

A French horn pedagogue's professional understanding

French horn didactopographer
teaching students from beginner to
expert, with teacher education as an
ending point

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About the Author

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Abstract

This article is based on a qualitative study of a Norwegian French horn pedagogue's professional understanding. Through thematic narrative analysis of observations of her teaching practice, interviews and a survey form, the author identifies three pivots on which the professional understanding is centred: hornists, strategies and merging. The horn pedagogues' professional understanding is presented in the research narrative 'The didactopographer' in the middle of the article, and is discussed within a profession-oriented theoretical framework in which power, identity and knowledge are fundamental aspects. The discussion also draws upon Hans-Georg Gadamer's views about education and the concept of *sensus communis*. The author summarises the contributions of this article to basic thinking in music and arts education.

Keywords: professional understanding, music education, basic thinking, French horn.

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'The goal is that the students can reach
as far as they want.' (Idun)

Drawing maps in the landscape of instrumental music education

A cartographer draws maps based on her travels through a landscape. She knows how she travelled, which hilltops she climbed, which areas visitors should avoid, the roads that lead to a destination, and the ones that don't. Similarly, Idun (fictitious name), a professional hornist, has travelled through the French horn educational landscape. Her own and her colleagues' experiences, as well as the challenges faced by her students on their journeys, have led Idun to develop a

thoughtful educational practice with self-produced textbooks and continuous reflection on how to help budding French hornists on their journeys. Instrumental music education primarily happens outside compulsory school in Nordic countries—for example, in Norway, at Schools of Music and Performing Arts¹ (no: kulturskolen), in community music, in music programmes at upper secondary schools (no: videregående skole), and in higher music education. There exist few official maps in this circuit, meaning formal guidelines, syllabi, curricula, research and documentation. Through her practice and reflections, Idun draws one such map of a landscape in which novices, experts, practitioners, musicologists and educators comprise a vibrant community for French horn education. This ‘didactopographical’ work is emphasised in the current article and acts as a performative mapping of an artistic and educational work in which inquiry and reflection are central to the aim of the work: to continuously improve and advance French horn teaching practices.

My research question was as follows: What professional understanding can be identified in a thematic narrative study of a French horn pedagogue’s practice? The term professional understanding refers to Idun’s perception of her expertise and mandate in her professional role, which she describes as ‘French horn pedagogue’. Discussions on music teachers’ knowledge and practices follow several paths in international research. Central questions are who are regarded as qualified practitioners and why (Georgii-Hemming et al. 2013; Millican 2013; Mantie and Talbot 2015; Taylor and Hallam 2011; Veblen 2007; Watson 2010). This article contributes to such discussions. The concept ‘professional understanding’ refers to professional identity and professional knowledge as well as the way in which these aspects are entwined and regulated by several kinds of power. This concept emerged in my doctoral work and through studies of four instrumental music teachers practices (Angelo 2012, 2013, 2015a, 2015b, 2016), and was developed in dialogue with research about professions,

¹ These schools are extra-curricular, obliged by the Norwegian law, but owned and run by the municipalities.

music education and teacher education (Dale 2001; Goodson and Hargreaves 1996; Molander and Terum 2008; Krüger 2000; Nerland 2003; Schei 2007; Loughran 2014). This article concerns a professional understanding that emphasise reflective dialogues, and examining focuses among the practitioners in the field of French horn education.

The map metaphor that frames this article was developed through analysis, during which I noted that *paths* were heavily emphasised by Idun. The maps and mapping discussed here should be understood as a performative social cartography, and as a process in which perspectives change and transform (Kitchin, Perkins, and Dodge 2011; Paulston 1996, original italics). Maps in this sense should be seen “as always in a state of becoming; as always mapping; as simultaneously being produced *and* consumed, authored *and* read, designed *and* used, serving as a representation *and* practice; as mutually constituting map/space in a dyadic relationship” (Kitchin, Perkins, and Dodge 2011, 22). This articulation describes both the map metaphor and the reason why I call Idun a ‘didactopographer’ in this article: she is concerned not only with what should be learnt, how and why, but also with discussions and reflections concerning the reasons for and debates about such certainties. Idun’s didactopographical focus is both artistic, in terms of her artistic sensitivity and craftsmanship as a French horn musician, and didactic or educational, in terms of her facilitation of her students learning processes. It is also inquiring, in terms of her curiosity and desire to develop and systematise insights in and about French Horn Education. Such a focus can be explained as didactological, drawing upon music educational philosophy as well as general educational philosophy (Nielsen, 1998, 2003; Johansen, 2006; Ongstad, 2006). A didactological focus is culturally responsive and reflects upon goals, procedures or processes in order to achieve the overall aim—in this case, to educate good French hornists, in a good way. The paths in the map metaphor used here comprise movements between levels of French horn skill (beginner and expert), different knowledge cultures (music education and teacher education) and Idun’s di-

verse professional self-understandings as an artist (or a French horn musician), a teacher, an inquirer and a textbook author.

