

# ABSTRACTS OF STUDENT PRESENTATIONS

## NORDPLUS INTENSIVE COURSE NNME BERGEN 2017

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## **Global Music Education**

Erla Pulli, Sibelius Academy, University of the Arts Helsinki.

My Master thesis is a collaborative action research about global education in music. The aim is to explore how themes of global education can be taught in Finnish secondary school and high school music classrooms. The purpose is to create new modes of operation: global education in music is not a concept per se in Finnish music education. The theoretical frame is from the field of critical pedagogy and the manner of reporting the research in my thesis will probably be narrative. On fall 2016, I designed three music lessons in this topic with Terhi Mäkelä-Pesonen from Helsinki Ressu secondary school and Anu Tikka-Blomqvist from Porvoo Linnakoski high school and together we taught them at their music lessons for pupils aged 15 to 17 years. After the first lesson we had a reflective conversation and based on that we planned the next one as well as the last one based on the reflection of the previous. After these interventions, we had a reflective conversation at the end. My material is our experience of this research. It consists of these reflective conversations and also of the teachers' diaries of these interventions. My research is also ethnographic as I participated in the action in addition to being a researcher and hence my reflections is a part of the material.

### ***A study on the effect of a 6-week intervention on the singing accuracy of 2-3-year-old children***

Asdis Björg Gestsdottir, University of Iceland

This study will use playful, age appropriate methods as a research protocol to examine if young children's vocal abilities will improve with a guided six-week intervention course. Participants will be between two and three years old and lessons will be a part of their preschool activities. The study will use a training group and a control group. The training group will receive an intervention primarily with singing activities and the control group will get lessons in music and movement. However, singing is a regular part of daily routine in most preschools, and children in the control group will participate in the regular singing circles at their preschools. A pretest and a posttest will be applied in order to assess whether the experimental group will improve in singing accuracy and use a larger singing range in singing tasks than the control group.

***Aims.*** Some previous research has shown that boys are less accurate in singing tasks than girls, despite no biological differences in the voice at that age. In a recent Icelandic study, 5-year-old boys were more accurate on singing tasks than girls at the same age while in a study with 3-year-olds the girls outperformed the boys on singing tasks. The data from pretests and posttests will be examined in order to determine if there is a difference in results between genders.

## **Singers' motivation for participating in mixed choirs**

Mariann Nirk, Estonian Academy for Music and Theatre

This study explores the participation of high school pupils in mixed choirs – motivation and influencing factors of the singers. Choir singing has been and is very popular in Estonia within different age groups. In November 2003, UNESCO proclaimed the Estonian Song and Dance Celebration tradition as a Masterpiece of Oral and Intangible Heritage of Humanity. Although the digital age could likely have reduced the popularity of choir singing, still the number of choirs and choir singers is very high among Estonian pupils. This summer the youth song celebration “Here I will stay” proved that choir singing is still a prevalent hobby – the number of participants was all in all approx. 40000 (about 8500 dancers and 31500 singers). In my Master thesis I would like to determine the reasons and influencing factors of motivation for participating in choirs and going in for choir singing. The main theoretical sources are the “classical” *Maslow's* (1943, 1954) motivational *theory of* hierarchy of needs; self-determination theory by E.L.Deci and R.M.Ryan (2002), and “Motivation and Identity” by Susam Hallam (2012). To explore this, I made a questionnaire for the choir singers (participants of the song celebration) and obtained about 200 answers. I also asked the choir conductors to answer and received answers from 15 conductors. I am about to start the analysis of these questionnaires.

Keywords: motivation, mixed choir, Song Festival, conductor, singer, identity, values, phenomenon

## **Experiences of Estonian and Finnish music teachers about teaching core curricular themes in primary school music education**

Pinja Ruokonen, Estonian Academy of Music and Theatre

This is a qualitative case study to find out the experiences and pedagogical practices of music teachers in Estonia and Finland concerning music education and broad-based competence in primary school level. There are goals for broad-based competence both in Estonian and Finnish National Core Curriculum. Dimensions of broad-based competence in Finnish National Core curriculum are seven: thinking and learning; cultural competence, interaction and expression; looking after oneself, managing daily activities, safety; multiliteracy; ICT competence; competence required for working life and entrepreneurship; participation, empowerment and responsibility. In Estonia, there are eight dimensions of broad-based competence: lifelong learning and career planning; learning environment and sustainable development; social society competence; cultural identity; ICT competence; technology and innovations; health, looking after oneself, managing daily activities; moral and value education. In this research music, educational goals and contents are studied especially in the focus of broad-based competences. Study problems are:

1. How music teachers integrate broad-based competences into music education in primary school level?
2. Which of the broad-based competences mentioned in National Core Curriculum music teachers value the most in teaching music and why?

Data will be gathered through theme interviews of two Estonian and two Finnish music teachers. Interviews will be done during November and December 2017. Data will be analyzed by using the qualitative content analysis. In this presentation, the study plan and dimensions of broad-based competence of National Core Curriculum in Estonian and Finland are presented.

