>
<td>39</td>
<td>2</td>
<td>114</td>
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</table>

*Table 2. Percentage distribution of answers on the preference question from freshmen students at three of six Music Teacher Training Institutions in Sweden 2003.*

<table>
<thead>
<tr>
<th>Year</th>
<th>A</th>
<th>B</th>
<th>C</th>
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<td>37</td>
<td>32</td>
<td>4</td>
<td>169</td>
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</tbody>
</table>

*Table 3. Percentage distribution of answers on the preference question from freshmen students in the longitudinal research project 1988.*

The percentages distribution is nearly exact the same between the two comparable studies 1988 and 2003. The outcome indicates that the two populations here share the same norms and values, picked up already in musical pre-training in voluntary music/culture schools and brought into the Music Teacher Training. The consequences lead to weak preference for teaching music.

**Conclusions**

(1) My understanding of Music Teacher’s preference for teaching music, particularly in compulsory school, has nothing to do with maturity or experience, as many scholars and College of Music administrators think. They probably hope that something will change automatically when time goes by, which is a hopeless hope.

(2) During a long succession of years the correlation between Music Teachers preference for teaching and real life decisions are weak. These years are sort of “the navigation years”, the years of swinging between idealistic thoughts about life, what life should be or could be, the reality chock, different careers, what necessity demands of having family, children, villas, social relations and so forth. After these years they seem to return to some sort of original values, apparently planted in teenage, that have impact on their real life decisions.
(3) Yes, we can generalise the outcome from this preference question. It seems that later generation of Music Teachers will follow in my informants’ footsteps. I think, a consequence is that the obligatory music subject in compulsory school is in danger. Already it is far away from what it should be. I’m not saying that everything is the Music Teacher’s responsibility, nor the Music Teacher Training program’s. But we share all the responsibility for the supply of qualified Music Teachers in compulsory school in order to secure the obligatory music subject.

Before concluding this article I want to add that the voluntary music education – normally the municipal music/culture schools in Sweden – are not that working area today relieved from any problem in a Music Teacher perspective. We think that some of these problems have to do with, what I mentioned earlier, a movement from homogeneity to heterogeneity. A sign of this movement is that young kids evidently not find playing and learning classical instruments in same extends as before important. We will probably come back to this field in the continuation of this project.

**Literature**


GEIR JOHANSEN
OSLO, NORWAY

Identity and educational quality in music teacher education

The impact of identity on the quality of teaching and learning in music didaktik \(^1\) as an educational subject

Introduction
Striving for quality in higher music education has been a continuous endeavour throughout its history. This has been driven by several forces, of which the increasing competition within the labour market of musicians may serve as one example. Still, historically speaking, a specific definition of educational quality has seldom, or perhaps never, been conceptualized or discussed.

The explicitation of a concept of quality, along with discussions of its content, operationalization and implementation, is a recent phenomena within our educational systems and institutions, which stems from its use in modern industry and commercial life (Stensaker & Maasen 2005). Its adoption and adaptation to higher

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\(^1\) I use the term didaktik in accordance with the literature on “Didaktik meets Curriculum” (see for example Westbury, Hopmann & Riquarts, ed. 2000), to distinguish it from the traditional Anglo-American comprehension of “didactic” (see for example Hamilton 1999).
education has been partly politically founded, through decisions on national and international levels like the EU or USA, and partly initiated by educational institutions themselves. This more recent, explicit concept of educational quality has been realised in many subjects including music education. It has been applied here to such areas as, for instance, the maintenance of a stable number of qualified applicants, the degree of students completing in a given time, or the development of competence among faculty (Norges musikkhøgskole 2003). What seem scarcer are concerns for the quality of teaching and learning. This, which is surely closer to the core of the concept of educational quality, is the focus of the present text.

Higher music education is a multi-faceted area. Within several institutions we may differentiate between education for music, as in the education of musicians or conductors, and education for music education, as in the education of music teachers. It is the latter that will be attended to here. Within music teacher education in Germany and the Nordic countries we may isolate music didaktik as specifically concerning the theory of music teaching and learning within music teacher education (Nielsen 1998, Hanken & Johansen 1998, Jank 2005)\(^2\). Although I am focussing on this subject, my discussion is also applicable to discussions of educational quality in other parts of higher music education. The central question is: What characterizes educational quality as regards the teaching and learning of music didaktik, and how does it relate to student and teacher identity?

Any discussion of the educational quality of the teaching and learning of music didaktik confronts interesting challenges. Unlike subjects such as composition or performance, the discipline of music didaktik contains knowledge about educational quality, or at least knowledge that may serve as a foundation for understanding such a concept. Consequently, attempts to come to grips with the concept of quality in the teaching and learning of music didaktik may turn the knowledge of the discipline against itself, making it a clearly reflective project.

The reflective approach of this text is a very simple one, originating in the distinction within the European didactic tradition (Westbury, Hopmann & Riquarts 2000) between a teaching subject and a basic subject (Nielsen 1998). To think through the concept of quality in the teaching and learning of music didaktik, we need to comprehend both its content and structure, and to study the two separately and in relation to each other (Johansen 2005). As a basic subject, music didaktik and its development is a matter of relations between a qualified person, whether a researcher, theorist, music

\(^2\) For a comprehensive discussion of the concept of "didaktik" as related to Anglo-Saxon educational and curricular traditions, see Westbury, Hopmann & Riquarts, ed. (2000).
teacher or groups of such people, and a subject content. If we consider it as a teaching subject, however, a third part, the student, must be considered. This opens up several new perspectives and relations that must be taken into account.

From the multitude of such perspectives and relations, I will focus on some characteristics that separate music didaktik as a teaching subject from the basic subject, especially those that become visible when we approach the teaching subject from the perspective of the student as learner, thereby directing our attention towards relations between the student and the content, and regarding the teacher as a mediator of these relations. I will discuss how students’ development of music teacher identity may be understood and related to the quality of teaching and learning of music didaktik, thus providing some theoretical ground for research into the field.

The core of my argument is that there may be relations worthy of closer study between identity development and learning, and that the performance of teaching may imply technologies that influence such relations. This is built upon the presupposition of the centrality of identity in music teacher education.

The central position of identity

The central position held by identity development in music teacher education may have several causes. One seems to be confrontations between students’ images of music teacher roles built up over years of music learning before they enter higher music education (Doloff 1999, Woodford 2002), and the way in which music teacher roles are presented to them within music education programmes. It is well documented in the literature (Woodford 2002, Bouij 1998a–b, Roberts 1991, Mark 1998) how students perceive of themselves as musicians in a larger degree than music teachers at this point, perceptions which can be traced to both primary and secondary socialization processes (Woodford 2002).

Another reason for this central position of identity may be the challenge to cope with and operate between the different identities that are offered to students as part of education processes. My point here is that when teachers teach, the very performance of teaching sends signals of what narrative individual teachers tell themselves concerning who they are as professionals. In sum, these signals act as suggestions, or offers of professional identities for the students to relate to, that is to adopt, adapt to, reject or use as ingredients in their own identity constructions. In addition to the different teacher roles discussed and identities offered, as part of the music didaktik subject itself, various identities are offered within in-service
training, and from teachers of other musical disciplines taken by students, such as composition, arrangement, music theory and history. As such, teaching all these disciplines may imply various identities.

A third group of causes for the central position of identity seems to be connected to more general, psychological and sociological factors. In a perspective of developmental psychology, many students belong to age groups within which questions of identity and the staging of oneself are among the most important aspects of life.

From the broader perspective of culture and society, questions of identity seem to be at the core of theories of modernity, in the sense of attempts to understand and explain the contemporary condition of culture and society in Western countries (Hall 1992, Giddens 1990, 1991; for implications in music education see Ericsson 2002, Karlsen 2004). Whether the modernity prefix may be post- late- high or reflexive, identity seems related to the differentiation and fragmentation of society, its institutions and cultural values.

When perceptions of identity rooted in theories of modernity are added to the rest of our accumulated knowledge about the development of music teacher identity, it becomes increasingly clear that teachers’ identity, both professionally and personally, will be the main concerns of our students’ agenda, often as conscious and deliberate developmental processes. As Mercer (1990: 43) puts it: “Identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty”. This seems to be more or less the situation within music teacher education.

I will suggest that valuable information about the nature of educational quality, as regards the teaching and learning of music didaktik, may be concealed by how students’ construction of music teacher identity relates to a variety of factors, from learning processes to degree of success on the labour market. Hence, identity should be attended to by institutions of music education, with consequences for research into educational quality.

**Dynamics of identity**

Earlier studies on identity and music teacher education seem to regard identity development as a field of conflicts. Roberts (1991) reminds us that this was pointed out as early as the 1970s by Woods, who wrote that ”Pupils are engaged in a continual battle of who they are and who they are to become, while the forces of insti-
tutionalization work to deprive them of their individuality and into a mould that accords with the teachers’ ideal models” (ibid. p. 32).

In addition to underpinning the importance of identity on educational quality, such descriptions of the dynamics of identity, raises questions of both time and geography: Are they valid today, and in other parts of the Western world apart from the Nordic countries?

Since the late seventies, sociology has helped us to understand the contemporary condition of culture and society in the Western world by offering perspectives on modernity (among them Lyotard 1979, Giddens 1990, 1991, Beck 1994, Lash 1994, Luhmann 1995). From this perspective, what characterizes the dynamics of identity in higher music education in the Nordic countries today, seems to be a stronger student presence, and a more balanced teacher – student interplay. This makes dynamics of identity operate in several ways within music teacher education. The often conscious, and, for some students, even deliberate processes of constructing and reconstructing music teacher identity, emphasises this as a reflexive project in which the student plays an active role. As a consequence, the term identity work seems appropriate.

What seems especially significant in this respect are the models of music teacher identity that students are offered, rather than forced on them, in the act of teaching. This seems to be framed by the practice fellowships of teachers and students in various teaching subjects including music didaktik. Bearing in mind that teachers of subjects other than music didaktik also perform music teaching, and as such occupy roles and identities that are all put into play by students, it is interesting that recent literature (Nerland 2004, Nielsen 1999) indicates that teachers of main instruments may be especially influential in this respect. The different identity models that are offered through the performance of teaching seem rooted in various cultural knowledge traditions that teachers carry, and which are expressed through them. To exemplify, I would like to point out three such traditions that may inflect teacher-student relations, and which offer various forms of identity for music teachers.

One is the practical, creative and performance-based knowledge of music that is practiced by teachers rooted in what may be called the master-apprentice tradition (Nielsen 1999, Nerland 2004). The second is the academic knowledge of education and the social sciences, practiced most often by teachers rooted in the theory of education. The third is the academic knowledge of musicology and the humanities, expressed by teachers rooted in musicology.
However, there are no exclusive connections between such traditions of knowledge and what various teachers actually teach. This opens up the identity models that are in play for students. The subject area of music didaktik presents very good examples in this respect. Often, music didaktik is differentiated into specialised teaching subjects, such as school music didaktik, instrumental and vocal didaktik and ensemble didaktik. Within instrumental and vocal didaktik, teachers may refer to themselves more or less explicitly as being rooted in a variety of knowledge traditions or blends of each. While one teacher may belong to a tradition of musicianship, another may express values originating within a tradition of child centered, general education. A third may base her or his teaching upon a blend of traditions of musicology, musicianship, and culture-centered, general education, perhaps with a touch of formal bildung. In short, the interface between teachers and students, in music didaktik and other subjects of their education, may carry and express various blends of knowledge cultures, each containing possible identity models that may influence how students approach learning challenges.

This opening up of learning situations, which puts identity models into play for students, also points to notions of parallel identities (Hall 1992, Karlsen 2004), which is a perspective that seems increasingly important to understand their identity work. In addition to enlightening processes of professional identity development, this notion also relates to the students’ future labour market.

To discuss processes of students’ identity work and their relations to the notion of parallel identities, it may be fruitful to bring in the notion of a professional self. Confrontations between role expectations, from the period before and after entering music teacher education, combined with the various offers of different role models presented within this, establish rather poor conditions for maintaining a stable, professional self with an inner core remaining more or less the same throughout the years of study. It seems closer to the nature of music teacher education that this inner core is formed in relation to ‘significant others’ who mediate subjects, values and symbols, or in other words the professional culture of music teaching.

However, the different roles and identities offered by various educational settings may cause different student identity perceptions at different times that are

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3 This is built upon Hall’s (1992) concepts of identity, comprising the identity of the enlightenment subject, the sociological subject and the postmodern subject (ibid. p. 275 ff.), and inspired by Karlsen’s (2004, see also Karlsen 2005) elaborations upon this regarding identity and lifestyle construction among attendants of music festivals.
not unified around coherent professional selves. From this perspective, students’ identity work consists of constructing, maintaining and adjusting their own narratives about how their different, parallel identities go together (Hall 1992, Karlsen 2004). Within music teacher education this points to a situation in which students may try out and shift between identifying various professional identities from one situation to another.

A perspective of reflexive modernity reveals such a situation as contingent (Luhmann 1995), meaning that there are various identity models to choose from, each with seemingly equal worth for the student at any chosen moment. Choices are made with respect to self-reference, that is with reference to student’s own professional biography, which makes them responsible for negative consequences. This approach involves increased freedom but with high personal risks.

In addition to being worthy of attention because it inflicts on students’ identity development in general, the late modern contemporary condition of society and culture regulates conditions for other individuals’ relations to cultural life as well, and raises challenges to their identity work. It is among these individuals that our future music teachers will find their band members, yembe 4 players, choir singers, string orchestra members and general music education students. The notion of parallel identities relates to the quest for credibility in handling corresponding roles, as for instance marching band conductor, instructor of medieval chant or rock group instructor, all of which have potential bearing on questions of educational quality.

**Identity and students’ learning processes**

Developing professional identity relates to students’ learning in two ways. First, as argued, students’ identity work implies learning processes. Second, the learning processes of identity work may have significant influence on students’ general learning processes. This is because identity work implies the acquisition of perspectives through which various learning tasks are approached. To come closer to how students’ identity work may have impact on their general learning processes, it may be fruitful to ask whether there are certain kinds of learning processes that prove more open than others to impact from the kind of social constructive activity that characterizes identity work, or in other words, whether or not they are more context sensitive. Pettersen (2004), writing within the literature on educa-

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4 African drum
tional quality within higher education, refers to the Students Approach to Learning tradition\(^5\), which distinguishes between learning styles, strategies, approaches and orientations.

The concept of *Learning styles* originates from the notion of “cognitive styles”, which in turn refers to the preferred way an individual processes information comprising typical modes of thinking, remembering or problem solving. For example, we may separate between analytic, imaginative, common sense and dynamic learning styles (McCarthy 2000). Learning styles appear to be relatively stable, with little context sensitivity, and resistant to modification.

*Learning strategies* may also be connected to the processing of information. Unlike styles they can be modified and are accessible for individual inspection, because they are based on the individual’s conscious knowledge about her or his strategies (metacognitive knowledge, see Graabæk Nielsen 2003), and the monitoring and selection of strategies (metacognitive control (ibid.)). Learning strategies are open to individual adjustments but are only further context sensitive to a small degree.

*Learning approaches* concern intentional and motivational aspects of learning. Contrary to styles and strategies, these approaches are rooted in the perceptions and experiences of the *learning context*. This makes it possible to influence students’ learning approaches by changing "critical relations and factors in teaching, learning environment and curriculum" (Pettersen 2004 p. 48, my translation).

Prior to style and strategies, then, students’ identity work affects mainly their learning approaches. Consequently, students’ learning approaches are mutually related to, and sometimes dependent on, the identity and identity work in which they are framed. In turn, such relations are regulated by technologies allocated to the performance of the teaching that students are exposed to within the various subjects they study.

At the heart of students’ learning approaches are basic perceptions of knowledge and learning that form their *epistemological positions* (ibid.). The influence of identity work upon learning approaches seems to affect these positions particularly, with further consequences for the deep versus surface learning orientations that comprise the totality of styles, strategies and approaches. The notion of *deep* and *surface learning orientations*, as dimensions of the quality of student learn-

ing, has been the ground for attempts to map aspects of student learning through standardized questionnaires for over 20 years (ibid.). Though such mapping has been scarce within music teacher education, the notion of deep and surface can still be helpful in understanding relations between identity work, learning and educational quality.

In music teacher education, examples of deep orientations seem most liable to occur within the studying of a main instrument. Within this area, learning challenges are most frequently approached from the way in which students identify themselves with the role of musician or instrumental teacher, which is mainly convergent with the identity of the main instrument teacher. As a working hypothesis for closer studies, we might postulate that coherence between the identity on which a student’s learning approach is based and the identity offered by the performance of teaching might lead to deep orientations, while differences between them would generate surface orientations. For example, significant learning challenges are frequently located within relations between music didaktik theory and practical teaching training. If we turn to the literature on the social construction of music teacher identity, drawing upon Bouij (1998: 265 see also Bouij 1998b), we might hold that students’ approaches to such learning challenges differ according according to whether they perceive of their music teacher’s identity as “all round musician”, “performer”, “pupil centered teacher” or “content centered teacher”, and how this identity corresponds with or differs from the identity offered by the teacher of music didaktik. This points back to the notion of parallel identities and the question of to what degree it is necessary for students to operate and maintain parallel identities as a basis for relevant learning approaches, and in order to obtain deep learning orientations.

**Consequences for research**

How may relations between professional identity and the teaching and learning of music didaktik be utilised as perspectives for research into educational quality? Student identity, teacher identity, and learning and teaching may well constitute the main categories for such research, comprising sub-categories as discussed more or less thoroughly above. To exemplify, a research question may focus on how educational quality is conceived by teachers and students with respect to these categories. This may also clarify how they relate, and to some degree how they make relations inductively describable, generated from empirical grounds.
Research interest can be directed both ”externally” and ”internally”. Externally, we can ask if and how educational quality is applied to how students maintain and operate parallel identities within music didaktik, and how its connections to music teacher education in general matches claims for credibility in different teacher roles on the labour market. Internally, research can be directed towards how students and teachers conceive of educational quality with respect to deep and surface learning orientations and identity work, the latter eventually as an explicit, formal component of the studies.

Traditionally, research on educational quality has been carried out in terms of evaluative intentions and designs, by means of standardized questionnaires (Pettersen 2004). When it comes to music education, such inevitable normative and prescriptive studies have to be based upon descriptive and analytical studies of what educational quality is about. One way to approach this properly may be to direct research interest towards the teaching and learning of relevant subjects, to ask how it is perceived and conceptualized by the ones actually involved in this, and to what extent it departs from their perceptions of identity.

References


Continuing Motivation in the Recruitment Cycle

Many music ensemble directors in the United States feel a growing pressure to maintain or increase the numbers of students enrolled in their performing groups (Sheib, 2004; Hartley, 1996). For example, a survey of Texas Music Educators Association members revealed that recruitment and retention of students was their second highest concern (TMEA, 2005). Enrollment becomes increasingly important when resources are scarce because in many cases it is enrollment numbers that justify staffing and resource allocations. In order to maintain or increase student enrollment ensemble directors must be knowledgeable about recruitment techniques.

A survey of related research finds that attitudes towards school music decline as students advance through the upper elementary grades (Hedden, 1982). The related literature also emphasizes the multidimensional aspects of the decision to participate in music. This decision may be based on a combination of student-centered, teacher-centered, and school-centered characteristics (Gates, 1991, Clements, 2002).

The focus of this paper is on middle school recruitment because it is usually the first opportunity for students to decline participation in music education. Simple logic would suggest that a fifth grader who has a poor attitude toward elementary school music, when given a choice, will be reluctant to participate in middle school
Indeed, Clements (2002) found that a student’s musical self-concept and attitude towards music are the main predictors of participation in middle school music. Clements recommended that since “both of these variables are established while the student is in elementary school it would be of interest in future research to examine in more depth the elementary general music classroom and teacher…” (Clements, p.150, 2002). Recruitment research and discussions in music methods textbooks have thus far neglected to take elementary feeder programs and their teachers into consideration.

The question then becomes what can an elementary general music teacher do to motivate fifth grade students to choose to continue their participation in music on the middle school level? In other words, how can an elementary general music teacher influence a student’s continuing motivation in music? Personal investment theory is an excellent tool to examine continuing motivation behavior. According to personal investment theory the meaning that students attach to music class directly affects how and to what degree they will invest their time, talent and energy there. (Maehr, 1984). This investment can be observed in five types of motivation behavior: direction (on task or off task), persistence, intensity, performance quality and continuing motivation, the primary focus of this study.

Personal investment theory also suggests that there are contextual factors under the teacher’s control that influence the meaning students hold, thus influencing their behavior (Maehr & Braskamp, 1986). Hence, there is a need to examine the elementary general music teacher practices that lead to continuing motivation in middle school music ensemble participation.

Clements (2002) examined recruitment and retention numbers for seven elementary feeder and three middle schools programs in one school district in Washington State. None of the elementary schools in her study had more than 50% of their students elect to participate in middle school music.

This case study will use personal investment theory to do a best practices examination of an elementary general music teacher who I will refer to as Green.

Green has a remarkable record of students from her program electing to participate in middle school music ensembles. She teaches general music to kindergarteners through fifth grade students in an elementary school in a large metropolitan school district in Texas. This district maintains 51 elementary schools, 14 middle schools, and 13 high schools. District records showed that 58 percent of their elementary students enrolled in a middle school music ensemble in 2004, the same year that 91 percent of Green’s students joined a middle school ensemble. The
elementary music supervisor of this district was so impressed with Green’s record that he asked her to present an in-service workshop for the district’s elementary general music teachers on what their role in the middle school recruitment process could be.

One of the findings from the 2004 district recruitment record that interested me was the recruitment percentage recorded from elementary teachers A and B, two of the 50 other elementary teachers in this district. Both of these teachers are nationally recognized as master teachers. I am familiar with their work as I employ both of them as well as Green to mentor student teachers. Teacher A had 41% of his students decide to take a music elective in middle school and teacher B had 36%.

As stated above, a student’s decision to take music in middle school is multi-dimensional. For example, teacher A and B’s students, recruiting middle school teachers and principals are different than those of Green, making comparisons difficult at this point. However, the fact that the continuation rate of these two excellent teachers was so much lower than Green’s lead me to question what, if anything besides good teaching, was involved with Green’s particular success. Hence, I decided to do a preliminary case study to ascertain why Green is so successful at motivating her students to continue in music.

