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Pictures from Ethnia: Peepholes into Otherness:
A brief analysis of pictures used in Norwegian music textbooks for the 8th Grade

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Abstract

In the Norwegian national strategy plan *Equal Education in Practice* it is stated that "To ensure proper subject and linguistic learning outcomes, it is also important that multicultural reality should be reflected in the teaching materials" (2007:16). This means that the multicultural society should also be reflected in textbooks for music. One might think this would be relatively easy, as the subject itself is "cultural". For other subjects such as mathematics, I suppose it could be claimed that they are socially and culturally neutral (although I also would argue against this view).[1] But the very nature of music *is* culture; as a result the (multi)cultural perspective is not as subtle as it is in some other subjects. On the other hand, an analysis of this is not just a simple case of pinpointing the multicultural, such as counting the representation of black people, or the use of artists and examples from different parts of the world. It must delve more deeply into the conception that representations of "cultural otherness" create in the mind of the reader - the focus in this article being mainly those represented through pictures.

This article deals with my own uneasiness when encountering pictures and text about non-western culture and music in some music textbooks. I will explore how otherness and exotism can be said to represent an imaginary nation, a particular geographical place corresponding to a Western fantasy, which I will call Ethnia. I will use some of the pictures and a small passage of text from *Tempo* (Hjertaas and Johansen, 2000) and *Opus – Musikk for ungdomstrinnet* (Opus - Music for contemporary schools) (Andreassen, 2006), which are two music textbook series used in Norwegian schools (8^{th} – 10^{th} grade), to reveal how an educational discourse manifests itself when constructing and representing cultural otherness. There is a danger of focusing on race, ethnicity or otherness, even if it is done with a will to improve the situation for "the Other," because it can instead separate and exotify this "Other" even more; not

liberate or empower them, but colonize them in a new way. I hope that my critical intentions here will be so clear that it will account for a possible cognitive enlargement of the gap between a we-majority and a them-minority.

Music is traditionally one of the school subjects that uses textbooks less often (Bachmann et al., 2004), so it is important to look more closely at the praxis in classrooms if one wants to say more about the way these texts are experienced by the pupils. Nevertheless, I believe a textbook, containing a type of distilled knowledge, does tell us something; as monuments in a society's discourse about ethnicity, youth culture, music and school. The aim is therefore more to investigate certain discursive formations within the Norwegian society, than to be specific in terms of what the textbook's influence are or could be in the schools.

Key words: Music, textbooks, exoticism, praxis, multicultural education, educational discourse

The geographical metaphor of Ethnia

In the teacher's version of one of the textbooks under consideration, there is an explanation of an African dance to be used in class. A certain move is standardized and named *The Ethnic Move*. The same move is also named, even more controversially, as *The Slave Move* in the pupil's book.[2] In my current analytical work, I have started to use "the ethnic move" as a key term, a metaphor labeling a process towards an inclusion of a certain multicultural perspective, and I believe it contains a key to understanding some of the fundamental attitudes in that multiculturalism. Put in terms in a framework of critical discourse analysis: the metaphor of the ethnic move gives a means to denaturalize the ideological-discursive formations. Fairclough (1995:42) argues: "Naturalization gives to particular ideological representations the status of common sense, and thereby makes them opaque, i.e. no longer visible as ideologies". Can the text and pictures in this textbook be traced back to an ideology that is in conflict with governmental directives in Norway about reflecting a multicultural reality? Is this naturalized "common sense"?[3] "The ethnic" is constructed as something exotic and interesting, something that is occurring in another place, far away from the reality of the schools.

Reading the texts and looking at the pictures, one may wonder about the origin of this ethnic move. Ethnia? Since Ethnia of course does not exist, it fits the purpose even better: Ethnia is not a reality, it is a construct. Ethnia, then, will serve as a term signifying a more global version of the West's notion of Africa, which, as pointed out by a number of postmodernists, is a construct of the European discourse. It works as a concept of what Agawu calls the Africa of European discourse: - a "cherished source of fantasy and imaginative play"(Agawu, 2003:60).

