The 22nd Annual Conference of the Nordic Network for Research in Music Education
March 14-16 2017
# Table of contents

Symposia I: The critical potential of music and performing arts education ........................................... 1

Symposia II: *IRISforsk* – pilot for a Nordic Research School for school development, in and around the schools of music and arts? ........................................................................................................... 5

Symposia III: Sami Music, Cultural Transmission and Indigenous Politics in Sapmi ......................... 9

Symposia IV: Questions and Dilemmas when Exploring Music Education and Gender in Scandinavian countries ........................................................................................................................................ 12

Symposia V: Critical perspective in researching music education and equality – what, why and how? .................................................................................................................................................... 15

Symposia VI: Musicalization of theoretical practices in music education research ............................. 17
Symposia I: The critical potential of music and performing arts education

Hilde Blix, Bengt Arve Haugseth, Bjarne Isaksen, Kristina Junttila, Lilli Mittner, Michael Strobelt, Maria Tølleføn. UiT – The Arctic University of Norway

BACKGROUND Recent socio-political developments in Europe and other parts of the world raise questions about our common values and the future of an inclusive society, and make it increasingly necessary for educators on all levels of education to examine the possibilities in their field to contribute to the ideas of responsible citizenship and a just society. In the face of ecological threats, the emergence of populist and authoritarian political figures, growing socio-economical inequality and – as one of several consequences – increasing numbers of refugees and migrants, we hold the opinion that it is no longer sufficient, if at all possible, to simply prepare students for a meaningful and responsible existence, instead one must also look at education as a means to change and transform society in a positive way.

THEMATIC FOCUS Education is one of the forces in society that involves individual as well as collective and institutional levels. In the proposed symposium we look at both the individual level, consisting of learners and teachers – especially their relationship in learning situations – and the institutional level, primarily the role of curricula, educational policies and structures. In the critical pedagogy of Paolo Freire (1968) and his successors we recognize a direction that defined itself as a force of social and political change, taking the side of the oppressed, creating awareness about injustice, imbalance of power, and worker exploitation. We wish to explore to which extent ideas of critical pedagogy can address pressing challenges of our time. With the exception of the related critical theory of the Frankfurter Schule, these pedagogical ideas have primarily been developed and applied within the Latin American and North American context. We will discuss their relevance and applicability in the Nordic educational landscape, focusing on music and arts education. Central concepts are critical consciousness and conscientization (Freire 1968), transformation, empowerment, as well as questions of access and participation. Specific topics addressed in the individual papers are dimensions of power relations and the critical potential within teaching material, digital learning tools, curricula and learner-teacher relations. On a more general level we also address the situation of arts education in schools in a time of increasingly neoliberal educational politics.

STRUCTURE AND TIME FRAME

- Introduction of research focus and presentation of participants 5’
- Paper presentations 60’
- Discussant session 10-15’
- Plenary discussion on issues raised by the audience or, 10(-15’) alternatively, on one of the following questions:
What possibilities do we find in music and performing arts education to develop critical consciousness and social engagement among students?

What could be concrete instances of empowerment achieved by critical arts education?

ABSTRACTS OF PAPERS INCLUDED

**Michael Strobelt: How can a critical pedagogical approach to music and arts education contribute to empowerment and transformation?**

This introductory paper gives a short history of ideas concerning critical pedagogy by outlining its various points of departure, its objectives and different strands, thereby providing a background for the symposium. As a continuation, an argument is put forward that arts education based on critical pedagogy can encourage critical reflection and responsible involvement in education and society, without losing sight of the creative and expressive qualities central to art. With reference to such divergent thinkers as Kant and Adorno, among others, the paper argues that, in fact, art and arts education are inherently disposed towards a development of critical competencies.

**Bjarne Isaksen: The unforeseen in the pedagogical encounter**

Based on the theories of Paolo Freire, the paper discusses the music teacher’s first meeting with his or her new students. How can we understand the roles of the teacher and the students in this perspective? Can the perspective provide new insight into possibilities for interaction, inter-subjectivity, dialogue, and respect in music teaching?