### **Breathing technique acquisition in popular music singing lessons for youth**

Valerija Steinmane, Riga Teacher Training and Educational Management Academy

Popular and jazz music singing has seen large growth in past years among youth. However, lack of breathing exercises in popular music singing lessons leads to low knowledge level of breathing technique among students. It has become apparent that youth practicing singing professionally and attending vocal classes eventually develop an understanding of how their voice works. They want to improve their vocal technique and understand the necessary exercises, therefore, there was a need to analyse and compare contemporary vocal techniques and suggested ways of exercising. The deliberate and accurate use of vocal breathing is usually the biggest challenge for young people in singing. This encouraged the analysis of available literature, listening to the views of Latvian vocal educators, analysing personal experience and developing an exercise system that is based on pedagogical observation with specific criteria and indicators, which would be appropriate for the learning of breathing techniques in popular music singing classes for youth. Studies show that use of breathing exercises improve student's body posture and coordination, and hence improves the sound quality. A hypothesis that "youth breathing techniques improvement during private vocal lessons will be more successful if an individual growth plan and suitable system of exercises is developed" is put forward.

### **Pedagogical tools for learning vocal techniques in popular music singing lessons for 7- 10-year-old children.**

Laura Raila Lakstigala, Riga Teacher Training and Educational Management Academy

The development of vocal skills is an important factor in the growth of every student, it lasts for a lifetime. It is important that proper vocal techniques be used in addition to the pupil vocal skills, it would make him a good singer who achieves good results in vocal art during further vocal studies. As a result of the learning process, the child gradually develops a musical hearing, a voice range, he slowly begins to hear, feel and love music. It is important that the child musical development is personally significant and delightful. Under the guidance of the teacher, the child gradually learns to manage his voice as a musical instrument. Singing can be taught to anyone, but the results largely depend on the peculiarities of the child's voice, as well as on the peculiarities of the age group. Vocal growth large extent depends on the teacher (depending on the correct diaphragm, breath and resonator usage). The teacher should know the latest pedagogical knowledge and apply it in practice.

## **Music as a resource for a better integration of young refugees**

Åsmund Dannemark, Inland Norway University of Applied Sciences

Over the past few years we have seen an increase in refugees from conflicting parts of the world. With this we face some issues and discourses where a careful, warm and thoughtful approach can be essential to accommodate refugees in a sustainable and ethical way. For our nation to meet these criteria, a good integration and inclusion process must be a priority. Refugees can often find it difficult to adapt to and feel included in the Norwegian society. They may feel different and that the language and culture is difficult to grasp. I would argue that Norwegian schools will need a practice that removes barriers and inequalities, and instead includes and form bonds between meeting cultures. In addition to this, it seems to me that it is reasonable to assume that most of the qualities that make up the stereotypical difficult immigrants in youth and middle school can be traced back to a lack of cultural and linguistic understanding, which in return can be traced back to a crippled integrational process with a significant room for improvement. This leads me to the following question: How could music serve as a resource for a better integration of young refugees?

## **Music identity and existential experiences**

Daniel Thon Aasen, Inland Norway University of Applied Sciences

Music is for many people an important factor when it comes to constructing a sense of identity. In much the same way, existential experiences caused by musical experiences can change the way we view the world, whether it is temporary or on a more permanent level. In my project I want to look into these two aspects, identity construction and existential experiences, both of which may often be caused by musical experiences. From my experience it seems fair to assume that these may be connected. My wish is therefore to study these phenomena, not separately, but as threads interwoven in the same fabric. I will research how and if these two phenomena are related, and in what ways they may influence each other. This thesis will have theoretical angle, using methods such as document analysis, but will not include other qualitative research methods such as interviews or observation. More importantly, I wish to look at this from the perspective of didactics. This has led me to ask the following question: How can music teachers facilitate existential experiences for their students, and how can this correlate to their construction of identity?

## **Learning music through the internet**

Oddbjørn Birkeland, Inland Norway University of Applied Sciences

The continuing development of a society highly dependent on digital globalization has become somewhat of an unavoidable element in today's world. Availability and exposure has made the internet a staple in everyday life, where getting all the information one could dream of, contacting anyone on the planet, or ordering physical objects, are just a few button clicks away. There is also very little doubt that this affects our ways of acquiring and discovering music, and everything that one could relate to it. In this presentation regarding my ongoing thesis in music didactics, I will take a closer look at some of the ways we are learning music with the internet as our primary source, and in what ways these new methods differ from the options that were available just 20 years ago. This will include music theory, learning to play instruments, finding and learning from sheet music, and so on. I will also examine some potential consequences of solely relying on one or the other method, and whether or not such easy access through Internet only can be interpreted as something positive. In addition to this, I will elaborate some previous research on the subject (Waldron & Veblen, 2008, primarily) and hopefully be able to present a clear overview of the different circumstances in which learning may occur in a cybernetic landscape.