Continuing motivation behavior, is most likely to come from students who have developed task goals wherein they enjoy a task for its own sake, and/or the development of personal competence (Maehr, 1986). An outline of teacher-controlled context variables and school-wide context variables that have been found to stimulate task goal orientation can be found in Figure 1. Figure 2 depicts influences on continuing motivation.
Outline of Context Variables Found to Stimulate Continuing Motivation

I. Task Design
   A. Appropriate challenge level
   B. High-level feedback and questioning patterns
   C. Activities designed to stimulate autonomy and peer collaboration

II. Evaluation Practices
   A. Minimal grade comparisons
   B. High standard of achievement
   C. Salience of evaluation is not stressed
      (Meece, 1991)

III. Goal Structures and Reward Distribution System
   A. Individual gains structure most beneficial
   B. Comparative structures stimulate students with a sense of competence, but can hinder those who do not feel competent
   C. Cooperative structures useful for integrating students of varying abilities and socio-cultural backgrounds, but sole use of cooperative structures not as effective for stimulating task goal adoption as individual gain structures
      (Baden and Maehr, 1986; Covington, 1984)

IV. Instructional strategies to adapt instruction to developmental levels and personal interests of students
   A. Uses concrete illustrations of concepts and principles
   B. Relates unfamiliar information to the student’s personal knowledge
      (Meece, 1991; Meece, Blumenfeld, & Hoyle, 1988)

V. School-wide context variables that stimulate task goal adoption
   A. School-wide goal and reward structure focuses on progress in learning rather than demonstrations of relative ability
      (Anderman and Maehr, 1994; Maehr & Midgley, 1991; Maehr, 1992)
   B. Administration supports music program
   C. Administration supports teacher autonomy

Figure 1. Outline of Context Variables Found to Stimulate Continuing Motivation
The purpose of this preliminary case study is to determine why Green is highly successful in stimulating continuing motivation in her students as demonstrated by the high percentage of fifth grade graduates from her program who elect to enroll in a middle school music ensemble. The following problems were investigated:

1. To describe the teacher-controlled context features observed in this context that personal investment theory and related goal theory literature suggest have proven to influence student’s continuing motivation in music.

2. To describe any prominent teacher-related contextual features observed, such as instructional practices and procedures that appear to contribute to students continuing motivation in music, which are not specifically mentioned in personal investment theory and related goal theory research.

3. To describe the factors that Green, her principal, the middle school band director and the district fine arts supervisor believe contribute to Green’s success at stimulating continuing motivation in music in her students.

4. To describe the role the administration and school environment play in the successful continuing motivation in music displayed by students at this particular elementary school.

**Method**

The data sources for this project include field notes, video and audiotapes of class sessions and interviews, coded transcripts, and district and teacher generated enrollment records from 2001–2005.
Three documents were triangulated to authenticate the continuing motivation of Green’s students: Green’s personal records, the middle school band director’s records, and the district middle school ensemble enrollment records.

I assumed the role of a non-participant observer and observed this teacher teaching 13 fourth and fifth-grade lessons. All observations were recorded on both audio and videotape. Verbatim transcripts were subsequently produced for every observation. Field notes representing my observations of and reactions to each lesson as I experienced it were also produced. They contain descriptive notes on the setting, people in the setting, teacher/student interaction, teacher feedback and evaluation practices, and student/student interaction observed during class sessions.

A total of eight hours of open-ended interviews were conducted with Green, her principal, the fine arts supervisor and the middle school band director. Everything that was said during these interviews was recorded verbatim in the interview transcripts.

Codes were used to reduce the data from the transcripts of class sessions and interviews. The codes were derived from personal investment theory, related research findings and the important features of this particular context. Coding grids were used to separate the most salient findings from those of less significance.

The following qualitative procedures were applied to assure the reliability and validity of this study: follow up questions, feedback test, consistency of coding scheme R= .89, member checks and verification questions.

Results

Problem 1: Teacher-Controlled Context Features

Tables 1, 2 and 3 contain a quantitative representation of personal investment theory context variables as well as prominent features found in this context that have been found to stimulate the adoption of task goals, which can be observed in continuing motivation behavior.
## Table 1. Task Design and Evaluation

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Table 1. Task Design and Evaluation

## Table 2. Goal and Reward Structure, Instructional Strategy

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Table 2. Goal and Reward Structure, Instructional Strategy
Table 3. Observed Teacher Controlled Context Features Not Mentioned in Personal Investment Theory

Task design. The most prominent task design feature observed in this context was task challenge (Mean 5.3). Green frequently issued challenges to her classes. This instructional practice was used to inspire her students to keep trying. The following excerpt is an example of the challenges that I observed:

Green: All right. Last week before you left, I gave you a goal and you obviously worked on it. So, here is another goal… What I want you to do is go home, find your mother’s best china and practice. No, you need a couple of plastic or paper cups so that you can practice it. Now let me tell you the secret to practicing this. Did you notice how small I get and how soft? (She demonstrates)...

When added to standard of achievement sequences, which contain high-level feedback, Green used twice as many high-level questions as low. The goal structure analysis of this context indicates that Green employed a combination of both co-
operative goal structure and individual goal structure. Green did not employ a competitive goal structure during the observation period.

I observed student autonomy (Mean 2.3) when Green gave students the choice between playing recorder or singing. Peer collaboration was observed (Mean 1.2) when Green had fifth graders teach kindergarteners their part in a very successful, joint fifth grade/kindergarten project.

*Evaluation practices.* Green set high standards of achievement for the class as individuals as well as for the class as a whole. She did not make ability comparisons and did not stress the importance of evaluation such as tests or quizzes.

*Goal and reward structure.* Green was observed using a combination of cooperative and individual goal and reward structures.

*Instructional strategies.* Green was observed adjusting instruction to meet the learning needs of all students (Mean 4.0). One suggested means to do this is by relating unfamiliar material to familiar material as seen in the next excerpt:


Green: And the lucky news is, you’ve learned the whole thing because this is the same as the beginning (she points at the section). And this line is the same as what?

Children: Line two.

Green: Yes, the only difference is the last note…

**Problem 2: Teacher-Related Contextual Features Not Mentioned in Personal Investment Theory**

Personal investment theory discusses the importance of defining a task so that students know what is expected of them as well as why the task is important. Green not only defined tasks with high level feedback as previously discussed, she also set the students up for success by giving clear directions containing the necessary instruction and an expectation of the performance standard. (Mean 7.6).

[5/10:1–4]

Green: From the beginning, first finger your “e”. Now I am going to play the first phrase and you are going to echo the first phrase after me. Echo with a real pretty tone and gentle tonguing.
Green’s students not only have a clear understanding of what is expected of them academically, they understand how they are expected to behave. High persistence, high intensity and on-task direction behaviors were typical of Green’s classes. Therefore corrective teacher behaviors were mostly limited to gestures and one-word reminders (Mean 2.7). The other classroom management behavior noted was labeled preventative strategies, which occurred when Green reviewed rules or procedures before an activity in order to prevent behavior problems. She employed this strategy an average of 2.6 times per class observed.

I also observed Green making positive comments (incentives) specifically designed to keep students involved and motivated to achieve (Mean 3.8) and humor (Mean 3.8) to keep students motivated.

Green also directly stimulated continuing motivation when she made occasional, but extremely effective statements designed to stimulate motivation beyond the activity students were currently engaged in, thus looking ahead to future activities (Mean 1.8).

[5/10:10–3]
Green: I find that you are very, very good note-readers this year. This year I added those programs we played on the smart board to help you drill notes and I truly think that has made the difference in you all. That plus you are just some really talented kids. So you’ve got a lot to look forward to in fifth grade because you get to do music memory and make your choice of band, choir, and orchestra for sixth grade. It will be a really cool year next year.

**Problem 3: Informants’ Views**
The first prominent theme to emerge from the analysis of the interviews with the informants is a definition of a successful elementary program.

[R2/2–1]
Green: Well, a lot of people will base success on performance quality and that’s the least thing I base it on. Every child must have a positive experience of music either as a listener, singer, dancer, instrumentalist, maybe all. This is what makes them love it. So a successful program means including all of the kids in all the different ways, and make them feel comfortable making mistakes.
Supervisor: The teacher has to create an aura of excitement that carries from Kinder to grade five on into middle school. A successful program has to have a campus administration that recognizes the value and the creative skills of the music teacher and nurtures them.

MS Band: A successful elementary program gets kids excited about music. If they are excited about music I can feed into that and keep it going. This is what Green excels at.

Principal: A successful elementary music program gives every student the opportunity to participate successfully in musical activities. I don’t believe in precociousness at this level.

Green describes a successful program as one that contains a variety of activities designed so that every child can experience success (with which the principal agreed), encourages every child to feel comfortable making mistakes, and instills a love of music in every child. The supervisor and MS band director emphasized a teacher who gets students excited about music, with the supervisor also listing a nurturing principal as essential to success. These excerpts demonstrate a congruency in this system. Had the principal or supervisor defined a successful program as one where the teacher presented numerous, professionally produced performances (which is a common elementary school practice in Texas), Green would have had a conflict of values and goals with her administration.

The next theme to arise out of analysis of problem three was the attributions ascribed for Green’s success at stimulating continued motivation in her students. All the informants cited Green’s purposeful planning for the success of every child as a major factor in motivating students to continue their musical studies.

Bruenger: Why do you think that Green is successful at motivating her students to continue their studies in music?
Principal: Every kid gets to be successful. Kids that aren’t successful anywhere else are successful in music.
The next theme to arise out of the interviews was recruitment as a shared responsibility. It only takes a short conversation with Green for it to become evident that the outstanding record of her students electing to enroll in middle school music is not simply a byproduct of good teaching. Her record is also the result of purposeful planning, and determined advocacy for a life-long connection to music in her students.

[R1/1–3]
Bruenger: It is obvious that these recruitment numbers are very important to you.
Green: I think that’s my job. To create a love of music so that it becomes so vital and important to their lives that they want to continue.

Some of the tactics Green used and discussed at her in-service for the district elementary music teachers were: keeping accurate records of where students are going and what they are going to be doing with music, setting up a recruitment activities calendar, keeping lines of communication open with the middle school directors, attending and helping out at the middle school electives fair (this is the evening that 5th grade students and their parents try out instruments and listen to presentations on fine arts electives options), and finally, creating and displaying participation banners.

A large percentage of the interviews consisted of informants discussing their realization that every teacher needs to take responsibility not only for their own recruitment, but also for stimulating their current students’ continuing motivation. I offered them the term vertical alignment and they thought it perfectly captured this concept of responsibility.

[M/17–4–5]
Supervisor: I will try to get our teachers to realize that everybody in this district is responsible for all kids, K–16 not just the four years you have.

The next theme to arise out of the interviews was students’ self-concept of music. The supervisor maintains that Green stimulates confidence in her students’ musi-
cal literacy and skill level so that they feel secure enough to make the transition to the next level of study.

The final theme that arose from the interviews is Green’s employment background: Green began her teaching career as a middle school band director before deciding to move to the elementary level. Her background as a middle school educator is a pivotal factor in the development of her passionate interest in the role of the elementary program in middle school recruitment process.

**Problem Four: School-Wide Environment**

Green’s school was a non-competitive environment. The principal spoke eloquently on the purpose of elementary education as providing a solid foundation for life-long learning. He did not like the idea of young children feeling like losers and possibly getting “turned off” to a skill or activity in which they might gain more facility as a result of future training. Hence, according to personal investment theory the school-wide environment was supportive of task goal adoption and continuing motivation.

Analysis of the interview with the principal revealed that that Green enjoyed unusually high support for music. When opening the school, he hired Green first, believing that good specialists make the best faculty core. The fact that he hired her before any other teachers is an indication of the importance he placed on music. He was also proud of an experiment he conducted where he had the classroom teachers and specialists exchange jobs for a day. His goal was for the classroom teachers to gain a perspective on the challenges specialists face.

**Summary and Conclusions**

The discussion of problem one demonstrates that personal investment theory is a useful tool to observe and interpret the classroom context and identify the teacher-controlled context factors that influence continuing motivation behavior.

Problem two uncovered a tactic that can be considered an implication for classroom practice. Green’s record is the result of purposeful planning, and determined advocacy for a life long connection to music in her students. Her statements, designed to directly stimulate continuing motivation, could quite easily be implemented by other teachers. This is a potential factor to investigate in future research.

The significance for future research in problem three came from the informants’ realization of the importance of vertical alignment with the emphasis on commu-
nication and shared responsibility between elementary, middle, high school, and university levels in the recruitment cycle. All of the informants (and especially Green) also stressed the importance of providing every child with a successful musical experience.

Even if all elementary teachers tried to implement Green’s strategies, not everyone would be able to duplicate Green’s level of success. Discussions of problem four revealed that Green enjoyed a high level of administrative support. The data collected strongly suggests that this principal was supportive of the music program for the following reasons: a) He supported music as an entity in its own right rather than for the utilitarian practices of providing planning periods for classroom teachers and Parent Teacher Association entertainment. b) He made sure the classroom teachers understood the importance of music, art, and physical education. c) He provided funding when presented with an intelligent rationale.

Finally, when resources become scarce, recruitment becomes necessary for a music program’s survival. Green’s success suggests that this means breaking tradition and instead of putting the entire onus of the problem on the recruiting ensemble director, encouraging every teacher on every level of the system K–16 to view stimulating a student’s life-long engagement with music as their job.

References


Measuring the aesthetic response to music: Revising “new” and “old” measurement systems

Abstract
How can music teachers measure the listening experiences of students in a practical and effective way? Measurement tools abound, ranging from very simple to very complex and very dated to very recent. Some of the earlier tools involved self reports, in the forms of rating scales, checklists, questionnaires, and semantic differentials (Goldstein, 1980; Payne, 1983; Russell, 1986; Stratton & Zalanowski, 1984). Kuhn (1980) cited 76 examples of rating scales for music preference measurement, emphasizing their practicality and wide use. Some of the problems with these self reports were their questionable accuracy and reliability. They required that the listener be able to assess his or her own experience and, in most cases, evaluation was made after the fact.

Other researchers have incorporated physical activities during listening experiences. These activities require ongoing responses, so that the listeners are con-
tinually engaged with the task. This may also serve to keep the listener attentive during the entire selection. Nielsen (1983) used tongs as a measurement tool. He studied what he defined as “tension” by having musically trained subjects press a pair of tongs in accordance with their experienced tension as they listened to musical selections. Hatoh, Kato, Kuwano, and Namba (1989) had subjects press individual adjective keys on a computer that registered a corresponding adjective indicative of subjective impression. They suggested that there is some relation between physical properties of musical performance and subject impression; for example, “calm” to tempo and “powerful” to sound intensity levels. Clynes (1977) used what is described as the “sentograph” to study musical responses as a subject listens to music. Responses are classified into various emotions by subjects’ finger-pressure expression. Goldstein (1980) asked subjects to raise a particular finger (indicating intensity) and keep it elevated for the duration of the experience he defined as “thrills” – physically felt emotional experiences.

Measurement through time seems to be extremely beneficial in attempting to quantify emotional responsiveness to music, considering that aesthetic experiences in music involve a temporal element. The Continuous Response Digital Interface (CRDI), developed at Florida State University’s Center for Music Research in the late 1980s, provides this type of measurement through time. The CRDI provides a temporal assessment by allowing listeners to react to musical stimuli in any number of ways while the music is being heard. It consists of hardware (a maneuverable dial or a box with a sliding lever) and software that connects with a computer for reliable instant assessment. Geringer, Madsen, and Gregory (2004) document a fifteen-year history of this device and its many applications. They conclude that the CRDI is both a valid and reliable measurement tool. Robinson (1988) developed the first dial and used it in evaluations of high school and college choral performances. The CRDI has also been used in many focus-of-attention studies (Capperella, 1989; Geringer & Madsen, 1995/6; Madsen & Geringer, 1990; Madsen & Southall, 2004; Rentz, 1992). Frega (2000–2001) replicated Madsen, Brittin, and Capperella-Sheldon’s (1993) study with Argentinean subjects and found the aesthetic responses of musicians to be very similar cross-culturally.

The Two-Dimensional Studies
The two-dimensional CRDI uses a mouse with a TV monitor and provides the possibility of using the computer screen via a mouse to indicate the interrelations-
hip of two dimensions simultaneously. Development of the two-dimensional continuous response was done in two independent settings originally based on the previous work of Russell’s circumplex model of emotions (1980), where emotions are distributed around a two dimensional space concerning valence (happiness or sadness) and arousal (passiveness or activeness). This model has been used in a variety of circumstances, a most recent being a study relating it to physiological measures while viewing films (Ellis & Simons, 2005). One CRDI prototype (Tyler, 1996) was developed in our Center for Music Research at The Florida State University where the first CRDI originated. Schubert (1996) using Russell’s same theoretical model developed a slightly different two-dimensional prototype at the University of South Wales, Sydney.

In our first two-dimensional study (Madsen, 1997), we thought it would be important to investigate applications of the two-dimensional CRDI using the same music excerpts that we had previously studied in the original CRDI aesthetic studies. We also wanted to use the two dimensions that had emerged from previous investigations suggesting the above two aspects of valence and arousal. Therefore, we used the same Puccini’s La Bohème Act #1 excerpt we had used in our previous investigations (Madsen, Brittin, et.al., 1993). Each subject (N=50) moved the mouse television cursor tracking the dimensions of arousal, i.e., relaxing-exciting and affect, i.e., ugly-beautiful simultaneously. The vertical dimension on the computer screen listed the words Exciting at the top and Relaxing at the bottom; the horizontal axis listed Ugly on the left side and Beautiful on the opposite side. Visual and temporal analyses of this 20 minute selection indicated that there is not a consequential difference between subjects’ responses to the Ugly-Beautiful dimension throughout the excerpt that appears substantially different from our previous La Bohème aesthetic responses. Furthermore, subjects’ arousal responses (i.e., exciting vs. relaxing) did not replicate the Ugly-Beautiful dimension and this adds important new information to overall analysis of emotional response to music. Responses to the exciting/relaxing dimension represent degrees of arousal and suggest that one needs to be somewhat aroused in order to have an emotional response.

Our second two-dimensional study used the same word configuration and compared musicians’ responses (N=48) while listening to the same Symphony #104, 1st Movement (Haydn), that we used in our previous research concerning aesthetic response and tension response (Madsen, 1998). Not surprisingly, results indicated an inverse relationship between the two dimensions. The correlation bet-
ween the two dimensions was $r = -0.58$. Graphic analysis indicated almost a “mirror image” relationship between the two dimensions. When analyzed within the musical context, both the arousal and the aesthetic dimensions evidenced many subtle characteristics in relationship to various “peaks and valleys” that corresponded to variations in the music. In this two-dimensional study, however, the exciting/relaxing dimension did not replicate previous research that asked musicians to track their tension responses, yet the exciting/relaxing dimension was very similar to previous tension responses of nonmusicians.

**Starting Over**

While the CRDI can offer benefits of temporal precision, reliability, and validity, it is not practical in large classroom settings. Only one person can maneuver a dial at a time and classrooms do not always have the technological facilities required for such an endeavor.

Pictorial scales have often been used with a great deal of success and as an alternative to rating scales. Klemish (1970) and Forsythe (1972) used the pictorial scale and applied it in the evaluation of different approaches to music instruction. Kuhn (1980) examined reliability of the pictorial scales and it ranged from .74 to .85. Brown (1978), Flowers (1988), May (1985), Peery and Peery (1986), and Sims (1987) also used pictorial scales with young children. LeBlanc, Jin, Simpson, Stamou, and McCrary (1998) compared pictorial and verbal ratings scales as measures of music preference opinions with 238 elementary students. A verbal scale was defined as the more traditional Likert-type response sheets, and the pictorial scales used simplified cartoon-like drawings of two smiling, one neutral, and two frowning faces as response options while listening. The students were also asked to indicate which form of answer booklet they preferred. Although there were no significant differences between pictorial and verbal response scales in terms of overall preference scores, participants expressed a strong and statistically significant preference for the pictorial scale, with the 6th graders showing the highest preferences for the pictorial scale (92%). The researchers conjectured that the pictorial scale may have been preferred because it provides something interesting to do while listening. Further, it provides a means of motivating participants to become more engaged with their task in studies of music listening preference, and it keeps participants occupied while they listen to music examples. Reliability of the pictorial scale ranged from .92 to .93 across four repeated listening trials. Certainly the pic-
itorial scales are a viable option for measurement in large classroom settings.

The purpose of this study was to explore the benefits of another measurement tool, a simple pencil and paper task of drawing a continuous line, and to determine whether students could document their aesthetic responses across time while listening to a musical selection.

Method

University music majors (N=40) attending a large southeastern university were given the following directions:

You are going to hear an excerpt containing several arias from Puccini’s *La Bohème*, Act I. This study is an attempt to provide ongoing information concerning what you define as the aesthetic experience across time. As you listen to the music, please draw a continuous line corresponding to your aesthetic response. The response sheet is divided into the arias that you will hear. Are there any questions?

The excerpt consisted of the first act of *La Bohème’s* final four selections in their original sequence: tenor aria *Che gelida manina*, soprano aria *Mi chiamano Mimi*, transition interlude *Ehi! Rodolfo!*, and the first minute and thirty-four seconds of the duet *O soave fanciulla*. This recording was by the London Philharmonic Orchestra (RCA Records, 1974), conducted by George Solti. Montserrat Caballe sang the soprano role of Mimi, and Placido Domingo sang the tenor role of Rodolfo. The total time of the entire stimulus was ten minutes and thirty seconds. This stimulus had been used in previous focus of attention and aesthetic studies (Madsen, Brittin, et. al, 1993; Madsen, Byrnes, et. al., 1993; Madsen, 1997; Southall, 2003).

The pencil and paper exercise included a grid labeled with 11 boxes approximating a time continuum with minutes labeled on the x-axis from one to eleven. Along the y-axis, the word “low” was written on the bottom and the word “high” was written at the top divided by 11 boxes. These words served as anchors for magnitude of aesthetic responses. Along the top of the page, the titles of the selections were labeled “*Che gelida manina*,” “*Mi chiamano Mimi*,” “*Chorus,*” and “*O soave fanciulla,*” each selection separated by darker lines.