Most of the music in the two textbooks is divided into genre-specific parts; thus, it is relatively easy to separate the "Ethnic" from other genres that are more readily understood as "Our" music, (which is the representation of Afro-American music like Rock, Pop, Reggae and so on).[4] By sorting out some music and re-naming it "Ethnic," (or as in *Tempo* and *Opus*: World music/Drums and Song, etc.), one creates a notion that the remaining music does not have anything to do with ethnicity. The (Norwegian) majority culture is not named, and the fact that all music always "is

ethnic music in the sense that it arises out of a specific time and place, from a specific group of people, their beliefs, and their efforts to deal with their interpretations of natural and psychic phenomena", is blurred. (Palmer, 2002:31)

The questions of ethnicity are closely related to those of race, but when the latter term uses biology as its primary indicator of difference, the former uses culture. Nevertheless I see both of them here as social constructs. These constructs often interrelate; as categories of "race" are connected to culture and can be "read off" in culture, and categories of "ethnicity" appear to be linked to biological heritage. Because of those connections, it is hard to think ethnicity without race, and race without ethnicity, and Goldberg's notion of "ethno-race" names this. (Goldberg, 1993) Hall suggests even that it seems "more appropriate to speak, not of 'racism' *vs* 'cultural difference' [ethnicity] but of racism's 'two logics'. (Hall, 2000:223) Interestingly, he also links this "conflation of biological and culturally inferiorizing discourses" to the "multicultural moment", which I understand as corresponding to my metaphoric use of "the ethnic move". If this is true, then Ethnia is not only a place for the culturally different, but also the racially different. Since there also seem to exist a correlation between ethnicity and social class, a finding that made Gordon propose the term "ethclass" for the intersection between ethnicity and class (Gordon, 1964:51ff), we could just as well include conceptions of other markers of otherness and project them into Ethnia.

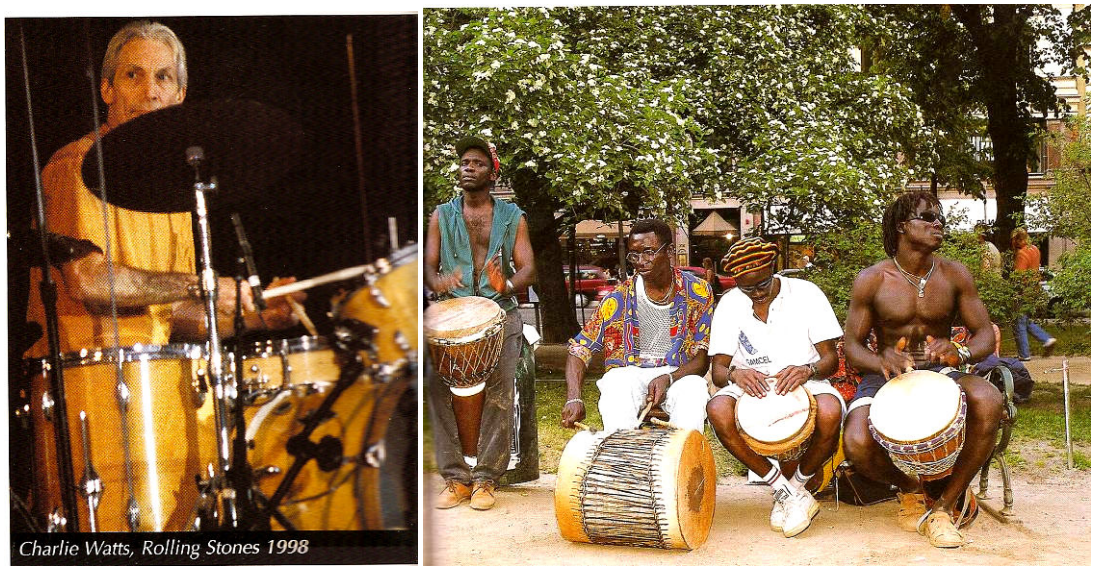
In the same way we can say that all music is ethnic music, we can also say that all music has a connection to race, (Connell and Gibson, 2003:15), but this connection is denied or blurred, as brilliantly expressed in the opening passage in (Radano and Bohlman, 2000:1) "A specter lurks in the house of music, and it goes by the name of 'race'." If, in speaking of race, a definition of whiteness is avoided, a truth is being constructed that being white is the norm. Barthes uses the term "ex-nomination" in his critique of the bourgeoisie as "the class that does not want to be named" (Barthes, 1973:138), but this notion is taken further for example by Fiske, in writings about race, ethnicity and media culture (Fiske, 1994). Race is a priori thought to be a matter of blackness. Whiteness is not made relevant; hence, it is invisible and cannot be considered at all in discussions about race. The discourse ex-nominates whiteness and makes it unchallengeable. Consequently, it does not exist and cannot be blamed for anything:

One of the conditions of postmodern oppression is a regularity of material effects whose original source is so immaterial as to appear to be absent. Effects without a cause leave a black hole of uncertainty, a vacuum of not knowing, that makes it difficult to take an oppositional stance. That which cannot be seen all too readily becomes that which cannot be opposed (Smith and Fiske, 2000:607).This can also be the case in the same way for questions about ethnicity (as we just have seen). Ethnia, therefore, I understand not only as a place never here with Us, it will always be the place for "The Other", both culturally and racially, perhaps also regarding social class, gender, and other categories, though always with cultural difference as its primary identifier. By constructing a special place for named otherness, the remaining here with us is ex-nominated normality.

In Ethnia, no one has names

If one looks at the pictures in *Tempo* that could be interpreted as being "ethnic," and compares them with pictures that are not "ethnic," it immediately becomes evident that there are differences in the composition. These are differences that can be linked to the notion of us/them. Pictures from Ethnia are expositions of "them," while the other pictures clearly identify with an "us," of which there are several examples. One is in the naming of the pictures. Whereas most of the pictures throughout *Tempo*'s book for the 8th grade have texts explaining the situation and in most cases also name the artist, this is not the case in the chapter "Drums and Song" which primarily focuses on drums (mostly African). Here, not even the country where the picture is taken is mentioned, and only one of the 12 pictures of people playing/singing in this chapter has any text at all (a picture of a well-known traditional Norwegian singer). For the 11 remaining pictures, there are just black or exotic people singing, dancing and playing drums. Our African music colleagues will probably forgive that their names are not mentioned, but unfortunately this also conveys to the pupils (and teacher) that exotic people have no names.

Figure 1: Western drummer with a name vs. African (?) nameless drummers (Tempo 8)



Or to put it another way: "We" have names, but "They" do not, because they are not part of our culture. In Fig. 1, we see a typical picture of a Western drummer (whose name I consider to be unknown to Norwegian pupils between the ages of 13 and 15), together with a picture of some African drummers. While the first picture gives name and artist status to the person, the drummers in the latter picture are not to be known, not artists, just representatives of "otherness". Agawu asks ironically: "Why should we bother to learn the strange and often unpronounceable names of people in remote places practicing weird customs when we can simply invoke the all-purpose "Africa"? (Agawu, 2004) "Africa" again, serves as a very practical category – an "Ethnia".

Ethnia is far, far away

Kress and Leeuwen write about the importance of the angle used in pictures:

> The difference between the oblique and the frontal angle is the difference between detachment and involvement. […] The frontal angle says, as it were, "What you see here is a part of our world, something we are involved with." The oblique angle says, "What you see here is not a part of our world; it is their world, something we are not involved with". (Kress and Leeuwen, 2006:136).

The angle in most of the "ethnic" pictures is oblique. Even if one of the dancers is waving towards the viewer in Fig. 2, a closer look will reveal that we are not within the range of her look and that she is waving to somebody else. As the picture has no explanation, just associations to the "song and dance" (-and the slave move which figures prominently on the very same page), we do not know what kind of performance this is. In fact, it looks like an event with no audience, merely an internal activity. As the angle itself also communicates detachment, we are simply flies on the wall, not invited in or to take part in this. We are basically just looking, much as tourists do.