## **Motivation factors in musical activity on high school.**

Rolf S. Lillebø, Western Norway University of Applied Sciences, Campus Stord

In this survey I will study musical activities in high school music departments, specifically how motivation grows in the interaction between those who are participating in the musical activity and how it is facilitated. This interaction is an important focus in my study, in that I include cooperation, and mutual understanding of how the musical activity is perceived and experienced. In this field there are two main perspectives to consider: The teacher is the organizer of the musical activities and has intentions underlying their approach to organizing. The students are those who experience the musical activities since they are the practitioners. My current research question for this survey is this: What characterizes motivational factors in musical activities in the music department in high school, and what music educational strategies are used by teachers and students to activate and maintain motivation in musical activities? To structure a definite direction for my thesis I use these keywords as a foundation: Motivation, inspiration, engagement, interaction, environment, music department in high school.

## **Youth in Revolt: Researching the use of music as a tool for social opposition**

Fredrik Søreide, Western Norway University of Applied Sciences, Campus Bergen

Norwegian youth, and youth in general, may today seem calmer and more rule-abiding than in earlier generations. Research has shown that those teens that feel like they don't belong, or sense that they understand society better than their "phony" peers, are more attracted to the punk music scene, where they can challenge common norms (Greenwald, 2003). These teens also often have a close relationship to what is happening in the media, and closely follow the news. There is also a noticeable rise in rebellious and politically charged music after major events regarded as unjust or that some have a reason to oppose, so the link between music and politics is often evident. An example of such a reaction is Pussy Riot and the anti-propaganda law in Russia (Christensen, 2015).

These observations provoke certain questions in Norway today that call for research: "Where are the demonstrations? Where is the music leading at the forefront against injustice and unfairness?" These were the questions that led me into the subject of "where did the punk spirit go?" But to answer that, we must look at *how* and *if* today's teens actually use music as a voice of rebellion, while simultaneously considering how this differs from how music was used in the early 80s' in the punk era, and whether there is a sort of quiet opposition to the older generations, or if the arena has shifted from "*the streets to the tweets*"? To examine these issues, I have decided to interview five musicians with various angles and viewpoints with a phenomenological and biographic method. This is a choice I have taken to get deeper into to subject, and to obtain a better understanding of social change, and also to provide an answer to the "how" and "why" of the subject, and not so much just the "what", which I might gather from an observational or quantitative study. Some of my informants have been active for only a few years, while others have several decades of experience. As of now my primary research question is: "*What do five experienced musicians say about youth today, in regard to using music as a tool for opposition?*" A robust answer to this question is likely to strengthen the field of music education by enabling music teachers to better understand their students and recognize how best to design music teaching relevant to their backgrounds (Hebert, Abramo, & Smith, 2017).

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## ***Why do they want to learn to play guitar? : A study of adolescent female guitar players' motivation to play guitar in a band***

Marie Kristin Dale, Western Norway University of Applied Sciences, Campus Bergen

The purpose of this study is to gain an understanding of why adolescent girls want to learn how to play the guitar so that they are able to play in a band. My wish is that the findings will help myself and other pedagogues learn how to more effectively motivate our students to succeed, and also enjoy the learning process. This is a study of the motivation to learn an instrument outside school, so it is not in the category “motivation in education” but rather a study of motivation to participate in musical activity more autonomously. The informants are chosen from two different after-school activities located in Bergen. Both these projects were started as an initiative to increase the number of girls learning to play instruments and playing in bands. There are six participants in this study whose ages are between 11-17 years. These are girls that have chosen their main instrument to be the electric guitar in both projects.

So far I have conducted and transcribed six interviews with three of the participants, and plan to do at least two additional interviews per informant. I have used a semi-structured interview method with a phenomenological view borrowed from psychology where I focus on the subjective experiences of my participants. In the thesis, I will discuss my findings, the experiences of my informants in relation to general motivational theories, and previous research conducted in this field. *Keywords:* Motivation, guitar, learning, band, music, female, autonomous, adolescence, informal, identity

## **“Music technology”: A discourse analysis of Norwegian music teachers' social construction of essential concepts**

Sondre Brudvik, Western Norway University of Applied Sciences, Campus Bergen

With the technological boom that has been happening across world over the recent years, there is no doubt that technology in its many forms has entered the schools with the intentions of staying. I focus here on music technology in the form of either an interactive or educational website, a simple recording program or “app” that can be used to manipulate recordings, or even full on digital audio workstations (DAW), much like what is found in professional recording studios. With such a vast array of possible products and methods to choose from, not to mention possible learning outcomes, it is a wonder that this technology has not already been more institutionalized. Or has it already, at least in terms of what music teachers assume “music technology” actually means? Many teachers incorporate several elements of music technology into their teaching, but to very varying degrees. It will therefore be interesting to investigate the situation from the teachers' point of view, to understand more deeply how they make sense of music technology. This research aims to explore how music teachers use their language to collectively construct their social reality of the term *music technology*. When presented with music technologies in various forms, and asked to discuss with each other how such technology can be utilized, their dialogues will be a suitable object for discourse analysis. Using social constructionism, the teachers' attitudes towards and relationship with music technologies can give possible insights as to why the situation is how it is; a vast landscape of possibilities, yet so few commonly actualized in contemporary classroom settings.