

THE FIELD OF TRADITIONAL MUSIC IN HIGHER EDUCATION COURSES IN NORWAY, TAKING AS EXAMPLES THE NORWEGIAN ACADEMY OF MUSIC IN OSLO AND THE INSTITUTE OF FOLK CULTURE IN RAULAND

Currently in Norway, there are three institutions of higher education offering studies in the field of traditional music: Ole Bull Academy (Ole Bull Akademiet) in Voss, Telemark University College (Høgskolen i Telemark) and the Norwegian Academy of Music (Norges musikkhøgskole) in Oslo. The oldest, founded in 1976, is the Ole Bull Academy. However, its primary purpose was not to provide regular education for students. It offered courses in traditional music performance for groups of violin students from the Academy of Music in Oslo and Bergen Conservatory.¹ It was only in 1996, ten years later than Telemark University College (Telemark lærerhøgskolen, now Høgskolen i Telemark), that the OBA launched a two-year course in traditional music performance, with a four-year undergraduate course established in 2004. At the same time, it still offers courses for groups of people from all over the country and is regularly used by colleges that offer their own traditional music courses.

This paper focusses mainly on the Norwegian Academy of Music, the first Norwegian music college to launch folk music courses, and Telemark University College, the first college in Norway offering education in this field. Telemark University College is currently the largest public college of its kind in the country, with branches in many municipalities in the region. The Institute of Folk Art (Institutt for folkekultur), which offers

¹ See <http://www.olebull.no/information-english> (accessed 17 February 2016).

such classes, is based in the municipality of Rauland. Both colleges currently offer bachelor's and master's degrees. Despite the common course material, these institutions have a different profile, as indicated by their nature alone.

THE COLLEGES

Oslo

The Norwegian Academy of Music in Oslo is the oldest music college in the country. It was originally founded in 1973 as an organ school by the most famous nineteenth-century Norwegian folklorist, Ludvig Mathias Lindeman. Then, however, it only offered studies in professional music and defined itself as a centre of research and arts. Gradually, it expanded its offer, at first with courses in jazz.

Rauland

Telemark University College in Rauland was founded in 1994 through the merger of several regional colleges of various profiles: Telemark distrikthøgskole in Bø, Telemark ingeniørhøgskole in Porsgrunn, Telemark lærerhøgskole in Notodden and Rauland and Telemark sykepleierhøgskole in Skien. Currently, it has approximately 6500 students. On 1 January 2016, it merged with Buskerud and Vestfold University College to form the University College of Southeast Norway.²

THE HISTORY OF STUDIES IN TRADITIONAL MUSIC

Oslo

First degree courses in traditional music were introduced at the Norwegian Academy of Music in 1990. 'The idea of launching folk music studies does not originate from the Academy', admits Prof. Harald Herresthal, a long-serving member of the Academy's staff and its vice-chancellor in 1980–1982. 'It was proposed by the then [1986–1989] Minister

² See <http://www.hit.no/nor/HiT/Studiestedene/Studiestad-Rauland> (accessed 17 February 2016).

of Culture, Hallvard Bakke, who, when opening a concert of traditional music, suggested creating the position of a so-called Professor II (*professor II-stilling*).³ Obviously, the Academy, despite having no such plans, ‘could not just say no to a more substantial grant and new courses’.⁴

On 1 July 1990, the post of Professor II was taken by Sven Nyhus, a Norwegian violist with the Oslo Philharmonic who also plays the Hardanger fiddle or *hardingfele* (a Norwegian folk fiddle). One of the first performers of traditional music, who also took regular classes in classical music, Nyhus is a collector of folk tunes, co-editor of *Norsk folkemusikk-samling. Serie I: Hardingfeleslåttar* and the host of a weekly programme devoted to traditional music on NRK public radio. As Nyhus notes, the courses at the Academy were not easily accepted at first: ‘even though there was no disapproval on the part of other teachers, there was no positive attitude towards traditional music. Some even hinted that the studies could be given to the academy in Telemark or to Ole Bull Academy’.⁵ ‘I spoke with each of the teachers individually, arguing that education in this field was necessary’.⁶