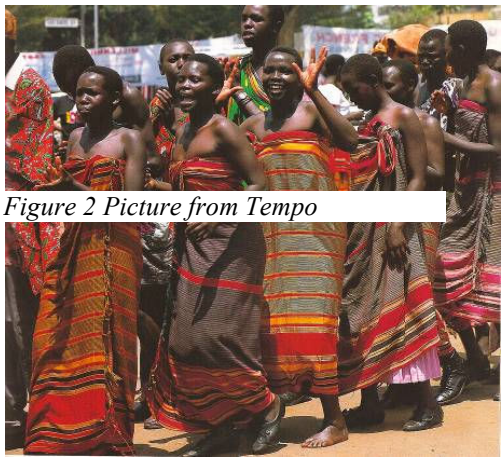


Figure 2 Picture from Tempo

We can also make another distinction from Kress and Leeuwen that underscores this "tourist perspective". They make a distinction between pictures in which the represented participant looks directly into the viewer's eyes, and pictures with no imaginary contact. The former demands contact with the viewer, thus they call it – following Halliday (Halliday, 1985) – "demand". The latter offers itself as an item of information, an object "as though they were specimens in a display case" and are thus called "offer" (Kress and Leeuwen, 2006:119). Only one of the pictures of non-Western looking musicians in *Tempo* demands contact; the rest are all displayed as items of information, as "representatives of Ethnia". There are many other pictures in the book that are in the "demand-category", e.g. portraits of the composers Arne Nordheim, Åse Hedstrøm and Finn Mortensen, but all of them are Norwegians.

In Ethnia there are limited amounts of technology

Another notable aspect of how exotification takes place throughout these textbooks is found in the notion of professionalism. One of the signs of whether a musical event is pictured as art or not, is if it is performed from a stage and not on the street or outside in nature. When musical events are displayed just as leisure time activities, and not as something extraordinary, something that needs a special place with some distance between the spectators and performer, the artist will hardly be seen as professionally skilled, perhaps not an artist at all. All the representations of Africa or Afro-America in *Tempo* are pictures from outdoors, i.e. on the street. While 12 other pictures from this book are clearly displaying people performing from some kind of stage with dedicated spectators listening, this is not the case for any of the African

representatives. This gives a subtle, but powerful message: *These people are just playing for fun* (hence: this is not art). This is even more problematic since the textbooks also seem to render more value to music as art than music as social activity[5].

Figure 3 A far better picture in this regard. From Opus: A named artist (Salif Keita) performing from a stage with lots of technology

The use of microphones and other technical equipment is also a sign of professionalism, which communicates that the music has been cultivated and has a certain degree of sophistication. Musicologist McLary, who famously discuss music, gender and sexuality in her book *Feminine Endings*[6] (McClary, 2002), maintains that a woman is often associated with nature and simplicity, while a man represents culture and technology. This can also apply to the idea of Ethnia as "nature". "Culture" then, is manipulated and controlled nature. Although nature can be beautiful, it must be controlled since it is potentially dangerous. The control or cultivation of nature demands power and is a sign of power, and is thereby presented through the textbook pictures as something belonging to the West. The pictures of drummers in the street with no technology, except for their (home-made-looking) drums, strengthens the image that this music is not art but rather just a natural part of everyday life, and nourishes the Western fantasy of "ethnic" music as being close to nature (Figs. 1 and 2).