**Bengt Arve Haugseth: Do we educate students with critical awareness?**

The article discusses to what extent music as subject can function as a liberating for students and teachers, and whether it really challenges students to think and act critically. The article is based on the author’s own experience as university teacher with local curricula, repertoire and assessment, and it evaluates in what way today's music education supports central elements in critical pedagogy.

**Kristina Junttila: Performance as a pedagogical event – practicing to become something without knowing what it will be.**

The paper is based on the author’s participatory performance "Snakk for deg sjøl" (Talk for yourself) and examines how the audience exercises that are part of the performance open up a room for democratic involvement, transformation and the unknown. The production is situated in a landscape between performance art and pedagogy and looks at action and participation from a neomaterialist and post-human perspective.

**Hilde Synnøve Blix: The Power of the Textbook.**

Textbooks are a commonly used teaching tool in music schools, especially at beginners’ levels, and in most cases represent a defining factor regarding musical content and teaching methods. The aim of this study of textbooks was to investigate how the most frequently used books for beginners in
Norway prepare the students’ development of a good ear and musical literacy. The study is an analysis of 36 beginner textbooks for 15 different instruments. The focus of the analysis is how music notation is taught, and what tools are presented in order to develop a good musical ear. The analysis will have a critical pedagogic perspective on the potential and limitations of the textbook, especially if there are ways in which these types of books construct power relations, with Paulo Freire's concepts of power, dialogue, and critical consciousness as analytical tools.

**Maria Tøllefsen: Digital learning tools in a critical pedagogical perspective**

This paper is based on a survey of music students’ use of digital tools and resources in their studies. The results of the survey are discussed from a critical pedagogical perspective, focusing on the question of how digital learning tools can be used in teaching in a way that stimulates critical awareness, original thinking and creativity.

**Lilli Mittner: When students challenge the curriculum. Jessy McCabe and her campaign for women composers as part of school assessment.**

Gender issues and critique of the canon are topics especially conducive to the development of critical thinking in arts education. When 17-year old Jessy McCabe initiated a campaign in England to put more women composers onto the national A-level syllabus in music, she received wide public and media attention. Through her actions she succeeded in convincing the national exam board to change its assessment requirements.

Using a qualitative interview with Jessy MacCabe the author examines her motivation, the educational culture that brought forth her involvement, and how she views the students’ role in the process that lead to the changes.

The article is based on Paulo Freire's concept of the student as “critical co-creator” (Freire 1968) and discusses how student-led initiatives can contribute to transformations in the classroom. It is argued that changes in the curriculum both require and promote student involvement.

**COMPREHENSIVE LIST OF REFERENCES**


Hans Reitzel
Symposia II: IRISforsk – pilot for a Nordic Research School for school development, in and around the schools of music and arts?

Rut Jorunn Rønning, The Norwegian Council for Schools of Music and Performing Arts; Erlend Dehlin, Norwegian University of Science and Technology; Ellen Mikalsen Stabell, Norwegian Academy of Music; Anne Jordhus-Lier, Norwegian Academy of Music; Gry Sagmo Aglen, Inland Norway University of Applied Sciences; Inger Anne Westby, Norwegian Academy of Music; Anne Berit Emstad NTNU, Norwegian University of Science and Technology; Lise Lundh, Oslo and Akershus University College of Applied Sciences/Concerts Norway; Elin Angelo, Norwegian University of Science and Technology.

This symposium presents an overview of the work in the research group IRISforsk (IRIS Research) (2014–2017) and seven of the projects within the group. IRISforsk consists of 17 researchers and research students from five universities and university colleges in Norway. These researchers come from different disciplines: higher music education, teacher education, school development and education leadership. Among the researchers, there is one professor, five PhD students, four master students, two freelance researchers and six associate professors — of them three have PhDs. The research group is affiliated with the project IRIS, which is a huge development project within the schools of music and performing arts (SMA), to strengthen the music education for children and youth, concerning both breadth and depth.