In the beginning, the courses led by Nyhus provided a general introduction to issues related to national folk music. All the students attended four to six hours of lectures devoted to this subject as part of a course in music history. Nyhus presented the main forms of vocal and instrumental music, talked about the characteristics of rhythmic and tonal Norwegian music, traditional instruments, their history and their functions in society. In the course of two to four hours, he would outline transcription rules for folk tunes and methods for their analysis, as well as familiarising students with ensemble playing. In addition, third-year violinists and viola players practised playing by ear one hour a week. ‘The purpose of these classes was to show the traditional method of teaching folk melodies’.⁷ Finally, according to a report on folk music courses at universities drawn up in December 1990 by a committee formed by members of

³ The person engaged as Professor II is not a full-time employee, working no more than one-fifth time, but for a higher hourly wage. Usually it is an outstanding performer or expert, whose name attracts students.

⁴ Letter of Prof. Harald Herresthal to the author dated 1 March 2013.

⁵ Terje Kvam, interview with Sven Nyhus, published 27 September 2012, ‘Et liv med Fele og bratsj’, <http://lindemanslegat.no/?p=3444> (accessed 17 February 2016), author’s own translation.

⁶ Author’s interview with Prof. Sven Nyhus conducted on 11 March 2013.

⁷ Ibid.



the National Music Council (Nasjonalt Fagråd for Musikk), there were a number of optional courses aimed at developing and broadening these fields.⁸ Moreover, each year, students of the Oslo Academy participated in a one-week introduction course in traditional music organised by the Ole Bull Academy in Voss. The authors of the report then summarised the results of their research into studies in traditional music at the Oslo Academy, writing that ‘studies in the field of folk music are much poorer [here] than in music academies in many other countries’, citing the examples of the music academies in Stockholm and Helsinki.⁹

Interestingly, however, the authors of the report – leading ethnomusicologists and performers of folk music in Norway – did not promote any dynamic development of these studies at the University of Oslo. They were of the opinion that the university, ‘in cooperation with the Ole Bull Academy, is to provide a solid grounding in traditional music for all students. Then it should strive to create an environment in the field of folk music, through measures such as courses, seminars, concerts and guest lectures.’ They believed that there was a need to open an optional *hardingfele* course for fiddlers to enable professional Norwegian compositions for that instrument to be performed.¹⁰

When asked to outline the directions for the development of higher education in the field of traditional music, committee members also proposed making folk music courses mandatory for all music students in higher education. They were of the opinion that students should take introductory courses at the Ole Bull Academy. They proposed the following solutions:

1. an introductory course in the winter semester and an advanced course in the summer semester, both in Voss,
2. an introductory course in Voss and an advanced course at the university itself.¹¹

During the discussion, it was also firmly suggested that a permanent professorship in traditional music be created at the Academy of Music in

⁸ Bjørn Aksdal et al., ‘Høyere utdanningstilbud i folkemusikk – en utredning om behovet for en nasjonal koordinering med vekt på teori-, instruktør- og utøvervirksomhet’ [Higher education in traditional music: an assessment of the need for national coordination, with an emphasis on theory, teaching and performance], Trondheim 1990, typescript, p. 16, author’s own translation.

⁹ Ibid., p. 16.

¹⁰ Ibid., p. 5.

¹¹ Ibid., p. 5.

Oslo. That occurred in the early 90s, with Sven Nyhus made Professor II. All classes, except for singing, were henceforth conducted by Nyhus.