The article has four parts in which I (1) present the research participant, Idun and her work context, (2) explain the research design, (3) present a research narrative of Idun's practice and discuss the three identified pivot points and (4) summarise the discussion and identify this article's contribution to the field of philosophy in music and arts education. In conclusion, I elaborate on the map metaphor and argue how c/a/r/tography, or even didactopography, might help develop interest in and practices of reflection and philosophical debates in the field of music and art education.

Idun, the French horn pedagogue

Idun has music teacher education, a master's degree in musicology, and 30 years of experience as a musician and music educator. She knows the French horn community nationally and internationally, and she has taught several of those who now are French horn students in higher music education and/or professional hornists, in Norway. Idun is one of three French horn pedagogues employed in a large, urban school of music and performing arts (SMPA), which from 2006–2008 was appointed to a 'demonstration school' by the Directorate of Education, for excellent practice and a good programme for especially talented students². There are many places for professional musicians to work in the city where this SMPA is, including a symphonic orchestra, theatre and higher music education institutions. There are several French horn students at all levels in Idun's SMPA, and various adapted ensembles. Idun teaches students at all stages, in this SMPA and in upper secondary school. The year I followed Idun, one of her pupils auditioned for a higher music education institution and got a student position at the Norwegian Academy for Music, where sev-

2 <http://www.regjeringen.no/nb/dep/kd/tema/kulturskoler/demonstrasjons-kulturskoler-.html?id=115298>

eral former students of Idun's also study. The research narrative in the article is based upon Idun's last lesson with this pupil.

Idun's profile is distinctive and common in the landscape of music and art schools in Norway. These schools are realised very differently in each of the around 400 municipalities in Norway³; in some places, the schools are closely related to professional music institutions and higher music education, and in other places, they are closely linked to the local communities and compulsory school. In some municipalities, the music and art school is more or less embedded in compulsory school, with teachers filling multiple positions and sharing rooms and equipment, and in others, the SMPA are situated further away from compulsory schools in terms of location, aim and content. In an earlier study, I examined the professional understanding of an instrumental teacher with a profile that was quite different from Idun's but also common in the music and art school landscape in Norway. This teacher performed tasks in compulsory school, music kindergarten and diverse community music programs and taught many different instruments, genres and types of ensembles (Angelo 2015a). In that example, I identified the local community and community music (for example the schools wind band) as decisive for both that teacher's professional understanding and for that music and art school's professional understanding. In the article, I called that school the *Community School of Music and Art* (CSMA), to underline the importance that community and inclusivity seemed to have, as well as formal schooling, qualified teachers and close relations to compulsory school, for what was seen as mandate and expertise in that example. A new curriculum developed by the Norwegian Council for Schools of Music and Performing Arts introduced a formal English title for these schools in 2016, namely the Schools of Music and Performing Arts (Norwegian Council for SMPA, 2016). There are a large number of these

3 In January 2006 there were 428 municipalities in Norway, the smallest with around 200 citizens, the biggest with around 658400 citizens. The number of municipalities will be reduced during 2017 as a result of political reforms.

schools in Norway, some focuses primarily on music education, others have well developed programs also in dance, visual art, theater & drama or other art subjects. Some are closely related to the local community, and others to regional, national or even international professional societies for specific art subjects, instruments or genres.

Methodological considerations

I asked Idun to participate in the research because of her reputation as a French horn pedagogue and because she represents the type of music teacher that focuses mainly on one instrument, and is part of a work context with other professional musicians and performers on that instrument. The data include verbally articulated and performed stories about her French horn education practice derived from video observations, field notes, an interview and a mapping form.

Narrative approaches are valued in education research for their potential to convey complexity and tensions that often arise in teachers' work. In music education research, narrative inquiries are seen to enrich and elaborate on different understandings of music and music teaching (Barrett and Stauffer 2009; Clandinin and Connelly 1996; Riessman 2008; Østern, A.-L. & Angelo, E. 2016). Idun's experiences were originally studied using a thematic narrative approach, but while working with the empirical material, I became aware of her focus on mapping and collective reflection and improvement in an artist-teacher environment, and therefore I also turned to social cartography and a/r/tography for language and frames to explain and discuss what I saw (Casebeer 2016; Paulston 1996). Narrative approaches are, as social cartography and a/r/tography, dynamic, flexible research approaches in which the researcher is allowed and even encouraged to identify connections, relations and transformations in complex educational and artistic landscapes. Even though analytical parts of the re-

search are difficult to separate from the work as a whole, the analysis can be explained as a four-step process.

