Att lära genom improvisation
En didaktisk studie i grundskolans musikundervisning

av

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Akademisk avhandling

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Abstract

Christina Larsson (2019): Att lära genom improvisation. En didaktisk studie i grundskolans musikundervisning.
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In the growing field of research on improvisation, it is argued that improvisation should be at the core of music education, and in many curricula improvisation is in fact emphasized. However, in general music education, as well as research, improvisation is still overlooked. There seem to be a discursive gap between 'everyday' and artistic perceptions of improvisation and the way it is perceived didactically. Improvisation is also a creative music activity form and as such it cannot have prescribed outcomes. Yet, the current goal- and result driven schooling system focuses on achieving prescribed knowledge requirements. This situation constitutes an educational paradox. Through a systematic literature review, interviews with teachers and a practice-based study, this thesis explores the conditions and the role of improvisation in general music education. The theoretical perspective is based on Dewey's pragmatist philosophy, and his concepts of aesthetic experience and transaction. Results show that improvisation is conceptualised in a continuum between structure and freedom and that teachers' didactical approaches to improvisation can be oriented towards the process, the subject or Bildung. However, teachers' perceptions of improvisation as related to jazz and blues sometimes present a hindrance. Combining a practical epistemology analysis with Dewey´s concept of the esthetic event (Dewey´s spelling) provides new insights into the process and content of aesthetic meaning-making. Improvising pupils who have an aesthetic experience can develop *expressivity, agency* and *responsivity* (EAR) as well as aspects of embodied, cognitive and ethical knowledge. The transactional perspective and 5 concepts developed here provide new insights in how to understand improvisation in education: as *ethically co-creative action, co-learning action, explorative action, a space for imagination and emotional engagement* and finally *a room for subject-ification*. This implies a negotiated role for the teacher as *co-player*. A practical aesthetic analysis (PESA) is suggested which emphasises the specific nature of the aesthetic experience.

Keywords: General Music Education, Improvisation, Transaction, Meaning-making, Aesthetic Experience

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