IRIS is financed by Sparebankfondet, Dextra Musica. The different research projects within the group IRISforsk all connect to various aspects within IRIS. Research projects in IRISforsk concern, for example (numbers points to presentation order in this symposium): (1) philanthropy in the field of music education and music education research (Rønning), (2) art as an interpretative lens to conceptualise leadership, based on an artist talk with the artistic leader of the project IRIS (Dehlin / Hagerup), (3) talent programs concerning the demand for an SMA ‘for all’ (Stabell/ Jordhus-Lier), (4) competence demands for music teachers in the SMA versus competence aims in diverse music teacher education (Aglen), (5) curriculum for the subject music in the SMA versus in compulsory school (CS) (Westby), (6) school leadership in the collaboration between SMA and CS (Emstad/Angelo) and (7) El Sistema-inspired music education as an approach to improve the culture for learning and inclusion in school (Lundh).

In conclusion, we elaborate on how IRISforsk, as an inclusive research model, might be considered as a pilot for a collaborative, Nordic, Research School for school development in, and around the schools of music and arts. We hope for constructive dialogues in and after the symposium on this topic.

1. Rut Jorunn Rønning (master in progress), Norsk Kulturskoleråd

What is the project IRIS’s contribution in developing Norwegian schools of music and performing arts? This paper discusses the value of the project IRIS (IRIS) in connection with developing Norwegian schools of music and performing arts as a philanthropic corporation project. IRIS has been described as a pioneering developmental project of national value within musical education, considering the content, scope, economy and proliferation effect. To support the national transmission value, and considering the project's size, IRIS was developed as a nationally based project, within the
Norwegian Council for Schools of Music and Performing Arts. The paper is based on empirical evidence from dialogue and discussions between teachers, leaders and board members. Analytical reading of this material, using for example Bourdieu’s thoughts about symbolic power, as well as Aristotle’s views on character formation and Solhjell’s theory about inclusive and exclusive cycles, this paper discusses the public sector’s consciousness of symbolic power. A result from IRIS could be the experience of the symbolic power given from an external body, such as Dextra Musica, which is based on mutual trust and at the same time being managed by the public sector. This is all for the benefit for the pupils at schools of music and performing arts.

2. Erlend Dehlin (senior researcher) & Pia Skog Hagerup (PhD in progress), NTNU, PLU

*From artistic leadership to art in leadership – A ‘Plaggeat’.* This paper investigates how the arts may be used as an interpretative lens to inform and expand conceptions of leadership. Our aim is to contribute to the rapidly expanding field of research where the arts are linked to leadership, not by instrumentally crafting particular traits of the arts into leadership devices, but as an attempt to understand complex and understated aspects of leadership as a practical phenomenon. We have conducted a semi-structured interview in the form of an *artist talk* with renowned Norwegian artist and scholar Wolfgang Plagge, who is engaged as a leader in the IRIS project. In our conversation with Plagge, we have focused on his experiences as an artist performing leadership activities, as well as elaborating on the nature of leadership in general. The empirical analysis has, in combination with relevant theory on the arts and leadership, generated five dimensions of the arts as whole, transcending the variety of contemporary and historical particularities of different forms of arts, and which we suggest may be fruitful to expand our knowledge of leadership practice. Our construed dimensions are process, interaction, intentional creation, unpredictability and non-dualism.

3. Ellen Mikalsen Stabell & Anne Jordhus-Lier (both PhD in progress), NMH

*Inclusion of talent programmes in the schools of music and performing arts – The tension between breadth and specialisation.* This paper addresses the possible opportunities and challenges in introducing selective in-depth programmes into the municipal schools of music and performing arts. The school’s main vision is to offer ‘arts and cultural education for everybody’ (Norsk kulturskoleråd, 2016, our translation). However, with the new curriculum, all schools shall offer their students opportunities for specialising within an art form through an in-depth programme. Through looking at dominating discourses within the school of music and performing arts field, as well as learning cultures in junior conservatories, which are highly selective and specialised, questions of inclusion, accessibility and selection processes are discussed. One newly started in-depth programme, Ad Astra (part of IRIS), will be used to exemplify how breadth and specialisation can be combined in a school of music and performing arts. Although we recognise that there are challenges inherent in such a process, we want to argue in favour of an ‘in-depth breadth programme’, including a breadth of genres and art forms that will give more children and adolescents opportunities for specialising within an art form, and thus increase both the accessibility to specialisation and the diversity in the school’s activities.