Each subject’s response was recorded as a line across the 11x11 grid. For scoring purposes each 11x11 box was divided into 5x5 exact intervals; five across and five up. In this manner each subject’s responses were given a number from 0–55 sampled 5 times a minute. These numerical data were then used to provide a temporal
numerical assessment of each subject’s drawn line. Subject responses were then averaged across each of the 0–55 data points to provide a graph used to compare these subjects’ paper & pencil data with the original CRDI data for this same selection.

After listening to the excerpt, the subjects also filled out an exit questionnaire with questions regarding whether they had had an aesthetic experience while listening to the music, how long it lasted, and the highest magnitude of the experience (see Appendix A).

**Results**

All students completed the exercise, and all students drew a continuous line in an appropriate manner. In addition, all responses indicated contour of some sort along the low-high continuum. In general observations of the final selection, *O soave fanciulla*, all subjects indicated a low point ascending to a high point (peak experience), which is consistent with previous research using the CRDI (Madsen, et. al., 1993; Madsen, Byrnes, et. al., 1993; Frega, 2000–2001).

Responses from the exit questionnaires indicated that, out of 40 subjects, 38 (95%) indicated that they had had what they considered to be an aesthetic experience while listening to the music. Almost all of the respondents (39) indicated that this aesthetic response(s) occurred within parts of the act or within specific areas. The last question asked: What was the highest magnitude (intensity) of this experience (s) compared to others you have had? The mean for this question was 7.24 SD 2.00 indicating that this experience was rated as moderately high. These data are also consistent with the original CRDI study where the aesthetic mean was 7.32 SD 1.72 (Madsen, Brittin, et. al., 1993).

**Discussion**

The focus of this study was on using a simple pencil and paper exercise to track subject responses to music across time and to determine whether aesthetic responses could be indicated using this measurement tool, as an alternative to more sophisticated measuring devices, specifically the CRDI. Obviously these findings have practical implications for classroom music teachers.

Subjects were also asked to comment on anything they wanted to after the questionnaire was filled out. It is interesting to note that all of the participants but two commented on the difficulty of “keeping track of the time.” While many
found the task difficult it might well be that doing anything during the course of the music actually keeps people on task. An earlier study (Madsen & Coggiola, 2001) indicated that the simple act of maneuvering the CRDI dial gave subjects something to do, which in turn served to focus their attention on the music and reduce their distractibility.

Only two musicians indicated that they did not have an aesthetic experience. One commented: “After a while, I lost my interest in listening to it, since I’m not a big fan of opera.” This subject’s graph started in the middle of the page and after an initial bump toward the end of the *Che gelida manina* progressively lowered during the remainder of the excerpt indicating a corresponding linear response to the written response. The other subject indicated that he/she did not have an aesthetic response, yet curiously also specified that the aesthetic response lasted during parts of the act and also gave an 8 rating for the magnitude of this aesthetic response in relation to all others.

Other comments were similar to the previous CRDI studies (Madsen & Coggiola, 2001; Madsen, Brittin, et. al., 1993; Madsen, Byrnes, et. al., 1993; Madsen, 1997, Southall, 2003). “I got goose bumps and cried.” “I love this entire opera.” “Beautiful, I had a wonderful time listening.” “It was hard to keep track of time because I was so wrapped up in the music.” I loved it, especially the soprano when she was singing high and so soft.” “I got lost in the music, it was so wonderful.” All subjects remained attentive, and all actively participated throughout the entire excerpt. In addition, there were several contours reflected in almost all of the drawings.

It appears that this simple pencil and paper test does provide useful information and might be used in music classrooms to provide as much information as can be provided using more sophisticated measuring devices like the CRDI. The fact that the subjects’ responses in the final selection approximated those from the earlier studies indicates that, even without the advanced equipment used by researchers in recording continuous responses, a music teacher can obtain glimpses of student listening behaviors with relative accuracy. He/she can also determine whether students are experiencing an “overall emotional effect” in a simple, nonverbal manner. Given the financial constraints of many public school programs, these findings are encouraging in that they approximate research findings using much more sophisticated measuring devices albeit without the levels of sophistication produced by other more sophisticated equipment.
Appendix A

EXIT QUESTIONNAIRE

1. Did you have what you consider to be an aesthetic experience(s) while listening to the music?
   NO _____ YES _____ SEVERAL _____

2. How long did this experience last (Check all that apply)
   All of the act _____ Parts of the act _____
   Arias _____ Parts of the arias _____
   Other ________________________________

3. What was the highest magnitude (intensity) of this experience(s) compared to others you have had?
   1 2 3 4 5 6 7 8 9 10
   low         high

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Rituals in Music Listening

The study at hand was primarily designed to verify some outcomes of a music psychological study carried out with adult test persons. Our first purpose was to compare adult reactions to music to the ones of children. The study itself is also a history of a shifting of focus and finally will lead to other contextual questions as well as to newly designed research pieces.

Clemens Wöllner investigated the relationship between music and movement, more precisely, between music and inner as well as outer movement.

One part of his study was an inquiry into the bodily reactions to different pieces of music.

I started to get interested in the question whether the children’s reaction to such music examples would be similar to the ones of adults. This interest was mainly nourished by the music pedagogical background of my daily professional life. We take the interconnection between music and movement for granted and also for a very powerful motor to motivate children to further musical learning, that is to say, differentiation in musical skills.
The study done by Wöllner is called: “Music, motion and movement: A phenomenological approach” and was completed in the year 2002. It consisted of four hypotheses such as:

1: Salient musical features (timing or pitch aspects) will cause differences in perceived motion and performed bodily movement (….)

2. Acoustical manipulations of the music (suggested “social space” and speeded-up tempo) will lead to different results compared to the original versions (…)  

3. There are differences in the responses between all classical and all popular examples 

4. Participating music students differ in their responses from students without regularly (sic.) music training.”

The chosen pieces of music were pieces that in a previous study already showed a certain potential for evoking bodily reactions:

1. Dvořák: Scherzo Capriccioso op 66  
2. Brahms: Symphony III op 90, 3rd movement  
3. Brahms: Symphony IV op 98, 1st movement  
4. Glinka: Overture Ruslan and Ludmilla  
5. Stravinsky: Le sacré du printemps, danse de la terre  
6. S. Youngblood: Sit ad wait  
7. a-ha: Take on me  
8. Planet Funk: chase the sun  
9. Jennifer Lopez: Love don’t cost a thing  
10. n-trance: Set you free.

Considering hypothesis 1, a questionnaire was created containing questions such as:

«How did you like that music?  
Could you imagine dancing to that music?  
How strong was the wish to tap to that music?  
Did you feel there was something in the music … going away, coming closer?  
…going down, going up?"
… holding back – pushing forward?
How strong was your emotional experience of that piece?
How well did you know that piece?

One of the outcomes of the questionnaire above was that, there were certain spots in the music example that evoked movements in some specially strong ways such as tapping the foot.

Consequently my main interest was to investigate whether the children’s reactions were comparable to those ones of the adults.

To clarify what I earlier mentioned about the interconnection between music and movement in music pedagogy: we regard the children’s bodily reactions to music as something spontaneous and practically indivisible from the musical experience. This concept, however, is very difficult to prove, it has rather the quality of an axiom than of a provable fact. I hoped that this axiom might be substantiated, if we found some correspondence between the adults’ statements and those of the children.

Our study was conducted in two classes in two different cities. Certainly, the number of participants was very small. Hence we could consider this small study as either a pilot study for a larger research project or as a pilot study that leads to different questions and finally leads to a number of further small studies, in order to verify the findings we already have.

One class was a so called «integrative» class in Basel where children with special needs were taught together with normal children. The age range in this class was between 8 ½ and 9 ½ years. The other class that participated was a class for children with special needs in Hannover, Germany. The average of age of the Swiss group was slightly lower than the average of age of the German group who were between 9 and 10 ½ years old. Thus the German group was older but if we had to consider their capacity of verbal expression, we found them at the same level as the integrative Swiss class. This helped us to compare the children’s aptitude to express themselves in an easier way.

The classes met once a week for a music lection. For the period of approximately three months we dedicated the first 15 minutes of each lection to listening. We tried to follow the model study’s listening examples as closely as possible, but at the same time we also considered the children’s motivation and their statements. For this reason on Nov. 26th we decided to play a music that we, the teachers highly appreciated. The children in Basel reacted to this by bringing their own music.
After the Christmas break I felt some need to integrate the music they brought into the ritual. This is the reason why the Hannover class listened to the Brahms Symphony Nr. 4 twice.

Contrary to the guidelines of the model study we did not hand out a questionnaire. We decided to let the children, after each piece of music, write down their impression on a small “post-it” note. The pedagogical background of this setting was that at first we did not want the children to read a long questionnaire and secondly we wanted them to understand that they were not expected to write a long essay. It was immediately evident that they felt well with this setting.

We also deviated from the model study when using rock and pop music. We decided to use some actual pieces of rock and pop music rather than the ones in the model study and therefore we also agreed when children asked to bring their own music examples.

The Hannover class had two student observers in the room whereas the class in Basel was videotaped during the listening sequence. The average length of the
listening sequence was three to four minutes. We tried to listen to entire pieces rather than to break down the musical structure. However the pieces were faded out when we realised that children showed some signs of inattentiveness after the average listening time.

**Initial results**

A first we were very surprised by the following initial result:

Children’s unconscious but observable reactions to the music pieces, specially the ones that were exactly the same as the pieces in the model study seemed to be highly similar to the reactions of the adults. Yet, when looking at their verbal expression on the “post-it” – notes, we found that they expressed themselves in a totally different way: for most of the children it seemed to be clear that “classical” music was not music where one could move.

When we were listening to the Brahms pieces, there were some salient movements going through the whole classes. Yet, the children’s feedback were:

- beautiful – boring – nice – that was for to sleep – beautiful- beautiful and sad – it was like on a chase – horrible – grandmothers music – like a dream – don’t care a pap (German: “egal”) – play it never again – beautiful, because there was something changing

And when we expressively but orally asked about whether they could imagine dancing or moving to that music, they said “no”.

When we were listening to the Dvorak piece, there was a salient movement going through both classes at the 4th bar, after the start of the dance-like theme. There the moving “power” obviously was so strong and long lasting, that the children became aware of their impulse of moving to that music.

When comparing these results to some of the feedback to “take on me” by A-ha:

- please play it again – nice, because it is disco music – it has groovy sounds – I liked it – it was so good – it was so lucky – I liked it why it was rock music – beautiful music – I did not like it because the boys behaved foolish – found good the ridm –

We tried to summarise and of course interpret these findings and we propose the following conclusions:
• Among children there is little coherence between the written and the performed bodily reaction.
• It is unpredictable whether children with a strong bodily reaction would also note that they felt stimulated to move to the music.
• Children experience an inner conflict between meeting a peer standard and becoming aware of their bodily and their vital reactions: cribbing was not forbidden in our setting and we observed it several times, as well as children trying to read the facial expression of dominant personalities within the class …)

Furthermore this result brought us to some reflections on the why and how of conducting research with children. We regard those experiences that can specially be done within the field of aesthetic education (in the German meaning of this expression) as an ideal field to show that research with children will not lead to clear results when using a questionnaire-like setting.

Asking children what they like (Gembris, 2003) will lead to a result that does not mirror reality correctly. This is due to a fatal flaw within the idea of questioning children: I am talking about the presumption that children are able to answer with competent self awareness. Peer group pressure however seems often to be a strong motive for a verbal answer and might cover any self awareness. For this reason children's answers need either to be interpreted or even better, to be verified by video-observation …. and, if needed, the differences in the result will have to be interpreted again.

Collateral results
While this study was in process we made some further observations in both classes that we could not avoid interpreting. While the process was going on we started to focus on these findings more systematically.

a) the effect of repetition:
With regard to the last question on the Wöllner questionnaire “How well did you know that piece?” we became interested in a possible change of children’s feedback when we made them listen a piece twice.

Gembris and Schellberg (2003) conducted an investigation into the so called “open-earedness” (Hargreaves: 1982) of first to fourth graders. In this research the
children could listen to a section of a piece of music for no more than 2 minutes and then could colour in 5 different smiley (or non-smiley-) items to show their preferences. Considering this procedure as rather summary and abstract, we decided to present our listening examples a second and sometimes a third time.

Our findings on the effect of repetition led us to the following statements:

- To listen a second time to the same piece of music evokes different reactions
- Children are accepting music of an unusual style, in our case: “classical music” more and more
- A third listening did not seem to bring new results

An assumption is to be added: Although a third listening did not seem to bring new results we assume that there is a strong effect of familiarisation. It would probably not become pronounced by listening to the same piece over and over. Yet we rather think that familiarisation with a certain music style would preserve and enhance the children’s interest into that style. Additionally we suppose that familiarisation with different music styles would preserve the children’s open-earedness in a similar way.

The following chart shows how the appreciation changed from the first to the second listening.

The disapproving words like “schrecklich” “egal” (“egle”: a legastenic spelling of egal) “langweilig”, “nicht gut” – “nie wieder” (transl: “horrible” – “don’t care a rap” – “boring” – “not good” – “never again”) are highlighted in blue (blue marking printed in extra bold type) whereas the approving words like “gut”, “schön”, “hat mir gefallen” (transl: “good”, “beautiful”, “I liked it”) are highlighted in green (green marking printed in italics).
Charlotte Frölich

Brahms, Symphony Nr. 4 Op 98 1st movement

Hannover
1st listening 10th of Dec. 2003

• gut wie eine tme (Traum)
• Es war ser schön. Und zu Hören.
• Egal Warom weil sie egal ist
• egal
• egal weil es egal
• egal ich fant das lid Nett
• Es war Langweilich
• Schrecklich weil das zum einschlafen ist
• nie wieder weil die Musik so wie eine oma liet
• nicht sehr gut das war so schlafen
• Nicht so gut ist zum ein schlafen
• Schrecklich nie wieder Ha Ha Ha
• Schrecklich Das war langweilich

Hannover
2nd listening 7th of Jan. 2004

• Es war gut zur hören. Und hat spas gemach. Ich will noch wider.
• gut es hat sich angehört wie auf der Jagt
• Gut weil das war schön
• Ich fant Die Musik ser Schön
• gut
• Sehr schön weil: es so ein wechsel war
• gut: Weil es schön ist
• sehr gut weil das traurig war und schon war.
• OK hat mir gefalen man konnte sich konzesiren (konzentrieren) das War supper.
• egle
• egal weil es schön und auch nicht schon

b) the effect on the writing expression

Moreover, we noted that the memoing process amended the writing expression of the children. They started using more and more words and their statements became more detailed. This was a special highlight of this research sequence, as we have to take into consideration that the children with learning disabilities usually reject writing. This is evident from the result above, but we were able to observe this over the whole period.

This observation was something that sparked the interest of a younger student in a lower class. When it was her turn to write her term paper, she decided to revise this particular outcome in a basic primary school. It was possible to confirm the prior result with an interesting further outcome. Not only did the children’s explanations become more detailed as the ones in our prior study, but she also made additional findings.

In this further research with a primary class, Eichler divided the children’s statements into different items. This led to a new evaluation of the results, as she
decided on a new evaluation of the children’s memoing. She sorted the results according to so called „items“, depending on valuations (one item), instruments (another item), or further items such as associations, characters, styles or words mentioning movement.

This further research showed that in this elementary class, the number of words first increased, but then decreased with the progression of the investigation. However, and this was the surprising result, the number of items rose. The conclusion of this additional little research project was that the verbal expression became more dense thus the use of language improved with this kind of continuous exercise.

c) the creation and the forming effect of a Ritual

For the duration of the research project we had to provide a stable setting in order to be able to compare the situations as much as possible. Music lections, generally, are aimed at being as eventful as possible and therefore their course varies and sometimes even too much. During the investigation period, we also became aware of how much the children appreciated the constant setting we provided. They started taking responsibility themselves by arranging the chairs prior to the beginning of the listening. They also began to gesture towards any of them who might have disturbed the listening period.

The constant setting was a contribution to the scientific approach. Moreover, as pedagogues we also had to pay attention to a lively process and to a constant motivation level. With a too strongly standardised setting we would have lost the participation of the children.

In conclusion we realised that our setting did not follow a rigorous standard, but led to a ritualised setting.

If we allow a side-glance to sociology, we could refer to two increasingly famous authors who investigate mimesis and mimetic approaches to experience reality (in German: „Weltzugänge“). In their latest publication, Gebauer and Wulf postulate five aspects of a Ritual.

- a scenic aspect
- a bodily aspect
- an expressive aspect
- a symbolical aspect
- a spontaneous aspect
the scenic aspect (group/space) draws attention towards the position of a group and the way space is organised. In the ritual in Hannover and Basel we realised, that the children became more and more familiar with the starting position of the ritual, a circle of chairs at a good distance from each other.

the bodily aspect draws attention to the bodily position as well as to the sensual experiences in a ritual. The children intensified the setting described above during the research by turning themselves outwards or by finding a „listening shelter“ under the chair. They also watched each other to ensure the required silence in the room was maintained.

the expressive aspect means that a ritual transports a message and at the same time it creates a certain atmosphere among the participants. In most of the sessions the children voluntarily accepted the rather serious character of the listening sequence. Their face and their calmness signalised a certain sense of being protected among a group and of feeling accepted in the individual perception.

the symbolical aspect points to the fact that each ritual is a kind of window towards a bigger context. In this way a ritual is a representation of a certain section of reality that seems to be important enough to be concentrated in the ritual. This point seems to be extraordinarily crucial within a pedagogical setting. The listening ritual represents the habits of a bourgeois society towards music, composers and towards listening experiences. Albeit that the bourgeois society uses music often as a status symbol, we should not throw out the baby with the bath water. This particular attitude towards music is a valuing and sensual attitude that may lead to a tenor of respect towards stiles, ideas and innovations.

the spontaneous aspect shows that each ritual contains an albeit limited playground for spontaneity. Thus a ritual has a certain structure which makes it recognisable, but different from a standardised process. It allows the participants to make some modifications.

We, in this particular situation, allowed ourselves and the children to deviate from the model study for the above-mentioned reasons. The children also mostly showed a particular appraisal of the scope of the playground, seemingly to know
how far they could go without destroying the ritual. When they came to such a boundary, they started reading the teachers face. This behaviour enabled us to communicate by giving signs with our mimic, sometimes with words.

So the most important result of the study at hand was our learning, the learning of the teachers and the adult students. We realised that the ritual itself made the children understand that something very serious was happening, and that this sequence of the music lection was more than creating fun, more than being creative with music and also more than instruction in musical literacy. We found the evidence for this by noting the children’s informal questions concerning other composers or books about composers. Some reported stories about their music lection or brought CD’s with experimental music. Knowing that the average listening concentration span for a child of around nine years is about three minutes, we also realised with surprise that the longer we carried out these rituals, the more children reacted angrily when we faded the music out after two or three minutes.

**Future prospects**

Due to the fact that the study of Hannover and Basel showed some effect on the writing expression of the children, a further study, as mentioned above, was done in the region of Stuttgart.

One of the disadvantages of both of the studies (the one in Hannover/Basel and the one in Stuttgart) is that they did not represent a great number of participants or “test-objects” – if we want to call the children “objects”. For ethical, for pedagogical and specially for musical and artistic reasons, I vouch for research approaches that do not separate the observer and the object too strictly. If in this way we want to come to some more representative results, we need to add further similar (but not identical) research projects on listening rituals with children.

Future students could find a vast field within the findings at hand to add their research on listening with children and to pose their questions of interest. The mission of the supervisor of such projects will be to ensure that children perceive the research project as a ritual.

In addition to that the student candidates should continuously pay attention to further collateral results.

Some of the future student research projects by student candidates could focus on the following questions:
- How often do children take notice a poster of a composer which may be hanging on the classroom wall before, during and after a listening ritual.
- Informal talks: reporting informal talks about music during the study but beyond the temporal bondaries of the ritual.
- Home: do the parents notice a change in the children’s habits towards music?
- Long term effect: After one year does a class react differently to different music styles? Does a class with the experience of the ritual show more open­earedness than a comparison group?
- Is the motivation to play an instrument increasing? – For the ones playing an instrument: is the motivation to practise increasing?

These questions are mentioned above only as examples. They will imply further questions projects, mainly the way research is conducted and about the structuring of the researcher’s contact with children, parents and regular teachers.

References


Toward a reconstruction of “creativity” in music education

Music is a practiced habit, not an intellectual activity
–– Plato

When we consider “creativity,” we must recognize that creativity is being discussed and promoted in many fields and venues throughout the Western world. In this paper I examine reasons for the current emphasis on creativity, especially in music education. I also describe some factors that have worked for and against the teaching of creativity in school music programs, including philosophical, psychological, cultural, and political/social/economic factors, while recognizing that technology also plays a prominent role. In a subsequent paper I will discuss the unfortunate practice of labeling composition (and sometimes improvisation) as creative, while excluding other musical activities.
Philosophical Factors

Dualism

When Socrates, Plato, Aristotle, and their followers chose to seek “truth” through objective means, they laid the groundwork for Western thinking as we know it. They defeated their rivals, the Sophists, whose quest for “goodness” was based on relative truths that were, in turn, based on what the new order saw as primitive mysticism (Pirsig, 1974). One consequence of this paradigm for objective “truth” was that educated people were expected to use their intellects to contemplate things outside themselves, as well as their senses to observe them. This new way of thinking implied the concept of subject-object dualism, one subset of which was mind-body dualism. Under the dualistic conception of reality, or “truth,” original works of music, poetry, dance, art, and theater came to be seen as objects rather than as a part of life’s processes. Plato saw the study of musical objects, or at least component parts of musical objects, as an intellectual activity suitable for a place of honor in the school curriculum, a curriculum designed exclusively for the future leaders of Athens.

Plato and others also contemplated audiences in relation to composers and performers; that is, music listening. Music performance was also taught, at least outside the schools, but Plato regarded performance as a “practiced habit” and thus unsuitable for intellectual pursuit. Instead, he deemed music performance an appropriate leisure-time activity for gentlemen, but with limits as evidenced by his famous dictum that “All gentlemen play the flute, but no gentleman plays it well.” Indeed, both Plato and Aristotle believed that virtuoso music performance should be left to non-citizens, leaving citizens and future citizen boys free for more intellectual pursuits. It was in this way that musical compositions and other “objects” became predominant within the hierarchy of artistic activities, which seems to have led Plato (Laws: II) to conclude that performance was not only separate from, but also subordinate to musical (and dance) compositions: “...we are driven to the conclusion that all this so popular employment of the cithara or flute, not subordinated to the control of dance or song for the display of speed and virtuosity, ... is in the worst of bad taste ...” (p. 24).