First, I searched for coherent narratives about French horn education in the observations and interview. Second, I examined these stories to identify the themes that Idun repeatedly emphasised. I named these themes 'pivot points' to underline the fact that they are dynamic and lead to an altered perception of expertise and task. Third, I wrote a research narrative based upon the data material as a whole led by the identified pivot points. Fourth, I searched for theoretical and philosophical perspectives to deepen the discussions.

After the coming narrative, 'The didactopographer', I will explain how the three pivot points were identified and discuss how they work as substantial and interrelated aspects of Idun's professional understanding. The narrative is set in one of Idun's teaching sessions but elaborated upon with information obtained from many parts of the data material. Prior to publishing, Idun read the article and together we corrected any misunderstandings.

The didactopographer

Jonas, one of Idun's students, has just been offered a position as a French horn student at the Academy of Music and in the coming autumn he will move to Oslo. Therefore, this is Jonas' last lesson with Idun. Idun is proud and excited. She has followed Jonas and the development of his skill with the French horn for 10 years now, and aided his thorough and lasting work. Now she can send him along his path assured that he has the necessary knowledge and skills for what awaits him. He knows his scales and the required repertoire, he has participated in advanced master classes and he has insight into the paths that led him to this point. This knowledge has developed through years of individual practice and participation in groups and ensembles, and

through regular French horn gatherings in which he has participated from young age. Like several of the students he will meet this autumn, Jonas has played his way through increasingly challenging parts of the 'The Troll Horns', a special composition for the horn community that has been played at most of these gatherings.

Jonas warms up with minor and major scales, triads and chromatic scales. Idun is relieved because she knows he will not have the same experience as her when she began at the music academy. She was asked to play scales, and although she knew the scales theoretically, she had never played them. Jonas has played scales since he was a beginner, slowly and systematically learning them in both theory and practice. 'What should I play?' Jonas asks. Idun suggests, 'Kvandal?'⁴ Powerful, deep tones fill the room, followed by brilliant changes to brighter registers. Idun knows how difficult this is and how frightening and challenging such shifts are, especially when one's lips simply will not obey. She also knows French hornists need to master this if, for example, they want to play in an orchestra. Jonas has trained his muscles and improved his control slowly, by following the progression in Idun's textbooks and by getting adjusted written notes in the schools wind band, to avoid overstressing the musculature. Idun listens peacefully and hopes he maintains this ease throughout the following years.

Pivot points in Idun's practice

Central to Idun's professional understanding is the formation and uniting of a French horn educational community. This community includes both beginners and experts and serves as a place to share knowledge from higher music education, teacher education and diverse professional French horn contexts. The following discussion concerns the three identified pivot points in Idun's professional understanding: hornist, strategies and merging.

4 Johan Kvandal. Introduction & Allegro for Horn & Piano, Op. 30.

Hornist

Hornist as a pivot point reflects Idun's practice as revolving around norms established in a professional French horn community, including ways to play, ideals, repertoire and ways to teach. From her experience as a professional hornist, Idun knows what it is like to be a hornist in a symphonic orchestra or a theatre, and can recognise the feeling in body and lips when one must reach extremely high notes after holding long, deep ones, like in Schumann's *Adagio & Allegro* (op. 70). 'I've *been* where the demands are really high', she says. 'I know the requirements my pupils might face'. Such norms impact Idun's practice and her perspective on quality, and her background as a French hornist also provides her with the necessary credibility to be a French horn pedagogue. She has personally met the demands she places on her students and can respond to their situations by drawing upon her own experiences.

Being a hornist concerns both who you are and what you know, and is both a lived and a performed expertise. Being a *hornist* is something distinctive that cannot be generalised to being a musician for example. Hornists participate in specific ensembles, like symphony orchestras and bands, but usually not in big bands or choirs, which distinguishes French horn players from, for example, violinists, guitarists and singers. Thus, hornists' self-understanding can also be seen as anti-identities as they concern who they are not and do not relate to. Being a hornist is not limited to one's profession but also concerns a sense of who one is, who one relates to, what is right and true and how one communicates that. Thus, being a hornist is not a final goal reached through specific education, but rather a trail that forms and deepens the person's view of his- or herself and the world. This process occurs in part when professional hornists and horn students at different levels are gathered and play for and with each other, as this helps them gain insight into what it means to be and become a French hornist.