4. Gry Sagmo Aglen (PhD in progress), HiI

*I want to be a music and art school teacher when I’m grown up. How do I become that’?*

It is statutory that all municipalities in Norway will have music and performing arts offerings for children and youths, but it is up to each municipality and the municipal schools of music and
performing arts (kulturskole) to define what the teaching content of arts will be and what teaching qualifications and music pedagogic education the teachers should have. The kulturskole offers lessons in several music and performing areas, but this article limits itself to examining the subject area of music. The qualification requirements are taken from the new curriculum for kulturskolen, ‘Mangfold og fordypning’, which was released in autumn 2016. This curriculum will be the guiding document that the schools should adhere when it comes to the teaching content and performing arts teachers’ competence. What is new in this curriculum is that it has developed three teaching programs. Each requires different qualifications, and these teaching programs in conjunction with other claims of qualifications form the basis of the article's discussion. The music pedagogic educations are selected based on national academic regulations and programme descriptions that belong to the relevant educations. Based on the kulturskole’s national curriculum in the context of these study regulatory documents, this article will make a survey of which music pedagogic educations in Norway can be said to qualify to teach in the kulturskole. The article also draws guidelines from IRIS, and sees the project in the light of the national curriculum’s qualification requirements.

5. Inger Anne Westby (senior paper), NMH

The teaching subject ‘music’ in schools of music and performing arts and in compulsory school – Two sides of the same coin, or? The aim of this paper is to discuss how teaching music in schools of music and performing arts, and teaching music in compulsory schools, can be both a challenge and a possibility. All municipalities in Norway — alone or in cooperation with other municipalities — shall provide music and art programmes for children and youth, and the activities should be organised in association with different parts of the school system and organizations and associations in the field of music and performing arts. Due to expectations of collaboration between the compulsory school and the school of music and performing arts, teachers from schools of music and performing arts also are attractive as music teachers in compulsory schools. This paper presents some challenges music teachers experience when moving between the compulsory school and the school of music and performing arts. Although the name of the subject is the same for both schools, music in compulsory schools and in schools of music and performing arts has a lot of differences; curricula, commitments and legal rules. The paper focuses on didactic questions and discusses how the music teachers in schools of music and performing arts also can be resource teachers in compulsory schools.

6. Anne Berit Emstad & Elin Angelo (both senior researchers), NTNU, PLU

When collaboration between MAS and CS creates greater participation in MAS. This case study examines a successful collaboration between MAS and CS in one of the larger cities in Norway. The study explores how close collaboration at the leadership level may contribute to the fact that, despite their low socioeconomic status, one third of the CS students are also attending MAS. The data consist of interviews with leaders in both MAS and CS, and document analysis. The findings indicate that the collaboration from the beginning was rooted in strong values about what is important in a child's life — values that are manifested and articulated at all levels, from top management in the municipality, to the leadership of the two collaborative schools. Such value congruence may have strengthened collaboration, where no one is economically dependent on the other, but where basic values like faith in the significance and value of music in a person's life, are the driving force across levels in the educational system in the city. Both formal and informal collaboration are taking place, and the schools’ organisation of their music lessons, combined with the employment of MAS teachers...
as CS teachers, have created a situation in which music is introduced in various ways for the students and created an interest in both band and dance. We have identified the leaders as transformational leaders who are empowered and driven by strong values that take root across and at all levels of the system and that enable a culture that enhances students’ interest in music, which leads to an interest in MAS for the students in CS.

7. Lise Lundh (PhD in progress), HiOA/Kulturtanken.

*Music as communities of practice in a diverse student environment.* This paper concerns a PhD project in its beginning stages and addresses two questions:

- Can greater diversity among pupils enrich a school environment, and thus better the learning situation?

- Can music play a part in developing greater inclusion in schools?