Aristotle (Política, Book VIII) spoke even more derisively of performance, and he too separated performers from “audiences” and (by implication) composers. Centuries later, in the spirit of Plato and Aristotle, both of whom had placed strict philosophical limitations on performance training in education, the Spaniard-Ro-
man Quintilian (b. ca. 35 A.D.) (Instituto Oratoria) wrote that he would not have his pupils play instruments, but instead would “wish them to acquire a knowledge of . . . laws of harmony. . .” (p. 60). The same ideas reappeared later still when Boethius (De institutione musica, Book I) at the beginning of the Middle Ages and Guido d’Arezzo at the beginning of the second millennium made distinctions between performers and the musically educated. Thus, some of the most influential early founders of modern Western thought established a hierarchy among musical activities.

During the Enlightenment, Cartesian thinking extended classical Hellenic dualism, resulting in even sharper delineations of music as an object, and thus further removed it from practical concerns. The Hellenic-Cartesian notion of the ideal man who worked in isolation and was more contemplative than action-oriented paralleled and undoubtedly contributed to the emerging doctrine of aesthetic contemplation of art objects, a doctrine that claimed cultural neutrality and thus universality – in other words, “truth”--as well as to an enlarged concept of the composer as a creator of aesthetic objects. Westerlund (1999) posits that these beliefs led also to “the learning process…” being “viewed from the silent receiver’s, not the performer’s, point of view” (p. 100). She argues that musical constructs such as “disinterested,” “contemplation,” and “aesthetic distance” should be seen as contextual (in this case Western), not universal. Walker (2000) wrote that “The dismissal of body movement as ‘symptomatic’ or of ‘elicited’ by music. . . subscribes to a hierarchy of mind over body” (p. 38), another dualistic conception, and Brown (1999) noted dualistic thinking in the separation of humans (subjects) and technology (objects).

Objectively Determined “Goodness” Equals Truth
Plato (e.g., Republic: III) not only created a hierarchy among musical activities, he also established philosophical boundaries between types of music. He stipulated the use of “good” songs and dances, even to the point of advocating state control over the content and use of compositions, and he (Laws: VIII) further stipulated that composers be selected by high-level ministers through various criteria, such as candidates having attained at least fifty years of age. For Plato, “goodness” in music could be determined objectively by certain of society’s leaders, and this “goodness” in artistic products represented a form of universal “truth.”

Plato’s curriculum was later expanded to encompass the seven liberal arts and became the established curriculum, first in medieval court and cathedral schools
and later in universities. Indeed, up until the Enlightenment period in Western Europe, the study of musical works, or objects, and their component parts was considered one of the most prestigious subjects in the academic world. Theoretical studies of harmonics and philosophical discussions of *ethos* predominated, but composition was eventually added to the curriculum at the University of Paris and elsewhere, while performance training continued to be eschewed in the formal curriculum. Eventually, this largely theoretical and philosophical approach to music study lost its exalted place in the general university curriculum, giving way to the onslaught of humanistic, mathematical, and scientific subjects.

Before that happened, however, elitist ideas about musical quality manifested themselves in a school of thought, a subset of which became the aesthetic philosophy of music. Aesthetic philosophy has contributed a great deal to our understanding of certain types of music, but some music educators have misapplied aesthetic principles to the teaching of creativity (composition) in schools. For example, Hickey and Webster (2001) wrote that “The creator of a musical product must have an intent or plan. . . . A unique composition must also be valued or aesthetically pleasing in order to be considered creative. . . . [T]o have no way of regularly applying . . . skills in personal music making that makes composition, improvisation, and active listening is similar to teaching sailing from a textbook and videotape without ever learning to tack with the wind in one’s face” (pp. 21–22).

Leaving aside the nonparallel analogy between musiking and sailing, assertions of this type about the necessity for creators (composers) to achieve aesthetically satisfying results and please their listeners begs several questions, among them: Does the fact that certain of their works were not well received make Beethoven, Varese, Stravinsky, and Cage less than creative? Should children who are less than compositional geniuses be taught to compose, when clearly their compositions will not meet a standard representing universal quality (or “truth”)? The elitist Western art music-derived philosophies of music aesthetics continue to blind some music educators to uses and values of music other than aesthetic ones, and at lower than world-class, eternal, somehow universal standards of quality.

While some music educators and other musicians cling to elitist ideas about creative products (objects) in school music programs, others deem any utterance made in a musical context as creative, an equally extreme contrasting view. Music educators David Hargreaves (1999) and Peter Webster (2005) have disputed this position, as did Igor Stravinsky (1936, 1970). I believe that even if one could devise a completely through-composed musical work (Humphreys, 1999a), the compo-
sitional process might legitimately be considered creative, but the resulting work itself could not. Similarly, purposeful child-like playing with sound-producing objects might be done creatively, but it is not necessarily composing. In short, true composition (or improvisation) must occur within a musical tradition, a point made forcefully by David Elliott (1995) and others (e.g., Auh & Walker, 2003). Composing (creating) within a tradition is necessary due to the nature of humans’ ability to perceive and enjoy (some would say “derive meaning from”) music.

**Psychological Factors**

The ability to compose has been seen in the Western world as dependent upon a superior level of talent not highly amenable to change, even through formal training. From Plato onward, composing has been viewed as a rarified, special skill that at its best results in objects with identifiable characteristics later called aesthetic qualities. These qualities came to be seen as universal, with the products (compositions) treated as the artistic analog for universal “truth.” In short, at least from Plato onward composing has been considered too difficult for anyone lacking extraordinary talent. In contrast, ordinary levels of performing have been tolerated and in many cases encouraged, and listening is deemed appropriate for everyone.

The “you have it or you don’t” belief about musical talent has largely disappeared among music educators, although it is still commonly held in Western societies generally (Humphreys, 2002). It can be viewed as a continuation of a nineteenth-century belief system wherein psychologists in their then new field studied intelligence, or mental ability, through dichotomous groups of geniuses and “mental defectives.” Spurred on by Charles Darwin’s theory, which implied differences between individuals, and the development of the concept and mathematical basis for the normal (or random) distribution of phenomena, psychologists began to study individual differences in mental ability in normal people. However, some of these same brilliant innovators, such as Francis Galton, continued to examine musical ability through the study of families of musical geniuses. It was left to later generations of music psychologists to conclude that musical ability is normally distributed, and to even later generations still for the emergence of the concept of multifaceted musical ability (Humphreys, 1993, 1998). Today, the continuing focus on creative acts and products as esoteric, culture-changing phenomena, rather than as everyday acts in which ordinary people engage, still mitigates against certain types of musical activities in society, but current belief among music educators...
that musical ability is normally distributed has helped lead to the hypothesis that all children can be taught to compose.

Perhaps more relevant to the issue of creativity in music education are new theories of cognition that refute music-as-sonic-qualities-only theories based on the dualistic mind-body paradigm. Walker (2000) believes that it is not “[s]onic events,” but rather “the human body that is, in innumerable, perhaps infinite ways, the source of ‘the music itself’” (p. 39). Indeed, historical ideas about mind over body that began at least as early as the ancient Greek period were invoked by St. Augustine (b. 354 A.D.) in the fourth century (Confessions, Book 10: XXXIII) when he wrote that: “It is not good that the mind should be enervated by this bodily pleasure [of music]” (p. 62). Today, mind-body dualism is becoming incongruous not only with philosophical thinking, but with psychological theories as well. Current theories hold that cognition correlates “internal events with the external conditions they represent,” with the result that “all the mental functions we term ‘abstract,’ are based on physical experience” (Walker, 2000, p. 30–quoting Dretske, 1994, pp. 133–134). In her classic book entitled The Abyss, the French author Marguerite Yourcenar (1976) had this to say about her fictional late medieval character, a physician named Zeno: “But, of all these bold practices and procedures, everyone agreed that most shocking was his lowering of the noble calling of physician by applying himself to the vulgar art of surgery, thus soiling his hands with pus and blood. What could endure if a restless mind chose to defy professional decorum and propriety in this way?” (p. 58).

New theories of music cognition also reject assumptions about individualism upon which constructivism rests, such as the notion that individuals “construct meaning” largely, or perhaps solely, from their own experiences. Walker (2000) summarizes the work of a cognitive anthropologist who “argues that cognition, perception and meaning itself are not internal, subjective activities, but are constructed as much through social and cultural interaction as through individual experience,” and that “physical, sensory and kinesthetic experiences” shape “conventional accounts of culture” (p. 31; citing Shore, 1991, 1996). Scholars are now beginning to opt for more socially mediated explanations than individualistic ones. In practice, socially mediated participatory approaches work well in the realm of popular music, where music can be created through group composition processes that involve the simultaneous performance of musical ideas (Dunbar-Hall, 2002).
Cultural Factors

Long-standing philosophical and psychological beliefs have led Western music educators to define creativity as the production of new objects, primarily through composition and sometimes improvisation (e.g., Burns, 2002; Campbell & Scott-Kassner, 1995; Durrant & Welch, 1995; Hickey, 2001; Hickey, 2002; Kostka, 2004; Merrill, 2002; Pitts & Davidson, 2000; Pogonowski, 2001; Priest, 2002; Regueiro, 2000; Webster, 1992). However, Walker (2000) wrote that by “removing music from its social origins and elevating it to a ‘pure art’ . . . [through] a system of written transmission that allows us to recreate music from past centuries without experiencing the physical culture that accompanied it,” Western culture “first disassociated music from movement and from a large part of its meaning, then caused later scholars to conceptualize music first as an acoustic phenomenon and then solely as a mental construction” (pp. 37–38). Restricting creativity to the creation of products reflects a Western, dualistic, music-as-aesthetic-object viewpoint as opposed to the practices of other musical cultures in which music is valued primarily for religious and social/participatory reasons.

In contrast to beliefs about teaching composition to the masses of ordinary people, composer Aaron Copland (1960) depicted “Creativity in America” as the high-level composition of art music. Leading psychologists Howard Gardner (1993), Mahlyi Csikzenmahyi (1996), and others (e.g., Feldman, 1994) likewise focus exclusively on elitist, one-of-a-kind, world-changing types of creativity, and take many of their examples taken from the world of art music composition (Ward-Steinman, 2004). Music educator David Elliott (1995) similarly describes creative activity in terms of professional-level products, although other philosophers disagree (Regelski, 2000; Reimer, 2003).

Not only does the current construct of creativity not work well in the Western art music context, it fails completely for many other cultures whose musics we now purport to want to teach. For example, in Africa musical creativity can be “manifested in performance,” with “no distinction between the music makers” (Akuno, 2000–2001, pp. 3–5). Fortunately, some Western music educators recognize that separating various types of musiking and insisting upon professional-level compositions are elitist Western notions that run counter to our stated goals relative to multicultural music education. However, few have recognized what is perhaps the crux of the matter: that the concept of composition itself, as currently described in curricular materials and even the research literature, is similarly Western, elitist
(Koza (2002), and counter to our goals in multicultural education. This ethnocentric, Euro-North American viewpoint based on a sense of cultural superiority seems to never go away.

**Political/Social/Economic Factors**

School music programs, like schools generally, are intended to accommodate some of the perceived needs of society, however below the level of consciousness those intentions may be. I discussed earlier how the pursuit of “truth” in ancient Greece led to the theoretical and philosophical study of musical objects, not “creative” activities in the form of composing, at least to our knowledge. Similarly, beginning with the *schola cantorum* in the fifth century A.D., the early Western Christian church taught performance to aid in the conduct of church services. In Reformation Germany, Jesuit and Lutheran school systems sought to improve musical tastes in part because leaders believed that such pursuits were in keeping with a better society, not to mention improved church services. In no cases that we know of throughout history did schools find it expedient to teach composition on a widespread basis.

Sweeping egalitarian religious, political, and social movements led to increased musical participation in church services, as well as to the founding of community performing groups among the growing middle classes of Europe and North America, especially following the Reformation and later the French and American revolutions. Consequently, when music entered the “common” (or universal) schools in the United States in the nineteenth century, instruction first took the form of singing and then instrumental performance. Throughout the nineteenth century, American public schools borrowed from what already existed in society, in this case church- and community-based choirs, community orchestras, and professional, military, town, and company bands (Humphreys, 1995). At the same time, star performers such as Paganini and Liszt helped increase the status of music performance. Composition was still not taught on a widespread basis.

Beginning around the turn of the twentieth century, the industrial revolution was manifested in the progressive education movement in Europe and North America, while at the same time the player piano, phonograph, and radio gave people ready access to music. Thus, the role of the listener expanded rapidly in the twentieth century, aided by the rise of the professional critic, increasing amounts of leisure time resulting from industrialization and urbanization, and innovations in technology. One result was that nonperformance-based general music classes
became available for the first time in the United States, classes that henceforth concentrated on music listening (or appreciation) (Humphreys, 1995).

In recent decades, some Western music educators have advocated adding composition to the school music curriculum on at least an equal basis with performing and listening, generally in the name of “creativity.” In the United States, the Manhattanville Music Curriculum Program led children in the 1960s to “create” by clapping, stamping, snapping, and the like, with most of the focus on Western-style art music compositional techniques and concepts (Moon, 2004). Likewise, an innovative approach to band instruction based on the principles of comprehensive musicianship featured composing, improvising, and arranging/transcribing, also in the name of teaching creativity (Mark, 1996). These and other projects occurred as part of sweeping educational reforms following the launching of the Soviet satellite Sputnik in 1957.

Perhaps the biggest reason for the large-scale shift toward teaching creativity in Western schools has to do with the demise of the industrial era, coupled with the ascendancy of the global economy. The global economy functions not through the large-scale production of standardized products, but on constantly changing, innovative, high-quality specialized products and services. Hence the emphasis on creativity in schools (Humphreys, 2005).

A recent survey of countries from all continents except the Americas found increasing support in the form of governmental policies for arts education, especially music education. All sixteen nations surveyed have adopted sweeping new curricula in the arts since 1990, and all now mandate some type of education in the arts, typically music. Most stress individual student development or expression and so-called critical thinking. Arts education is now seen as an effective means for helping students develop their individual creative abilities and for learning to work together in small groups. Unique, diverse experiences in the arts can be linked to standards of excellence in the development of specialized high-quality goods and services required by the global economy. Many private and some public organizations are even advocating certain pedagogies such as cooperative or group learning and problem-solving. At least some of these efforts derive from economy-driven motives related to individual and small-group work (see Humphreys, 2005).

In the United States, “creativity” is touted as a benefit to be derived from the music standard for composing and arranging, one of nine standards (actually curriculum guides) adopted in 1994 (Consortium of National Arts Education Associations, 1994, pp. 27, 43, 60). Composition is also promoted through a project
entitled “Creativity in the Classroom” (Hill, 2004); the National Assessment for Educational Progress gives composition a prominent place in its assessment programs (National Center for Education Statistics, 1999); various states list “creating” among their standards (e.g., Illinois State Board of Education, 2005; Arizona Department of Education, 2005); and pedagogical materials increasingly include specific mention of what are seen as creative activities.

Reconstructing Creativity

The construct of creativity in music education should be expanded to encompass the entire array of creative activities conducted by musicians everywhere—not just at the professional level, not just in art music, not just composition, and not just in the West. At the same time, certain contemporary, postmodernist ideologies should not be allowed to distort what is otherwise a worthwhile effort to teach musical creativity in school music programs. More specifically, anything and everything should not count as creativity. While all individual efforts to create should be respected, results should be judged by legitimate criteria that arise from traditions of some type. Even well-intentioned efforts to socialize students into the role of composer should not pervert the process of artistic creativity by leading students to believe that anything counts. At the same time, criticisms of various approaches to the teaching of creativity should not be automatically labeled as anti-progressive or worse, an unfortunate tendency in our politically correct era.

The objective, “realist” position that whatever exists does so regardless of human perceptions, a position that relies on the subject-object (or the knower-known) dualistic model, implies that a phenomenon should be describable. In the case of creativity, that probably is not possible due to the hugely varied nature of music and musical practices throughout the world. By the same token, the “idealistic” or post-modernist perspective, which holds that whatever exists does so in large part due to the interests, purposes, and dispositions of the perceiver (see Smith, 1985), cannot be validated except by groups of like-minded observers who agree among themselves—also far from a universal enterprise given the world’s diverse musical cultures. The realist view espoused by Plato and the idealist view propounded by the Sophists correspond roughly to Hargreaves’ (1986) discussion of two extant lines of research on creativity: one based on product and the other on the characteristics of the person.

It is difficult to define the construct of creativity in general, much less in music
education, and ideological forces that seek to change the *status quo* by whatever means are contributing to the lack of clarity on this issue. These forces are exploiting the current ambiguity and touting composition (and sometimes improvisation) as creativity in music education in their attempts to change the paradigm, regardless. However, since the realist view depends up human judgments, and idealism similarly holds that something “is true only to the extent that we can agree it is true” (Smith, 1985, p. 5), at a fundamental level both the realist and idealist perspectives rely upon a type of construct validity. This type of validity, except perhaps in the “hardest” of the sciences, must be agreed upon by people, whether or not it is quantified. I am confident that the music education profession would not reach a consensus that the construct of creativity in music education should be defined as the creation of new products in the form of original notated or recorded musical compositions or improvisations if people were to think more rigorously and objectively about the matter.

If, on the other hand, we define creativity as the application of divergent thinking, placing musical activities into a hierarchy of more and less (or even no) creativity cannot withstand scrutiny either. For example, all nine American music standards would appear to require creativity on the part of students and teachers. Whatever else we may decide, historical-philosophical examination of the origins and evolution of the construct of creativity should help direct current and future efforts. At the least, conceiving of creativity as a social construct, together with intelligence and musical ability/talent, should take us one step further down the road toward understanding.
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Music as Experience
Inside and outside school

Introduction
The aim of this article is two-fold. By way of introduction an overview of the methodology and results of a Swedish PhD-study in music education is given (Georgii-Hemming 2005). On basis of this study, implications for the future regarding the content of music education are discussed.

The Study
The study concerns five teachers (three women and two men) who teach on the course Music within the core subject Artistic Activity at upper secondary school in Sweden. At the start of the study the teachers had about ten years of working experience. I was in touch with the teachers during the period 2000–2004.

Locally, Artistic Activity can be organised in any of the aesthetic areas such as art, dance, music or drama and is taken by all pupils doing a national programme. This being the case, the syllabus is of a general nature with extensive scope for
interpretation, the assumption being that head, teachers and pupils together will choose the content and method.

The main aim in the study was to acquire an understanding of the five music teachers’ views of the course Music and how the teachers’ own experiences - both musical and other - affect educational and ideological choices.

**Methodology**

The empirical data in the study are designated life stories and life histories (Goodson & Sikes 2001). The life stories are the written or recorded narratives about their experiences that the teachers sent to me before we met and also includes the narratives they related in the course of conversations with me.

The problem area concerns relations between life’s different directions in a number of interacting temporal and contextual dimensions (Ricoeur 2002). For this reason the interpretation of the teachers’ views of music as experience and as school subject was carried out on three levels of abstraction regarded as interacting with one another.

The individual teachers’ narratives concerning their lives were on a first level of abstraction analysed and contextualised biographically. Five life histories emerged, which constituted the basis for in-depth hermeneutic interpretation. By way of interpretations on the educational and institutional level the discussion concludes on a third level of abstraction, where the focus is on the relationship between the teachers’ work and the broader educational discourse in society.

**Personal experiences**

In the five teachers’ personal experiences of music one can see gender-related characteristics. The three women all play an instrument and devote themselves to music in a form described by themselves as typical for girls: piano and flute mostly within the classical sphere. Their music education is first and foremost what one might call formal and they have only a few experiences of playing in an ensemble.

What the two men have in common is that their positive experiences are connected to music played by ear and a lot of time spent on experimentation with music, on their own and together with friends. Both of them play a lot of instruments within a variety of genres and are very interested in acoustic engineering, DJ-ing and hard drive recording.

The great difference between the music teachers is to be found in how they describe their experiences, what their driving forces have been.
Two of the music teachers’ concern with music is marked by great pleasure, curiosity and playfulness – this on the basis of a passion for music whereby they reject any attempt to undervalue it. For them music is not a question of playing perfectly, but of having fun together and of giving those who are listening a rewarding experience. Music should function in its context and in this context they have grown as individuals and met vital people and made new friends (cf. Elliott 1995; Small 1998).

For one male teacher in the study music can be understood as a cultural narrative, a narrative where music both unites the family and binds together the different threads of the family’s as well as society’s history. In his opinion culture is an important force and living process in the world. This doesn’t mean that musical heirlooms have to be passed on or held in trust for own sake. Creative activities such as music, theatre, art, literature and dance are ways of commenting on one’s own culture and experiencing familiarity in a changing world (cf. Swanwick 1999).

One female teacher, Clara, demonstrates a driving force that in some ways is opposite to the others. Her interest in music lasted because she liked practising. In her experience of music the centre of attention is not the sound of the music or a strong sense of community with fellow-musicians: she sees music primarily as a means of ventilating emotions. When she needs to rest or to ease the pressure it can happen that she seats herself at the piano and practises. DeNora (2000, pp. 46-74) links people’s use of music in everyday life with self-regulating and identity-reinforcing strategies. Music is seen as a tool, a technique for changing one’s state of mind or shaping one’s immediate environment. Music can help us to shift from one mood to another, to acquire physical energy or to relax. This is what Clara does when she plays the piano.

**Professional experiences**
From the point of view of content and methods in their music teaching, there is little difference between four of the teachers. What has priority is music as a craft. Playing and singing is given priority over factual knowledge, and the pupils have great influence over the course.