The Academy in Oslo chose a revised version of the second teaching variant of those proposed by the Committee in the field of folk music education, mainly due to practical considerations: ‘When the introductory courses become mandatory, all at once we had to provide education to 60–70 students’, Professor Nyhus explains. ‘It would be very difficult to organise trips to Voss for such a large group’.¹²

The number of folk music courses at the Oslo Academy has been growing ever since. Apart from students for whom they were mandatory, these courses have been increasingly attended by young people wishing to broaden their knowledge of musical tradition. ‘A few years after I started working at the Academy, I taught instrument players who wanted to specialise in both classical and traditional music, three or four violinists and one Hardanger fiddler’, says Nyhus.¹³

In 1995, the Academy was the first in Norway to launch two-tier studies in traditional music.¹⁴ Consequently, new posts for expert performers of folk music have also been created.

Rauland

Studies in traditional music in Rauland were included on the curriculum of the then Telemark lærerhøgskole, founded in 1977 through the merger of two other colleges, Notodden lærerskole (est. 1938) and Statens lærerskole.¹⁵ Since 1994, the institution has been a part of Telemark University College.

In 1987, at the request of a folk music organisation in the Telemark area, folk music studies were launched (one-year courses in folk crafts had been conducted there since 1984). According to the folk singing teacher Frode Nyvold, one of the creators of the traditional music curriculum in Rauland, an active performer of traditional music and social anthropologist associated with the university still today:

¹² Author’s interview with Prof. Sven Nyhus conducted on 11 March 2013.

¹³ Ibid.

¹⁴ Ida Habbestad, ‘Mellom praksis og teori’ [Between practice and theory], *Folkemusikk*, 2011/1, p. 25.

¹⁵ See <http://www.arkivportalen.no/side/aktor/detaljer?aktorId=no-a1450-04000000191800> (accessed 19 February 2016).

The organisation wanted to enable traditional musicians to be employed also on a permanent basis, for example in schools. Although they had already been working there, due to a lack of appropriate training and qualifications, they tended to be employed under rather poor conditions and earned less.



Initially, the studies took one year. ‘The curriculum was similar to the present one. There were lectures introducing the traditional music of Norway, as well as the cultural, political and social history of that music. However, students did not have to play an instrument during their studies’, Frode Nyvold clarifies. He explains that since the studies were developed for active traditional musicians who needed to acquire a formal education, the students were not taught performing, which they knew very well already. ‘We launched studies *about* traditional music. It was not our goal to produce traditional musicians’.¹⁶ In the late 80s and early 90s, they were extended to two years. The highest level, *hovedfag*, was launched in 2003.¹⁷ ‘Initially, we had four or five students per year, traditional musicians’, Nyvold says. ‘Today, students came from a more diversified background, usually without in-depth knowledge of tradition or traditional playing’.¹⁸ In the first year after the specialisation was introduced, four people applied. The university had two employees: Frode Nyvold, who was the first in Norway to be appointed assistant professor in the field of traditional music, and Anne Svånaug Haugan, a Hardanger fiddler. After a year, they were joined by Leiv Solberg, currently the head of the public music radio broadcaster NRK. ‘By then, we had a few more students. Since funds for permanent staff were scarce, we relied heavily on guest lectures’, Nyvold explains.¹⁹

In 2003, Telemark University College launched studies in traditional music at *hovedfag* level (the highest level in the three-tier university education in the old Norwegian system, which in 2000 was replaced by a new one, in accordance with the Bologna Declaration). Since 2005, the university has been offering studies in the two-tier system (bachelor and master).

¹⁶ Emphasis Frode Nyvold. Author’s correspondence with Nyvold of 9 and 10 July 2014.

¹⁷ Interview with Frode Nyvold conducted on 11 June 2013.

¹⁸ Ibid.

¹⁹ Author’s correspondence with Frode Nyvold of 9 July 2014.