Part of the research will be carried out in a school that has a large number of pupils from different ethnic minorities, and with different mother tongues. As a collaboration between the local MAS and CS, a school-orchestra was founded, one of the aims being to provide opportunities for all the pupils to play an instrument. Among the outcome, many seem to agree that the orchestra provides for a better school environment. The paper discusses a possible starting point for analysis, from fields such as ethnomusicology and ‘community music therapy’. Furthermore, the paper briefly presents several problems stemming from approaches to groups considered minorities, as well as methodological issues related to studies of inclusion. Finally, theories connected to the term ‘Superdiversity’ and the ‘Capability perspective’ are presented as possible fruitful directions in terms of analysis.

Ylva Hofvander Trulsson, Lund University; Gőran Folkestad, Lund University; Petter Dyndahl, Högskolan i Hedmark; Alexis Kallio & Hildá Länsmann, Sibelius Academy, University of the Arts Helsinki; Thomas R. Hilder Grieg Academy, University of Bergen

1. ART's, agency and social mobility: Intergenerational transmission of Sami culture in family, educational and community settings (ARTIS).

Presenter (Chair): Dr. Ylva Hofvander Trulsson, Lund University, Sweden.

Abstract For the Sami, assimilation processes into the majority society have led to the loss of capital (economic, social and cultural). Today, the narratives of many older Sami convey feelings of shame for their culture. In a recent report half of the Sami school children in Sweden had experienced mistreatment because of their Sami heritage. A pilot study, where the PI interviewed eight principals at 'municipal school of music and arts’, in Sapmi, revealed a lack of knowledge of Sami representation in their courses. In addition, there were no teachers specialised in Sami music and arts in these schools. Five representatives from a Sami parent organisation emphasised a general challenge in making Sami culture and language visible and accessible for the children and adolescents within the majority society. The present project are studying the intergenerational transmission of discourses of culture and arts education and its relation to the concepts of identity, agency and social mobility in the Sami group. The methodology is based on cultural analysis. The empirical data are primarily derived from interviews with Sami parents in Sweden and Norway.

Sami adolescents in Sweden and Norway, and individual interviews with art- and educational council officials from four municipalities in Sweden and Norway.


The aim of the present project is to investigate contemporary creative music making and collaborative musical practices, with a special focus on participants with Sami background. The research questions are formulated as follows: How do the participants’ different backgrounds influence and become visible in negotiations and results of the creating processes?

How do the participants with Sami backgrounds describe their own journey of musical learning and creative music making, and the impact of their ethnic and cultural background in that? In a first phase of the study, data consists of the TV programmes Sapmi Sessions, radio programmes and statements on web sites.

The material is analysed from an intersectional perspective, that is, issues of gender, social class, generation, ethnicity, etc. will be focused when introduced by the participants. Key theoretical concepts in the analysis are Intertextuality, Discourse in Music and Personal Inner Musical Library.

Finland's publicly funded, extracurricular Basic Education in the Arts system is one founded on ideals of equality. These ideals ensure that many Finnish families have access to highly subsidized, high quality music education, however they also result in the exclusion of many sociocultural groups, including Indigenous Sámi communities. In this presentation we present the results of a decolonizing arts-based engagement with the stories of over twenty Sámi artists, arts educators and education leaders, considering how equality might be enacted in, and through, arts education in Finland. Through the crafting of Åile's voice through story and luohi, we here extend Gaztambide-Fernández's (2012) Pedagogy of Solidarity to music education, envisioning a music education that embraces uncertainty, acknowledges interdependency, provokes action and activism, and seeks creative, complex solutions to inequality in a way that positions diversity as an asset, not a problem to overcome. References


4. Sámi Music, Digital Media, Cultural Transmission

Presenter: Dr. Thomas R. Hilde Grieg Academy, University of Bergen

From the dissemination of the bible to the emergence of broadcasting corporations, media have long provided a tool for assimilation of the Sámi by the Nordic states. In the post-WWII era, state modernisation nonetheless also enabled a wider Nordic public to utilise media for their own cultural needs. The establishment of Sámi Radio, the growth of Sámi publishers and the emergence of a Sámi music industry have played a key role in wider Sámi revitalisation since the 1960s.

This presentation explores various examples of Sámi digital media that have been designed to enable new forms of musical transmission. Drawing on ethnomusicology, Sámi studies and Indigenous theory, I ask: How do these media exploit forms of interactivity and multi-sensoriality that chime with Sámi cosmologies and subvert earlier logo-centric models of education? Based on multi-sited ethnographic fieldwork and media analysis, my presentation highlights the importance of digital technologies for articulating Indigenous sovereignty.