Furthermore the musical processes are closely linked with their non-institutional origins. This is made possible by the fact that the teachers have a good supply of instruments, a lot of space and a lot of technical equipment. Musical knowledge is regarded as personal and as being generated in processes where the pupils’ everyday culture is reconstructed. For this reason the pupils are working in small
groups with the friends they want and the songs they want, and in a manner based as far as possible on that of rock and pop bands. The focus is on skills, with no attention to the artistic and creative side of the subject – no attention, that is, to creating something new or breaking with conventions. Nor is the teaching directed towards the passing on of knowledge concerning a cultural heritage, or towards guiding and shaping cultural reflection.

Also Clara gives the highest priority to the individual pupils’ needs and integrity, but in some ways she parts from the others. The choice of repertoire is governed by Clara’s desire to ensure that during a long working life she will always have something to give to the pupils – it is not governed, that is, by the taste or leisure-time interests of the particular pupil. She also considers that the pupils should learn the language of music, meaning basic music theory. The work is more or less completely individualised and the pupils work on their own – no matter how big the classes are – with tasks involving both playing and theory. For moral reasons she rejects having the pupils sing or play in a large group: she thinks the skilful ones might be dominant and inhibit the others. Similarly, she bans composition and song writing from the course. She doesn’t want her pupils to have to make public their emotions – emotions that music can give rise to and can capture.

The common aim of the five teachers is to help the pupils to become whole human beings. The expectation is that active music-making will give the pupils greater self-awareness, greater ability to co-operate with others and a greater chance to discover the emotive function of music (Krüger 2000, p. 68). If the pupils become conversant with music and thereby not afraid to participate in social events in adult life and if they have access to a tool for ventilating emotions, also society will be richer. Music is not to be regarded as having an intrinsic value accessible only to the small group of the initiated: it should be accessible to everyone.

The five music teachers enjoy their work and they identify themselves as teachers of music, not musicians teaching music (Bouij 1998). The teachers’ may be said to be pragmatic, although in different ways. They are planning to carry on for many years and try to unite their work with their private life. In their schools the practical conditions are very good, but the lessons are few, the classes are big and the schools’ administration is often described as incompetent with conflicts appearing among the staff as a result. At their particular schools the five individuals’ are the only music teachers, with no subject colleagues for discussion or co-operation.
**Personal experiences and professional strategies**
There is a relationship between the five music teachers’ personal experience of music and their work. It is a theme, though, with at least two variations, the first one based on individual experiences and attitudes, the second one related to the individual’s interpretations of a common discourse in society.

The study indicates that what is essential is not the teachers’ concrete experience of different types of music, ways of music-making or musical contexts nor of particular educational or learning situations where such experience has been acquired. What the teachers most want to pass on to the pupils, is what they themselves have experienced: pleasure and play, self-confidence, a sense of community, outlet for emotion. When the basic attitude to music comes into conflict with the teacher’s work, there appears another, joint discourse. In this superior discourse, the individual is in the centre, but understood in slightly different ways by the five teachers. The focus can be on the pupil’s resources, requirements, need to assume responsibility or emotional needs. For all of them it has to do with concern for the individual pupil’s particular interests. Teachers’ notions of reality are both expressed within and steered by the discourses in which the teachers are involved. Their manner of interpreting these discourses affects how they teach, whereby their teaching can be understood as having a cultural dimension (Krüger 2000, p. 57). I consider the theme of the individual in the centre as distinctive of contemporary life, both in education and in society as a whole, where such values as freedom of choice have acquired greater importance than collective ones (Boman 2002).

**The Value of Music in Individualised Teaching**
Despite the fact that the teachers participating in the study lay emphasis on the pupil’s needs and give the individual pupil plenty of opportunity to affect the content of the teaching, they discuss this in terms of composite categories. Their view of Music’s aims and means is not subject to such dichotomies as that between the pupil at the centre and music at the centre. That music teaching is too multi-faceted to be discussed in terms of simplified opposite poles has been demonstrated by earlier research (Johansen 2003; Varkøy 2001). Ruud (1996, p. 33) maintains that in music education it is always a question of music’s value for the human being, that the teaching always concerns functioning through music and towards music, and that indeed this defines the nature of the subject Music.
The teachers strive for valuable encounters both between pupil and pupil and between pupil and music, and focus for this reason on the individual. The musical experiences offered are connected chiefly with the practical and social dimensions of music, but in the teachers’ discourse music emerges as having a great potential for both emotional and cultural development. Despite the fact that the perspective adopted is for the most part pupil-centred, rarely music-centred, the teachers hope and believe that practical music-making offers the pupils creative experiences that also have existential, psychological and emotional dimensions (cf. Krüger 2000, p. 68).

An overall goal shared by the teachers is that the pupils shall be able to live, develop and interact with other people in the pluralistic society of today and tomorrow. Without further problematising the goals and nature of teaching on the basis of what broader meaning music can have for human beings (cf. Nielsen 1998, 2006), I should like to raise a number of questions concerning the significance of music with regard to multicultural competence in an individualised form of teaching. These questions cannot be answered here but can serve to indicate paths for future research from different educational, musical and cultural perspectives.

The individual in the centre

In the school context, individualisation implies that each particular pupil has the right to have his or her unique capabilities, interests and needs recognised. In practice this can be interpreted as meaning either that the teaching shall be on a level suited to individual capacity, or that the teaching shall foster personal development (Imsen 1999, p. 279). Individualisation is sometimes perceived as implying individual-oriented teaching where the pupils can work at their own speed and thus learn to be independent in searching for knowledge, though with the teacher as guide. This method has spread within the Swedish school, and nowadays the pupils are expected to assume a large personal responsibility for the acquisition of knowledge (Skolverket [National Agency for Education] 2004a, p. 119).

Adjustment to the individual for the purpose of making best use of the pupils’ particular experience and interests in respect of musical genres, cultures or modes of activity presents more of a problem than does teaching in ability groups. With a conception of knowledge as being socially constructed – through human interaction – there arises a need to reflect. The acquisition of knowledge comes to be seen as a question of an encounter between experience, previously acquired knowledge and expectations. This being the case, it is not sufficient that the teacher should simply ascertain the pupil’s abilities (should look to the past, that is) – he or she
must also be able to foresee what sort of person the pupil can become. The educational perspective shifts from *what* the pupil needs to learn to *who* the pupil can become (Bauman 2002b, p. xv; von Wright 2000, p. 184).

The Swedish upper secondary school [senior high school] was reformed at the beginning of the 1990’s. A consequence was that several shorter study programmes preparing for an occupation disappeared, which led to more heterogeneous classes. In addition the genres, forms and technology of music the teachers can choose to work with is rapidly increasing in the world around. Under these circumstances the only option for planning may be individualization (Madsén 2002).

**Music in school**

Several researchers confirm that the important part music plays in people’s lives is both individual-related and socially related. The role of music refers to both “me and music” and “us and music” (Stålhammar 2004, p. 216). Music is linked with the human being and with the individual’s interaction with the world around, and it can be a means of exploring and visualising experiences (Ruud 1996, p. 111). Thus music is related to identity, involving processes going in opposite directions, from people to music and from music to people. People do not simply create music; music also “creates” people (Frith 2002). Understanding music as experience inside and outside school is therefore a question both of how music influences the individual and of how the individual relates his/her musical experiences to a social and cultural context.

If musical knowledge and the value of music are at the same time connected with the object of music, the inner and the outer self, what are the implications for music teaching? In what way shall general music education today unite pupils’ own experiences with school assignments? In addition, if teachers are expected to help their pupils grow as human beings, becoming happier individuals, music teachers are confronting difficult questions. In a society with a diversity of music, norms, values, symbolic codes, cultural and social background, the variations will be endless (Giddens 1997). And how do schools and music education deal with the relation between the individual’s quest for self-realisation on the one hand and the care for recognition and the sense of belonging and need for community on the other?

In school there are pupils with both many and few musical experiences, with both a strong and a moderate personal relationship to music in its most different ways. In the case of young people where a certain type of music plays an important and active part in the creation of identity, “the individual at the centre” can trans-
form private projects into school projects in several respects. There are always pupils who do not feel at home in school, who find it difficult to fit in there and do what is expected of them. When, though, the task of the school is to make best use of the pupils’ own experience and to foster their development as persons, the pupils can no longer simply blame any failures on the school but have a responsibility of their own. There can be a weakening both of the possibility of rebelling against the school as institution and of the sense of personal worth (cf. Bauman 2002b). Even in the case of pupils who get along well in school it is not self-evident that a concern to take full account of their private interests is purely and simply a good thing. What previously belonged to the individual sphere – perhaps indeed to a sphere apart – hereby acquires a public value (Skolverket [National Agency for Education] 2004b, p. 116).

When it comes to which pupils’ private musical interests are taken account of in the school, studies have indicated aspects related to both ethnic and socio-economic background (Lundberg, Malm & Ronström 2000, p. 122; Skolverket [National Agency for Education] 2004b, p. 112). If teachers are to at the same time provide the best form of education for pupils with an immigrant background and pupils who play the flute at the municipal music school, play in a band of fiddlers or mix dance tunes, they are faced with a great challenge.

Music in the media

Even though a lot of young people say that music is the most important thing in life, I think we need to reflect upon what their musical world is in fact like. If their musical experience is limited to listening – with however much commitment – to radio channels playing nothing but hits, what of diversity? Are Britney Spears and Green Day enough?

In the media and in official reports it is said that the expansion of the mass media has amounted to a cultural revolution. Both the accessibility of, the supply of and the coalescing of various forms and genres of music from different cultures are said to have increased. With the aid of computers and the Internet, etc. young people “lay hold of” cultural products in a completely new way (Skolverket [National Agency for Education] 2004b, p. 90).

It is true that music has become more accessible – for people in the richer parts of the world – and that more records are being sold than ever before. It is also true that in the 1990s there was a multiplication of the quantity of music on offer, measured in terms of number of radio hours. New radio stations, private and financed
by advertising, exist beside the government-financed ones (Lundberg et al. 2000, pp. 15 & 141). But both musical ethnologists and sociologists point to the connection between individualisation and globalisation, regarding them as two aspects of one and the same process (cf. Bauman 2002a; Giddens 1997; Lundberg et al. 2000). We are bombarded with information and advertising telling us how we should live our lives. At the same time the increasing importance of individual life-strategies is one of many forces behind the globalisation process. The question is, does the great volume of CDs being sold automatically represent a diversity? Smiers (2003) considers that globalisation has meant that a small number of manufacturing and marketing companies control an increasingly large proportion of the cultural offering. In the trade war music has become a product like any other. Under such banners as “diversity” and “freedom of expression” artistic creation has proved a gold-mine for multinationals (concentration of ownership going together with the marginalisation or elimination of smaller companies), whereby there has been a drastic reduction in diversity (Smiers 2003, e.g. p. 26).

As the number of radio stations has increased, the various channels have been forced to create their own special images vis-à-vis particular target groups. The idea is that by providing a certain sort of music, you attract a certain sort of listener. What the changes have in fact meant is that the range of music on offer has become smaller and the number of special programmes with e.g. folk music or classical music has diminished (Lundberg et al. 2000, p. 140). It is also a fact that listeners seldom buy records without first having heard them (ibid., p. 393).

The problems that this process can give rise to in music education have to do with democracy. A diversity of artistic expression with a diversity of independent actors is more than just a part of a functioning democracy - it is a prerequisite.

Today the media provide people what values are important and what way of life is desirable. In other words: they formulate people’s narratives. When the models which young people can identify themselves with are limited, also the alternatives are reduced (Smiers 2003, pp. 156). What responsibility does music education have – in democratic terms – towards musical and cultural minorities?

Postlude
I am of the opinion that a variety of dimensions of the pupil’s experiences should be involved in school, that music education should be a meaningful and important experience, but the question is whether that is obtained if the agenda is set entirely by the pupils themselves. It would seem to me naive to interpret the idea of the pu-
pil at the centre as implying that the pupils alone shall choose what songs they are to play, what they are to work on and how this work is to be done. Teachers don’t have a monopoly on knowledge or opinions about what counts as culture. Pupils must create their own experiences of music – physically, intellectually and emotionally – and have the possibility of acquiring an understanding of cultural processes and structures in society, including in school. But teachers also have an ethical and democratic responsibility to give the pupils the social as well as the cultural capital they need to be able to meet, understand and co-operate with other human beings from a variety of cultures in the broadest sense. These resources might not be connected to either music with traditionally higher aesthetic value, to ethnic or to popular music, but cultural multiplicity or competence doesn’t arise on its own. Could music and music education become more than cultural reproduction and social affirmation? Could they become a physical and metaphorical source of individual development, cultural renewal and change? Music in function and practice could promote a respectful, both critical and playful, dialogue between different experiences. A communication between the familiar and the unfamiliar, between the individual and the collective.

I don’t think this will happen if we abandon the individual pupil or music teacher at the local school with this assignment. To formulate new possible interpretations of the relationship between the individual and the collective, we all need to co-operate: teachers, students and researchers.

References


– bild, hem- och konsumentkunskap, idrott och hälsa, musik och slöjd.
Music teacher education in Denmark: Core of educational content and professionalization

Information about a research project

Introduction

I will give you some information about a research project going on in Denmark at The Danish University of Education in collaboration with other institutions. Actually, the project is a corpus of projects operating within the same problem area or complex of problems related to the education of music teachers. The common title of the project is “Music teacher education in Denmark: Core of educational content and professionalization”.

My information will be an introduction to the general project outline, i.e. a framework description of the project forming the basis for the individual projects. After my introduction, some of these projects will be presented.
The following items will be included in my presentation:

(1) Background and motivation. Especially about the structure and traditions of music teacher education in Denmark.
(2) The rationale, problem and subject area of the project.
(3) The theoretical perspective.
(4) Organization, management and staffing.
(5) An overview of part projects / individual projects.

(1) Music teacher education in Denmark
The education of music teachers in Denmark is organized in an institutional structure like this:

(a) 18 teacher training colleges have the responsibility for educating teachers in mainstream education (primary and lower secondary level “folkeskole”, i.e. grades 1 through 9 or 10). Due to the 1997 Teacher Education Act (Government order of 1998) each student has to choose 4 subjects for special study (in Danish called “liniefag”). One of these four major subjects can be music. In a new act (2006) this has been changed to 3 main subjects. The teacher training colleges in their relation to other institutions are just now in a process of re-organization ending up with a superior structure in many ways similar to the Norwegian “høgskole” system (DK: CVU institutioner). Duration of teacher education (= bachelor of profession): 4 years.

(b) The departments of musicology at three universities (Copenhagen, Aarhus, Aalborg) educate teachers in upper secondary education (“gymnasium”). Teachers at upper secondary schools normally teach two subjects. Specific and practical teacher training combined with theoretical pedagogical studies is acquired through a subsequent compulsory postgraduate teacher training course in an upper secondary school combined with specific university courses. (DK: “pædagogikum”). Duration of bachelor education 3 years, plus master education (= “kandidatgrad”) 2 years, 5 years in total.
(c) There are six academies (conservatories) of music in Denmark. These institutions undertake the education of future music teachers primarily in the music school system and other extracurricular music education. In a Government order for the conservatories (2004) the responsibility for educating music teachers, also in theoretical respects, has been strengthened. From 2005 the Bologna structure of a bachelor degree of three years study and a masters degree (called “kandidatgrad”) of two years study is introduced also at the Danish academies of music.

(d) At The Royal Danish School of Educational Studies, from 2000 integrated into a new-formed institution (The Danish University of Education), subject-oriented pedagogical graduate studies have extended the scope of educational possibilities. A special branch of these studies has been in music pedagogy, and that has been the only research based and research introducing graduate study in music pedagogy in Denmark. The level of this education corresponds to the Swedish D-level and the Norwegian and the Anglo-American master level. The Danish University of Education in co-operation with the Department of Musicology at the University of Copenhagen has developed a new graduate education (master level) in music pedagogy that will be started in 2006. Duration: two years following a bachelor education from another institution.

So, as you see, we have a strongly divided system compartmentalized in different institutional cultures and traditions, i.e.

- a pedagogy oriented tradition (i.e. at teacher training colleges combined with a national university of education),
- a musicology oriented tradition (i.e. at university departments of musicology),
- and a music-as-art oriented tradition (i.e. at the academies of music)

This is characteristic for the situation in Denmark. You would hardly find anything like it in other countries. So, it is not surprising that a prominent aspect of the ongoing debate in the last few years has been about this system generally, – and, especially concerning the academies of music, also the need for an enhanced music pedagogical dimension in tertiary education. – [Cf. several reports: Danish Evalu-
Given the scope and societal significance of music education, the above circumstances would justify both a profiling and a targeted development of the music pedagogy aspects of the said educations and institutions. That in turn would require an explicitation and analysis of the problem complex, with which music teacher education – generally and specifically – is interlocked and presents in itself. Yet another aspect requiring clarification would be the possibilities and conditions of an improved co-ordination, interplay and synergy between institutional arenas that are quite compartmentalized today, as I have emphasized (i.e. between pedagogical, musicological and artistic institutional and educational cultures) (cf. Nielsen 2001a,b).

So much about the background of our project.

(2) Rationale, problem, and subject field of the project

(2.1) Music teacher education as a research area

In general terms, research on music teacher education – as part of a comprehensive research in music education – should address the following issues:

Describe, analyse, problematize and develop the intended, actual and potential circumstances and issues concerning music teacher education and pedagogically oriented music education as well as the attendant conditions, in the manner that such circumstances, issues and conditions existed in the past, are found at present, and may emerge in the future.

The object field of research on music teacher education encompasses several intersecting areas, the investigation and development of which would appear to be important, in view of the present situation. Three problem areas of particular interest, which – individually and in their mutual relations – can be investigated from several theoretical and methodological perspectives, should be pointed out, namely
The problem of educational content,
The institutional problem,
The relationship between the education and its professional application, i.e. the professionalization problem.

In the project taken as a whole the problem of educational content is the overarching perspective. I shall try to show and justify that.

(2.2) The problem of educational content
The purpose of any education aiming at a teacher profession of a specific subject or subject area is to provide both professional competencies in the subject in question (in this case that of music) and pedagogical proficiency (competence) as a teacher. The relationship between (or the ensemble of) both aspects of a given education can be referred to as its “subject-oriented pedagogical profile” (DK: “faglig-pædagogisk profil”), or it might be defined with reference to a specific type of institution (e.g. “the subject profile of teacher training colleges”, (DK: “seminariefaglighed”). Some institutions do in fact by tradition have such a concept of professionalism; all the same, the concept – as a criterion of their content-based mix of subject-oriented and pedagogical studies – remains somewhat ambiguous. The ambiguity is associated with the possible relation, balance and degree of integration between the subject (e.g. music) and the pedagogical aspects, and also with these two dimensions of content considered in isolation. The issue of content thus represents a fundamental problem, associated with teaching/learning-oriented studies offered by all types of educational institutions that I have mentioned (i.e. teacher training colleges, university departments, and academies of music), and it concerns all aspects of teacher education.

In the case of the subject of music the question of educational content represents a complex problem in its own right. It deals with the relations and balances between the ‘ars’ and ‘scientia’ aspects of the subject of music (that is, between the practical aspects of music-as-an-art and on the other hand the musicological aspect), and – what is more – between different musical stylistic traditions and between different musicological positions and theory formations.

The overall aim of the project’s dimension of educational content is to target the concept of the ‘subject-oriented pedagogical’ dimension (DK: “det faglig-pæda-
gogiske”) as a comprehensive content category, in order to provide a conceptual analysis, differentiation and clarification which in turn will make a rather more explicit and expedient basis for the reflection of and for planning and realizing subject-oriented pedagogical music studies (i.e. music teacher education) in the future. The focus of the project thus concerns the ‘core of subject-oriented educational content’ in music teacher education. However, its perspective reaches beyond the music subject and the issues of music education as such. In significant respects, the subject of music education can make a showcase that will help examining and informing a more general current discourse on core competency and core of content in teacher education, relevant to most subjects. By virtue of its inherently multi-faceted and complex nature (e.g. the problem area of ‘ars’ versus ‘scientia’ aspects), music as a subject has particular potentials for illuminating the issue at hand. This is also because – internationally – the general and pedagogical aspects of music as a subject and as a phenomenon have been particularly reflected and studied extensively. By this I mean that the theory and research of music education have been developed further than the corresponding theory and research of many other subjects.

In concrete terms, part studies of the project aim at investigating the ’subject-oriented pedagogical’ as an educational content category in a number of specific music pedagogy-oriented educations (music teacher educations) in Denmark as provided by specific types of institutions, and targeting specific areas of practice and function. The investigations concern various dimensions, namely (referring to the dimensions of curriculum inquiry of John Goodlad) the educational rationale and content

(a) As expressed on a philosophical level in a general professional and pedagogical discourse, i.e. the ideational or ideological dimension,

(b) As intended and stipulated by general provisions (acts, government orders, etc.), i.e. the formal dimension on a superior level,

(c) As spelled out and intended in specific curricula (this includes a realization aspect in relation to (b) and an aspect of intention in relation to (d) and in particular (e)). This is the formal aspect on a lower level (the institutional, local level),
(d) As perceived by internal agents (teachers, students) and external agents (e.g. planners, decision-makers, administrators, external examiners). These are the perceived and experienced dimensions,

(e) As implemented and realized in the concrete contexts of planning and teaching, and processes of studying and learning at the educational institution (in the classroom), i.e. the operational dimension.

And of course the relationships between these dimensions, expressions and interpretations of the conceptual field in question, i.e. the subject-oriented and pedagogical ‘core of content in music teacher education’ is extremely interesting. Do we find the same concept on all levels?

(2.3) The institutional problem
It is an explicit hypothesis that the dimension concerning the subject-oriented educational content of music studies targeting the teacher profession is perceived and realized in characteristically different ways, depending on category of institution, institutional culture and vocational target. So far, there have been few comparative studies systematically dealing with this particular issue.

This assumption intersects with the fact that music – as a teaching/learning subject – has remained remarkably stable in the history of Western culture. We may therefore assume that for music as a subject, the issue of subject-oriented and pedagogical content will manifest itself in highly specific ways, because of the distinctive professional aspects associated with the specific realm of phenomena that music and musical activities constitute. In order to investigate that problem field, a comparative approach would be appropriate, i.e. the subject of music investigated in relation to selected other subject and content fields within the same category of institution and educational culture (e.g. by comparison with other major subjects taught by teacher training colleges). Moreover, that would help provide an overview of the relevant institutional type as such (e.g. traditions of teacher education at teacher training colleges), across educational subjects and types of educational content.