STUDYING TRADITIONAL MUSIC TODAY

Oslo

Currently, anyone wishing to study traditional music at the Norwegian Academy of Music in Oslo applies as an instrument player, selecting a specialisation in folk music. Those who pass the entrance exam become students of the improvised music, jazz and traditional music section. As opposed to performance studies in classical music, undergraduate studies in traditional music take four, not three years. 'It was decided that they should be longer, as the very process of teaching traditional music is longer', explains Steinar Ofsdal, head of the folk music section at the Academy. We admit those who already have considerable experience in traditional music, who can perform it. They are usually young people who have learned traditional melodies and performance style in a particular region, taking private lessons from expert musicians or from family. Many of the students come from the school in the municipality of Vinstra, in the region of Gudbrandsdalen, which launched a specialisation in music, dance and theatre. On a yearly basis, nine of the thirty-two places are reserved for those interested in musical tradition. Every year, the Academy takes on two to four traditional music undergraduates, mostly women. Currently, approximately fifteen people are pursuing undergraduate and graduate traditional music studies at the Academy in Oslo.

Rauland

Studies in traditional music in Rauland are conducted at the Institute of Folk Culture, located in Rauland itself. The Institute is part of the Faculty of Aesthetics, Folk Culture and Pedagogy, alongside institutes of education in art and design, of teacher training and of pedagogy. Importantly, the Institute educates not only folk music professionals, but also those interested in traditional design and products made from wood, metal and textiles. The Institute of Folk Culture is the smallest unit on the faculty; there are approximately 120 students per year, with usually about thirty studying folk music. Anyone can attend classes at the Institute, as long as there are places. 'So far, we haven't conducted entrance exams, and we don't intend to change it', say the lecturers.

That allows us to have students which the others won't take. Many times we have seen those without a musical background mature within two or three years of study with us and become great performers and experts in tradition. Rauland is a transitional institute for many future students of the Ole Bull Academy or Oslo Music Academy.²⁰

Studies in Rauland are also often pursued by people with extensive experience in Norwegian folk music.

Every year, approximately ten people are admitted to undergraduate studies at the Institute, which still runs one-year non-degree courses in traditional music, also admitting around ten students. Approximately twelve students begin graduate studies in folk art each year. In Rauland, women form the majority of students (Bodil Akselvoll, Director of the Institute, estimates that they amount to about seventy-five per cent).²¹

UNDERGRADUATE CURRICULUM

Norwegian Academy of Music

The undergraduate curriculum consists of ten courses related to music performance: main instrument, traditional music forum, playing traditional music, improvisation, performance, dance, ensemble playing, traditional singing, voice production and field research, during which students gather information about a place/region of their choice, learn about its traditions, including its music, and also learn a critical approach to sources and the use of archives. The field research must be concluded with a written report. In addition, students are required to gather musical material that would suffice for at least a thirty-minute concert, the repertoire of which they are supposed to learn. In addition to the performance-related courses, there are eleven theoretical and practical courses, such as exercise physiology, traditional music composition/instrumentation and use of instrument – a course involving a vista playing, harmonic exercises, harmonisations of traditional melodies in particular musical dialects and playing with accompaniment. The classes are conducted in groups of two to four people. Further courses include the history of

²⁰ The author's interviews with teachers of the Institute, including Prof. Tellef Kvifte, Ånon Egeland and Frodo Nyvold, conducted on 11 June 2014.

²¹ The author's correspondence with Bodil Akselvoll of 9 July 2014.

traditional music, the history of music, forms of traditional melodies, knowledge of traditions and transcription, ear training, music aesthetics and philosophy, music technology and preparation for a music career, exercise and self-development (how to practise, memorise and develop, as well as mental work – preparation for concerts).

In the first group of courses, the main instrument is the most important. For 75-minute classes attended 27 weeks in the year, students receive from 20 to 32 points out of the 60 necessary to complete the year. Significantly, folk music students can choose an instrument used for generations to perform traditional melodies, such as violin, Hardanger fiddle, flute, accordion, Jew's harp, goat horn and saxophone. 'Many years ago, at the Ole Bull Academy, there was a debate on whether to admit those who wanted to perform traditional music using non-traditional instruments', says Prof. Steinar Ofsdal.