5. Sámi popular music in the light of aesthetic cosmopolitanism

Presenter: Prof. Petter Dyndahl. Hedmark University College.

Put up against the widespread – nevertheless exoticizing and Othering – view that the authenticity of indigenous cultures should be concomitant with demands that they remain (pre)modern (Taylor 1997), this paper seeks to identify and exemplify that Sámi popular music is equally oriented towards moving further in the direction of late modernity as other Nordic and Western popular musics. That way, equalities and similarities between these cultures are focused rather than differences and divergences. The theoretical point of departure is Regev’s (2013) concept of aesthetic cosmopolitanism, pointing at the gradual formation of world culture as a single interconnected entity, in which different social and cultural groupings around the world increasingly share common ground in their aesthetic perceptions, expressive forms, and cultural practices: “While in the past national cultural uniqueness was organized around the principle of striving towards totally different expressive forms and stylistic elements, with expressive isomorphism it becomes organized around proximity, similtude, and overlap of art forms and stylistic elements between nations” (Regev 2013, 11–12).
Symposia IV: Questions and Dilemmas when Exploring Music Education and Gender in Scandinavian countries

Carina Borgström Källén, University of Gothenburg; Ceceilia Ferm Almqvist, Luleå University of Technology; Rebecca Billström, Örebro University; Silje Valde Onsrud, Bergen University College; Live Weider Ellefsen, Hedman University of Applied Sciences, Camilla Jonasson, Lund University.

Introduction
The purpose for this symposium is to discuss music education from a gender perspective by highlighting questions and dilemmas that, from our different points of departure, are either still to be asked or need to be further explored. Research on music education and gender has hitherto to a large extent focused the subordination of women in musical arenas, children’s gender related choices of instruments and music activities, the missing males problem in vocal ensembles and choirs, differences in terms of grades related to gender and gendered attitudes towards compulsory music education in primary schools. Taking this body of research as a starting point this presentation focuses on dilemmas regarding ethics, theoretical framework and methodology when investigating gender and musical learning and teaching. Further, the symposium points at research questions still waiting for deepened analysis, for example questions that are aiming to increase knowledge about the role of the teacher in the music class room and questions regarding the intersection between gender, class and ethnicity when learning music. Each researcher will present findings and dilemmas based on concluded or ongoing research from different perspectives, and finally Cecilia Björck will draw lines between the different contributions and give a picture of common findings and dilemmas from a critical point of view, and give some views of what is to be done in the Nordic field of research in music education with connections practice.

Feminist activism and music education in conversation
Rebecca Billström, Örebro University, Sweden 11 min
Can research on feminist activism in music have implications for the understanding of gender in music education and if so, how? Drawing on interviews with musicians across different music scenes and practices, I discuss how taking into consideration discrimination in music as well as feminist-inspired musicianship opens for further complexities when researching gender in the music classroom. More specifically, it calls for inquiries into conflicting strategies for change in activism and education as well as the intersections of norms, understandings of subversion and experiences of inequalities with regards to gender in music.

Musical learning: a gendered, entrepreneurial practice?
Live Ellefsen, Hedmark University College, Norway (11 min)
In light of findings from two methodologically and empirically different research projects, Ellefsen draws attention to discourses of entrepreneurship and individual accountability in music education practices. Norwegian upper secondary music education, and, she argues, the Norwegian Kulturskole as
outlined in the new 2016 Curriculum, presuppose an entrepreneurial, synthesising music student who participate in a range of more or less formal learning practices; collecting and merging competence across contexts. Pointing to an intertwining of discourses of entrepreneurship, musicianship and gender, Ellefsen raises the question of who benefits from, and indeed, has access to, musical learning as an entrepreneurial practice.