Therefore, content problems under item 2.2 will be studied as follows:
(a) Within specific institutions and institution categories (teacher training colleges, academies of music, universities);

(b) Comparatively, across institutions and institutional categories;

(c) Comparatively across selected subjects, content areas and study programmes within each institution category.

(2.4) Relationship between the education and its professional application (the professionalization problem)

It would be of importance to examine actual and potential relations between given educations and studies, their composition of educational contents, their organization etc. on the one hand, and on the other hand the vocational field of praxis that they target, or that would be likely areas of practice for their graduates.

A matter of particular interest is the professionalization of music teachers as research-based, more specifically the subject-oriented and pedagogical nature of such a research anchoring (this makes up a clear relation to the content problem). Elements of professional practice during a study represent specific problems of interest. As for these, arrangements for teacher training colleges, universities and academies of music are characteristically different in their relations to, respectively, mainstream (primary) school education, upper secondary education and music schools.

Thus, the project will consider music teacher education as a potentially research-based professional education, viewed in a crossfield between autonomy and application. From that starting point, the content problem under item 2.2 and the institutional problem under item 2.3 will be examined

(a) Relatively to defined and targeted applications of individual study programmes and institutions, and comparatively, across programmes and institutions;

(b) In terms of professional teacher training practice (types of organization concerning students’ practice at schools).

And further:
(b) Relatively to the expectations and requirements of target institutions and target groups;

(c) Relatively to short and longer-term on-the-job experience of graduates.

(3) Theoretical perspective
The main theoretical perspective of the project is Didactic (‘didactological’, cf. Nielsen 2002, 2004, 2005, 2006), and will specifically address subject-oriented, institutional and educational didactology. The Didactic analysis will primarily target study content, its rationale, criteria for its selection, and its potentials of application from a vocational viewpoint. This will confine our analysis (mainly) to the framework of Didactic theory in a strict sense (as based on theory of Bildung, bildungstheoretische Didaktik), although certain aspects will also include a Didactik theory of a teaching/learning perspective (lehrtheoretische Didaktik). Leading principles are, in particular, the theory of ‘categorial Bildung’ (kategoriale Bildung) and its key concepts of the ‘elementary’, ‘fundamental’ and ‘exemplary’ (Klafki) (das Elementare, das Fundamentale, das Exemplarische), together with critical constructive Didaktik (kritisch-konstruktive Didaktik). However, these general Didaktik theories will also be subjected to concretisation and development towards subject-oriented didactics and didactology. The Didactic key concept of ‘content’ should be understood in a broad sense (meaning ‘what is essential to be learnt and therefore to be taught and why’), and as a theoretical category the concept shall itself be made the object of analysis and conceptual differentiation.

The ‘core of subject’ and ‘core of educational content’ concepts (cf. Danish Ministry of Education, 2000) refer to the essentials and essentiality criteria of or within a field of subject. For the present project, the concept has references to four partial fields, which will necessitate further distinctions of the concept. The four partial fields concern criteria for

(1) musical essentiality (the ‘ars’ field),
(2) musicological essentiality in relation to inter alia (1) (the ‘scientia’ field),
(3) educational and pedagogical essentiality (the ‘didactica’ field),
(4) teacher professional essentiality (the ‘practica’ field).
As already suggested, the ‘didactica’ field subdivides into essentiality criteria related to two institutional perspectives,

(3a) a general perspective of learning and Bildung (at schools, music schools, etc.) and

(3b) a perspective of teacher training and education (at teacher training colleges, academies of music, universities).

Viewed in the project’s main perspective of professional music teacher education, the outlined structure represents an integrative and discursive field of relations, with the musical and the pedagogical communities as its external frameworks.

The concept of ‘professionalization’ refers, in particular, to the academic and research-oriented anchoring of the education for a profession. It has been emphasized that for teacher education, such anchoring will necessarily be in pedagogical theory (e.g. Dale). Conversely, in some instances, subject-oriented pedagogical studies are also found to be anchored in the academia and science of the relevant subject field (in this case, musicology). These differences reflect, for one thing, different institutional and educational cultures and traditions. The project assumes that, as a subject-oriented pedagogical education, music teacher education is best anchored in a theoretical and scientific approach encompassing the entire discursive field already mentioned. In the project’s theoretical framework, the professionalization concept is therefore linked with (as subordinate to) the multidimensional concept of the ‘subject-oriented pedagogical’ content. Consequently, the subject-oriented didactological theory perspective, constituted by all the said circumstances, is quintessential.

The project has both an analytical and a critical-constructive objective. The ‘analytical’ perspective reflects the fact that the project will perform a didactological analysis of real-life education at several levels, in relation to the object field (cf. also Goodlad’s theory of curriculum inquiry). The ‘critical-constructive’ perspective reflects the fact that the analysis is also carried out in a perspective of potentiality and change.

Finally it should be mentioned that the theoretical dimension of didactics and didactology has references to and draws upon a more comprehensive theoretical basis – most importantly phenomenology, theory of discourse, professions theory, and (in relation to the institutional aspect) field theory as developed by Bourdieu.

(4) Organization, management, staffing

The project is based at The Danish University of Education, Department of Curriculum Research, and affiliated with the institutional co-operation of The Danish Network for Research in Music Education, the secretariat of which is based at The Danish University of Education, Department of Curriculum Research. The project is jointly managed and administered in co-operation between the department and the network. Part projects are administered in co-operation with their relevant co-funding institutions. Project management: Frede V. Nielsen (senior project manager), Sven-Erik Holgersen (project secretary), Kirsten Fink-Jensen.

(5) Part projects, an overview


Including


[”The potential development of teaching practice at music academies (The Royal Danish Academy of Music): A discourse analytical investigation of the teachers’ concepts of learning and educational content”. Ph.d. project. Time scope 2005–2007.]
[“Participation and learning: An investigation of the social practice of music teacher education at a conservatory of contemporary music (RMC)”. Ph.d. project. Time scope 2005–2007.]


Developmental dimensions of the project:

Part project 4.1: Development of a new study programme in music pedagogics in a collaboration across institutions.

*Part project 4.2: Udviklingsarbejde for studerende i musikvidenskab vedr. studie-disciplinen ”Musikpædagogiske problemstillinger i musikpædagogisk praksis”.
[A developmental project for students in musicology concerning the study unit (course) “Musico-pedagogical problems in the praxis of music education”.

The *marked projects are introduced after the present article.

(6) Reporting and dissemination

Conference papers, national and international.
Monographs and Ph.D. dissertations on part projects.
Contributions to international research journals on music education, teacher education, and pedagogy.
Annual reports, to be published in Nordic Research in Music Education: Yearbook.

Reports concerning certain aspects of project (1) and part project (4.2) are published at http://www.dnmpf.dk
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Music teacher education at colleges of teacher education in Denmark

A questionnaire investigation

Introduction
Music teachers in the Danish Folkeskole (grades 1 through 9 or 10) are trained at colleges of teacher education. There are currently 18 colleges of teacher education in Denmark, distributed evenly throughout the country. The programme offered is a general teacher education programme in which music, among other subjects, can be chosen as a main subject. The choice of a main subject leads to special teaching competencies in the subject. The present programme regulations stipulate the choice of four main subjects; previously, two had to be chosen, and in the forthcoming revision this can be expected to be changed to three. The programme as a whole has a standard duration of four years and has traditionally – and in accordance with the programme regulations upon which it is based – been distinctly pedagogic in its orientation, both in general and in relation to the study of
main subjects, such as music. From an academic point of view, the programme now has the status of a so-called Bachelor of profession.

Using a questionnaire we are interested in finding out what music teachers at colleges of teacher education think about their work as educators of prospective teachers of music in the Folkeskole. In particular, we are interested in their thoughts and views in relation to music as a main subject. What sort of ‘habitus’ characterises teacher educators’ professional thinking and activities? Our plan is to carry out a corresponding study at academies of music, with the aim of comparing the ‘habitus’ of the two educational and institutional cultures.

In the project on colleges of teacher education we have addressed the following issue: music teachers at colleges of teacher education’s own (personal, professional) perspective on how the main subject programme in music should be with regard to its programme content, teaching and study forms, examinations (including the bachelor dissertation), and the main subject seen in relation to the teacher education as a whole.

We have prepared a rather extensive questionnaire in order to examine this issue. The questionnaire was answered electronically in the period March–May 2004.

The questionnaire was sent to all music teachers at colleges of teacher education who were permanently employed, full-time assistant or associate professors as of 1 January 2004 (altogether 69 teachers). Of these, we received 55 completed questionnaires. The response rate was thus approx. 80%. We find this very satisfactory, given the time commitment necessary for responding to the questionnaire, and it must be regarded as highly representative. It should be mentioned that the survey was anonymous.

The questionnaire was divided into six sections (groups of questions) related to:

1. The content of the main subject of music with regard to the content areas of practical music, music theory, and music Didaktik (music pedagogy). Questions 1.1 – 1.5.
2. Teaching and study form in the main subject, including the placement of the internship etc. Questions 2.1 – 2.3.
3. The content and form of examinations, including the function of the bachelor dissertation project. Questions 3.1 – 3.4.
4. The main subject in relation to the teacher education programme as a whole, including the number of main subjects, the relationship between the main subjects and the pedagogic subjects, and the academic basis of the teaching profession. Questions 4.1 – 4.6.
(5) Framework conditions generally and locally. Views on regulations on the subject and the programme, conditions and facilities at one’s own college of teacher education, the need for and opportunities for further and continuing education. Questions 5.1 – 5.3.

(6) Information on personal background, including education etc. (kept anonymous).

We are far from finished our analysis of the answers, but we can give some examples and indicate some general trends.

As examples, we have chosen to put emphasis on Section 1 of the questions regarding the composition of the main subject programmes with regard to programme content.

Section (1) of the questions. Examples and trends

Question 1.1:

“1.1: In your opinion, what percentage of the teaching time should be spent on the following areas of music as a main subject in the teacher education programme: practical music, music theory, music Didaktik (= subject matter Didaktik related to the subject of music)?”

The responses are distributed as follows:

![Distribution of responses](image)

*Figure 1.1–1: The area of practical music.*

*Greatest weight in the areas of 40–50% (=response 40% and 45%) and 50–60%.*

*Mean: 45% of the teaching time.*
Figure 1.1–2: The area of music theory.
Greatest weight in the areas of 20–30% and 30–40%.
Mean: 29% of the teaching time.

Figure 1.1–3: The area of music Didaktik.
Greatest weight in the areas of 20–30% and 30–40%.
Mean: 28% of the teaching time.
Figure 1.1–4: Distribution of the three areas (music Didaktik, music theory, practical music) compared.

Comments concerning the comparative weighting: Highest ranking is given to the area of practical music. However, all three areas are well represented. There is a relatively high degree of agreement within the group of teacher educators.

Example of respondents’ verbal comments:

“The areas are (hopefully) intertwined…”

“If the area of practical music is not allocated at least 60% of the few classes that are available today, the level attained in this area will be insufficient to inspire the children”.

“Didaktik should to a great degree be integrated into the other areas”.

“It is difficult to answer, as the three areas can easily be integrated into one other, and I could, therefore, also answer 100% for all of them”.

Examples of another type of comment:

“The history of music should be a separate area! It is an important basis for music as a school subject…”
“It is inappropriate for the history of music (music appreciation) to be placed in the area of music theory. It should be placed separately…”

“In addition to each of the areas being dealt with separately, they should be integrated. I assume that the area of music theory includes both theory and ear training, the history of music, listening to music and the analysis of music”.

Question 1.2:
This question concerns a further investigation of the weighting of the sub-areas within the field of practical music:

“1.2: In your opinion, how should the area of practical music be weighted with regard to the students’ skills in:
playing their main instrument, playing functional piano, etc… [altogether 17 categories, as well as an open category] at the start of the programme, during the programme, in their future work as teachers?”

Responses can be chosen from the following categories (weights 1 to 5):
• should not be given any weight (weight 1)
• should only be given a little weight (weight 2)
• should be given some weight (weight 3)
• should be given considerable weight (weight 4)
• should be given a very great deal of weight (weight 5)

We show some interesting examples of the distribution of responses.
Figure 1.2–2 shows that the greatest weight is attached to categories 1, 2 and 3 (no, little, or some weight). This indicates that demands for or expectations of practical musical competencies at the start of the programme on the whole are weighted relatively low.

Figure 1.2–1 varies this trend, showing that the background that some teachers at colleges of teacher education believe students should have at the start of the programme is especially in functional singing and functional piano.

General tendency: A certain relative weight on functional singing and functional piano already at the start of the programme (if demands are to be made), but there does not seem to be a general opinion that students necessarily need to have a strong background in the field of practical musical competencies at the start of the programme.
Compare the following figures (1.2-2, 1.2-4 and 1.2-6):

**Figure 1.2-2: Practical music at the start of the programme**

**Figure 1.2-4: Practical music during the programme**

**Figure 1.2-6: Practical music in future work as teachers**

It can clearly be seen that in the area of practical music, the graphs are most heavily weighted towards the right “during the programme” and “in future work as
teachers” (= is given considerable or very great weight), while the weight is on the left at the start of the programme (= is considered of little or relatively little significance). This is interesting in light of the question about views on the necessary background for students entering the programme, and probably furthermore in relation to the question of possible auditions (or other forms of admission regulation) for students wishing to choose music as a main subject. The opinion tends to be that it should not be a requirement that students have a particularly strong background in music (the same trend can be seen in the area of music theory) at the start of the programme. However, great emphasis is placed on the significance of the area during the programme and correspondingly in the students’ future teaching. Of the different content areas of practical music emphasis is especially placed on functional singing and functional piano.

Examples of respondents’ comments:

“I think that Question 1.2 regarding the start of the programme is formulated imprecisely. Are there any consequences in terms of being accepted into the main subject if one, for example, answers that functional piano should be given great emphasis from the start of the programme and a potential student has never tried it?”

“The students’ entry levels and learning profiles vary greatly. A high degree of teaching differentiation should be used in relation to what is given emphasis.”

“I have not written anything at the start of the programme, because I am one of those teachers who is not afraid to get students that are absolute beginners at the start, if they are willing to work hard at it once they get started”.

“The concept of functional singing is not part of teacher education”.

“What is functional singing?”

“I see the ‘basic competencies’: a good voice, an ability to keep time (rhythmic ability) and a good basis for coordinating music and movement as important prerequisites at the start of the programme. Moreover, motivation to work with music and children.”
A comment concerning the comparison of institutions: We expect as a clear tendency that the opinion expressed by teachers of the music at teacher education colleges is very different from the corresponding opinion of teachers at academies of music. Here, high standards in terms of prior musical competencies are the norm.

Let us now turn to examine the situation with regard to subject matter Didaktik (the content dimension of music pedagogy).

**Question 1.4:**

“In your opinion, how should the area of music Didaktik (music pedagogy) be weighted with regard to the students’ knowledge of/analytical relation to:
planning and teaching in the Folkeskole, teaching material… [altogether 11 categories, as well as one open category]
at the start of the programme, during the programme, in their future work as teachers?”

We will once again compare some figures (1.4-2, 1.4-4 and 1.4-6):

*Figure 1.4-2: Music Didaktik at the start of the programme*
It is clearly seen that the tendencies we observed in the subject dimension of music (practical music and music theory) are even more pronounced here. Low weight at the start of the programme (weights 1 and 2); great weight during the programme and in future teaching. The category being weighted is very broad, comprising several aspects of subject matter Didaktik (music pedagogy) competencies, with a weak tendency to put extra weight on competencies related to “planning and teaching in the Folkeskole”.

As a general tendency regarding Questions 1.2, 1.3 and 1.4 (weighting of programme content and competencies in practical music, music theory and music Didaktik) seen from the perspectives of prerequisites at the start of the programme, weight placed during the programme in terms of content, and significance for future teaching, we conclude:
Firstly, it seems clear that there is a considerable amount of pressure on the main subject programme. The tendency is to avoid making any special demands at the start of the programme, but ambitions are high during the programme. It is tempting to ask whether this view on music as a main subject expressed by music teachers at colleges of teacher education can be realised?

Secondly, when a comparison is made with Question 1.1 a picture seems to be appearing of a subject-pedagogic subject profile in the minds of teachers at colleges of education. They stress a number of content dimensions related to both practical music, music theory and subject matter Didaktik, even though the practical music dimension is given most emphasis. A parallel (similarity) can also be traced between the content profile during the programme and the weighting profile seen in relation to future teaching. This seems to indicate that in the teacher educators’ opinion the content of the programme should be compiled with a reasonable amount of consideration given to future teaching. In another word, it should be profession-oriented.

We will look at this last point more closely in a moment.

Example of respondents’ comments with regard to the subject matter Didaktik (music pedagogic) content dimension:

“It is important to stress that what is being asked about is the students’ ‘knowledge of/analytical relation to’ the various points, and not, for example, their teaching abilities in relation to the points”.

“Filling out this questionnaire I am struck by my own ambition, and on this page, too, I want to write: considerable weight on everything, even though I know this is unrealistic!!!”

“…At the college of teacher education we teach how to teach. Therefore, the Didactic area should in general be weighted highly”.

“It is perhaps strange that the music Didactic dimension is given ‘very great weight’ when I have answered ‘considerable weight’ for the specific subject dimension. The music programme is aimed at function: it is important to be able to set goals, justify content, plan sequences, and be conscious of exploring the breadth and depth of the subject together with the children. I often see that music classes end up being activity options rather than academic, goal-oriented educational options.
The programme should integrate internships and cooperate much more with schools.”

Question 1.5:

“1.5: If a distinction is made between consideration to the application aspect and consideration to the development of the students’ own skills and knowledge within the field: what weight should the consideration of these criteria have in the choice of programme content in the disciplines indicated?”

15 disciplines are listed, covering the areas of practical music, music theory, and subject matter Didaktik. Let us look at a few trends:

**Figure 1.5-2: The application aspect**

**Figure 1.5-4: Students’ own skills and knowledge**
Comment: It can be seen that the two graphic profiles (figure 1.5-2 and 1.5-4) resemble each other. This indicates that music teachers at colleges of teacher education as a group weight programme content differently only to a very slight degree, depending on whether it is seen from the point of view of the students' own skills and knowledge development within the field (which may be termed the aspect of the programme's autonomy) or from the point of view of application in future work as teachers. One possibility for interpretation is that it strengthens the tendency towards weighting professional-pedagogic programme content determined by what is necessary or applicable in the students' future work as teachers. A supplementary possibility for interpretation is that there is only to a very limited extent a "surplus" in the programme that can allow the students to immerse themselves in the subject without thinking about the demand for applicability. It would be interesting to elucidate this point by means of in-depth interviews.

However, it must be emphasised that there is a difference with regard to the main instrument. In this case, considerations of knowledge and skills within the field score much higher than considerations related to the students' future work as teachers.

When one looks more closely at the responses, there are also other interesting things.

In Figure 1.5-1, which shows the consideration given to the students' knowledge and skills, the three highest ranking subjects are functional piano, singing and, to a certain extent, musical conductorship (musikledelse). A number of traditional practical musical disciplines are evenly distributed, which can be seen as a number
of columns in the middle of the picture with a weight of 4. The figure also shows that the main instrument has a sort of special status, with great emphasis based on consideration to the development of the students’ skills and knowledge.

Figure 1.5-3: The application aspect

In figure 1.5-3, which concerns the application aspect, a number of areas score lower, the main instrument considerably lower. However, the three highest ranking subjects are again, as above, functional piano, singing and musical conductorship (musikledelse).

To a great extent, a merging is evident between the perspective on the programme content itself and the application aims of the programme in the respondents’ viewpoints (except the main instrument). The tendency is a clear relationship between what might be termed the programme’s autonomy and its application. Some verbal comments confirm this trend.

Examples of verbal comments:

“I think that the distinction is artificial, since the two areas should be connected…”

“I don’t understand the distinction made above at all. The programme content in all disciplines is chosen with the aim of making the students’ communicative abilities as a music teacher as musically inspiring as possible.”
Conclusion

We can summarize some main trends in the examples presented:

• Teacher educators at the Danish teacher training colleges put emphasis on programme content that comprises a practical music, a music theory, and a music pedagogy content dimension. The greatest emphasis is put on the practical music dimension, but also on the notion that there must be an integrated connection between the three content areas. There is a high degree of (but not total) agreement in the group with regard to these questions.

• The main view is that a strong background in music (or music pedagogy) should not be made a prerequisite for starting on the main subject programme in music. This is very different from the traditions at the academies of music and other academic educational institutions. Certain skills may be expected in singing (functional singing) and functional piano (figuration and by ear playing etc.).

• In contrast, great demands are made in terms of the practical music, music theory and music pedagogy content dimension during the programme. The content profile is generally the same seen from the perspective of “during the programme” and “with regard to future teaching”. This means that the programme content is intended to be profession oriented. However, consideration of the students’ own musical skills and knowledge development may be taken in the content area of solo instrument.

• On the whole, an ideal emerges in the teacher education programme in the direction of a profession-oriented content profile (in contrast to a content profile focusing on the students’ own skills and knowledge of the field of music).
The training of music teachers specializing in young children: A comparative perspective on educational content and professionalization. Outline of the project

The aim of the investigation is to provide a theoretically and empirically based foundation for the development of music teacher education and for the professionalization of music teachers specializing in young children.

Background and educational relevance of the research problem

Elementary music teaching for young children (ages 0–8) provided by a trained music teacher is becoming increasingly widespread in Denmark, i.e. about 1/3 of all music school activity. Either music schools or individual music teachers provide music teaching for young children in many day care or kindergarten settings.
Since 2004 day care institutions in Denmark are obliged to describe their curriculum (Lehrpläne), yet music is rarely described as a specific subject. Traditionally, the aim of music teaching for young children has been general formation, although music activities may also be provided as preparation for elementary school. Music education, therefore, is related to the question whether children in Denmark should start school at the age of 5 in stead of 6.

Another issue is whether kindergarten and preschool programmes should provide music teaching aiming at the development of musical talent which in the end may lead to professional musicianship.

If music should be a specified part of the curriculum for young children, regardless of the aim, we will need teachers specializing in elementary music teaching.