Hornists' knowledge is complex and involves technical skills and craftsmanship as well as theoretical insights, familiarity with the instrument and communicative skills within the hornist community. The knowledge base in Idun's professional practice can be seen as a 'practical synthesis', as Grimen (2008, 74-84) writes, in which practical and theoretical knowledge from various disciplines are intertwined in a way that is functional for a specific practice. Discussions about *knowledge* in professional practice can hardly be discussed in general terms as they relate to specific contexts and persons. Aristotle's thinking on the three forms of knowledge—*episteme*, *techne* and *phronesis*—provides beneficial departures from which to discuss both theoretical and practical, performed knowledge in instrumental music practices (Aristotle 2011; Heidegger 2000; Varkøy 2012). *Techne*, as a form of knowledge concerns both arts and crafts and the tension *between* art and craft, which is an important concern in arts education. Hornists must, according to Idun, both know and feel the different tones. This cannot be seen on the instrument; it is part of a sensual, bodily and artistic sensitivity that she, as an artist, teacher and inquirer in the field, requires. The lip, breath and finger techniques needed to produce high tones or delicate expressions cannot be fully explained but must be learnt through experience in playing and listening. However, epistemic or theoretical knowledge is inextricably linked to technique and craft in French horn musicianship, and Idun therefore believes that such knowledge must develop in parallel. 'Wind instrument musicians are often quite skilled in music theory, simply because they *have* to be', Idun says. She explains how this distinguishes French horn education from, for example, string or keyboard instrument education, in which one can easily see which tone is produced. She elaborates: 'This is also very instrument-specific knowledge; brass musicians, for example, have to know the names of the tones, since there are several tones on each grip, while this is different for treble musicians'. To develop such different kinds of knowledge at the same time is important as hornists, according to Idun, will face demands to play

in multiple keys, use horns with different tunings, understand transposition problems, read music and play many kinds of scales.

Phronesis is practical knowledge that does not concern production, such as playing tones or pieces, but instead concerns the wisdom needed to act to achieve good goals (Aristotle 2011). Aristotle explains that *phronesis* is formed throughout one's life, and therefore it cannot exist in young people. The path towards becoming a good hornist might be seen as an educational project that brings such wisdom because it involves learning from accomplished hornists who have achieved success. Gadamer (2004/1975) explains that the purpose of education is to view the familiar from unfamiliar perspectives and to return to the subject with new and broadened views. Idun's practice is based on travel, learning and development through the discovery of new understandings and perspectives on one's own path. 'I know where I want them to go', Idun says, 'but I am also very conscious of the *paths* we make'. There is a clear direction but not a final goal in Idun's educational projects, and the hornists learn about themselves as both individuals and members of the French horn community. Idun aims to constantly gain knowledge to improve French horn education, which can be understood as a type of teacher training, hence the title of the article: 'French horn didactopographer teaching students from beginner to expert, with teacher education as the ending point'. Expert hornists have set the standards, this doesn't mean that all pupils should become professionals, but that all pupils should get education that provides them with *possibilities* for this, if that is what they want. Idun's map-drawing seems to be a continuous process in which Idun, as a didactopographer, constantly encourages new maps to be drawn and discussed.

Wilhelm von Humboldt considers education to be a heartfelt and universal journey that involves recognition, feeling and character: '[...] when we in our language say 'education', we simultaneously mean something higher and more heartfelt, namely a sense that flows harmoniously from recognition and the feeling of the spiri-

tual and moral aspirations over to the sensations and the character' (Gadamer 2004, 36). French horn education can surely be seen as such a personal and responsible task in this study. To become a hornist and a horn pedagogue implies that one must stretch oneself spiritually and morally in heartfelt and comprehensive manners and, through both theoretical and practical development continue on the path to becoming a better hornist. This will, vocation, task, involvement or responsibility might be regarded as a sense that guides the pursuit, or a *sensus communis*, as Gadamer denotes it. *Sensus communis* relates to the term 'common sense' but is much deeper, concerning a sense that influences all other senses and affects persons and societies in their lives and orientations (Gadamer 2004, 17-38). The sense of being a hornist, then, might guide and determine decisions and preferences in many areas and thus can be compared to the knowledge form *phronesis*, as it concerns decent actions to achieve morally good goals. Idun's mapping work includes aspects of this to describe how in the French horn environment beginners and experts impact each other and influence the common understanding of what it is to be a hornist.

Strategies

Strategies as a pivot point concerns the many carefully considered ways in which Idun works and her didactical awareness of what, how and why she teaches as she does. The term 'didactopographer' in the research narrative highlights Idun's cartographical work: the mapping of her didactic practice. 'I always try to take them further', Idun says about her students, 'to draw up ways to work, so they can thrust themselves forward'. The *forward* perspective here refers to the expert standards in this field. Idun's focus remains on paths; she wants to provide everyone with qualifications, skills and values so that they can continue towards careers if they want to.