We concluded that it was not the instrument but the music that was of greatest importance, and we decided to admit such candidates. If students choose non-traditional instruments, they have classes with a performer of professional music. In this case, the student masters the playing technique. However, to enable students to explore playing according to a particular tradition, the Academy allows third- and fourth-year students to choose teachers from outside the university. Lessons can even be taken from outstanding performers of traditional music. This is the option available also for students specialising in playing folk instruments, in order to broaden their knowledge of the tradition in which they would like to play. Of course, every teacher knows the musical dialects of particular regions, which enables them to assess the correctness of the student's performance, while each specialises in the selected dialect.²²

In classes involving the main instrument, the principal method of learning new folk melodies is to repeat them after the teacher. However, playing from music is also widely practised, so it is necessary to be familiar with musical notation. Another important course for traditional music students is the folk music forum, where students work with renowned and respected performers of traditional music, such as violinists, Hardanger fiddlers and singers. As Ofsdal explains:

Classes typically last for three hours. First the guest/guests say a few words about themselves and about the history of their region; they talk about traditional tunes and play them. In the second part of the meeting, students learn new *slåtter*.

²² Author's interview with Prof. Steinar Ofsdal conducted on 27 February 2013.

He also says that these classes are often used to perform early music, 'which has a lot in common with traditional music'.²³ Sometimes dancers specialising in traditional dances are invited to conduct classes. Finally, the folk music forum is also used to prepare students for concerts and festivals. Participating in them is part of the idea of folk music studies. 'We believe that it is really important for students to go beyond our building and find real contexts', Ofsdal says.²⁴ Every year, for example, they participate in the Academy's own festival of traditional music, Christmas concerts, concerts for prisoners and traditional music competitions in the Osafestivalen – a festival in Voss, the organisers of which wanted to create a 'meeting place for classical, traditional, early and other music'.²⁵ Currently, students specialising in folk music, in addition to performing it as such, very often combine it with other genres. Ofsdal supports such developments in folk music. He emphasises that 'those students can also play folk tunes very well in a tradition close to their hearts'.²⁶

On completing their undergraduate studies, traditional music students choose a master's degree course in performing. The master's curriculum is primarily focused on expanding repertoire and working on the interpretation of folk melodies. The second important aspect at this stage of education is to work on the thesis. At the end of the studies, the student gives a 45-minute concert and submits a short essay on the work, on the artistic process involved in preparing the concert repertoire. The essay is then discussed with the committee during a 20-minute exam. Master's degree students can also attend a number of optional courses.

Institute of Folk Culture

Bachelor's degree studies consist of two phases: a two-year introductory course and a one-year course for broadening knowledge of tradition. This applies to both music and other arts. In Rauland, emphasis is placed both on practice – performing folk music – and on theory, as emphasised by lecturers and students. It is assumed that students should spend virtually

²³ Ibid.

²⁴ Ibid.

²⁵ See <http://www.osafestivalen.no> (accessed 19 February 2016).

²⁶ The author's interview with Prof. Steinar Ofsdal conducted on 27 February 2013.

the same amount of time exploring the theory of traditional music and mastering traditional material. This is a substantial change compared to the original form of studies. ‘When we launched our programme, we expected students to come from the environment associated with the folk tradition’, says Frode Nyvold. Later, however, the curriculum began to be increasingly performance-oriented.²⁷ As Nyvold emphasises:

After a few years, we realised that many students came from environments where knowledge of traditional music is far from extensive. They wanted to become folk music performers or at least learn traditional playing/singing. On the other hand, experienced performers of traditional music who have studied with us wanted to become better performers. Few of our graduates become professional musicians, but for those who achieve it, the curriculum was very important.²⁸

