



GÖTEBORGS UNIVERSITET

# Att göra plats för traditioner

## Antagonism och kunskapsproduktion inom folk- och världsmusikutbildning

av

**Ingrid Hedin Wahlberg**

**Akademisk avhandling**

som med tillstånd av Konstnärliga fakulteten vid Göteborgs universitet för  
vinnande av filosofie doktorsexamen i ämnet musikpedagogik framläggs  
till offentlig granskning.

Fredagen den 20 mars 2020 kl. 13.00 Lingsalen,  
Högskolan för scen och musik, Artisten, Fågelsången 1, Göteborg

Fakultetsopponent: Prof. Eva Sæther,  
Lunds universitet

## Abstract

Title: Att göra plats för traditioner. Antagonism och kunskapsproduktion inom folk- och världsmusikutbildning

English title: Constructing Place through Traditions: Antagonism and Knowledge Production within Folk and World Music Education

Author: Ingrid Hedin Wahlberg

Research subject: Music Education

Language: Swedish with a summary in English

Keywords: Higher Music Education, Folk and World Music, Discourse, Pastoral Power, Imaginary Geographies, Representation, Antagonism

ISBN: 978-91-7833-830-6 (printed version)

ISBN: 978-91-7833-831-3 (digital version)

URL: <http://hdl.handle.net/2077/63290>

The aim of this thesis is to critically examine the educational area of folk and world music within higher education in Sweden, with a focus on questions of knowledge, power, and governance. The study is ethnographic and the data were produced in the 2016–2017 period through observations of lessons, concerts, and examinations in three educational environments, and through interviews with teachers and students.

The analysis identified two antagonistic discourses: *music as cultural context* and *music as autonomous*. Techniques of self-governance within a pastoral power mechanism served to disconnect the learning process from the teacher and put responsibility on the student. Two pedagogical positions, the *master–apprentice position* and the *coaching position*, were simultaneously present within the educational area, and educational and musical boundaries were drawn between folk and world music education and western art music education. The educational area is characterized through entwining constructions of tradition, place, and identity, and through teaching practices reproducing norms within western folk music. Conflicting interests within the educational area are discussed in relation to questions of power and governance within musical learning. In conclusion, the educational area of folk and world music within higher music education is understood as producing knowledge centred on *musical constructions of place*.