It is widely held that teacher education at Danish music academies need to develop. Music academies are currently implementing a new educational structure (referring to the Bologna declaration) with far-reaching consequences for music teacher education. For example, all students at academies of music in the future must take courses in teaching and pedagogical theory regardless if they are specializing as musicians or as music teachers. This causes resistance among students against pedagogy as a study subject. Students at music academies traditionally consider themselves either artists or practitioners, hence the general resistance against academic subjects in these institutions.

Within different institutional contexts (music academies, music schools, day care institutions), divergent views apparently exist about what should be considered basic knowledge and skills in the training of elementary music teachers as well as in teaching with young children.

Three main aspects of the research problem

The following differentiation of the research problem into three main areas refer to the main project description as presented by Frede V. Nielsen.

The training of music teachers specializing in young children is a field of high priority, which now meets new challenges with respect to grounds for the education and criteria for choosing its educational content. In the following this will be referred to as the problem of educational content.

Another area of interest is the possible resistance within the educational field caused by cultural differences between academies of music, music schools, kindergardens and colleges for preschool teachers. These institutions altogether form the practice field of music education related to early childhood. In the following this
area of interest will be referred to as the institution problem.

A third concern is whether music teacher education – together with in-service training and further education – provides a relevant foundation for the future practice and continuous professionalization of music teachers in early childhood education. This depends on, among other things, a certain degree of symbiosis or mutuality between research, education and teaching practice (Krüger, 2001). In the following this will be referred to as the professionalization problem.

These three fields of concern – about educational content, (culture of) institutions, and professionalization – are inseparably connected, as described in the following.

1. The content problem

1.1. How are music and educational theory and practice emphasized and integrated as dimensions in the study programme? The problem of the educational content is related to different perspectives on music as subject: a) the basic subject ‘music’ (as basically art, science, or practice), b) the education subject as realized at the academies of music, c) the teaching subject as realized in music school practice and day care institutions, or to the teacher profession as realized through a certain teaching practice (cf. Nielsen, 2004).

1.2. Elementary music teaching may have goals in its own right or it may be described as a basis for further music (e.g. instrumental or vocal) teaching. This double aim may cause difficulties in describing content and progression of elementary music teaching. This dilemma must be reflected in music teacher education aiming at young children.

1.3. Within a continuum between music teaching (i.e. in music) and socialization (i.e. through music), and depending on the theoretical and practical point of departure, music education for young children may aim at supporting a) children’s musical development or formation in the widest sense, b) the development of specific musical talent or skills, c) non-musical outcomes such as linguistic, intellectual, social, emotional etc. development (cf. also popular theories about music and transfer).

1.4. Music education may have a double aim, when music is considered both content and context. One example may be music teaching aiming at social or cultural integration of potentially marginalized children, which is provided in the form of elementary music teaching or special education (the end of this continuum would be music therapy).
2. The institution problem

2.1. The primary institutions of this investigation are the academies of music as seen in their relation to music schools, day care provisions and colleges for preschool teachers. These institutions constitute the field of music education, but at the same time they are characterized by considerable cultural differences and intrinsic as well as mutual resistance (Vinther, 1997; Krüger, 2001).

2.2. Different institutional cultures are related to fundamentally different self-knowledge among the ‘inhabitants’ or to their ‘habitus’ as musicians, music teachers, preschool teachers or child minders. (Inhabitants of) one institution may not appreciate or recognize the educational values of other institutions.

2.3. The institution problem represents a field of tension implying different views of the professionality in question, i.e.
   a) the educational professionality in the academies of music and the colleges for preschool teachers, respectively,
   b) the teacher’s professionality in music schools
   c) the pedagogical professionality in day care practice.

3. The problem of professionalization

3.1. – which depends on
   3.1.1. whether music-pedagogical professionality integrates theoretical (research based) and practical knowledge (cf. the content problem).
   3.1.2. whether there an authentic relation is established between teacher education and teaching practice, i.e. personal experience from teaching practice is mandatory for music teacher students (Fibæk Laursen, 2005).
   3.1.3. whether it is a personal aim for music teachers to qualify as elementary music teachers and further to develop professional competence within this field. It is a well known problem that many music teachers only start teaching young children as a means to employment, but their intention is to teach instrumental subjects.

3.2. A specific problem is that very few music teachers on master level have specialized in the teaching of young children. Despite the great demand for qualified teachers, relevant study programmes are still very few and low estimated in the academies of music.
3.3. It is a general problem that newcomers experience quite a turn by the transition from education to teaching practice. This problem should be investigated in its relation to artistic and practical dimensions of the education, including the training practice, as well as to the (missing) theoretical basis of the education.

3.4. In practice, music teaching with young children often includes and engages children as well as adult participants. This situation requires a special professional competence of music teachers.

These considerations lead to the following

**Main question of the investigation**

1. Which aims and content categories are central in ministerial orders for teacher educations and in the studyprogrammes and curricula for music academies as compared to music schools, colleges for pre-school teachers and day care institutions?

2. How are aims and content expressed through discourse and action in educational practice
   a) in the training of music teachers specializing in young children
   b) in elementary music teaching with young children

3. What characterizes good examples of elementary music teaching with young children, and how may these inspire teacher education?

4. How and to what extent does music teacher education
   a) provide a relevant background for teaching young children
   b) contribute to the development of professional teacher competence

**Methodology and time scope**

The main theoretical perspective of the present investigation is phenomenological and hermeneutical. Occasionally discourse analysis will be included regarding different positions in educational theory and practice.


2006–07: interviews with music educators, teacher students and practicing music teachers in Denmark. Observations of (examples of) music teaching with young children in order to identify and document different practices and good examples.

2007: comparative analysis of the total material.
The potential development of teaching practice at music academies: A discourse analytical investigation

Focus

My project The potential development of teaching practice at The Royal Danish Academy of Music: A discourse analytical investigation of the teachers’ concepts of learning and educational content, explores the institutional and educational culture of The Royal Danish Academy of Music.

The project mainly focuses on the problem of educational content and is concerned with how the Academy prioritises theoretical (scientia) and practical (ars) pedagogical content in their study programs. Currently students receive more practical (pedagogical) teacher training than they do theories of education. This priority is based on the specific way the Academy understand competence/qualification, learning, identity and general education. In relation to this focus, my
main theoretical perspective is didactic in the sense of Frede V. Nielsen’s approach, where ‘didactic analysis will […] target study content, its rational, criteria for its selection, and its potentials of application from a vocational view point.’

My project has a particular focus on individual teachers, their reflections on their practice and profession, and their practical teaching, and seeks to acquire knowledge about how the Academy teachers imagine the ideal music teacher and how their understandings are connected to their own identity and ways of conceptualising their profession.

**Purpose**

The project aspires to help improve what I call the pedagogical dimension of the music teacher study programmes. There are two aspects of this pedagogical dimension. The first concerns the history and tradition of the Academy, i.e. when and how, in the Academy’s 130 years, did the tradition of music pedagogics start? The second concerns the current status of the pedagogical dimension in the study programmes – and especially its validity as a subject in the eyes of the Academy as an institution.

Currently, music teacher bachelors have one class – two hours a week for one semester – which specifically is concerned with pedagogics – (learning theories, psychology etc.). This indicates the assumption that this is sufficient for the students’ development of understanding learning theories, and theories of pedagogic and psychology. It is a crucial issue in my project to understand this choice. It seems rooted and latent in the tradition of the Academy that the students are expected to learn to teach through practice and thus via the apprenticeship-model.

In my opinion the Academy needs to acknowledge pedagogics as a valid subject differently than what they currently do. The question is how to go about this? For now it is my hypothesis that one of the main issues in my project could be, that there is a valuable body of practical pedagogical knowledge at the Academy, though to a large extent in a *tacit* form because it often is being communicated in the private room and relation between teacher (master) and student (apprentice). The challenge for me is whether or how to integrate this knowledge with the verbal culture and also the theoretical field. Therefore, the second aspect of the pedagogical dimension is studied both through analysis of documents such as laws and executive orders, study programmes, teaching plans etc., and of current teachers’
understandings and/or adaptations of the Academy’s pedagogical teaching practice.

**Theory**

In addition to the above mentioned didactical perspective, the project draws on theories of learning, discourse theory, sociological and anthropological theories.

A central aspect of the project is to develop knowledge about pedagogical practice of the Academy and produce alternative perspectives on the content and structure of the study programmes. The project is faced with a variety of challenges about how to pose suitably critical questions to teachers of an established and acknowledged institution regarding

a) the general nature of their teaching practice,
b) its content and goal, and
c) how it potentially could be improved – all in both a pedagogical and a subject oriented perspective.

Here a Foucault inspired discourse analysis is proving to be useful for exploring how representations of teachers’ practice are being constructed in ways that seek to maintain and legitimize social practice, as it makes it possible to see how discourses make room for the communication of some perceptions of the world, while others are excluded. I have chosen to use discourse analysis as a method, because I am interested in how the informants’ representations of their work/practice, their views and their identities are being constructed as discourses.

Discourse analysis is a very widely used concept these days, and I am primarily inspired by Norman Faircloughs’ Critical Discourse Analysis, and discursive psychology. These approaches are both concerned with the micro level of text but also the social context. Hence I do not distinguish between discursive and non-discursive practices, and I consider discursive practices to be both verbal and non-verbal. Also, discourse is considered to be both how the informants express themselves about teaching and also their actual teaching/practice. Finally, the discourses are not perceived as a core of knowledge inside the informants, which I can expose and illustrate. On the contrary I consider the discourses as a construction, which the informants and I create together.

I consider interviews and observation to be two different approaches to the same discourses, which determines both the informants’ teaching and their
thoughts about their teaching. Hopefully I will be able to gather these discourses and see how they give structure to the teachers’ didactic choices.

**Methods**

In order to gain an understanding of the practice of the Academy my research is to a large extent based on talking to the teachers about how they perceive and experience their subject and profession. Also I will observe them to see how they transfer and/or implement these in to their practice.

The empirical part of my study will therefore consist of data collected from observation and interviews taking place at the Academy, and from the previously mentioned documents of the Academy (laws and executive orders, study programmes and material from the teachers i.e. teaching plans, teaching material etc.).

I have observed seven teachers for six weeks and in this period conducted one interview with each of the involved teachers. The interviews were based on four themes: a) What is music pedagogics? b) What characterises the relationship between the teacher and the institutional culture that s/he works in? c) How does the teacher understand his/her field/profession and thus his/her own identity? d) What is the teachers’ conception of the ideal music teacher/music teacher education?

After observing and interviewing the teachers it struck me, that carrying on the project without letting the students give their perspective on the central issues of my project might leave my information somewhat one-sided. Therefore I decided to do focus group interviews with 1st and 2nd year music major students.

These were organised to suit the general themes I had talked to the teachers about:

a) Institutional culture (questions like “with what purpose did you choose this particular education?”, “what is it like to be part of this culture/environment/tradition?”, “what is it like to be a music teacher student at the Royal Danish Academy of Music?”).

b) Teaching practice

c) The role of pedagogics (questions like “how should practical vs. theoretical pedagogical subjects be prioritized and why?”, “what is the practicability of your current pedagogical subjects?” etc.

It has been extremely interesting to talk and listen to the students, and it gives me a feeling of closing a circle in gathering data for this project.
Preliminary findings – a few observations
That The Royal Danish Academy builds on a strong tradition shows in many different ways, for instance in the way it affects the students’ view of and relation to their teachers.

While conducting the teacher observation I participated in a class for 1st year students called ‘Elementary Music Education”, a class where the teacher teaches the students how to teach using the master/apprenticeship method. The students are not required to read material on diverse theories of learning or teaching other than what this teacher has written or paraphrased her self in her compendium for the class. One day I therefore asked a student whether she thought it would be beneficial to be presented with more theoretical material to rely on when practicing teaching herself, and she answered matter-of-factly: “No! First of all I don’t have time to read and secondly, if I need to know which way is the better way to teach something, I’ll just ask my teacher”. The rest of the students agreed with her.

This way of thinking was completely different from my way of thinking. I hear many of the students saying that they already have teaching experience, but really need some tools to ‘do it properly’ etc. This indicates an incentive to learn something more about teaching. The paradox subsequently is that while they do want to become professional capable music teachers, they tend to be of the conviction that they primarily need to spend their time practicing teaching, and that the way to learn how to teach does not necessarily include reading books or spending time reflecting on what they’ve read, but rather watching a teacher doing it. The old apprenticeship tradition is very much alive and well – the question is how to make valid the claim that theoretical music pedagogics should be recognized as a subject because of several reasons:

– A good musician is not automatically a good teacher,
– Creating a self-identity as a teacher should be as a result of ongoing reflective practice and personal choices, rather than mirroring the teacher. Right now, identity construction is mainly based on the individual students past experiences and the model demonstrated by their respective teachers.
– Based on the idea that multiple perspectives are needed in order to create room for critical reflection in the pedagogical space, the students personal critical reflection should be based on experience with and knowledge of both practice and theories
Considering the students’ identities as socially constructed, this proposal for a new structure will challenge the (teaching) tradition and the social structure of the Academy. Consequently, my project is concerned with a didactical as well as a cultural perspective.
Participating and learning: An investigation of the social practice of music teacher education at a conservatory of contemporary music

My Ph.D. project is an empirical exploration of music teacher education at the Rhythmic Music Conservatory in Copenhagen. It aims generally at discovering:

1. how music teacher programmes at the conservatory prepare students for their future teaching carriers
2. how it is possible to strengthen the integration between practical and theoretical pedagogical modules within these programs.

I focus primarily on the conservatory students, and my approach is mainly inspired by phenomenology and the theory of situated learning.
Phenomenology
According to Max Van Manen (1990: 9) ‘Phenomenology is the study of the life-world – the world as we immediately experience it…’. By immediately he means our everyday experiences, the way we experience without reflecting on it and without conceptualising and categorising it.

He further states that ‘Anything that presents itself to consciousness is potentially of interest to phenomenology, whether the object is real or imagined, empirically measurable or subjectively felt. Consciousness is the only access human beings have to the world’ (Van manen, 1990: 9).

So, all we can ever know is what presents itself to consciousness, and phenomenology has no interest in what lies beyond.

Consequently phenomenology is mainly interested in experience. It seeks to gain a deeper understanding of the nature or meaning of our everyday experiences. Moustakas (1994: 13) says that the aim of phenomenology ‘is to determine what an experience means for the persons who have had the experience and are able to provide a comprehensive description of it.

From the individual descriptions, general or universal meanings are derived, in other words essences or structures of the experience’.

So phenomenology is interested in understanding or extracting the commonalities of particular experiences. By this approach phenomenology claims to be able to present structures or essences that characterise the phenomenon we study, e.g. learning.

Situated learning
As a theory that sprung from anthropological investigations of apprenticeship, Situated learning theory is based on a decentralised understanding of learning in which the fundamental project of the subject is to participate in social practice. By participating the subject changes identity and achieves greater social skills (Lave, 1999: 47)

Apprenticeship-learning usually takes place in situations with very little explicit instruction. Even though there is usually plenty of explicit instruction in music education, there is also a strong tradition for apprenticeship-learning, i.e. learning by watching and imitating.

If we approach the learner through the theory of situated learning, all participants within the community of practice (a local social context) are learners.
This also means moving ‘mastery’ from the teacher (or the master) to the way the community of practice is organised. The analytical focus is then moved from the learning of classroom instruction to the structuring of the learning resources of the community (Lave & Wenger, 2003: 79ff).

When we study music education with a focus on learning as situated in practice, it suddenly is no longer of key importance to discuss content, aims and method, but to focus on e.g. how new members enter music education, how they learn to fit in by adopting local behaviour, ways of speaking, how they change their identity etc.

Understanding learning as situated, one inevitably focuses on everything but the intended learning (scholastic learning) that is the result of classroom instruction. That doesn’t mean that classroom instruction is not important. Situated just means situated in a context, and therefore context becomes a central concept.

Looking for differences
Using these theoretical perspectives I focus on discovering ‘peculiarities’ within the local culture. Peculiarities could be:

- idiomatic and ‘taken-for-granted’ concepts used by students and teachers and only understood correctly within the local context.
- particular ways of learning particular kinds of music, e.g. through bodily experience,
- particular musical traits that calls for particular ways of treating it etc

The researcher can never experience a phenomenon in all its possible appearances, instead he has to try to ‘work around’ the phenomenon by describing the different ways he experiences it. Consequently the phenomenological description is about differences rather than similarities (Rasmussen, 1996: 53). By focusing on what is new rather than just reducing it to something that is similar to the old, we slowly achieve a broader understanding of the phenomenon.

Methods
In terms of how to understand the lifeworld of the students, phenomenology stresses the importance of approaching a phenomenon from several angles. Therefore I have chosen to employ various ways of producing data.
1. Observation
2. Focus group interview
3. Participant Observation
4. teaching/participation in students teaching practice (community music schools and secondary schools)
5. video-observation and follow-up classroom reflection.
6. document analyses
7. studying (observation and interview) related institutions inside and outside Denmark.

**Participant observation**
The past 6 weeks I have been a participant observer at the conservatory closely following a group of 1st year students in a ‘band’. This method has given me a sense of what it means to be a 1st year student, what it’s like to start at the conservatory, and I’ve gotten a bodily experience of these things. Doing participant Observation has also given me insight into:

- The conservatory tradition
- The teachers and the values they represent
- what goes on in the classroom and in the culture
- what kinds of actions are taking place and their immediate and future consequences etc.

**Emerging themes**
I have chosen to share some of my preliminary findings with you today. So far two themes are emerging that I find interesting and would like to explore further during the project.

*Learning as bodily experience*
As a participant observer I have experienced the importance of using the body and bodily experience in relation to learning and playing contemporary music. Body and bodily experience as a mode of acknowledgement becomes visible in e.g.:

1. a distinct ‘instrumental identity’:
   a) in the connection between the particular instrument and the individual body: e.g. how one is supposed to approach the instrument in order to come across as cool, or how it feels good to hold the instrument.
b) The relationship with the instrument that makes the player refer to himself as a guitarist rather than a musician playing the guitar.

2. As a means of learning contemporary music:
   a) when playing something that ‘grooves’ or when playing solos, bodily movement is utilised a lot to get into the pulse or to express oneself on the instrument. In such situations sitting still would be difficult and certainly result in a different musical outcome.

3. In relation to gender:
   a) It struck me that out of a group of 45 1st year students only 8 were girls (and of those eight 7 were singers). I would like to research further the degree to which the body plays a role in the choice of instrument and in developing an identity that is somehow linked to the bodily experience of playing that instrument.

*Learning as bodily management (Managing bodies): Time*

The concept of bodily management is inspired by cultural sociologist Charlotte Palludan, who uses the concept in relation to kindergarten practices.

In my research bodily management refers to how the institutional culture limits and streamlines the behavioural patterns of the local agents. This management results in identity development, and can be considered part of the social learning of the community. Bodily management becomes visible in several ways, but I have chosen to illustrate it using the concept of time.

After having participated at the conservatory for a short time, it struck me that:
   • very few people are wearing a watch
   • it is very common not to show up on time (or not show up at all without letting anybody know)

During the first three weeks of my participant observation, I only once saw somebody from my ‘band’ being late. Then things started to change.

Talking about bodily management using situated learning theory makes me focus on how students learn that it is okay to be late, and how they are shown examples of being late, and perhaps even silently required to be late.

During the first 6 weeks, the band I have been following around have been constantly faced with substitute teachers and teachers that ‘have’ to be somewhere else because of gigs, that are apparently more important than teaching at the conservatory.
They have also regularly experienced teachers that were late, sometimes as much as an hour.

The institutional culture of conservatories traditionally value greatly that their teachers also have a professional carriers as performers. This is often why they are hired to teach, not because they are necessarily good teachers, and students appreciate having well-known teachers to idolise. This is part of the culture.

For this reason the culture at the conservatory accepts that both teachers and students are absent or late, it is part of the tradition, and it is probably easier to accept than to deal with.

When the institution again and again silently accepts teachers being late, it manages the bodies of the students by making it difficult for them to make other demands or to behave differently.

When I did a focus group intervju with a group of 3rd and 4th year students, they told me that when they first started at the conservatory they were mostly on time, and showed a lot of enthusiasm for getting homework.

One girl explained, that she gradually discovered that it was not cool to be so enthusiastic and to be on time. She felt that she was perceived as annoying because of this. She ended up being late all the time.

Bibliography
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An investigation of the pedagogically oriented study programme in music at universities – a preliminary sketch

Wissenschaft

Danish musicology – which I am studying with regard to teacher education – was originally established in the beginning of the 20th century in a rather close connection with the german tradition of Musikwissenschaft. In a historical perspective musicology (or Musikwissenschaft) in Denmark is tied to the 19th century tradition of the Geisteswissenschaften (the ‘moral sciences’ as coined by John Stuart Mill’). Today however we are perhaps in a process of leaving this horizon of Wissenschaft and Universität behind us. In stead of we are increasingly defining ourselves (as well as politically being defined) as research institutions.

It is not my business here to unravel the particulars of this general transformation. I mention it because in a way this general change that is taking place (from

Wissenschaft to research) becomes the occasion of a certain wondering on behalf of the music.

If we look towards a Gadamer-inspired perspective, a concrete symptom of this overall transformation could be that educational institutions within the aesthetic area today no longer seem to have a primary score to settle with the tradition of Bildung. According to Hans-Georg Gadamer it was exactly the tradition of Bildung that justified the very existence of the Geisteswissenschaften. According to Gadamer what constituted the Geisteswissenschaften as Wissenschaft was the fact that they were safeguarding the tradition of Bildung:

"Der moderne Wissenschaftsbegriff und der ihm zugeordnete Methodenbegriff können nicht ausreichen. Was die Geisteswissenschaften zu Wissenschaften macht, lässt sich eher aus der Tradition des Bildungsbegriffes verstehen als aus der Methodenidee der modernen Wissenschaft. Es ist die humanistische Tradition, auf der wir zurückverwiesen werden. Sie gewinnt im Widerstand gegen die Ansprüche der modernen Wissenschaft eine neue Bedeutung".

Our modern research institutions today, they have a genealogy (a history) as Universität. That is, as a place that harbours the activity of Wissenschaft. Thus, this assumption of a transformation – from Wissenschaft towards research-institution – will work as our point of departure.