"Singing situations"
Linn Hentschel, Umeå University, Sweden (11 min)
My presentation will include descriptions and preliminary findings from my ongoing Phd-project on singing and gender in the music subject in a secondary school in Sweden. Singing is found to be a "feminine coded" musical instrument, as well as a more popular choice of instrument for girls in Sweden, but is also a mandatory activity for all pupils in the music subject. The preliminary findings suggest that gendered structures can be found both on a societal level as well as a more individual, and that this allows some pupils to succeed and some to fail in their singing projects.

Musical instruments and the doing of gender in music education
Mikael Persson, Royal College of Music in Stockholm, Sweden
We already know that music instruments are gendered and that this affects the students’ choices of instruments. What is yet to be explored is how these instruments effects the production of gender in the actual classroom. The elaboration of material feminist theories opens up possibilities to study not only what musical instruments represents culturally or discursively, but also how these instruments are entangled in the production of gender in the music classroom. A more elaborated understanding of the relation between gender production and musical instruments could open for new ways of approaching the gender equality issue in music education.

New times, new gender, and new paradoxes
Silje Valde Onsrud, Bergen University, Norway
The positions offered in our culture to act as a gendered subject are changing all the time. What it means to be a boy or a girl, or something in between, is not necessarily the same today as it was for the participants in the study I finished in 2013. Society is changing: The amount of immigrants has grown. The use of digital technology has expanded. Most teenagers are more aware of different sexual orientations than a few years back. In this paper I will address new challenges concerning teenagers’ performance of music and gender, and relate it to some of the findings from my doctoral thesis.

What about the role of the teacher – a follow-up study
Carina Borgström-Källén, Gothenburg University, Sweden
For to deepen the understanding of complexity and variation concerning gender in the music classroom the role of the teacher will be problematized in conjunction to musical learning and gender performance. The point of departure for the discussion is an on-going research project, a follow-up study to a project conducted at the University of Gothenburg 2010-2011. The preliminary result shows that teacher’ differences regarding knowledge in gender and other intersectional aspects, both as theory and practice, matters for how the students perceive their education in music. It also suggests that the students 2016 are more interested and informed in gender related issues than was the case in 2011.
The dilemma of reproduced role models, gender norms and genres in ensemble education and in creative music making using digital tools.

Cecilia Ferm Almqvist, Luleå University of Technology, Camilla Jonasson, Malmö Academy of Music at Lund University, Sweden (11 min)

Based on two on-going studies regarding female electric guitarists’ experiences of participating in popular music ensemble education at upper secondary level, and creative music making using digital tools that take place in leisure time activities among girls and transpersons, we would like to discuss the dilemma of reproduction of genre, gender norms and role models.

“I always wanted to play electric guitar, but I couldn’t imagine myself playing rock lics, and I didn’t know any girl who played electric guitar” says one of the interviewees.

“I’m not very technical. I know about singing technique but nothing else” says one of the interviewees who choose not to participate in a Music Lab where digital tools where used.

Both technology and instruments used in ensemble education are still associated with masculinity but how can the chain of male role models playing and composing “male” music in education and how might gender norms be challenged? What’s the responsibility of music teachers, school leaders and music teacher education? Are there ethical dilemmas?

Comment: Cecilia Björck, Gothenburg University, Sweden

Discussion
Symposia V: Critical perspective in researching music education and equality – what, why and how?

Monica Lindgren, Cecilia Wallerstedt, Carina Borgström Källén, Cecilia Björck, Åsa Bergman, University of Gothenburg

Commentator: Lauri Väkevä, Sibelius Academy of University of the Arts

In presentations of educational research statements like “A critical perspective is applied to examine xxx” are very common. What does this mean? Do not all research processes embody some notion of criticism? What differences are there between critical approaches and non-critical approaches in research? What does a critical perspective entail in terms of research questions; purpose/aims of research project; theoretical framework; ethical questions and scientific significance?

This symposium will be based on how critique, or critical perspective/approach, can be understood and used in researching music education. By presenting contemporary music education research, where critical perspective is seen as decisive, the presentation aims at discussing the importance of critique in researching music education in general and music education and equality in specific.

Critique in Nordic music education research

Critique/critical perspective in music education research focusing issues of equality is conceptualized from different theoretical and methodological standpoints. The concepts of critique will here be reviewed in relation to selected Nordic studies. Some of the key aspects in these studies are: focusing what is taken for granted; being aware of cultural context; taking into account how our lives are mediated by systems of inequity and paying attention to the role of power and discourse.