In some popular musicological publications in Norway, a common thought is that musicality in Africa generally resembles that of children. Roar Bjørkvold, one of the most extensively published musicologists in Norway, says that the African understanding of the concept of music is much closer to a child's than to an adult's here in Europe. (Bjørkvold, 2005:4) This is meant as a positive statement in favor of non-Western music, and is one of the desirable aspects *we* should learn from *them*, but it nevertheless emphasizes the notion of closeness to nature and non-technology. It regenerates the myth of the noble savage.[7] "Close to nature" does not necessarily mean something bad or with less value than more "cultivated" music. The "natural" might even be referred to as something we should envy, as is the case for Bjørkvold. Even so, it constructs a "we" which is cultivated, as opposed to a "them"

which is controlled by us who decide when or where to let these "natural" impulses reach us. I want to quote a passage about "African music" and its "most typical property" from another textbook – *Opus* - that is considered by many teachers to be more up to date than *Tempo* [8]. This is about the use of drums, and contributes a lot to the belief that Africa is an exotic and strange place, far away, with no technology and close to nature:

> *Drums can be used to imitate the human voice. In that way, people in some areas of Africa can send messages that cross great distances with only the help of a talking drum.
> *The drums can show a chieftain's status in a tribe. The nicer the drums and music a tribe has, the greater the status their chieftain enjoys with the neighboring tribes.
> *The rhythm is very important in African music. No other continent can display as advanced a use of rhythm in folk music (traditional music).
> *Drums of different sizes are arranged in different "families". One talks about father-, mother-, daughter-, and son-drums.
>
> (Andreassen, 2006:248, my translation)

First and foremost, the message here is *difference*, leaving no doubt that this music (and these people) is genuinely different from what is common and familiar to us. To give weight to difference means increasing the distance between them and us. I have been to Africa myself, and witnessed an extensive use of SMS, but I have never heard any long-distance drum messages. In the text, that is given as one of the primary reasons for the use of drums. In addition, the sentence about organizing drums into families seems a bit over exaggerated, as this is also very common for instruments in the West – although we often use slightly different classifications: soprano, alto, etc. But here again, it is rendered as if it is something *totally* different.[9]

Our relationship with Ethnia

Ethnia then, becomes *too* different from "us", and we are left with an impression that it is next to impossible to interact with it. Under the heading "Folk music" in *Tempo* 8, there are two pictures that are used to explain the term. The first sentence says: *Every culture has its own music*. Then the two pictures show what most pupils would think of as two Norwegian folk musicians, as well as a picture of two African musicians. At first glance that is all there is, and with the statement about every culture having its own music echoing in one's head, there seems to be no connection between the two pictures. But looking closely, we can see that the background is the same, and[10] an even closer look reveals that the cora (the player here is


Folkemusikk

Alle kulturer har sin egen musikk. På samme måte som vi har ulike språk og dialekter, er musikken forskjellig fra land til land og fra sted til sted.
Typisk for folkemusikken er at den er holdt videre gjennom muntlig overlevering. Det betyr at den har gått fra generasjon til generasjon og forandret seg litt underveis slik som sagn og folkeeventyr. Ingen vet sikkert hvordan musikken oppstod, eller hvem komponisten var. Folkemusikken kan være både instrumentalt spelt på instrument og vokal (sunk av stemmen).

AKTIVITET

Muntlig overlevering

Fem elever går ut av klasserommet. Resten av kl
lager og skriver ned en innholdsrik beskjed.
Eksempel:
«Sten Peder skulle spørre fra Silje om Gunh
spille trommer i bandet som skal framføre lit
Beatles, Bob Dylan og Lillebjørn Nilsen på sl
skuningen neste tirsdag.»

Elev en kommer inn i klasserommet og får hørt beskjeden en gang.

Elev to kommer inn og får beskjeden fra elev to
Elev tre får beskjeden fra elev to.
Elev fem får beskjeden fra elev tre.
Sammenlign så beskjeden forandret seg litt pi
de fem leddene. Dette illustrerer hvordan even
og musikk kan ha forandret seg gjennom gener
mene.

Dere bør også prøve å gjøre denne oppgaven m
musikk. Lag en kort melodisk instrumental- eller vo
sikk. La den gå på vandring fra elev til elev, fra
samme fremgangsmåte som beskrevet ovenfor.