Currently, students choose their main instrument for three years: violin, Hardanger fiddle, flute, Jew’s harp or singing. However, the Institute is also eager to satisfy other demands as regards the instrument. It is also possible to learn to play the accordion, guitar and wind instruments. Everyone has the right to 20 hours of individual lessons on the instrument a year, one hour a week on average. However, it is possible to obtain the right to additional consultations with the teacher, which requires a positive grade for playing during the exam organised at the beginning of the academic year. ‘Students learn traditional melodies from us – they listen, they repeat. Often, however, by the end of the class, they also get sheet music. Melodies are often transcribed by me’, says Ånon Egeland, lecturer and performer of traditional music. Also in Rauland, each teacher knows the specifics of particular dialects, but they teach primarily the dialect which they know best. ‘Students who want to play in traditions other than those I am most familiar with have recourse to recordings, for example’, Egeland says.²⁹

Practical classes also include learning to play another instrument, which takes place in groups. In addition, students learn ensemble playing. As well as attending classes, they are encouraged to organise house

²⁷ This is noted by the authors of the aforementioned report on higher education in the field of traditional music in Norway. See Bjørn Aksdal et al., ‘Høyere utdanningstilbud i folkemusikk’, p. 10.

²⁸ Author’s correspondence with Frode Nyvold of 10 July 2014.

²⁹ Author’s interview with Ånon Egeland conducted on 11 June 2014.

concerts. Finally, they will learn traditional dances, mainly *bygdedans* (*gangar, springar, halling*).³⁰

The range of theoretical classes on offer in Rauland varies from year to year, but the courses are always dedicated to general issues of cultural theory and of the Norwegian music tradition. The first year includes the following:

- folk tradition – the most extensive course, aimed at presenting to students Norwegian folk music, its instruments, history, dialects, genres and recording methods;
- traditional music and society – apart from theoretical and historical elements, this course also includes practical tasks that involve helping to organise traditional music competitions or concerts. In addition, each student is required to take part with others in a musical event associated with traditional music;
- music theory – this addresses the theory of Norwegian folk music. Students acquire the terminology necessary to describe and analyse folk melodies and become familiar with the areas of tonality, form, metre and the links between music and dance;
- ear training.³¹

When teaching music theory, teachers present issues in this field that relate to Norwegian traditional music. ‘We believe that traditional music is not an inferior sister of classical music, so when teaching students, we do not delve into theories of classical music, but instead we use those related to folk music’, says Ragnhild Knudsen, a lecturer at the Institute and member of the band Glima (viola, Hardanger fiddle). ‘If there aren’t any, we can still create them ourselves’, he argues.³²

Theoretical courses for second-year undergraduates include the following:

- performing traditional music – students learn how to behave on stage and about various performance traditions. They also discuss

³⁰ See <http://fagplaner.hit.no/nexusnor/Studier-med-oppstart-2014-2015/Nettvisning/Folkemusikk-og-tradisjonskunst/Folkemusikk-1> (accessed 19 February 2016).

³¹ Ibid.

³² Author’s interview with Ragnhild Knudsen conducted on 11 June 2014.

the audience – in this context, mainly repertoire selection. Discussion also concerns matters that are important for those who choose music as their profession: how to apply for grants, promote concerts and communicate with the media. Finally, there is discussion of how traditional music should be taught;

- traditional music and society in Norway and other countries – this course involves a trip to Slovakia or Hungary in order to explore local folk music traditions;
- harmony, compositions and ensemble playing;
- knowledge of tradition, sources and research methodology – this course discusses traditional music, indicates where to look for sources and appropriate materials and how to use them.³³



During the second year of study, each student is required to complete an internship. The experience can be gained in schools, the media, archives, field studies or concerts.

The last year of undergraduate studies includes theoretical classes in ethnomusicology. In addition to classes dedicated to Norwegian tradition, students explore a selected non-Norwegian tradition. Examples of that tradition are analysed and often implemented in practice. There is also a continuation of issues relating to research methodology and the performance of traditional music.³⁴

The third year of study ends with the defence of the bachelor's thesis. The Institute admits two kinds of thesis: practical and theoretical. Practical theses may include a series of concerts, a recording, conducted classes or work in the media or another cultural institution.³⁵ A theoretical thesis can relate to problems concerning native or foreign culture.