A critical stance in researching music-learning processes

Discourses on children’s musical learning are often built on assumptions on what the outcomes of learning are. By studying empirically the processes of learning, in terms of activities that evolve in different settings, what is found may be markedly contrary to such assumptions. Taking a meta perspective on three research projects that explore different music educational settings, video observed and analysed according to the principles of Interaction Analysis (IA), it is found that these kinds of analyses are productive not only for investigating practice but also for taking a critical stance in pedagogical discussions. The importance of how music education for children is organised, and the role of the teacher in these practices, for how music-learning processes develop, are highlighted.

The “bad” and the “good” – critical analysis and gender equality

This presentation will focus the study of work and initiatives for improvement and development, for inclusion and justice. In addition to the need for a critical examination of those things we perceive as injustices in music education – the “bad” – I will consider the importance and challenges of deploying a critical analysis of what takes place in the strive for justice and improvement – the “good” – with special attention to the strive for gender equality in music.
**What is excluded? Deconstruction as critical analysis**

Drawing on Derrida’s theoretical framework the symposium will discuss how deconstruction can be used as a strategy for self-reflection when analysing empirical data. We will argue that deconstruction, as interpreted by McQuillan, could be fruitful for a critical analysis since it offers strategies for to identify third spaces and power in binary oppositions. By highlighting deconstruction the symposium is focusing awareness of what is excluded in the analysis, since this can be a way a head for to develop a way of seeing that goes beyond what was at first taken for granted as a result.

**Critical approach in ethnographical studies**

A critical approach will at this symposium also be discussed in relation to ethnographical method. It will for example be highlighted how critical results can be communicated to representatives of music pedagogical practices participating in ethnographical studies. Attention will also be paid to challenges that follow on critical discussions between researchers and informants. Also methodological implications of such a critical and reflexive dialogue will be discussed.
Symposia VI: Musicalization of theoretical practices in music education research

Format: performance-symposium

Guro Gravem Johansen, Norwegian Academy of Music; Petter Dyndahl: Inland Norway University of Applied Sciences; Jan-Olof Gullö, Södertörn University

During last year's NNMPF conference in Hamar, we launched the concept Musicalization of theoretical practices in music education research, which represented a new presentation genre in the history of the Nordic research network. It was even well received! However, we have learned that not everyone who wanted to experience the performance in Hamar were given the opportunity. Therefore, if the conference organizers allow us to, we will be extremely pleased to perform a new, elaborated version of the concept at the 2017 conference.

During the last decades, the body of research aiming at theorizing various musical practices has become substantial. In effect, the need for musical practice theory seems saturated, and the question rises whether it is now time to flip the coin. In this project, the idea of studying musical practices through theory is rejected altogether. Instead, an innovative and subversive approach is developed and utilized to study theoretical practices in the music education research community through music.

The project is inspired by a broad spectrum of theoretical traditions and positions, presented through the musical grid of Brazilian bossa nova. Drawing particularly on feminist theory, the research method is performative in its (socially constructed) essence. By borrowing from composers such as Tom Jobim, Louis Bonfa, Simon and Garfunkel and Joni Mitchell among others, we have written new lyrics to well-known songs, with the intention of poetic as well as satiric interpretations of various theoretical themes. Furthermore, the project is political in the sense that it is a performative response to current political issues in today’s society.

In the presentation we aim at touching musically upon themes and concepts such as power/knowledge (“Jogos de verdade”), deconstruction inspired by Derrida (“Wave of deconstruction”), music psychology (“Slightly out of tune - Desafinado according to Trewarthen”), music and technology (“One tool samba”), the sociology of education and culture (“Hunting high and low – for cultural capital in the academic world”), the politics of feminism, gender and sexuality (“Waters of March 8th”). In "Edith, Judith and Joni", based on Joni Mitchell’s “Edith and the Kingpin”, we exemplify various “kingpins” in the music industry as well as in the philosophical reception of feminist theory, by embedding (literally speaking) a reference to the recent (male) Nobel Literature Prize winner.