Figure 4 Broken into two worlds. From Tempo 8

the BBC World Music Award winning Solo Cissokho from Senegal) also shows up in the "Norwegian" picture. Yes – it is from the same room, but for some unknown reason the picture has been split (in reality, it is not exactly the same picture, but has undoubtedly been taken in the same room). This could have been a picture narrowing the imaginary gap between the two cultures. Ironically, it was written in one of the reviews of the CD from this very project that this recording almost "leads us to believe that Norway was once a small country in Africa. And then, I believe, the intentions behind the project have successfully been achieved" (Nordal, 1997) (My translation from Norwegian.) If this was the intention of the project, what is the reason behind cutting the picture in two and not mentioning the artists' names in the book? It seems as if the project's intentions have gone lost in the textbook. Another ironical aspect of this is that *Tempo* 9 (the book from the same series, but for the ninth grade) uses a musical example from this CD, not referring to the occurrence of the picture in *Tempo* 8, but instead stating that this is an example of "how musicians with different cultural backgrounds together create new and exciting music" (Hjertaas and Johansen, 2001:149). Two pictures representing two groups, not in harmony, but rather from two different worlds: Norway and Ethnia. Even if *Tempo* recognizes "Ethnia" as having a great culture, Ethnia is made exotic and displayed as being inferior to Norwegian culture, given no space within the "us" the textbook displays. A notable exception is in *Tempo* 9 (Hjertaas and Johansen, 2001:149), where under the heading, "World Music", a half-page picture is displayed (fig.7)

Angelique Kidjo og Mari Boine skapte musikalsk bro mellom Vest-Afrika og Nord-Norge. Fredspriskonsert, Oslo 1996

Here, one can see the possibilities for understanding, cooperating with and even learning from the cultural other. Accompanied by a text naming the artists and saying that they created a cultural bridge between West Africa and the north of Norway, this is an example of a better picture and a better way to proceed when representing the other. But is Angelique Kidjo really a cultural other here? One might interject that Mari Boine is even more "ethnic" than Kidjo in this context because of her Sámi heritage. Thus, she is perhaps *not* serving the role of representing the Norwegian majority that makes up the "us", but rather as an ethnic alibi so that the "us-culture" culture can maintain non-ethnic and ex-nominated. Another objection is that this event takes place in a special meeting place. Multicultural events are often special occasions that do not necessarily reflect the general attitude of society, nor shake the ground under the basic cultural hierarchy within society. From Denmark, Eva Fock reports that minority youth prefer their particular youth culture to be included as part of the Danish youth culture, not placed beside it. (Fock, 2000:161) It is also a common practice to warn against performing multicultural activities just on special occasions, such as festivals, etc. (Skyllstad, 1993)

Representing Ethnia (A Short Interlude from the Classroom)

In the excitement over cultural diversity in their classroom, there is the danger of teachers ascribing qualities to their pupils that they do not possess. A pupil identified as ethnic could easily be assigned the role as a representative or even cultural ambassador of his/her "Ethnian" music because the teacher is afraid his/her knowledge is not sufficient. Since I also problematize the use of some textbooks as representing the ethnic in problematic ways, a teacher would perhaps prefer to use the human resources available in the classroom. I want to cite three reasons to be cautious in doing that. Firstly, it can easily draw the minority culture pupils into an undesirable situation because they do not want to display this part of their identity in school. Some minority culture pupils are used to identifying and using certain parts of their original culture in their homes and certain traditions, but that does not mean that they want to bring it to their schools. Secondly, it is also not necessarily the case that immigrants to Norway and their descendants have inherited musical competence from their original culture. In fact, most of them come from areas not endowed with traditional folklore. Eva Fock visited the areas that most Danish immigrants come from and concluded that they often come from areas without any significant value in terms of music and folklore:

