

Practical use of Aural Sonology in the ensemble teaching within the folk music program at NMH (The Norwegian Academy of Music)

Music unfolds in the consciousness of the listener and the musician primarily as a pre-linguistic phenomenon. (Kierschow 2000; Solli, Aksdal, and Inderberg (2021, 2022).

Music is often learned through aurally conveyed practices, especially in genres such as folk music, jazz and popular music. In classical music, an approach based on notation prevails, though here too an aurally founded musical language is implied.

While the learning of various concepts in music theory often may divert the students' attention from how music sounds in real time, aural sonology and analysis of performer roles are methods that may bring attention back to music-as-heard. They encourage the student to reflect and analyze music-as-heard and teach them how to listen in new ways by applying different listening intentions (Thoresen 2015; Ølnes 2016).

The acquisition of different listening intentions will take place in a hermeneutic perspective: through processes that generate insight rather than through being told what is right and wrong. By applying a different listening focus (selective listening intention) unexpected discovery may occur, and thus the different listening intentions acquire a heuristic function (Solli, Ølnes 2023 (under review)).

In practice-oriented teaching such as ensemble playing, it is a challenging task to convey and translate the insight that the teacher has gained through his mastery of different listening intentions and the corresponding set of conceptual structures formulated in *Aural Sonology*. The task is to create a situation that allows *the student to maintain his attention to the sounding music, without leading them into a detour of terms, notation, and oral/written explanations.*

The present article explores and reflects upon how learning the performer-role- functions may support the students' experience of the different dimensions and layers in music and how these experiences can influence musical interactions in ensemble playing.

The research question is: *In the pedagogical context of ensemble teaching, how can the teaching of various listening intentions in combination with analytical knowledge gleaned from 'aural sonology' enhance the folk music students' ability to reflect on their own playing and thus enrich their creative and musical potential?*

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