The strategies aim to develop the same knowledge as mentioned in the pivot point hornist: craft, artistic sensitivity, theoretical knowledge and insights into professional hornists' paths. Idun has published several of her strategies in four text-

books for French horn students. Writing textbooks encourages awareness of how to 'do things, improve the pupils' play, and to avoid problems', Idun says, emphasising that she is very concerned with avoiding future problems. Idun's inquiring approach to developing her teaching practice has similarities to 'action research', an approach to research where action, collective reflection and change in a field of practice are main aspects (McAteer 2013; Steen-Olsen and Postholm 2009). Action research is also recognised as an important inspiration for a/r/tography (Springgay et al. 2008), in which the artist-teacher actively intervenes practices and examines what happens. Previously, Idun observed that students often struggled with high notes at a certain point in their development, and she sensed that this had something to do with the progression in the textbooks. In her beginners' book, she says there is a 'slow progression, with many melodies for each new tone, so that the lip muscles develop in a relaxed and natural way'. Idun noted that those who followed this progression had fewer problems and developed both theoretical and practical knowledge of the music and scales.

'Any teacher who does not teach their students notes abandons their task!' Idun says. She explains that the knowledge required to read and write music is general knowledge for French hornists. French horn pedagogues responsibility is also to teach their students notes, as Idun sees is, already from the beginner level. Idun also plays by ear with her pupils, but states that this approach alone is not optimal: 'They get skilled too fast, and after they are never motivated to learn notes anymore'. If the students lack this knowledge they will face problems later if, for example, they want to audition for a music conservatory. For Idun, it is therefore important to balance the development of craft and skills with theoretical understanding.

Idun has several strategies that combine reading, writing and theoretical knowledge with craft and technique. Scale exercises include time signatures, note names, intervals and keys and incorporate aural, auditive and verbal identification and reflec-

tion on differences using the correct terminology. Scales are also used to work on rhythm and articulation, and thus scale exercises become a complex task in Idun's practice: 'I have made a habit that includes six things from each tone', Idun explains, 'scale in major, scale in minor, triad in major, triad in minor, blues scale and chromatic scale'. These six things are a fixed routine and are used as warm-ups both in lessons and at home: 'I ask them [the students] to vary the rhythm and articulation, and after we are finished from C we start with one cross, then one B, two crosses, two Bs, etc. Finally, they play scales with 7 crosses or 7 Bs, and later if I say 'today, we'll warm up with D# - major', no one rolls their eyes at that'.

Idun plans to include several scales and arranging tasks in this routine. She will expand the note sheets with a blank line below the melody and some free lines above and ask her students to create bass lines using the key tone and functional triads. This exercise will be quite simple at first but progressively increase in difficulty so that they can eventually make their own three- or four-part arrangements. 'Then they *really* get to use what they do in the warm-ups', Idun says, 'and also get a completely different understanding of notation and arranging'. Improving French horn education using new and innovative approaches to theoretical knowledge is an important part of Idun's strategies.

Another strategy in Idun's practice is how she organises her teaching to facilitate meetings and collaboration between students at different levels. Instead of a series of 20-minute individual lessons, Idun's lessons overlap and the students play with the student(s) in the previous or following lesson as well as alone. Beginner students can improve faster and better with support from advanced students, and make music that sounds better and is more complex. At the same time, advanced students might benefit by deepening their insight in how knowledge; theoretically and practically and concerning both details as well as totalities, develops among beginner French horn students, Idun says. She notes that a previous leader in her SMPA encouraged teach-

ers to organise their classes in mixed-level groups and that, at that time, she was furious at the notion: 'Only for economic reasons, depriving those who have played for years!' Today, she smiles at this because of how radically her view has changed with experience. She has learned that advanced students use knowledge about what it is to be and become a hornist to draw common 'maps' backwards and forwards in French horn education. Gatherings, such as 'the day of the horn'⁵ mentioned in the researcher's narrative, are also important for uniting French hornists and reflecting upon French horn education and one's own development. The 'strategies' pivot point is in constant motion, affected by ever-changing methods and gatherings of hornists at various levels. This focus and the constant changes that it entails have had a great impact on Idun's understanding of what it is to be a good French horn pedagogue.