> It was striking that the cultural elites in the big cities in all three of my trips (the regions with most immigration to Denmark) strongly advised me not to go to the villages I had planned to – not because they were considered dangerous, but because these districts were considered uninteresting, quite straightforward and undeveloped. Also important in this matter is that these districts actually did not inhabit any existing folklore. They did not represent the kind of folk culture one would wish to expose (when the folklore was on stage). I have to admit that the particular villages were not exactly filled with cultural activities that would fulfill the expectations of a tourist. These were not the places where the people spontaneously sang, played and danced all day long. On the contrary, I had to go far in seeking the music – the silence ruled. This is worth a thought when we in Denmark often see every immigrant (including their descendants that visit the "background countries" to various degrees) as qualified cultural ambassadors for their so-called countries of origin.
>
> (Fock, 2003b my translation)

These are often poor people who know little of their country of origin's music, particularly in terms of "higher" music that the cultural elites want to display when representing their country. The pupil therefore will – at best – present his/her country's music and folklore as an amateur, a youth with a limited knowledge of his/her country of origin. The problem is that the quality of his/her performance and presentation will be compared with the presentations of "Western" music – often done by professionals (both pedagogically (the teacher) and musically (the best artists and orchestras in recordings and concerts). This can give one the impression that the music from Ethnia is not of the same quality as the more familiar Western variety, thereby leaving peers with the impression that this music is nothing but exotic. [11] Thirdly, there is an unconscious belief that the music is (super) naturally connected with ethnicity and race. Some teachers feel that they cannot say anything about music from, e.g. Somalia, but prefer to challenge one of the Somali pupils to give a

presentation or example instead. There is an underlying belief that goes something like this: "To be able to understand or present Somali music, you have to be Somali. The music is in the blood." At this point, we have to evoke the word racism. What in fact is culturally conditional becomes a matter of race and is naturalized as an "objective truth".

Peepholes into otherness

To return then to the perspective of the national strategy plan in which we learned that multicultural reality should be *reflected in the teaching materials*, I am very tempted to take an activist's stand here, as I believe that a pure reflection of the conditions in a society will do nothing more than regenerate the problematic and naturalized attitudes of the majority (one could also add: white, male and middle-class) that define and are being defined by our society. Although trying to include "foreign" music, the textbook often fails as it alienates these cultures through what has been termed "cultural peeking" (Skyllstad, 1993).[12] Pictures and text show how the exotic is welcomed into society as something to *consume*, as backpackers do when they sweep over continents in search of extreme experiences. Undeniably, there are events in our society in which exotic music is enjoyed, but they are always controlled and defined by the Norwegian majority.[13] By overstressing the difference between the (Norwegian) majority and the "Ethnic" minority through exoticism, the textbooks also make the majority look more homogeneous than it really is (Lundberg et al., 2003:43). To make a society truly multicultural, there has to be "channels of exchange" between the cultures (Fock, 1997, 2003a) (Bošković, 1997). In my opinion, the pictures and text discussed here do not initiate such channels of exchange, but instead represent a peephole into otherness.

In a recent survey by Statistics Norway, 68% of the respondents agreed (more or less) with this statement: "Most immigrants enrich the cultural life in Norway", while just 40% disagreed with: "Immigrants should try to become as similar to Norwegians as possible", meaning that at least 28% of the people who agreed with the former statement disagreed with the latter. (Blom, 2005) The inconsistency is obvious. Based on how ethnicity is constructed in the music textbooks at hand, I suppose the preferred perspective of the 28% in the survey is that immigrants enrich our cultural life as long their culture can be consumed as something exotic, and is not mixed with or incorporated in what we call "Norwegian". Will not "becoming as Norwegian as possible" imply a reduction in the immigrants' enrichment of the cultural life of Norway? What does "as similar to Norwegians as possible" mean, anyway? Children in Norwegian schools who have a minority culture background receive a clear message through the texts and pictures we have looked at which corresponds perfectly to the 28% in the survey who could just as easily have said: "Your culture is nice and exotic, and enriches our cultural environment, but to become more than just a showcase you need to leave the exotic back home. Let the people from far away Ethnia represent the ethnic, and let us go there for some holiday adventure once in a while. Here in Norway, we should be as Norwegian as possible. One cannot truly be a citizen of both nations."

