

This is an attempt to suggest a performative music pedagogy, and to discuss how that can sound like, with some premisses laid out.

I am trying to outline this suggestion through some questions which I here ask.

The presentation is based on Gert Biestas writings on pedagogy, on Haseman (2006)s understanding of performativity, as well as Ingrid Bjørkøys thesis, and both Anna-Lena Østern and Tone Pernille Østerns perspectives on performative approaches.

How can a Performative Music Pedagogy (Research) sound like?

If it is a practice

- where we do not know what will be learned (Biesta 2014)
- where the teaching/research puts something in motion rather than set the norm for what should be learned/researched (Biestas 2014, Haseman 2006)
- where subjective references coming from both the teacher and the student/co-researchers are points of departure for the teaching/research (Biestas 2014, Hovde coming)
- where teaching/research is a dialogical process where we learn and produce knowledge together (Østern&Hovde 2019, Østern m.fl 2021)
- where decolonization is a way of criticizing and questioning established pedagogies and practices (Tuck&Yang 2012, Tuhiwai Smith 2013, Hovde, Maulidi&Østern 2021)

Questions to ask in this regard:

How can

- things be put in motion rather than measured up against a “truth” within a master-apprentice-practice?
- things be put in motion in repertoire-based or technique-based teaching?
- practices be culturally sensitive and relevant where we have aims of teaching a particular method of making sounds/music from a colonial culture?
- something be a subjective performative process for the teacher and the student while teaching genre-specific genre-characteristics?

What happens if we, in our research and teaching traditions acknowledge that the student is a musical and sonic competent creator?

- How can SMPA(kulturskole)-classes look like?
- How does musicking in kindergarten look like?
- How does a music class, or musicking, in primary/secondary school look like?
- How does music classes in higher education look like, if this happens?

Litterature:

Biesta, Gert J.J. *Utdanningens vidunderlige risiko*. The beautiful risk of education. Bergen: Fagbokforl., 2014.

Bjørkøy, Ingrid. «Sang som performativ for samspill i småbarnspedagogisk praksis». Norges teknisk-naturvitenskapelige universitet, Fakultet for samfunns- og utdanningsvitenskap, Institutt for lærerutdanning, 2020.

Gershon, Walter S. *Sound Curriculum: Sonic Studies in Educational Theory, Method, & Practice*. 1. utg. Studies in curriculum theory series. London: London: Routledge, 2018. <https://doi.org/10.4324/9781315533131>.

Haseman, Brad. «A Manifesto for Performative Research». *Media International Australia* 118, nr. 1 (1. februar 2006): 98–106. <https://doi.org/10.1177/1329878X0611800113>.

Hovde, Sunniva, Asante Smzy Maulidi, og Tone Pernille Østern. «Towards Just Dance Research: An uMunthu Participatory and Performative Inquiry Into Malawian–Norwegian Entanglements», 1. utg., 59–80. Routledge, 2021. <https://doi.org/10.4324/9781003053408-5>.

Hovde, Sunniva Skjoestad. «Experiences and Perceptions of Multiculturality, Diversity, Whiteness and White Privilege in Music Teacher Education in Mid-Norway – Contributions to Excluding Structures». I *Higher Education as Context for Music Pedagogy Research*, redigert av Wenche Waagen, Jens Knigge, og Morten Sæther, Bd. 2. Cappelen Damm akademisk, 2021.

Oliveros, Pauline. *Breaking the silence*. Redigert av Simon Christensen og Mikkel Arre. Copenhagen: Passive/Aggressive, 2021.

Tuck, Eve, og K. Wayne Yang. «Decolonization is not a metaphor». *Decolonization: Indigeneity, Education and Society* 1, nr. 1 (2012): 1–40.

Østern, Anna-Lena, og Sunniva Skjøstad Hovde. «Untamed stories told by artfully creative artists in Malawi and Norway». I *Performative Approaches in Arts Education: Artful Teaching, Learning and Research*, redigert av Anna-Lena Østern og Kristian Nødtvedt Knudsen, 168–92. New York: Routledge, 2019.

Østern, Tone Pernille, Sofia Jusslin, Kristian Nødtvedt Knudsen, Pauliina Maapalo, og Ingrid Bjørkøy. «A performative paradigm for post-qualitative inquiry». *Qualitative research : QR*, 2021, 146879412110274. <https://doi.org/10.1177/14687941211027444>.