Graduate studies at the Institute of Folk Culture are for anyone with a first degree in the field of folk culture or music in general. The theoretical and practical profile of the institution is also apparent in the curriculum of this stage of study and must be reflected in the master's thesis. It must be evident that practical skills have been used in writing

³³ See <http://fagplaner.hit.no/nexusnor/content/view/full/36283/language/nor-NO> (accessed 19 February 2016).

³⁴ *Ibid.*

³⁵ <http://fagplaner.hit.no/nexusnor/content/view/full/36295/language/nor-NO> (accessed 19 February 2016).

the theoretical part.³⁶ This distinguishes the studies in Rauland from university studies. Master's theses often combine music with other specialisations that may be selected during studies in Rauland (traditional design – woodware, metalware, etc.).

In addition to courses, students of the Institute have the opportunity every year to observe and participate in the organisation of the Rauland winter festival (Internasjonale Vinterfestival), which includes numerous workshops, exhibitions, lectures and concerts, as well as a traditional music performance competition, which usually features students. During the event, the walls of the Institute resound mainly with traditional Norwegian music, often performed by a large ensemble. Foreign guests also present their traditions.

Finally, the Institute of Folk Culture also belongs to the NORD-TRAD (North Tradition) group, which currently has eighteen member institutions that provide education in the field of traditional music, operating in Northern Europe, the Baltic Sea region and Russia. Since 1996, the group has been meeting at annual seminars, where an institution can present its own tradition; curricula and educational issues are also discussed. This group is also joined by guests from other countries, including Ireland, Slovakia and Hungary.

So both the Norwegian Academy of Music in Oslo and the Institute of Folk Culture in Rauland work to familiarise the young with traditional folk culture, yet they differ in their profiles. At the Academy, the students' task is to master performance, while students in Rauland have no such mission. Here, the aim is to pass on knowledge of traditional music in its broader and more diverse context: culture, role in society and geography. Studies at the Institute focus solely on the art of Norwegian folk music, and theoretical classes likewise concern traditional music. In Oslo, classical music is still the basis.

Students of the Institute emphasise that this is a place where the basic knowledge and understanding of traditional music are available to anyone. They also stress that the studies allow you to enter into the environment, as both practical courses and often theoretical courses are

³⁶ Author's interview with Prof. Tellef Kvifte conducted on 11 June 2014.

conducted by active performers of traditional music.³⁷ Oslo, in turn, aims at mastering performance skills.

PROSPECTS FOR STUDENTS

After instrumental studies at the Norwegian Academy of Music in Oslo, especially at undergraduate level, students often choose pedagogical studies conducted by the Academy, which prepare for the work of a traditional music teacher. 'In 1996, when a traditional music curriculum for state schools was developed in Norway, teachers were not able to implement it', Ofsdal explains. 'There were no specialists in this field or in literature who would support the training. Today, the picture is changing. Graduates in folk music studies at the Academy often become teachers. That's virtually the only job prospect'.³⁸ Working as a teacher provides a living and secures social privileges. However, former students are rarely contented with that alone. 'Most of them want to play. Combining traditional music with other genres gives them more opportunities', Ofsdal explains.³⁹

Graduates of the Institute of Folk Culture often enrol at the Ole Bull Academy or the Norwegian Academy of Music in order to master playing their instrument. The prospects for those finishing their education with graduate studies in Rauland seem to be quite clear. According to the analysis by Bodil Akselvoll, many Rauland graduates find work in their profession, getting a job in public institutions, such as archives, traditional music councils or schools.⁴⁰

³⁷ See Habbestad, 'Mellom praksis og teori', p. 23.

³⁸ Author's interview with Steinar Ofsdal conducted on 27 February 2013.

³⁹ Ibid.

⁴⁰ Author's interview with Bodil Akselvoll conducted on 11 June 2014.