Textbooks are not just the product of a society as simplifications of a socially constructed reality; they also constitute the society and shape the attitudes and beliefs of generations to come. Because of that, textbook publishers and authors

needs to rethink how their books, as discursive monuments - even if unintentionally - can reactivate and amplify unfortunate preconceptions of cultural differences and broaden the gap between us and them.

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Notes that are referred to in the article

[1] See, for example, Barry Cooper in Olssen, M. (2004) *Culture and learning: access and opportunity in the classroom.* Greenwich, Conn., Information Age Publishing.
[2] Thomas Moser has commented in the same terms: "… an overall nice and positive presentation of African dance where the term 'slave move' is used. …" Moser, T. (2004) Mellom friluftsliv og slavetrinn: det flerkulturelle perspektivet i læremidler for kroppsøvingsfaget (Between outdoor life and slave moves: the multicultural perspective in teaching material for the physical education). In: Aamotsbakken, D. S. o. B. (ed.) *Fokus på pedagogiske tekster [8]: seks artikler om det flerkulturelle perspektivet i læremidler (Focus on pedagogical texts (8). Six articles about the multicultural perspective in teaching material).* pp. S. 83-116. Tønsberg, Høgskolen i Vestfold.

[4] It should be noted that only to a relatively limited degree do the textbooks in question relate to what is often described as Western classical music, concentrating instead on popular music and its offspring from Afro-American musical traditions.
[5] A lot could be said about this, and I am discussing it more thoroughly in my ongoing PhD-work. For now, it is sufficient to say that it appears like in spite of the popularity of what often is called *New Musicology*, where music is researched and understood from a sociological and functional perspective, the school textbooks still seem to give more value to music that easily can be understood within a system of Western aesthetics – i.e. as musical objects.
[6] "Feminine ending" is a musical term once commonly used to denote a weak phrase ending or cadence.
[7]As an expression, "the noble savage" first appeared in John Dryden's play *The Conquest of Granada* (1670), although the concept was taken further in the 18th century and particularly developed by Rousseau, whose opening passage in *Emilie* (1762) goes like this: "God makes all things good; man meddles with them and they become evil" (Rousseau, J.-J. (2004) *Emilie*. www.gutenberg.org. [internet] Retrieved from: http://www.gutenberg.org/dirs/etext04/emile10.txt [read: 3/28/08].
[8] This is my general opinion after talking to a number of in service music teachers. In a study of two text book series in music, (Sanner, G. A. K. (2003) Lærebøker i Musikk - en studie av to læreverk i musikk for ungdomstrinnet (Text book in music - a study of two text book series in music for comprehensive school. [internet] Retrieved from: http://www-bib.hive.no/tekster/hveskrift/rapport/2003-04/rapport4_2003fulltekst.pdf [read: 3/5/07]., it is also stated that *Opus* is "…thorough … close to the primary sources … and characterized by … an esthetic frame and decoration."

[10] The picture is not identified in the book, but was taken during the project entitled From Senegal to Setesdal (Setesdal is a small place in Norway famous for its folk music traditions). The musicians are: Kirsten Bråthen Berg, Bjørgulv Straume, Solo Cissokho and Kouame Sereba. There were several concerts and a CD was released.
[11] The governmental program called "the cultural schoolbag" is of great value here, presenting professionals from different cultures touring schools all over Norway. In this program, I believe the quality always is high priority, though there could be problems related to representation here as well, since the (Norwegian) producers will select and give direction as to "whose" music is to be displayed, as well as "how". This is another large discussion about representation that I cannot elaborate on here.
[12] In Norwegian: *Kulturell kikking*.
[13] See Eva Foch in: Österlund-Pötzsch, S. (2001) *Musik, möten, mångfald: rapporter från ett seminarium om musik, kultur och identitet (Music, meetings, diversity: reports from a seminar about music, culture and identity).* Åbo, Nordiskt nätverk för folkloristik.