Merging

The pivot point *merging* is not specific to the horn world and horn teaching and instead concerns bridging thinking in higher music education, teacher education and French horn contexts. Tensions between educational aspects and artistic aspects are well known in music education research as they might concern alternate perceptions of what music education is about and how it might be discussed (Bouij 1998; Burnard et al. 2015; Johansen 2006). Christer Bouij (1998) points to different 'role-supports' for the roles of musician or teacher in music teacher education and its related professions. From a sociological perspective, actors from different contexts use various identities, knowledge and values to perform different actions, and there seems to exist certain hierarchies that position some types of knowledge and understandings above or under others. Idun's professional understanding includes a desire to bring the worlds of performing music and teacher education together. She believes that this is something she can do: 'I come from *reality*', she says, referring to her background in teach-

5 <http://trdevents.no/event/757/hornets-dag.aspx>

ing practice, teacher education, as a professional musician and in higher music education, 'and therefore I speak with a voice that might make sense several places'. Such a voice might pass academic and hierarchical borders in and between music and teacher performance, which Idun sees as an important task since such barriers do not exist in the practical work of teaching music.

The pivot point *merging* is thus neither about the hornist nor about didactic reflections on horn education, but rather about collaboration between strong institutionalised environments that surround arts education in this context, such as teacher education, the music conservatory, the SMPA and the symphonic orchestra. Idun sees the contradictions between higher music education and teacher education as artificial barriers that are related to institutions more than to actual practices. Her view, as it comes from reality, 'does not take sides', she says, and therefore it might resonate in different contexts and help connect diverse knowledge and institutionalised logics, which together might contribute to horn education in new and positive ways.

Idun is concerned with instrumental music education but points out that classroom teaching is also beneficial and relevant for instrumental music teachers and students. Experience with groups of different levels and ages is advantageous for classroom teaching in compulsory schools as, for example, it allows pupils to contribute to each other's learning. A main value in Idun's view is that different types of knowledge and practices can enrich one another. Thus, she believes that part of her mandate is to facilitate such bridging with mutual respect, humility and equality among students in order to fulfil the common wish to constantly improve French horn education.

Idun's professional understanding

Throughout the article I have elaborated on a professional understanding that emphasises thorough and focused work concerning knowledge, skills and values. It in-

cludes careful, didactic reflections as well as reflections on how different institutional environments can be bridged. In the final part of this article, I will summarise Idun's perception of her expertise and task in relation to power, identity and knowledge and suggest how this article might contribute to the field of music and arts education.

Power mechanisms here are closely related to the professional field of French horn musicians. This field has a significant impact on how norms, standards and references are defined in Idun's practice. Another power mechanism is the tension between higher music education and teacher education, but this is something that Idun wants to change. Her perception of herself as being from 'reality' seems to enable her to act with strength, authority and credibility in several areas. The 'practice field' thus seems to dominate the diverse academic, theoretical and institutionalised higher education organisations. All these mechanisms can be seen as having *external* as well as *internal* meaning: the power in playing an instrument originates from social and cultural contexts as well as from Idun's personal convictions and experiences as a French hornist. I have not examined which kind of power dominates or which came first and led to the other. However, I have identified strong internal and external forces that urge Idun to maintain an involved, dedicated and responsible educational practice.

Idun's identity, or self-understanding as a French horn pedagogue, reaches far beyond her profession. It concerns her personhood and her presence in the world regardless of her working hours and tasks. Idun's professional identity seems highly personal and deeply entwined with her personal identity. Such an involved approach coincides with Christopher Small's explanations regarding an artist's entrance to his work:

Simply because the artist sets his own goals and works with his whole self – reason, intuition, the most ruthless self-criticism and realistic assessment of a situation, freely, without external compulsion and with love – art is a model for what work could be where it freely and lovingly undertaken rather than, as it is for most today, forced, monotonous and boring (Small 1996, 5).

Idun's approach is wholehearted, passionate and uncompromising and includes self-examination with continuous effort to improve. Being a horn pedagogue involves her 'whole self', similar to what Mills (2004) finds in her study on musicians' professional identities. One also can explain an undivided understanding of one's personal and professional selves as responding to a *call*, such as the 'call to teach'. This can be described as answering to a source that might be 'inner or outer, and sometimes from God' in order to realise one's true nature and purpose (Bullough and Hall-Kenyon 2011, 128). In Idun's case, and in the case of arts educators in general, the callings could be both 'to teach' and 'to perform'. These calls may compete in terms of importance, but they also may be intertwined and thus increase in power. Such motivation for an artist-teacher can be very strong, fortunate and beneficial, but it can also act as a border for public insights and critical questions and thus prevent discussions about quality or ethical aspects of the practice. Idun's inquiring approach implies questioning and involves mapping work, which she conducts as an artist-teacher and includes questions that are crucial in both teacher education and music and arts education.