What has this change then produced today? In the current discourse of educational-politics the humanities – among these musicology – sometimes seem to be labelled as a 'national item of expenditure', something 'a society is willing to afford'. The humanities thus become 'a cultural blessing', a 'prestigious luxury'.

Following Martin Heidegger the idea of Wissenschaft is far from such a 'luxury'. It is rather a necessity because Wissenschaft has historically been deeply related to European man and his sheer being in the world. In a historical perspective the mainstay behind the idea of Wissenschaft is pointing back in time towards Greek antiquity and the very beginning of European civilization. According to Heidegger knowledge was originally the carrier of the

"… innerst bestimmende Mitte des … Daseins".

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2 Jf. op. cit., p. 17.
That is how it is put in German. It means that knowledge was ‘the center of the being of European man’. According to Heidegger we ought to regain our composure concerning a history that should not be forgotten. A history about our European heritage which rests upon a notion of an esssentiality of \textit{Wissenschaft}.

This means that the \textit{Wissenschaft} ought to have what Heidegger calls a \textit{Wesensgrund}.\(^5\) That is a basis that can not be completely decided from external objectives and outer interests. But according to Heidegger we are missing the point if we believe today we know the being of \textit{Wissenschaft}. On the contrary, – the \textit{Wesensgrund} rather seems to be missing today. Thus Heidegger tells us that

”… die Verwurzelung der Wissenschaften in ihrem Wesensgrund [ist] abgestorben”.\(^6\)

\section*{Musikwissenschaft}

Now what kind of question is this set of assumptions promting us to ask with regard to the study of the music teacher education activity in the musicological institution? Well, these assumptions seem to suggest that if the the educational output appears as unclear in its overall character – if the character of the educational output appears as lacking a kernel (a core) – then the musicological student acquires a scientific proficiency to do science with reference to a number of historical and systematical disciplines. But the overall question of \textit{why} that relates to these proficiencies in their totality remains unanswered.

So we can say to the student ‘yes you have learned to do science on music’. But the “\textit{why}”-question remains blank. And with that the value question of this competence to do science also remains blank. In other words the question of what this science-competence is \textit{justified} by remains unanswered. To answer this ‘\textit{why}’-question amounts to not wanting to evade the question of the reason, the purpose and the content of music education.

In other words one must allow oneself to become challenged by the above mentioned ‘\textit{why}’-question. Yes, we can do science on music, – but where in does the intrinsic value of this activity lye? Well, \textit{Wissenschaft} should have – what Heidegger calls a \textit{Prägekraft}.\(^7\) That means it must have an ability to leave a lasting imprint in

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the personality of the student. This Prägekraft is the same as not wanting to let the 'why'-question remain unanswered. In other words, the individual musicological proficiencies must in their totality refer to something. It is in this overall act of referral that Heideggers Wesensgrund in the Wissenschaft is justified. Thus, the question remains: Have we today lost sight of what Heidegger was tracing? Heidegger says in Der Ursprung des Kunstwerkes that the artwork is where the truth is set in motion:

‘Das Wesen der Kunst ist Das Ins-Werk-Setzen der Wahrheit’.

When music in our times implicitly or explicitly becomes defined as a purely socially constructed meaning, then music is turned into a kind of auditive culture or a kind of note-wise discourse (awaiting deconstruction). The question is do we by this – today – find ourselves in a movement closing the gap that Heidegger opened between Die Kunst und die Wahrheit (between art and truth)? Honestly, I am having my doubts. To be able to follow Heideggers thoughts from Der Ursprung des Kunstwerkes we must retain an experience of music as music. That is as a musical phenomenon.

Considering this assumption it becomes momentous that teachers as well as students in this time characterized by change and new departures nevertheless contemplates the being of the university.

Because as Universität this institution has originally – during a long European history – sheltered the basic attempt to question the truth. The Universität has traditionally been the house in which the question of the truth has been posed.

So today we must pose the question ‘what is Musikwissenschaft?’ To pose this question means to pose another question ‘how is a new generation of music teachers being produced today under the premises of Musikwissenschaft? How are they educated? We must ask this question because the sheer institutional activity of (music) education is future bound. Kant had an eye for this (with special regard for people like us who undertake educational research):

“Ein Prinzip der Erziehungskunst, das besonders solche Männer, die Pläne zur Erziehung machen, vor Augen haben sollten, ist: Kinder sollen nicht dem Gegenwärtigen, sondern dem zukünftig möglich bessern Zustande des Menschlichen Geschlechts … erzogen werden”.

Thus, the educational decisions carried out today they belong to the future. The relations established between ‘Musik’ and ‘Wissenschaft’ is taught today to shape the music educators of tomorrow.

The coming musicological students will inevitably become carriers of the music teaching of tomorrow. So they will be the next in line. The next ones to tell the story about the the relation between Musik and Wissenschaft. Between Ars and Scientia.

This suggests that the modern musicological research-institution should refind the kernel or core in its educational output. What is this kernel? It is to mould and to create and to train new music educators to continue and to carry in a musical sense the tradition of Bildung into the forthcoming generations of young people. What is the research of the musicological institution done for? The isolated musicological research results are of course primarily justified as contributions to the scientific community in question. But in a wider sense – when all is said and done – these research results yield their value as contributions to the overall process of putting original and well informed music educators into the world. Why?

Because the actual justification of the Wissenschaft of music is based on the intrinsic value of the enlightenment of man. Why? Because man is not a carrier of an essential humaneness by virtue of himself. He becomes an emblem of humanity only by virtue of the reason and the cultivated values shed upon him when he is brought up to become what he is: a human being. As Kant puts it in his Über Pädagogik:

“Der Mensch kann nur Mensch werden durch Erziehung. Er ist nichts, als was die Erziehung aus ihm macht”. ¹⁰

To support this process of enlightenment we must produce skillful professionals that are good at this with special reference to music. So all this comes back to the question of our current professionalization of the music educator.

So shall the musicological research-institution refind a kernel in the character of its educational output, we can assume that that tradition of Bildung must today be resumed and carried on in an original way that reflects our time. To retain contact with this tradition implies that the musicological institution should be influenced by a sense of a unified whole that flows through the education it offers the student.

¹⁰ I. Kant op. cit., p. 699.
Bildung is simultaneously both under an obligation to tradition, as well as completely open towards what is future bound. It is because of this doubleness that we still commit to this concept today. The tradition of Bildung today should neither be considered an obsolete relic of the past, – nor should this tradition just be blindly reproduced. On the contrary the tradition of Bildung should be carried on in a original way which is in keeping with the times and with the different musical tendencies in our current musical life.

**Perspectives**

If we shall attempt to meditate upon what the inspiration of the Heidegger-school could tell us today, then we can see that the musicological institution should close in upon itself and hereby define its inner unity and identity as a Wissenschaft. By virtue of this self-defining demarcation, the institution has a possibility to resume the old score it has to settle with the tradition of Bildung.

After the institution closes in upon it self in a self-defining gesture, the institution thus marks the boundaries the separates the institution from the external world. The odd thing is that is seems to be exactly this move that allows the institution to invest itself anew in a renewed vigour of Bildung. And in this way the institution connectcts in a new way to the external world, – this time as an institution whose primary ambition it is to create a new generation of music educators to the society it is a part of.

It is thus exactly the tradition of Bildung that promises to recreate the ties of the musicological institutions to the external world. That is the musicological institution should not – if it is at all possible – let it self be influenced by demands of reform from every quarter. The institution should not allow all sorts of influences.

The primary outside world however in proportion to which the instituion should predominantly define itself is the outside world called the ‘musical-life’ as a historical and social space (musiklivet). It is by musicology defining itself in pro-portion to the external space of the musical-life that musicology will be able to redeem the two interconnected endeavours:

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(i) Partly to re-establish a bid for a contemporary vigour of *Bildung* as an intentional performance the institution takes upon itself to attend to
(ii) Partly that the institution defines itself as a closed (clearly demarcated) unity with a distinct identity

These two endeavours are reciprocal.

My project is an attempt to decide upon the relation between (x) the musicological institution and (y) the way this institution simultaneously is inscribed in – as well as delimited from – the external space of the musical-life. The question of this staggering relationship constitutes the perspective of my analysis of the musicological teacher education. This is carried out with special reference to the self-perception of the musicological teacher as teacher at this particular institution.

The wide open question remains however whether such a perspective – as the above outlined – has anything to say today. Perhaps it will turn out that also this perspective in the final analysis must perish, and let itself become dissolved into the discourse of systemical constructivism with its notions of hyper-complexity, endless decentering and unlimited selective freedom?
Musico-pedagogical problems in the practice of music education. A developmental project for students in musicology

As a part of the research project ”Music teacher education in Denmark” a new course has been developed. The course is an option for students in the study of musicology, but it has been developed as a 15 ECTS points module of a new master’s degree in music education at the Danish University of Education. So, the course is a result of collaboration between the Department of Musicology at the University of Copenhagen and the Department of Curriculum Research/Music at The Danish University of Education. The course “Educational problems in music educational practice” will be a part of the new MA in music education at The Danish University of Education.

Also, The Department of Musicology wanted to offer this course as a special offer as part of the current education in musicology in order to find out how many students would be interested.

Since 2004 I am a teacher in this course.
Aim and content of the course

The aim of the course is that students learn to observe, describe, analyse and reflect didactic problems and questions concerning music education practice.

The practice may refer to the student’s own experience as a music teacher outside the university or it may be the practice of instruction as a university subject, e.g. instruction of a choir or an instrumental ensemble. For the purpose of the course in question, the student should have the opportunity to observe the practice of another music teacher / a fellow student.

The content of the course is:

• Introduction of methods to observe educational practice
• Introduction of analytical tools such as theories of learning and theories of music education (Didaktik – the German term)
• Introduction of theories about the relation between theory and practice
• General discussions of problems relevant to the student’s practice
• Comparisons and discussions of personal cases from practice
• Supervising the single student in working out and carrying through her personal project.

The examination form is both written and oral. The students work out a report in which a didactic problem is described in empirical examples from the student’s own practice. These are analysed and reflected by using theories of music education or learning. This report is the point of departure in a dialogue between student and teacher in the oral part of the examination.

A core theme in the course is the relation between practice and theory. This is not only discussed theoretically. Theories may be on different levels in relation to practice. As practitioners we all have some kind of everyday theory which – whether conscious or not - is guiding our decisions of how to act in a certain situation. These ‘embodied’ theories may prevent us from ‘seeing’ or being aware of important educational problems in our own practice. Thus, observation of one’s own practice is a great challenge.

Astonishing practices

In order to awaken the students’ ability to ‘see’ educational problems I introduce a kind of exercise called “astonishing practices”.

The different phases of this exercise are:

1. A preparatory phase
   In this phase the student make contact with a practitioner who will permit the student to observe one of her music lessons. When the contact is established the student writes down her preunderstanding of the practice she is going to observe.

2. An observational phase
   The student observes and takes notes about important observations. The observations may be supported by introductory descriptions of local and physical frames, participators, the observer’s instant feelings and sensations, surprises, etc.

3. A data constructing phase
   The notes and observations are worked out to descriptions focusing the observed surprises, especially related to the student’s preunderstanding of practice. This phase includes a beginning analysis. The student may present the practitioner with the description to challenge her understanding of her own practice.

4. An analysing phase
   The student chooses theoretical perspectives to qualify reflections of practice. In this way it is possible to acquire new understandings of the observed practice.

5. A presentational phase
   The student presents the project in both written and oral form and discusses the results with her fellow students.

Very shortly the aim of this exercise is, that the student by being astonished learn to "see", describe what she observes, and acquire a new understanding of how theory may qualify reflections of practice.

From this exercise the student may return to her own practice with a tool to develop this practice.

In the observation of one’s own practice you have to find an outstanding
perspective. In this case video takes may be an important tool. Or the student may collaborate with another student changing the roles of teacher and observer in a mutual process.

Results
Until now 15 students have completed the course.

For some students it was a problem to make contact with an other practitioner. So the exercise was not carried through by everybody. This was very obvious in the quality of the written reports. For those who succeeded in carrying out the exercise of astonishing practices it was easier to identify educational problems in their own practice and they showed a better understanding of how to use theoretical perspectives in the discussions of these problems.

So I am now working out a new plan for the course to make it easier for all students to participate in this exercise.
Contributors’ professional backgrounds

Kristina Mariager Anderson is doctoral student at the Danish University of Education in Copenhagen. Her research focus is the teaching practice at the Royal Danish Academy of music.

Stephan Bladh is originally trained as music teacher, singer and singing and voice teacher. Working life experiences are from a broad field such as treatment of voice disorders (logopedics) to music teacher work in primary school and music school as well. Since 1970th he has been engaged in music teacher training, both as teacher and administrator, at Lund university/Academy of music in Malmö. In 1987 he started a research project about music teachers, and 2002 he defend his doctor’s thesis: Music teachers – in training and at work: A longitudinal study of music teachers in Sweden, at the department of Musicology, Gothenburg University, Sweden. As associate professor he works now as supervisor and examiner at the department of Music Education at Lund University. In cooperation with Örebro university he runs a research project, financed by Swedish Research Council, named: Basic Norms and values in and around music teachers in Sweden – their construction and consequences.
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**Sven-Erik Holgersen**, Ass. professor, PhD Research projects about musical learning and development in young children as well as music teacher education. A special research interest is the development of qualitative methods in particular implications of philosophical phenomenology. Currently teaching music pedagogy and - psychology as well as research methodology. Currently a board member of Nordic Network for Research in Music Education; Early Childhood Commission of ISME; European Network of Music Educators and Researchers of Young Children.

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Frede V. Nielsen is Professor of Music Education at the Danish University of Education, Department of Curriculum Research/Music. He specializes in research on music pedagogy, music psychology and systematic musicology. He is chair of the Danish Network of Research in Music Education, member of the coordinating board of the Nordic Network for Research in Music Education, and co-chair of the International society for the Philosopht of Music Education. He has to his credit about 150 publications in music pedagogy, music psychology and musicology. He serves as the main editor of the *Nordic Research in Music Education – Yearbook*.

Bengt Olsson holds an MA in music and history and a Ph.D. in musicology. Currently he is Chair of Research on Music Education at the Academy of Music and Drama, Göteborg University. Former Dean of the Faculty of Fine and Applied Arts, Göteborg University and Chairman of Nordic Network on Research on Music Education. He has been involved in research projects about musical knowledge and aesthetic discourses. His articles about the social psychology and the sociology of music education as well as music teaching and learning in Scandinavia appear in international journals and books. Bengt Olsson is member of the International Advisory Board of British Journal of Music Education and the External Advisory Board of London Review of Education. His present main topics are issues about music teacher’s professional development and research on performer’s musical knowledge.

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RAIME General Assembly

Schaeffergaarden, Copenhagen, Denmark. Saturday, October 1, 2005, 10:45am–12:30pm

Present were Bladh, Fink-Jensen, Froehlich, Fröhlich, Georgii-Hemming, Gruhn, Holgersen, Humphreys, Jank, Lesiuk, Madsen, Nielsen, Olsson, Pio

Agenda

1. Approval of Minutes of the 2003 General Assembly, Corsham Court, Corsham, U.K., October 10, 2003
2. President’s report
3. Business arising from previous discussions
   --membership update and related matters
   --ISBN # for Proceedings
   --distribution of Proceedings
   --cost of conferences
   --conference site selection, president’s locale, and program committee
   --collaborative projects as an integral component of the RAIME conferences
   --paper distribution prior to conference
4. Statutes
5. Election of President-elect for 2007-2009
7. Next symposium site (Symposium IX)
8. Other business
   – How to honour Lennart Reimers (Gruhn)

Minutes
1. Minutes of the 2003 General Assembly, Corsham Court, UK, October 10, 2003, were approved unanimously.
2. Matters arising from the Minutes: Revision of statutes (see #5)
3. President Froehlich expressed some concern about the decline in participation in the RAIME conferences. All issues under Agenda Item #4 are reflections of that concern as there is a need for a critical mass in order to make it possible to arrange future conferences.
4. Business arising from previous discussions.
   (a) Membership updates.
   President Froehlich reported that there are still members who not have been in contact with the president or participated in the last two conferences. After discussion it was unanimously decided that, in the form of a “gentle reminder,” the president would contact members who have not participated in the last three conferences (i.e., for six years) and who not have been in contact with the president.
   Gruhn reminded the delegates that all members “in the spirit of RAIME shall invite new institutions as well as individuals involved in research on music education in order to get new members who can contribute to future discussions.” The delegates agreed to forward the names of prospective invitees to the president who would send a uniform letter of invitation to all nominees.
   (b) Distribution of proceedings
   Each member is to get two copies of the proceedings with the option to deliver one copy to the local library.
   President-elect Olsson agreed to investigate the options of putting all papers on a Web site. He also agreed to investigate the option of getting an ISBN-number for the Proceedings.
(c) Cost of conferences, conference site selection, president’s locale, and program committee
The last two conferences have been expensive. Delegates agreed that cost reduction ought to be an important consideration when choosing future conference sites. Gruhn also reminded the delegates that according to the RAIME statutes, the local host is generally expected to find funding for meeting rooms and other conference costs. It was agreed that such considerations therefore also might need to play a greater role in the selection of conference site as well as choice of president and president-elect. Regarding the program committee which according to the RAIME statutes consists of the President, President-elect, and Past President, President Froehlich expressed concern that for a program committee to be active, other members besides the president, past-president and the president-elect may have to be called upon as well. No further action taken.

(d) Collaborative projects
It is in the spirit of the RAIME statutes to encourage collaborative projects between members. Such efforts would give RAIME a unique purpose that might lead to greater visibility in the international music education research community and could also lead to possibilities of external grants. No action taken.

(e) Paper distribution prior to conference
In light of discussions in Corsham Court, President Froehlich reported that in her experience with electronically communicating with all delegates, electronically distributing papers prior to the conference was still not reliable enough to ensure that everybody would receive everyone’s paper. No action taken.

5. Revision of statutes
President Froehlich proposed revisions for the Revised and Approved Version of the Statutes from October, 2003. Motions were made and seconded separately for each item.
Item 1: Add “by individuals who were responsible for research”. MPU*
Item 2: Add “It is expected that individuals” (are normally associated with institutions). MPU
Item 3: Delete the whole item. MPU
Item 7: Add “A General Assembly is generally held every other year in connection with a RAIME conference. During that meeting the election of the
president takes place. Any other agenda items must be announced as a part of the conference agenda prior to the conference itself”. MPU

Item 8: Delete the last sentence “Modifications have to be announced and distributed at least four weeks in advance”. MPU

*Motion Passed Unanimously

   Teresa Lesiuk, Miami, USA, was elected president-elect by acclamation.

7. The editing, printing and distribution of the proceedings will be carried out by the Academy of Music and Drama, Göteborgs universitet, Sweden. All manuscripts must be delivered before March, 2006. Printing rules will be distributed separately.

8. The University of Miami was unanimously selected as the next conference site. Teresa Lesiuk will be the local host.

9. Other business
   Gruhn suggested that Lennart Reimers, founder of the RAIME, will be declared as honorary life member. In the proceedings there will be a dedication written by Wilfried Gruhn. Motion carried unanimously.

10. President Olsson expressed thanks on behalf of the RAIME delegates to Hildegard Froehlich for her work undertaken during her two-year term of office as President of RAIME, and to Frede V. Nielsen and his staff for organizing the details of the Copenhagen conference.
1. The “Research Alliance of Institutions for Music Education” (RAIME) was founded in 1991 by 17 institutions who have signed the statutes.

2. Membership of RAIME consists of individuals or institutions who are actively engaged in (or have contributed to) research in music education. (Individuals are normally associated with institutions).

3. Membership is contingent upon participation in a RAIME conference.

4. The business of the alliance is carried on by a president who represents RAIME and is elected for a two-year period by a simple majority (above 50%) of the voting members of the General Assembly. The president is assisted by a president-elect. After the two-year period, the president acts as past-president. President-elect and past-president function as an advisory commission and assist the president in preparing the symposia.
5 RAIME is not bound to any other organisation, but cooperates with other national or international institutions, professional bodies and individuals, as appropriate.

6 The purpose of RAIME is to facilitate mutual information and communication among its members.

a) The members of RAIME have the ambition to receive those colleagues from other institutions of the alliance who want to collect information, to prepare a study, to participate in a study visit, to give guest lectures, or to attend a conference, etc. This ambition shall not be bound to any financial demands.

b) Members also serve other members with information about ongoing research activities or publications such as institutional newsletters, bulletins and brochures (free of charge).

c) RAIME itself takes care to disseminate information as appropriate.

7 A General Assembly is held during each RAIME Symposium.

8 These Statutes can only be altered by a two-thirds majority of the voting members of the General Assembly. Proposals have to be placed on the agenda of the General Assembly. Modifications have to be announced and distributed at least four weeks in advance.

Approved at the General Assembly in Corsham, UK, October 10, 2003.
ArtMonitor is a publication series from the board for Artistic Research (NKU) of the Faculty of Fine and Applied Arts, Göteborg University.

1. Mika Hannula, Juha Suoranta, Tere Vadén
   *Artistic Research – Theories, Methods and Practices*
   ArtMonitor, Göteborg, 2005
   ISBN 951-53-2743-1

2. Mika Hannula
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   (“All or nothing – Critical Theory, Contemporary Art and Visual Culture”)
   Art Monitor, Göteborg, 2005
   ISBN 91-975911-0-6

3. Monica Lindgren
   *Att skapa ordning för det estetiska i skolan*  
   – *Diskursiva positioneringar i samtal med lärare och skolledare*  
   (Creating order for aesthetics at school. Discursive positioning in conversations with teachers and school managers)
   Art Monitor, diss. Göteborg, 2006
   ISBN: 91-975911-1-4

4. Jeoung-Ah Kim
   *Paper-Composite Porcelain. Characterisation of Material Properties and Workability from a Ceramic Art and Design Perspective*
   Art Monitor, diss. Göteborg, 2006

Distribution: www.konst.gu.se
The eighth symposium of the Research Alliance of Institutions for Music Education took place in Copenhagen in the Fall of 2005. RAIME is an organisation for individuals and institutions actively engaged in research in music education. The members come from all over the world. This also means that the research presented at one of their symposiums is based on a myriad of theories and methodologies and that the research themes are very diversified. In these Proceedings you will also find the same variation of projects.

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