The *knowledge* in Idun's practice includes practical and theoretical knowledge, familiarity with and values derived from French horn education and the ability to handle students and groups of different ages and levels. This knowledge is developed through formal music education, teacher education and extensive experience as a musician and a teacher. Idun knows this profession; she has lived it, faced the demands and practically embedded it in herself. Gadamer (2004, 12) explained such professional commitment as practical *Bildung*: 'For every profession has something about it of fate, of external necessity; it demands that one give oneself to tasks that one would not seek out as a private aim. Practical *Bildung* is seen in one's fulfilling one's profession wholly, in all its aspects'.

Idun surely 'gives' herself to her professional tasks and completely fulfils the requirements of her profession. However, Gadamer's distinction between 'professional tasks' and 'private tasks' is difficult to find in Idun's reflections on her expertise. These tasks seem the same to Idun; being a hornist is her job, her identity and her way of being. Thus, to Idun, fulfilling one's profession also means fulfilling oneself and demands many kinds of knowledge, skills and wisdom.

This study was not conducted to evaluate Idun's teaching practice or to compare her practice with that of other French hornist or instrument teachers. Idun was chosen as a research participant because of her reputation as a exemplary teacher in the field, and my intention and our agreement for this collaboration was to obtain deepened insight into Idun's thoughts about her work, expertise and practice, not to judge them. Idun conducts her work as a musician and teacher in a passionate and qualified way, which students, parents and the whole hornist community recognise. She is curious about French horn education and wants to continuously examine, reflect upon and develop the field. Idun's practice includes specific values and perspectives on music, teaching, standards and ideals that are not necessarily the same as those of other French horn educations or other instrument educations. The intensity of an art teacher's work, the artist's involvement with his or her 'whole self', as Small (1996, 5) puts it, or the professional calling and demand to completely fulfil the requirements of the profession, as Gadamer (2004, 12-13) discusses, is powerful as it implies giving oneself completely to the professions tasks and aims. There are standards and norms that define what good processes and goals are and what they are not. Idun's c/a/r/tographic approach aims not only to improve the rationality of processes intended to meet the accepted standards but also to encourage dialogue in the field of arts education to question these standards, to articulate them and to consider the paths and the knowledge that these standards open for and closes for. For example concerning who one is, what goals one have and what counts as valuable knowledge. The collaboration with Idun revealed a music teacher practice that included not

only artistic and educational work but also research and mapping (or cartographical) work. I do not have sufficient information to conclude whether such an approach is common in the field of music and arts education, but due to the increasing interest in discussions about music and art teachers' philosophies about work, I believe Idun's approach is not exclusive to her practice. This interest is manifested in the establishment of new journals (like the *European Journal of Philosophy in Arts Education* and the *Journal for Research in Arts and Sports Education*), new research networks (like the *Network for Music and Art School Research*) and discussions and research projects that cross the boundaries between different art subjects, performance and education.

Basic thinking in music and arts education

Basic thinking concerns reflections on what one does, why and how. Such reflections are crucial for professionals as their 'existence' relies on a difference between what professionals can and what laymen can, to complete important tasks in society. It is challenging for teachers and artists to draw such jurisdictional lines as both parents, relatives and amateur musicians might claim to have similar knowledge or even be better qualified, than the professionals (Taylor and Hallam 2011; Watson 2010). Formal guidelines are lacking in voluntary music and art education, which can lead to a range of personal and private practices and challenge professionals' ability to discuss quality and norms. There might be differences between how instrumental music *is* taught, how it *might* be taught, and how one *wants* it to be taught. To improve habits, one has to talk about them, and Idun's map-drawing practice is one such approach. With it, she can articulate, systematise and reflect upon French horn education, who and what it serves and who and what it might not serve.

A map-drawing art educator might be seen as both a cartographer, teacher, artist and researcher, by emphasising reflection on the paths and landscapes one travels within. In arts-based research, a/r/tography is a term used to signify the multiple roles that a person can have as an artist, researcher and teacher (Springgay et al. 2008). As a tool for discussing practices and quality in the un-formalised landscape of arts education, I have suggested that a 'c' be added to refer to 'cartographer' and that the term be changed to c/a/r/tography. Cartography here is a name for the mapping that Idun performs when trying to consolidate and systematise insights from reflections on her experiences as both a French hornist and a teacher in the horn educational landscape. The term c/a/r/tography is also employed by Rachel Fendler, who combines theory from a/r/tography and social cartography with Deleuze and Guattaris's philosophy on nomadic practices (Fendler 2013; Deleuze and Guattari 2004/1987). Fendler employs this term to signify that collaborative research experience is a learning process and a strategy to bring together contradictory knowledge and generate heterogeneous spheres of understanding (Fendler 2013, 790). In Fendler's work, the term c/a/r/tography is about both learners, and about learning as a nomadic and relational strategy that follows the learners' paths and social connections. In this article, the c/a/r/tography is about the *teacher*, or more precisely, about the artist/researcher/teacher, that, through her work, maps her practices, experiences, relations and reflections in the field of art education in order to improve her teacher practice and her students' paths.

There are many types of maps showing different kinds of information over different kinds of 'scapes' (landscapes, soundscapes, etc.), including road maps, political maps, atlases, economical maps and topographical maps. In this article, the map that is being drawn and performed concerns the 'landscape' of French horn students and professionals in a specific classical Western context. Most geographical maps include a compass rose that indicates north, south, east and west and a scale to estimate distance. Cardinal points and scales also exist in Idun's French horn map; there are ways

to determine the polarity of the positions of beginners and experts, even if both perspectives are seen as crucial to refine and deepen the understanding of French horn education and what it means to become a true hornist. Idun's cartographical work is different than centralised government-directed mapping in general education, which mostly focuses on diagnosing pupils' troubles and limitations. In this case, map-drawing contributes to a vibrant and reflective professional learning community in which insights from different actors are seen as crucial to shape and improve practices. This is the research-work, in an a/r/tographical perspective, that contributes to a reflective community that questions and examines practices, aims and experiences that might seem taken for granted in French Horn education. Cartographic work is a development of that focus that aims to make methods of teaching and learning French horn visible, or at least discussable. Mapping, research, and artistic and educational work all happen within a *didactical* frame. Idun's mapping and research is not about French horn musicians as such, nor about teaching as such, but about teaching processes in a specific landscape and how teaching and education of French hornists can continuously improve and serve as a foundation for exciting and meaningful discussions among persons in the field. By merging beginners, experts, teacher educators and performing music educators' perspectives, Idun aims to develop views and reflective communities that can improve educational practices, maps of the field and ways in which to navigate this terrain.

The term *didactopographer* was chosen because of Idun's vivid, didactic interest in her work. Her aim is to provide French horn education that allows pupils to continue as far as they want. A topographer is concerned more about the terrain in maps than roads, resources or political focuses. Although Idun's mapping is certainly informed by political issues and thinking about resources in and around the field of music performance and education, her focus still remains on the *topos*, or the concrete places in which and descriptions of how French horn is learnt and played. *Topos* is an ancient Greek word referring to both a physical place and a rhetorical conven-

tion or idea. Aslaug Nyernes (2008, 2011) elaborates on both these meanings in her work on arts based research and research in arts education, with emphasis on topos as a rhetorical place. Nyernes (2011) claims that topological approaches might contribute to especially interesting insights in arts-based research compared to other methodologies because of their ability to, for example, study how artistic researchers organise their thinking. In Idun's practice, the area for reflecting upon French horn education is a specific horn education landscape in which the goals are quite clear and there is agreement on the standards. One could imagine other topos in which the idea of the French horn could be cultivated, such as that of jazz, heavy metal or experimental music. Derek Pingrum (2007) turns to Derrida's concept of 'ontopology' to elaborate on a sculptor's work and life. In his discussion, the sculptor's studio marks the place, or the topos, in which he is and becomes a sculptor, while in Idun's case, this classical Western Horn Society might mark the topos of her being and becoming a French hornist. A French hornist is something one is wholeheartedly and something one fulfils wholly. This study's orientation towards topos and the idea of inquiring and improving French horn education is the reason why the term didactopographer is used to describe Idun.

Realising arts education in a cartographical way requires willingness, courage and trust to question certainties. Pedagogues need expertise as both a teacher and an artist in a specific field and must be deeply engaged in inquiry and refinement of this field's practices. Reflections in this work require both distance and closeness to the practices, trusting relations with pupils, colleagues and professional partners, and courage to ask questions that ultimately also might challenge one's own position as an expert in the field. This willingness to question, criticise and perhaps change practices cannot be taken for granted in the field of music and arts education, where person/profession and life/job might be indistinguishable. Criticism of teaching methods, aims and habits in this field might all of a sudden also be criticism of specific persons and lives. Questioning and development of arts education practices therefore also re-

quires ethical considerations and worthy approaches. In this article about Idun, a cartographical approach is suggested as a way to map and place the discussions about quality on the case; the teaching practices, and not on the art-teachers. Discussions of this kind are needed in the field of arts education, as they are not only about *possible* ways to teach (French horn, for example), but also about which ways are *desirable*, why and for whom.

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